

# CENTER36

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

**CENTER**36



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# CENTER 36

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



Record of Activities and Research Reports  
June 2015–May 2016

Washington, 2016

National Gallery of Art

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Washington, DC

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part 3, April 17, 2016

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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 eighteen 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 2015 – MAY 2016**

## BOARD OF ADVISORS

Patricia Berger

September 2015–August 2018  
University of California, Berkeley

H. Perry Chapman

September 2015–August 2018  
University of Delaware

John R. Clarke

September 2013–August 2016  
The University of Texas

Michael W. Cole

September 2014–August 2017  
Columbia University

Jeffrey F. Hamburger

September 2014–August 2017  
Harvard University

Steven D. Nelson

September 2013–August 2017  
University of California, Los Angeles

Cécile Whiting

September 2013–August 2016  
University of California, Irvine

## CURATORIAL LIAISON

Jonathan Bober

September 2015–August 2018  
Curator and Head of the Department  
of Old Master Prints  
National Gallery of Art

## SPECIAL SELECTION COMMITTEES

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

Carmenita Higginbotham  
February 2015–March 2017  
University of Virginia

Joshua Shannon  
February 2015–March 2017  
University of Maryland

Howard Singerman  
February 2014–March 2016  
Hunter College

*A. W. Mellon Postdoctoral  
Fellowship*

Stephen Campbell  
October 2012–February 2016  
Johns Hopkins University

Thomas Cummins  
October 2015–February 2018  
Harvard University

Rachael DeLue  
October 2014–February 2017  
Princeton University

## **STAFF**

Elizabeth Cropper, Dean  
Therese O'Malley, Associate Dean  
Peter M. Lukehart, Associate Dean  
Helen Tangires, Center Administrator  
Bryant L. Johnson, Assistant  
Administrator for Budget and Accounting  
(to February 2016)  
Jeannette Shindell, Assistant  
Administrator for Budget and Accounting  
(from April 2016)

## **RESEARCH**

Robyn Asleson, Research Associate  
(to February 2016)  
David Bardeen, Edmond J. Safra  
Research Assistant  
Mattia Biffis, Research Associate  
Lorenzo Pericolo, Robert H. Smith  
Senior Research Associate  
Silvia Tita, Research Associate  
Ivo van der Graaff, Research Associate  
Benjamin Zweig, Robert H. Smith  
Research Associate

## **PROGRAMS**

Susan Cohn, Fellowship Officer  
(to July 2015)  
Danielle Horetsky, Fellowship  
Coordinator (from October 2015)  
Lana Housholder, Assistant to the  
Program of Research/Center Report  
Coordinator (from October 2015)  
Elizabeth Kielpinski, Regular  
Meetings Coordinator  
Hayley Plack, Assistant to the  
Program of Research/Center Report  
Coordinator (to July 2015)  
Jennifer Rokoski, Assistant to the  
Program of Meetings and Publications  
(from August 2015)  
Catherine Southwick, Special  
Meetings and Publications Coordinator  
Courtney Tompkins, Assistant to  
the Program of Research



## REPORT OF THE DEAN

### JUNE 2015 – MAY 2016

This year, in which the National Gallery of Art celebrates its seventy-fifth anniversary, the Center for Advanced Study in the Visual Arts welcomed fellows from China, France, Germany, Israel, Italy, Japan, the Netherlands, the United Kingdom, and the United States. The topics of their research ranged from gold disks of Chichen Itza in the reign of K'ak'upcal to Italian Renaissance fountain sculpture, from the relationship between Edgar Degas and Mary Cassatt to fashion and costume in Yuan dynasty China, and from American modernist photography and the Mexican cultural renaissance to the prints of Jan van der Velde II.

In the program of special meetings, CASVA cosponsored, with the University of Maryland, the forty-sixth Middle Atlantic Symposium in the History of Art. This year's Wyeth Lecture in American Art, supported by the Wyeth Foundation for American Art, was delivered by Kirk Savage on the topic "The Art of the Name: Soldiers, Graves, and Monuments in the Aftermath of the Civil War." The lecture was subsequently released as a video on the Gallery's website. CASVA also sponsored a study day for invited specialists in association with the exhibition *Gustave Caillebotte: The Painter's Eye*. The study day was preceded by a lecture by André Dombrowski, associate professor of art history at the University of Pennsylvania, entitled "Painting Rain: The Atmosphere of Impressionism." At the College Art Association's 104th Annual Conference in Washington, CASVA hosted a session on the study of world art in Washington. After the conclusion of the conference, CASVA sponsored a

Junior chairs of the  
Beijing Thirty-Fourth  
World Congress of Art  
History, at the National  
Gallery of Art, February  
8, 2016

two-day visit to the National Gallery for a group of emerging scholars from China who had been brought to CAA by the National Committee for the History of Art. They will serve as junior chairs at the next international congress organized by the Comité international d'histoire de l'art in September 2016.

Iain Boyd Whyte, Samuel H. Kress Professor, gave a colloquium on the topic “Architecture and Community (*Gemeinschaft*) in Twentieth-Century Germany.” He also organized a meeting of the editorial board of the journal *Art in Translation* at the Gallery. Throughout the year he provided constructive criticism to the predoctoral fellows. Paul B. Jaszkot, Andrew W. Mellon Professor, advanced his work on the vernacular architecture of the SS concentration camp at Auschwitz. In November he delivered the Joseph and Rebecca Meyerhoff Annual Lecture at the United States Holocaust Memorial Museum. His CASVA colloquium, given in April, was entitled “German Architecture in an Era of Crisis: Mapping the Construction Industry, 1914–1924.”

In May Thomas Kren, Edmond J. Safra Visiting Professor, gave a lecture on the subject “Before Fontainebleau: The Origins of the Nude in French Art, 1400–1500” and led an incontro on his upcoming exhibition on the nude in Renaissance art. To recognize the contributions of former Safra Professors, CASVA organized a conference for the scholarly public and Gallery staff entitled “Reflections on the Collection: The Edmond J. Safra Visiting Professors at the National Gallery of Art.” The conference, which included lectures by former Safra Professors focusing on individual works in the collection, was documented in a series of short videos that will be viewable on the Gallery’s website. Mrs. Lily Safra was welcomed to the Gallery in connection with the event.

The newest addition to the series Studies in the History of Art, published this spring, is volume 81, *The Civil War in Art and Memory*, edited by Kirk Savage. It includes papers presented at a two-day symposium held at the National Gallery of Art in 2013.

Vidya Dehejia of Columbia University delivered the sixty-fifth A. W. Mellon Lectures in the Fine Arts, on the topic “The Thief Who Stole My Heart: The Material Life of Chola Bronzes in South India, c. 855–1280.” Professor Dehejia also met informally with members of the Center and Gallery staff for discussion of her lectures. The Mellon Lectures are available on the Gallery website as audio and as closed-captioned video.

The Center's three ongoing research projects, designed to provide access to primary research materials for the field, are described on pages 41–45. 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). Work is advancing on volume 2, dedicated to Bolognese printmakers, and volume 9, which contains the life of Guido Reni. The project is under the direction of the dean, with Professor Lorenzo Pericolo of the University of Warwick serving as editor of the critical edition and project coordinator. Associate Dean Therese O'Malley is directing the design of a digital database for the History of Early American Landscape Design project, due to go live in 2016. This archive of images, people, places, texts, and terms expands on the published volume *Keywords in American Landscape Design* (2010). In the course of the year, Associate Dean Peter Lukehart and his team completed the migration of *The History of the Accademia di San Luca, c. 1590–1635: Documents from the Archivio di Stato di Roma* ([www.nga.gov/casva/accademia](http://www.nga.gov/casva/accademia)) to the National Gallery of Art website. The migrated site, which provides faceted searching, incorporates new information and additional images.

A full description of CASVA's fellowship program may be found in the concluding section of this volume. A complete list of publications appears on the National Gallery of Art website at [www.nga.gov/content/ngaweb/research/casva/publications.html](http://www.nga.gov/content/ngaweb/research/casva/publications.html). In addition to the contents of *Center 36*, the entire archive of Center reports is now accessible and searchable online at [www.nga.gov/content/ngaweb/research/casva/publications/center-report.html](http://www.nga.gov/content/ngaweb/research/casva/publications/center-report.html). This initiative, like the research programs mentioned above, represents a commitment to the exploration of digital resources for research and scholarly communication. A grant from the Robert H. Smith Family Foundation continues to make possible the appointment of a research associate specializing in digital technologies, enabling us to explore their uses and to develop and enrich the Center's contribution to the Gallery's website.

Elizabeth Cropper  
Dean

Ivo van der Graaff and  
Iain Boyd Whyte



Paul B. Jaskot and  
Ruth E. Iskin



## MEMBERS

Iain Boyd Whyte, University of Edinburgh  
Samuel H. Kress Professor, 2015–2016

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

Vidya Dehejia, Columbia University  
Sixty-Fifth A. W. Mellon Lecturer in the Fine Arts,  
spring 2016

Thomas Kren, J. Paul Getty Museum, emeritus  
Edmond J. Safra Visiting Professor, spring 2016

## SENIOR FELLOWS

Morten Steen Hansen, Independent Scholar  
Samuel H. Kress Senior Fellow, 2015–2016  
*Painting Duplicity: Giovanni da San Giovanni and the End  
of Florentine Painting*

Angela Miller, Washington University in St Louis  
William C. Seitz Senior Fellow, 2015–2016  
*Countermodernism: Reason and Magic in American Art  
at Mid-Twentieth Century*



Morten Steen Hansen,  
Barbara E. Mundy,  
and Fernando Loffredo  
with senior conservator  
Shelley Sturman, fel-  
lows' tour of object  
conservation, Octo-  
ber 15, 2015



Angela Miller

Mary Miller



Mary Miller, Yale University

Paul Mellon Senior Fellow, 2015–2016

*Rethinking the Gold Disks of Chichen Itza in the Reign  
of K'ak'upcal*

Barbara Mundy, Fordham University

Ailsa Mellon Bruce Senior Fellow, 2015–2016

*The Embodiment of the Word: European Book Culture  
and New World Manuscripts, 1520–1600*

Mauro Mussolin, New York University Florence

Samuel H. Kress Senior Fellow / Millon Architectural History

Guest Scholar, 2015–2016

*Michelangelo and Paper as Palimpsest*

Mabel O. Wilson, Columbia University

Ailsa Mellon Bruce Senior Fellow, 2015–2016

*Building Race and Nation: How Slavery Influenced the Civic  
Architecture of Antebellum America*

## **AILSA MELLON BRUCE NATIONAL GALLERY OF ART SABBATICAL CURATORIAL FELLOW**

Melissa Beck Lemke, National Gallery of Art, Library Image

Collections

*Clarence Kennedy in Focus*

## **VISITING SENIOR FELLOWS**

Elizabeth Bartman, New York City

Paul Mellon Visiting Senior Fellow, January 4, 2016–

February 29, 2016

*“Manoeuvering the Marble”: The Modern Restoration of  
Ancient Sculpture*

Tom Gunning, University of Chicago

Ailsa Mellon Bruce Visiting Senior Fellow, February 1, 2016–

March 31, 2016

*The Invention of the Moving Image*

Suzanne Hudson, University of Southern California

Ailsa Mellon Bruce Senior Fellow, June 29, 2015–August 15,

2015

*Better for the Making: Art, Therapy, Process*

- Ruth E. Iskin, Ben-Gurion University of the Negev  
Ailsa Mellon Bruce Visiting Senior Fellow, September 1, 2015–October 31, 2015  
*Degas and Cassatt: Constructing Their Relationship, Legacy, and Value*
- Yuka Kadoi, University of Edinburgh  
Ailsa Mellon Bruce Senior Fellow, June 1, 2015–July 31, 2015  
*Inventing Persian Art: Markets, Collectors, and Museums, 1900–1945*
- Vladimir Kulić, Florida Atlantic University  
Ailsa Mellon Bruce Senior Fellow, June 15, 2015–August 15, 2015  
*Architecture's Expanded Field: Bogdan Bogdanović and an Alternative Genealogy of Postmodernism*
- Leo G. Mazow, University of Arkansas  
Paul Mellon Visiting Senior Fellow, June 15, 2015–August 15, 2015  
*Hopper's Hotels*
- Nassos Papalexandrou, University of Texas at Austin  
Paul Mellon Visiting Senior Fellow, November 1, 2015–December 31, 2015  
*Monsters, Fear, and the Uncanny in the Preclassical Mediterranean*
- Alexa Kristen Sand, Utah State University  
Paul Mellon Visiting Senior Fellow, May 1, 2015–June 30, 2015  
*Moral Illumination: "La Somme le roi," 1279–1500*
- Ginette Vagenheim, University of Rouen  
Paul Mellon Visiting Senior Fellow / Millon Architectural History Guest Scholar, June 15, 2015–August 15, 2015  
*Pirro Ligorio's Early Drawings and the Influence of Polidoro da Caravaggio: A Focus on Landscapes*
- Matthias Weniger, Bayerisches Nationalmuseum  
Paul Mellon Visiting Senior Fellow, June 1, 2015–July 31, 2015  
*The Sculpture Collection of Benoit Oppenheim (1842–1931)*



Yuka Kadoi, Leo G.  
Mazow, Vladimir Kulic,  
Matthias Weniger,  
Alexa Kristen Sand,  
Ginette Vagenheim,  
Suzanne Hudson

Elizabeth Bartman and  
Tom Gunning



## POSTDOCTORAL FELLOWS

Lihong Liu

A. W. Mellon Postdoctoral Fellow, 2014–2016

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

Fernando Loffredo

A. W. Mellon Postdoctoral Fellow, 2015–2017

*A Sea of Marble: Italian High Renaissance Fountain Sculpture in a Mediterranean Context*

## PREDOCTORAL FELLOWS (IN RESIDENCE)

Samuel H. Kress Professor Iain Boyd Whyte with predotoral fellows in residence:  
Eiren L. Shea, John R. Blakinger, Esther Chadwick, Monica Bravo, Robert Fucci, Kelli Wood, Brendan C. McMahon

John R. Blakinger [Stanford University]

Twenty-Four-Month Chester Dale Fellow, 2014–2016

*Artist under Technocracy: György Kepes and the Cold War Avant-Garde*

Monica Bravo [Brown University]

Wyeth Fellow, 2014–2016

*Picturing Greater America: us Modernist Photography and the Mexican Cultural Renaissance, 1920–1945*



Esther Chadwick [Yale University]  
Paul Mellon Fellow, 2013–2016  
*The Radical Print: Graphic Experiments in Britain, 1776–1827*

Robert Fucci [Columbia University]  
David E. Finley Fellow, 2013–2016  
*Jan van de Velde II (c. 1593–1641): The Printmaker as Creative Artist in the Early Dutch Republic*

Brendan C. McMahon [The University of Southern California]  
Andrew W. Mellon Fellow, 2014–2016  
*Colors of Deception: The Arts of Iridescence in the Early Modern Spanish World*

Eiren L. Shea [University of Pennsylvania]  
Ittleson Fellow, 2014–2016  
*Fashioning Mongol Identity in China (1200–1350)*

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

## PREDOCTORAL FELLOWS (NOT IN RESIDENCE)

Magdalene Breidenthal [Yale University]  
Paul Mellon Fellow, 2015–2018  
*Leaving “Heaven on Earth”: The Visual Codes of Byzantine Church Exits, 900–1200*

Seth Estrin [University of California, Berkeley]  
Paul Mellon Fellow, 2014–2017  
*Objects of Pity: Art and Emotion in Archaic and Classical Greece, 520–380 BCE*

Aaron M. Hyman [University of California, Berkeley]  
Andrew W. Mellon Fellow, 2015–2017  
*Rubens in a New World: Prints, Authorship, and Transatlantic Intertextuality*

Denva Edelle Jackson [Harvard University]  
Samuel H. Kress Fellow, 2015–2017  
*In the Footsteps of Our Fathers: Identity Construction and the Rise of the Eremitical Ideal in the Morgan Library’s Vitae Patrum, M. 626*

Michael Kubo [Massachusetts Institute of Technology]  
Wyeth Fellow, 2015–2017  
*Architecture Incorporated: Anonymity in Postwar Modernism*

María Lumbrares [Johns Hopkins University]  
David E. Finley Fellow, 2015–2018  
“*Verdaderos retratos*”: *Compelling Evidence and the Practice of Portraiture in Golden Age Spain*

Michelle McCoy [University of California, Berkeley]  
Ittleson Fellow, 2015–2017  
*Astrology and Astronomy in the Art of Liao-Yuan China and Inner Asia*

Jason E. Nguyen [Harvard University]  
Robert H. and Clarice Smith Fellow, 2015–2016  
*Constructing Classicism: Theory, Practice, and the Creation of Architectural Expertise in Late Seventeenth-Century Paris*

Alice Isabella Sullivan [University of Michigan]  
Twelve-Month Chester Dale Fellow, 2015–2016  
*The Painted Fortified Monastic Churches of Moldavia: Bastions of Orthodoxy in a Post-Byzantine World*

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

Leslie Wilson [University of Chicago]  
Twenty-Four-Month Chester Dale Fellow, 2015–2017  
*Past Black and White: The Color of Post-Apartheid Photography in South Africa, 1994–2004*

### **AILSA MELLON BRUCE PREDCTORAL FELLOWSHIPS FOR HISTORIANS OF AMERICAN ART TO TRAVEL ABROAD**

Juliana Barton  
[University of Pennsylvania]

Annika K. Johnson  
[University of Pittsburgh]

Jeff Richmond-Moll  
[University of Delaware]

# MEETINGS

## SYMPOSIUM

March 4–5, 2016

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

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

Friday, March 4  
University of Maryland, College Park

#### *Evening session*

Meredith J. Gill, University of Maryland  
*Welcome*

Bonnie Thornton Dill, University of Maryland  
*Greeting*

Maryl B. Gensheimer, University of Maryland  
*Introduction*

*George Levitine Lecture in Art History*  
Sheila Dillon, Duke University  
*The Art and Craft of Portraiture in Roman Athens*

Saturday, March 5  
National Gallery of Art

#### *Morning session*

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

Henry F. Skerritt  
[University of Pittsburgh]  
*Making Contact: Historical Critique in Gabriel Maralngurra’s Contact Paintings*  
Professor Terry Smith: *introduction*

- Samina Iqbal  
[Virginia Commonwealth University]  
*Lahore Art Circle: The Understated Pakistani Modernists*  
Professor Kathleen Chapman: *introduction*
- Bart Pushaw  
[University of Maryland]  
*Dirt, Diversity, and Decoration: Beda Stjernschantz's*  
The Glassblowers  
Professor Steven Mansbach: *introduction*
- Amy Torbert  
[University of Delaware]  
*Selling American Discord in London: The Business of Publishing*  
*Prints in 1774*  
Professor Wendy Bellion: *introduction*

*Afternoon session*

- Maryl B. Gensheimer, University of Maryland  
*Moderator*
- Elizabeth Petersen  
[Penn State]  
*The Architecture of Civic Virtue in Donatello's Saint George*  
and the Dragon  
Professor Brian Curran: *introduction*
- Ashley Laverock  
[Emory University]  
*Rethinking Margaret and the Dragon at Chartres Cathedral*  
Professor Elizabeth Carson Pastan: *introduction*
- Megan Boomer  
[University of Pennsylvania]  
*Staging the Saint: The Mashhad of Sayyida Ruqayya and Fatimid*  
*Devotional Space*  
Professor Renata Holod: *introduction*
- Elizabeth Baltes  
[Duke University]  
*Between the Gods and the City: Private Portrait Statues in*  
*Hellenistic Greece*  
Professor Sheila Dillon: *introduction*

## CONFERENCES

November 4, 2015

### REFLECTIONS ON THE COLLECTION: THE EDMOND J. SAFRA VISITING PROFESSORS AT THE NATIONAL GALLERY OF ART

#### *Morning session*

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

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

*Giotto's Goldman Madonna: New Research in Material Art History*

Victor I. Stoichita, Université de Fribourg  
*Murillo's Two Women at a Window*

Nancy J. Troy, Stanford University  
*A Fashion for Mondrian (or, a Mondrian for Fashion)*

Marc Fumaroli, Collège de France  
*Happiness and Anxiety: Idyll and Tragedy in Fragonard's So-Called Decorative Landscapes*

Edmond J. Safra Visiting Professors: *front*,  
Kathleen A. Foster,  
Nancy J. Troy, Marc  
Fumaroli, Anna Ottani  
Cavina; *back*, Jacqueline Lichtenstein,  
Thomas Kren, Victor I.  
Stoichita, Carel van  
Tuyl van Serooskerken,  
Stephen Bann



Carel van Tuyl van Serooskerken, Teylers Museum, Haarlem  
*Drawing on Nature: Annibale Carracci's River Landscape*

*Afternoon session*

Anna Ottani Cavina, Università di Bologna, emeritus; Fondazione Federico Zeri, *presidente onorario*

*John Robert Cozens*, Cetara on the Gulf of Salerno

Stephen Bann, University of Bristol, emeritus

*Reframing Rembrandt's Gilder: Léopold Flameng's Etching and Its Antecedents*

Jacqueline Lichtenstein, Université Paris-Sorbonne, emeritus  
*Redefining the Work of Art: Little Dancer Aged Fourteen*

Kathleen A. Foster, Philadelphia Museum of Art

*Impressionism Comes to America: Winslow Homer's Boys Wading*

Thomas Kren, J. Paul Getty Museum, emeritus

*Giovanni d'Alemagna's Saint Apollonia Destroys a Pagan Idol: The Pagan and the Nude in the Quattrocento*

February 5, 2016

THE STUDY OF WORLD ART IN WASHINGTON, DC

Session at the College Art Association 104th Annual Conference,  
Washington

Elizabeth Cropper, Center for Advanced Study in the Visual Arts  
Therese O'Malley, Center for Advanced Study in the Visual Arts  
*Moderators*

Marianna Shreve Simpson, University of Pennsylvania

*Introducing and Studying Islamic Art On and Off the National Mall*

Joanne Pillsbury, Metropolitan Museum of Art

*The Pan-American City: Ancient American Art in Washington, DC, 1914–1964*

Steven D. Nelson, University of California, Los Angeles

*The Formation, Collection, and Study of African Art in the Capital City*

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

*1906: Freer, Roosevelt, Japan, and the Politics of Culture*

Eugene Wang, Harvard University

*How Did Freer and Chinese Art Produce Each Other?*

## INCONTRI

October 22, 2015

Kirk Savage, University of Pittsburgh

*The Plot Thickens: How to Think Art-Historically about a Common Soldier Cemetery*

Wyeth Foundation for American Art Incontro

In a sumptuous, rolling, rural cemetery in Pittsburgh lies an ordinary soldier plot: 303 numbered graves arrayed in a tight flat grid, around a Union war memorial, with uniform white headstones marking only the name and regiment of the body underneath. The incontro explored how the concerns and methods of art history, combined with powerful new

Kirk Savage, Wyeth  
Foundation for Ameri-  
can Art Incontro, "The  
Plot Thickens: How to  
Think Art-Historically  
about a Common  
Soldier Cemetery,"  
October 22, 2015



digital research tools, can transform our awareness and understanding of this modest orderly landscape.

We might think of the cemetery, first of all, as a collection rather than a landscape—a collection of bodies stored underground that grew from 1862 to 1918. As a collection it raises urgent questions of accession and provenance, since most of the bodies arrived there after multiple displacements and reburials. (Who are these men? Where did they come from? How did they get into this plot?) The collection also involves issues of curation (the assembly of these particular bodies in this plot when hundreds of other soldiers' bodies were buried elsewhere in the cemetery); exhibition (the grid, the numbering system, the headstones); and interpretation (the minimal metadata on the headstones, the allegorical frame of the Union monument, the multiple dissonances between monument and graves). And yet the soldier plot is also a landscape that thickened over time, growing and changing as the cemetery around it did too. Its tidy appearance today erases the history of the landscape as well as the collection, along with all the complex and tragic trajectories that bodies and graves followed.

The cemetery is the subject of a digital humanities project to create a rich data set concerning these trajectories. Sharing the data set and a

Vidya Dehejia, Mellon  
Lectures Incontro,  
April 25, 2016



“position paper” in advance, the incontro was a workshop to test current ideas, advance others, and consider the many possible relationships between data and theory.

April 25, 2016

Vidya Dehejia, Columbia University  
Sixty-Fifth A. W. Mellon Lecturer in the Fine Arts  
A discussion of the 2016 Mellon Lectures

May 10, 2016

Thomas Kren, J. Paul Getty Museum, emeritus  
Edmond J. Safra Visiting Professor  
A discussion of Professor Kren’s upcoming exhibition on the nude in Renaissance art

## SEMINAR

May 19–22, 2015

SPACE AND PLACE IN TIME:  
TOWARD AN ECO-ART HISTORY  
A. W. Mellon Predoctoral Seminar

The 2015 A. W. Mellon Predoctoral Seminar, conceived and convened by A. W. Mellon Postdoctoral Fellow Lihong Liu, explored the eco-critical approach to art history by considering major conceptual issues related to space, place, and time. It examined how ideas about space and place have changed from early modern times to modern and contemporary cultures, including a historical sense of space manifested in mapmaking, travels, and imaginaries of distant lands; space and place in the age of media representation, migration, and information flow; and future-oriented eco-critical and eco-cosmopolitan approaches to the human body, material object, and planetary environment. By viewing art history in its widest possible context, the seminar opened an interdisciplinary forum that engaged scholarly debates in art history and architecture, humanist geography, anthropology, sociology, and philosophy. Discussions on

place and landscape were conjoined in a session on theory and practice of digital mapping (space and time) with a guest lecture by A. W. Mellon Professor Paul Jaskot. The seminar also investigated the Library of Congress Geography and Map Division with the help of cartographic reference specialist Anthony Paez Mullan and included an excursion to the Dumbarton Oaks Museum, Library, and Gardens led by Anatole Tchikine. In the course of the seminar, participants reflected on current methodological issues of reconfiguring art history in a global arena as well as on the development of digital humanities through an ecological approach.

#### *Participants*

Lihong Liu, A. W. Mellon Postdoctoral Fellow, 2014–2016,  
organizer  
Kate Cowcher, Andrew W. Mellon Fellow, 2013–2015  
Nikolas Drosos, Twenty-Four-Month Chester Dale Fellow,  
2013–2015  
Hannah Friedman, Paul Mellon Fellow, 2012–2015  
Adam Jasinski, Samuel H. Kress Fellow, 2013–2015  
Miri Kim, Wyeth Fellow, 2013–2015  
David Pullins, David E. Finley Fellow, 2012–2015  
Rachel Saunders, Ittleson Fellow, 2013–2015

## **STUDY DAY**

September 29, 2015

### CAILLEBOTTE STUDY DAY

#### *Participants*

Bridget Alsdorf, *Princeton University*  
Carol Armstrong, *Yale University*  
S. Hollis Clayson, *Institute of Fine Arts, New York University*  
Elizabeth Cropper, *Center for Advanced Study in the Visual Arts*  
John Delaney, *National Gallery of Art*  
André Dombrowski, *University of Pennsylvania*  
Marc Gotlieb, *Williams College*  
Gloria Groom, *The Art Institute of Chicago*  
Stéphane Guégan, *Musée d'Orsay*



Study day for the  
exhibition *Gustave  
Caillebotte: The Paint-  
er's Eye*, September  
29, 2015

Ann Hoenigswald, *National Gallery of Art*  
Yuriko Jackall, *National Gallery of Art*  
Kimberly A. Jones, *National Gallery of Art*  
Kelly Keegan, *The Art Institute of Chicago*  
Nancy Locke, *Penn State*  
Peter M. Lukehart, *Center for Advanced Study in the Visual Arts*  
Michael Marrinan, *Stanford University*  
Mary Morton, *National Gallery of Art*  
Therese O'Malley, *Center for Advanced Study in the Visual Arts*  
Joseph J. Rishel, *Philadelphia Museum of Art*  
George T. M. Shackelford, *Kimbell Art Museum*  
Jennifer Thompson, *Philadelphia Museum of Art*  
Diane Waggoner, *National Gallery of Art*  
Marnin Young, *Stern College for Women, Yeshiva University*



Junior chairs of the  
Beijing Thirty-Fourth  
World Congress of Art  
History, with National  
Gallery of Art librarians  
Neal Turtell and Yuri  
Long, February 8,  
2016

## SCHOLARS' DAY

MEETING WITH JUNIOR CHAIRS OF THE BEIJING  
THIRTY-FOURTH WORLD CONGRESS OF ART  
HISTORY

February 8, 2016

Co-organized with the National Committee for the History of Art  
and the College Art Association

### *Participants*

Faya Causey, *National Gallery of Art*

Liang Chen, *Universität Heidelberg*

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

Dan Dai, *Nanjing University of the Arts*

Baiding Fan, *China Academy of Art*

Anne Collins Goodyear, *Bowdoin College Museum of Art*

Marc Gotlieb, *Williams College*

Qiao Hu, *University of Glasgow*  
Xiaofeng Huang, *Central Academy of Fine Arts, Beijing*  
Paul B. Jaskot, *Center for Advanced Study in the Visual Arts*  
Gregory Jecmen, *National Gallery of Art*  
Lihong Liu, *Center for Advanced Study in the Visual Arts*  
Yuri Long, *National Gallery of Art*  
Peter M. Lukehart, *Center for Advanced Study in the Visual Arts*  
Carol C. Mattusch, *George Mason University*  
Mary Miller, *Center for Advanced Study in the Visual Arts*  
Therese O’Malley, *Center for Advanced Study in the Visual Arts*  
Eiren Shea, *Center for Advanced Study in the Visual Arts*  
Yuning Teng, *Centre for Visual Studies, Peking University*  
Neal Turtell, *National Gallery of Art*  
Zairong Xiang, *ICI Berlin Institute for Cultural Inquiry*  
Jing Yang, *University of Jyväskylä*  
Chunyan Zhang, *China Academy of Art*  
Chen Zhang, *China Academy of Art*

## **COLLOQUIA CCLXXVIII–CCLXXXV**

October 15, 2015

Iain Boyd Whyte, Samuel H. Kress Professor  
*Architecture and Community (Gemeinschaft) in Twentieth-Century Germany*

December 3, 2015

Barbara Mundy, Ailsa Mellon Bruce Senior Fellow  
*The Painter, the Scribe, and the Fate of the Aztec Tlacuilo in Sixteenth-Century Mexico*

February 11, 2016

Mauro Mussolin, Samuel H. Kress Senior Fellow  
*Michelangelo and Paper as Palimpsest*

February 18, 2016

Mabel O. Wilson, Ailsa Mellon Bruce Senior Fellow  
*Thomas Jefferson: Notes on the Virginia State House*

March 3, 2016

Angela Miller, William C. Seitz Senior Fellow  
*Stilling Time: The Aesthetic of Immobility in the Artists of the Kirstein Circle*

March 24, 2016

Morten Steen Hansen, Samuel H. Kress Senior Fellow

*“Per andare a pigliar chi piscia al muro”: The “Low” Style of Giovanni da San Giovanni*

April 14, 2016

Mary Miller, Paul Mellon Senior Fellow

*The Gold Disks from the Sacred Cenote of Chichen Itza*

April 28, 2016

Paul B. Jaskot, Andrew W. Mellon Professor

*German Architecture in an Era of Crisis: Mapping the Construction Industry, 1914–1924*

## SHOPTALKS 204–211

October 29, 2015

Lihong Liu, A. W. Mellon Postdoctoral Fellow

*The Ecological Self: Trees and World-Making in Mid-Ming Chinese Paintings*

December 10, 2015

Robert Fucci, David E. Finley Fellow, 2013–2016

*Primacy of Print: Invention and the Haarlem Landscape Etchings of Jan van de Velde II*

January 7, 2016

Esther Chadwick, Paul Mellon Fellow, 2013–2016

*Bewick’s “Little Whimsies”: Printmaking, Paper Money, and Currency Radicalism in Early Nineteenth-Century Britain*

January 14, 2016

Eiren L. Shea, Ittleson Fellow, 2014–2016

*Textiles and Courtly Splendor in Yuan China (c. 1260–1368)*

January 21, 2016

Brendan McMahon, Andrew W. Mellon Fellow, 2014–2016

*China, Silk, Skin, Sin: Transient Color and Tafetán Tornasol in the Seventeenth-Century Spanish World*

February 25, 2016

Monica Bravo, Wyeth Fellow, 2014–2016

*The Poetic Rhetoric of Tina Modotti’s Mexican Photographs and Stridentist Speech*

March 10, 2016

Kelli Wood, Samuel H. Kress Fellow, 2014–2016

*Pathways of Play: Printed Gameboards in Counter-Reformation Italy*

April 21, 2016

John R. Blakinger, Twenty-Four-Month Chester Dale Fellow,

2014–2016

*Pattern Formation: György Kepes’s “Education of Vision” and the Cold War*

## LECTURES

### LECTURE

September 28, 2015

André Dombrowski, University of Pennsylvania

*Painting Rain: The Atmosphere of Impressionism*

Although Gustave Caillebotte’s *Paris Street, Rainy Day* has a compound title, early critics in the 1870s and art historians since have wished the subtitle away. Their accounts instead focus on the picture’s complex composition and vision of street life in Haussmann’s Paris. In 1877, when the painting was first shown, critic after critic lamented that there was no rain, and phrases like “there’s everything except rain, which we do not see fall” litter almost every review. That same year, Georges Lafenestre pointed straight at the painting’s apparent anachronism, showing a group of promenaders with open umbrellas “one hour before the downpour.” The lecture took Caillebotte’s nondepiction of rain on a “rainy day” as a telling absence, allowing viewers to rethink the boundaries of his impressionism and the limits of the impressionist picture more broadly. Despite the style’s seeming emphasis on depicting perpetual atmospheric change, in fact very few impressionist paintings represent precipitation. Why is that, and why is rain not among those atmospheric convulsions so hauntingly captured by the impressionist brush? The answer considered the potential disruption that painting rain posed to the style’s fetishization of the visible, that elevation of instant and happenstance to the height of Western representation. In an era of the first



## NATIONAL GALLERY OF ART WASHINGTON D.C.

André Dombrowski,  
"Painting Rain: The  
Atmosphere of Impres-  
sionism," lecture, Sep-  
tember 28, 2015

systematic weather forecasts, nascent meteorology was one of the new sciences enabled by the telegraph that altered society's relationship to the future (and, by extension, to the present), forcing impressionism to engage altering conceptions of the moment and its predictability.

## WYETH LECTURE IN AMERICAN ART

October 21, 2015

Kirk Savage, University of Pittsburgh  
*The Art of the Name: Soldiers, Graves, and Monuments in the  
Aftermath of the Civil War*

On a scale unprecedented in US history, the Civil War led to a massive physical displacement of bodies in life and in death. Equally if not more troubling, however, the war caused a shocking metaphysical displace-

ment of bodies from their names, creating legions of the “unknown” (bodies without names) and the “missing” (names without bodies).

The lecture examined how art was invoked and deployed to come to terms with the “metadata crisis” of the war dead. One side of the story is the long postwar effort to reattach names to bodies, which had far-reaching impacts on the American landscape, generating a national cemetery system and revolutionizing the gravestone industry. The other side of the story is the deliberate detachment of names from bodies and the innovation of ever-longer lists of names in bronze and stone that would eventually culminate in the enigmatic abstraction of the Vietnam Veterans Memorial. At once material and immaterial, the art of the name provides a lens through which to plumb the transformations in personal and national identity wrought by the catastrophe of mass warfare.

## **THE SIXTY-FIFTH A. W. MELLON LECTURES IN THE FINE ARTS, 2016**

Vidya Dehejia, Columbia University

*The Thief Who Stole My Heart: The Material Life of Chola Bronzes  
in South India, c. 855–1280*

- |          |   |
|----------|---|
| April 3  | Gods on Parade: Sacred Forms of Copper  |
| April 10 | Shiva as “Victor of Three Forts”: Battling for Empire,<br>855–955                                     |
| April 17 | Portrait of a Queen: Patronage of Dancing Shiva,<br>c. 941–1002                                       |
| April 24 | An Eleventh-Century Master Sculptor: Ten Thousand<br>Pearls Adorn a Bronze                            |
| May 1    | Chola Obsession with Sri Lanka and the Silk Route of<br>the Sea in the Eleventh and Twelfth Centuries |
| May 8    | Worship in Uncertain Times: The Secret Burial of<br>Bronzes in 1310                                   |



Thomas Kren, "Before  
Fontainebleau: The  
Origins of the Nude in  
French Art, 1400–  
1500," lecture, May 3,  
2016

## LECTURE

May 3, 2016

Thomas Kren, J. Paul Getty Museum, emeritus  
Edmond J. Safra Visiting Professor, spring 2016  
*Before Fontainebleau: The Origins of the Nude in French Art,*  
*1400–1500*

One of the enduring subjects of French art from the sixteenth to the twentieth century is the female nude. From the Italian masters Rosso Fiorentino and Primaticcio, working at the Château of Fontainebleau for Francis I, to Matisse and Picasso, working for private patrons and the art market, the nude has featured in many masterworks. Poussin, Boucher, Ingres, and Manet all painted memorable female nudes. But the transformative effect of Italian Renaissance art in Europe from the sixteenth century, along with the modern embrace of its aesthetic, has overshadowed the seminal contributions of fifteenth-century French artists to the emergence of the nude as subject matter.

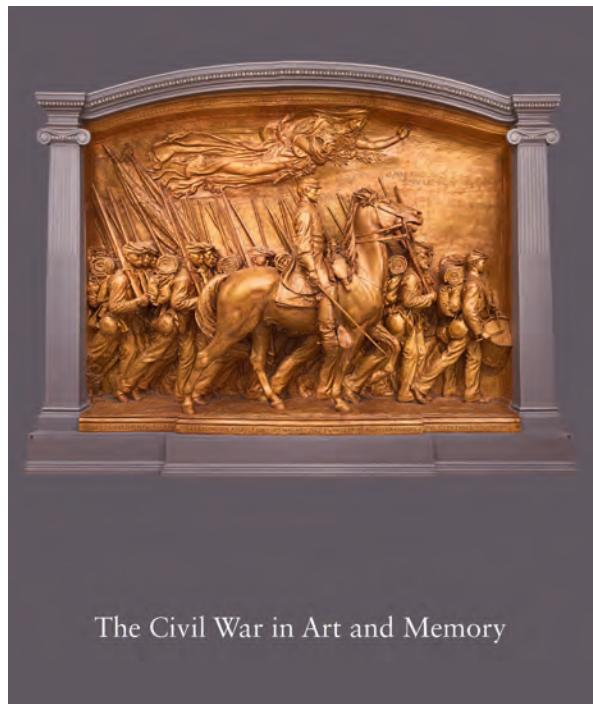
The rise of naturalism in France, starting with the efforts of Claus Sluter and other masters at the Chartreuse de Champmol at the end of the fourteenth century, formed a new and highly favorable set of aesthetic conditions for artists to depict unclothed bodies of noteworthy beauty and truthfulness. A growing awareness of classical traditions of the nude and, however circumscribed, of classical art itself, was sustained by the Valois courts of France and further contributed to this development. At the same time the tradition of the nude in France was narrower and largely separate from that in Italy. The French had limited access to monuments of ancient sculpture that increasingly provided inspiration to artists working in Italy.

A striking and perhaps surprising feature of fifteenth-century French art is the early emergence of the nude in private devotional art, including not only individual paintings for prayer and meditation but also illuminated prayer books. Fifteenth-century artists depicted the unclothed bodies of Christ, the saints, and Biblical figures in new ways and sometimes in rare and unusual narratives. The private nature of these works also meant that they had a limited audience and their owners could exercise control over access to them. This lecture looked at the contributions of the Limbourg brothers, favored illuminators of the duc de Berry; Jean Fouquet, painter and illuminator at the courts of Charles VII and Louis XI; and Jean Bourdichon, royal painter to four successive French kings, to the development of the French nude, arguing that they addressed the nude as an artistic problem, setting out consciously to depict aesthetically beautiful, even sensual, images of naked bodies and especially of women. Not only were the artists' eminent patrons receptive to innovative and potentially provocative subject matter featuring nudes; some of them almost certainly had it in mind in commissioning the work.

## PUBLICATIONS AND WEB PRESENTATIONS

*The Civil War in Art and Memory*, edited by Kirk Savage, appeared in 2016. The publication brings together a range of media and perspectives that show how the conflict has been recorded and remembered over time. A complete list of CASVA publications can be found online at [www.nga.gov/content/ngaweb/research/casva/publications.html](http://www.nga.gov/content/ngaweb/research/casva/publications.html).

The sixty-fifth A. W. Mellon Lectures in the Fine Arts, given by Vidya Dehejia, Columbia University, are now available as National Gallery of Art audio and video presentations. The 2015 Wyeth Lecture in American Art, presented by Kirk Savage, “The Art of the Name: Soldiers, Graves, and Monuments in the Aftermath of the Civil War,” was also released this year as a video presentation. Online audio and video presentations can be found by following links from [www.nga.gov/content/ngaweb/audio-video.html](http://www.nga.gov/content/ngaweb/audio-video.html).



The Civil War in Art and Memory

## RESEARCH

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

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



Guido Reni, *The Infant Jesus and Saint John*.  
National Gallery of Art,  
Washington, Ailsa Mellon Bruce Fund

Directed by Dean Elizabeth Cropper, this project will result in a critical edition and annotated translation of Carlo Cesare Malvasia's *Felsina pittrice* (Bologna, 1678), one of the most important early modern texts on Italian art. The *Felsina pittrice*, or *Lives of the Bolognese Painters*, provides a history of painting in Bologna that both emulates and challenges Giorgio Vasari's *Lives* (1550/1568), which was republished

in Bologna in 1647. The *Felsina pittrice* has never been translated into English in full, and no critical edition has appeared since 1841–1844. This edition and translation, undertaken by a team of international scholars, will appear in sixteen monographic volumes. Each of the projected volumes will include transcriptions by Lorenzo Pericolo (University of Warwick) of the relevant manuscript notes made by Malvasia in preparation for his book and now in the Biblioteca dell'Archiginnasio, Bologna. Professor Pericolo will also provide a new critical edition of the Italian text. The series is published for the Center for Advanced Study in the Visual Arts and the National Gallery of Art by Harvey Miller Publishers/Brepols Publishers. Volumes 1 (dedicated to the “primi lumi” of Bolognese painting) and 13 (*Lives of Domenichino and Francesco Gessi*) have appeared.

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

volumes, especially in working with Lorenzo Pericolo on the historical notes and in securing the illustrations.

Volume 2 (Francesco Francia, Lorenzo Costa, and the Bolognese printmakers) will be published in two volumes. The first to appear will be dedicated to Marcantonio Raimondi and the Bolognese printmakers, with the translation and an introductory essay by Naoko Takahatake (Los Angeles County Museum of Art). The volume will also include an essay by Carlo Alberto Girotto on the annotations to this volume by Roger de Piles. Mattia Biffis has worked extensively on the program of illustrations. The second volume, on Francia and Costa, will appear next, with essays and notes by Alessandra Galizzi (University of Trento). In each case, Lorenzo Pericolo will provide the critical edition of the texts.

In the context of her appointment to the Cátedra del Prado, Elizabeth Cropper gave six lectures at the Museo del Prado on seventeenth-century Bolognese paintings in Madrid and the importance of Malvasia as a critic and historian.

*Critical Edition and Project Coordinator: Lorenzo Pericolo  
Research Associate: Mattia Biffis*

## **PROJECTS IN AMERICAN LANDSCAPE DESIGN HISTORY**

During the past year work has concentrated on the History of Early American Landscape Design Database (HEALDD), a comprehensive digital repository of primary source materials, both visual and textual, documenting the history of American garden and landscape design from the early colonial period through the mid-nineteenth century. This online archive of people, places, texts, and images will offer a comprehensive and extensively cross-referenced compendium of information on the social and geographical history of landscape design in early American history.

Under the direction of Associate Dean Therese O’Malley, this digital project expands on the scholarly contribution of the 2010 publication of *Keywords in American Landscape Design* by the National Gallery of Art and Yale University Press. In 2011 this historical and visual reference



Joshua Rowley Watson,  
*Eaglesfield from the  
Northeast*, 1817  
(detail). Philadelphia  
Museum of Art, Gift of  
the Barra Foundation,  
Inc., 2007

work received the J. B. Jackson Book Prize and the Council on Botanical and Horticultural Libraries Award. The digital phase of the project will make available the research material gathered to date along with new scholarly essays, a gallery of almost two thousand images, and an extensive bibliography of primary and secondary sources that far exceeds what could be included in a single printed volume.

At the beginning of 2016, the HEALDD project moved to a dedicated National Gallery of Art development server from its previous home on an external host. This move gives HEALDD direct technical support from the Gallery and better integration for its future release, the specifications of which are currently being drafted by the HEALDD team in conjunction with the Gallery's technical services. The site's look and feel have been improved for better viewing on an array of devices, from desktop computers to tablets and mobile phones. Almost 200 content pages and 1,300 images have been added to the site to date, with more being added weekly.

Because of the flexible nature of the digital format, scholars will be able to consider gardens and landscape as part of a larger set of processes—esthetic, social, economic, and political—rather than as static sites. The electronic database will not only allow for the addition of new terms, images, and sources but, through search functions, will also permit the user to direct how the information is compiled, organized, and viewed.

By providing scholars worldwide with open access to an extensive body of historically significant images and primary texts, the HEALDD online archive will contribute significantly to research on the role and meaning of gardens and designed landscapes in colonial and antebellum America.

*Research Associate: Robyn Asleson (to January 2016)*

*Robert H. Smith Research Associate: Benjamin Zweig*

*Assistant to the Program of Research: Courtney Tompkins*

*Intern (June–August 2015): Kayleigh Perkov*

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



Under the direction of Associate Dean Peter M. Lukehart, this project is designed to provide the first institutional history of the foundation of the Accademia di San Luca in Rome. Drawing from original statutes, proceedings of meetings, ledger books, and court records, the project brings together a large number of previously unpublished documentary materials with relevant secondary sources. Conceived as two complementary tools, the database of documentation on the website and the printed volume of interpretive studies, *The Accademia Seminars: The Early History of the Accademia di San Luca in Rome, c. 1590–1635*, shed light on the foundation, operation, administration, and financial management of the fledgling academy from its origins in the late sixteenth century to its consolidation as a teaching institution with its own important church designed by Pietro da Cortona in the 1630s.

This year the Accademia team completed the migration of 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](http://www.nga.gov/casva/accademia)) to the National Gallery of Art web platform ([www.nga.gov](http://www.nga.gov)). Whereas the former Accademia website depended on text encoding to structure the data and enable searching, the new website provides faceted search com-

ponents that allow the user to explore the documents by using names, keywords, document types, places, notaries, and year dates. The search results remain as accurate and complete as before while including significant enhancements. For example, researchers can now either select a single category for searching or combine guided searches in up to six categories. Searchable names (numbering around 1,300) include those of artists and artisans as well as individuals constituting a wide swath of the population of Rome who transacted business with members of the Accademia.

The site now provides pages for all of the individuals mentioned in the documents, including references and links to the documents in which their names appear, with a new feature that indicates the role or roles that they played in Roman society and/or the Accademia, if retrievable. For well-known artists or artists who contributed significantly to the life of the Accademia, the site now incorporates artists' pages that include not only links to the documents in which they are named but also selected bibliographies, related images, and in some cases portraits. The site's original features have been completely updated and re-edited to correct errors and inconsistencies as well as to incorporate new information. The bibliographies are linked either to the catalog of the National Gallery of Art Library or to WorldCat so that researchers can access complete bibliographic information for every reference. Most of the works of art represented at present are from the collection of the National Gallery of Art, with about a dozen from other museums that house the Samuel H. Kress Collection. Hundreds more related works of art by academicians, from museums throughout the world that provide open access to images, will be added in the coming months. In addition, the Accademia project team is engaged in the creation of a mapping feature that will allow researchers to locate places mentioned in the documents on four historic maps of Rome.

*Research Associate: Silvia Tita*

*Research Associate (June–August 2015): Ivo van der Graaff*

*Robert H. Smith Research Associate: Benjamin Zweig*

*Assistant to the Program of Research: Courtney Tompkins*

*Intern (June–August 2015): Kayleigh Perkov*

## RESEARCH ASSOCIATES' REPORTS

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

Bernardino Luini,  
*Portrait of a Lady*,  
1520/1525, formerly  
in the collection of  
Frederick R. Leyland.  
National Gallery of Art,  
Washington, Andrew  
W. Mellon Collection



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

My research on the origins of the English Aesthetic Movement took me to London, where I completed the identification of Italian Renaissance paintings acquired by the nineteenth-century art patron and collector Frederick R. Leyland. In addition, I co-organized *The Lost Symphony: Whistler and the Perfection of Art*, an exhibition at the Freer and Sackler Galleries that traced the development and ultimate abandonment of an experimental painting Leyland commissioned from James McNeill Whistler (1834–1903). Other completed projects include an exhibition catalog essay on the art collections and patronage of three eighteenth-century English royal princesses and a CAA talk on Pre-Raphaelitism(s) in British popular music.

*Robyn Asleson is now assistant curator in the department of prints, drawings, and media arts of the National Portrait Gallery, Smithsonian Institution.*

Nicolò Vicentino after  
Francesco Salviati,  
*The People Rendering  
Homage to the Beauty  
of Psyche*, chiaroscuro  
woodcut printed from  
three blocks in brown.  
London, the British  
Museum, W. 4.44



Mattia Biffis, *Expatriating the Maniera:  
Rome, Florence and Venetian Mannerism,  
1540–1575*

My research explores changes in the pictorial tradition of Venice over the first half of the sixteenth century, focusing on artists of Tuscan-Roman education who established their careers on the lagoon, among others Giuseppe Salviati (c. 1520–1575). As a mobile individual moving into a new environment,

Salviati experienced a set of new social and cultural constraints, which he managed to resolve by refashioning his artistic persona. In papers presented this year at the Renaissance Society of America in Boston and the Medici Archive Project in Florence, I also showed how his origins impelled his artistic success in his adoptive city. These studies will form the first part of a manuscript in progress that investigates the multifaceted history of the *maniera* in Venice in the Cinquecento.



Cristoforo di Geremia,  
*Constantine and the  
Church* (reverse),  
c. 1468, bronze.  
National Gallery of Art,  
Washington, Samuel H.  
Kress Collection

Silvia Tita, *The Visual Politics of Constantinian Imagery in the Early Modern Period*

This project examines the proliferation of Constantinian imagery in the early modern period, especially one (in)famous episode known as the Donation of Constantine.

Concocted in the eighth century but attributed retrospectively to Constantine's time, the Donation of Constantine (which effectively placed the Western part of the Roman empire under the authority of the pope) stirred a heated debate in the early modern period in both Protestant and Catholic milieus. One of the main goals of this study is to establish a dialectical relationship between the textual sources dealing with the controversial Donation and the visual material related to the topic. Although the subject appealed primarily to the papacy, Constantine's legacy within the larger European context substantively contributed to the debate.



Nocera Gate, Pompeii.  
Author photograph

Ivo van der Graaff, *The Ancient Bay of Naples*

In the last year my work on the Oplontis Project has continued, building on another successful field season. We were able to detect three distinct phases of development for a

wine emporium spanning some 230 years before the eruption of Vesuvius. I have signed a book contract with Routledge to produce a volume

detailing the role of the fortifications of Pompeii in the history of the city. I will pay particular attention to their development as a dynamic monument shaping the urban and social layout of the city, as opposed to the traditional perception of a static military structure.

*Ivo van der Graaff will begin an appointment as assistant professor in the department of art and art history at the University of New Hampshire.*

*Suicide of Judas*, from Psalter and Book of Hours, northeastern France (probably Arras), last quarter of the thirteenth century, MS. M.730, f. 14v  
The Pierpont Morgan Library / Art Resource, NY



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

My primary research project continues to examine the representation of suicide in medieval visual culture. Last summer I discovered an unpublished thirteenth-century illuminated manuscript in the British Library that copies the facade sculpture of the cathedral of Notre-Dame, Paris; it will form the basis of an article. I am also preparing two contracted articles for essay collections, one on the travels of Saint Birgitta of Sweden and one on the concept of *perfectio* in medieval aesthetic philosophy. In March I presented a paper on ambiguous data and historical GIS at the annual conference of the Association of American Geographers.

## **RESEARCH REPORTS OF MEMBERS**



ELIZABETH BARTMAN

## “MANOEUVERING THE MARBLE”: THE MODERN RESTORATION OF ANCIENT SCULPTURE

Ancient sculpture has long posed challenges to the art historian. Often it survives only as a fragment, missing much of its form and iconography. Or a lack of archaeological context stokes uncertainty about its function, display, and date. A third factor further complicates our understanding: modern restoration. Comprising not only the addition of missing elements but also less obvious surface treatments and reworking, restoration alters ancient works in a profound way. The handmaiden of collecting, restoration is invaluable as a prism for exploring the reception of the antique as well as the wider cultural milieu—particularly art making—in which it occurred. Yet few contemporary observers are trained to recognize and interpret it.

At CASVA I explored how best to address this gap and make marble sculptural restoration understandable to a wide audience. Initially I had proposed to write a history-based critique of sculptural restoration from its beginnings in the Renaissance up to the present day, but I came to realize that the corpus of works for such a study was unmanageable and the approach too diffused. Instead, the book I plan to write will combine case studies of specific sculptures with chapters devoted to the broader themes of restoration practice: making (training and workshop practice, written treatises, individual practitioners and their styles and techniques); thinking (sources for restorations in ancient myth and literature, learned advisors); selling (pricing and marketing, illustrated publications); and interpreting (contemporary reactions to, and criteria

Studio of the Roman sculptor and restorer Bartolomeo Cavaceppi, from his *Raccolta d'antiche statue, busti, bassorilievi ed altre sculture: Restaurate da Bartolomeo Cavaceppi, scultore romano*, n.d. Getty Research Institute, Los Angeles

for judging restorations). My focus will be Rome in the seventeenth and eighteenth centuries, when restoration reached its aesthetic and technical zenith.

One such case study will be the celebrated Barberini Faun (Glyptothek, Munich). The complex restoration history of the statue, reflecting shifting attitudes toward antiquity, can be documented through visual examination, contemporary illustrations, and archival evidence. The statue underwent three major restorations. The first, undertaken in 1627 by Arcangelo Gonelli, reimagined the ancient marble fragment as a sleeping satyr, like other Renaissance works depicting a supine figure in a natural setting. In the second intervention, of 1679, Giuseppe Giorgetti and Lorenzo Ottone radically transformed the statue into a vertical figure posed provocatively on a massive rocky base (also now aligned to the vertical). A third reworking by Vincenzo Pacetti in 1799, still visible today, subtly adjusted the pose to heighten its frontality and eroticism. Giorgetti and Ottone's detailed invoice of 1679 in the Barberini family archives in Rome provides a step-by-step account of the complicated restoration they performed, from the shaping and carving of the rocky support to the fashioning of limbs in stucco to the final polish. Not only does the document enumerate the various elements of the restoration in sequence, but it also sets out the price of each so that we learn their relative value, in which labor, skill, and material were all factors. (We learn, too, that the final price was discounted by about one-third, underscoring the power relationship between the sculptors and the aristocratic patrons from whom they no doubt hoped to win future commissions.)

Taking advantage of the extensive literature and expertise available at CASVA and the National Gallery of Art, my initial work focused on major technical issues involved in restoration. To understand the practice one must first understand how statues are engineered and, more precisely, why they break. I was able to investigate how marble reacts to physical forces and how both ancient sculptors and modern restorers adapted their designs to compensate. Marble sculpture is particularly vulnerable to shock and vibrations, but transit was an unavoidable risk in the journey of the ancient statue from “ditch to niche,” as art historian Jeffrey Collins so pithily describes it. The earl of Egremont’s statues acquired for Petworth, for example, are known to have been heavily damaged in transit from Rome to England—the early eighteenth-century collection

was dubbed a “home for the wounded”—but damaged marbles elsewhere no doubt also required repairs at their final destination. Future studies will need to pay closer attention to documenting this phase of an antiquity’s afterlife.

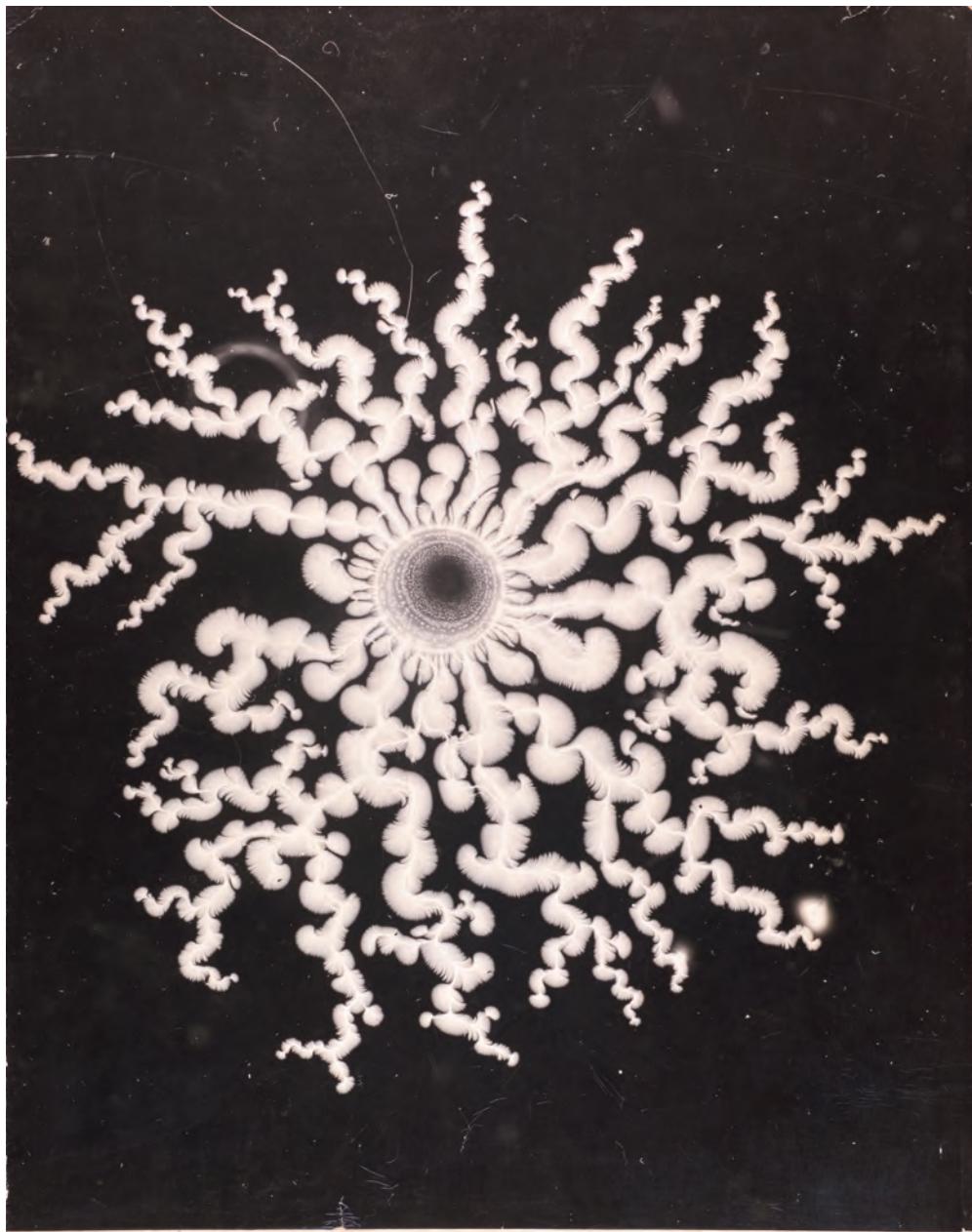
Surface, or what was called *pelle* in seventeenth-century restoration theory, also figures importantly in recent literature on restoration. Using various high-tech methods, we are learning how restorers erased the damage wrought over the centuries—and disguised their own handiwork—with freshly patinated surfaces. Indeed, forgery always played a role in the restorer’s studio, although I believe that the notion of the innocent buyer duped by unscrupulous restorers and dealers has been overstated: many contemporary illustrations indicate lines of join, while correspondence makes it clear that many buyers were both aware of, and active participants in, the “re-creation” of antiquity that lies at the heart of restoration.

The arrival of the Elgin marbles in Britain in the early nineteenth century triggered debate about the long-canonical practice of sculptural restoration and its role in the preservation of the past. At the time, the sculptor Richard Westmacott defended restoration as technically more difficult than sculpting a new work, but even he could not dispel the fundamental questions about authenticity, originality, and beauty that restoration poses for art.

New York City

Paul Mellon Visiting Senior Fellow, January 4, 2016–February 29, 2016

*Elizabeth Bartman, an independent scholar, has returned to New York to continue work on the project she began at CASVA.*



JOHN R. BLAKINGER

## ARTIST UNDER TECHNOCRACY: GYÖRGY KEPES AND THE COLD WAR AVANT-GARDE

A photographic panel created by the artist, designer, and visual theorist György Kepes (1906–2001) depicts a fractal-like burst of electricity exploding across the picture plane. The fantastical image is otherworldly, even supernatural. Kepes discovered the pattern—called a Lichtenberg figure after the eighteenth-century scientist who first created such images—in the laboratory of physicist Arthur R. von Hippel at the Massachusetts Institute of Technology (MIT). Von Hippel originally produced it as part of his research on electrical insulators, a field of study supported by the US government for its applications in military technologies. Through a strange aesthetic alchemy, however, Kepes attempted to transform the image’s militaristic associations. He hoped to transmute this debased pattern—a visual record born from research closely aligned with weapons and warfare—into an image of splendor that might rival the great masterpieces of art history.

My dissertation explores this and many other encounters between art and science during the Cold War by examining Kepes’s unusual interdisciplinary projects, including his photographs, paintings, drawings, exhibitions, books, writings, lectures, and the research institute he established at MIT, the Center for Advanced Visual Studies. Faced with a crisis of confidence in the contemporary relevance of the arts, Kepes cultivated collaborations with the sciences at Chicago’s New Bauhaus and especially at MIT, where he taught from 1946 until his retirement in 1974. I consider questions that defined Kepes’s career in the United

György Kepes,  
*Lichtenberg Figure:*  
A.R. von Hippel, 1951,  
photographic enlargement on fiberboard  
panel. Courtesy of the  
Department of Special  
Collections, Stanford  
University

States but are no less relevant today: Can the “two cultures”—art and science—actually work together for a common purpose? Or are they fundamentally incompatible, condemned to mutual skepticism of their respective motivations and methodologies? What is the purpose of art in a world dominated by science and technology?

In considering these issues, I build on but also depart from previous Kepes scholarship, which typically revolves around the theme of instrumentality: the ways in which his project became part of a burgeoning military-industrial-aesthetic complex that emerged in the United States at midcentury. Scholars have described Kepes’s ambition as a reactionary glorification of the imagery and ideology of science. While I do not ignore the regressive associations of his work, I also consider its progressive potential and provide a more nuanced, if conflicted, account of his contradictory practice.

My study uses new archival evidence to put forth two major arguments. I demonstrate how Kepes developed a hitherto unrecognized paradigm for aesthetic practice in a scientific context: what I call the “artist under technocracy.” This figure operated within rather than against a scientific institution; seeking refuge, he retreated from the art studio to the research laboratory. But I argue that the artist under technocracy is not entirely compromised by or fully complicit in the militaristic logic that governs his new setting. I examine how Kepes instead navigated the Cold War establishment through the artful infiltration of its protocols, manipulation of its tools, and appropriation of its discourses. Kepes uniquely embodies the complicated negotiations required for agency in a highly charged context.

Moreover, I situate Kepes as the major artistic figure within a startling constellation of technical experts engaged in sophisticated weapons research. This milieu was on the vanguard of advanced science, but also, in a way, advanced art. A surprising array of specialists thus became very real if entirely improbable partners in Kepes’s projects; these included the metallurgist who prepared plutonium for the first atomic bomb, the engineer who made one of the earliest digital computers for the US military, and a mathematician who invented novel ways to simulate thermonuclear war. While many of Kepes’s colleagues had direct roles in key military projects, still others became vocal opponents of Cold War doctrine and the Vietnam War. Kepes became entwined in the con-

traditions, and darker commitments, of his many interlocutors. Other artists would have renounced this technocratic culture—in fact, many encouraged Kepes to do so—but Kepes instead chose to become part of it even while he resented what it represented. He attempted to shift and shape this culture from a unique position under it.

I track these two themes across four chronological chapters. I examine Kepes's study of camouflage during World War II; his development of visual design at MIT in the 1950s; his work in the 1960s on an unfinished and unpublished magnum opus he called "The Light Book"; and the center he founded at MIT in 1967. Through Kepes, my study ultimately provides a genealogy for contemporary phenomena that cross disciplines and that are commonplace in both the academy and the art world today, such as the study of visual culture and the use of new media.

[Stanford University]  
Twenty-Four-Month Chester Dale Fellow, 2014–2016

*In fall 2016 John R. Blakinger will join the inaugural cohort of postdoctoral scholars in the Society of Fellows in the Humanities at the University of Southern California, where he will begin a two-year appointment in the department of art history.*



MONICA BRAVO

## PICTURING GREATER AMERICA: US MODERNIST PHOTOGRAPHY AND THE MEXICAN CULTURAL RENAISSANCE, 1920–1945

“La óptica moderna,” reads the optician’s sign in a 1931 photograph by the Mexican artist Manuel Álvarez Bravo (1902–2002). Evocative of a modern viewpoint, the equivocal phrase—like the uncanny image itself—reflects a central theme of my dissertation. The photograph expresses the interplay of reflections and projections, the identification of sameness and difference that characterized us-Mexican cultural exchange in the interwar period.

Artists were among the many cultural and political pilgrims who traveled or expatriated from the United States to Mexico after Mexico’s revolution (c. 1910–1920) and in the midst of its cultural renaissance (c. 1920–1940). Among them were four significant modernist photographers: Edward Weston (1886–1958), Tina Modotti (1896–1942), Paul Strand (1890–1976), and Helen Levitt (1913–2009). My dissertation examines the work these photographers created in Mexico, the conditions that drew them south, and their interactions and exchanges with Mexican artists working in a variety of media.

Even as cultural critics and other leaders from the United States and Mexico sought to develop distinctive native modernisms, artists from both nations discovered shared ideals through their inter-American dialogue. Thus, in contrast to standard art-historical analyses that classify these interwar national developments discretely, I contend that artists on both sides of the border contributed to a nascent Greater American modernism by thinking hemispherically. The phrase “Greater America”

Manuel Álvarez Bravo,  
*Parábola Óptica*  
(*Optical Parable*), 1931.  
National Gallery of Art,  
Washington, Gift of Lee  
and Maria Friedlander,  
2006

belongs to the historian Herbert E. Bolton, who, along with other US and Mexican intellectuals of the 1920s and 1930s, promoted the idea of a shared history encompassing the Western Hemisphere as distinct from Europe. My research examines US art history in an international context, thereby construing American art broadly, and places photography back into conversation with painting, literature, and music.

In Mexico, Weston, Modotti, Strand, and Levitt trained their cameras on subjects they believed to be the most representative of Mexican culture, particularly those that also resonated with themes relevant to the US context. Their themes included the paradox of a nation that was both young and prehistoric, the lack of a domestic classical tradition, and the recovery of indigenous and folk culture. For example, through his friendships with Mexican muralists, particularly Diego Rivera (1886–1957), Weston soon recognized the nationalist underpinnings of his contemporaries' folk, archaeological, and natural subject matter, all celebrating Mexican identity. His emulation of their content, especially traditional ceramics and folk toys, in a modernist photographic style had broad appeal, earning him several exhibitions and laudatory press reviews. Weston's Mexican audiences often used racialized terms to discuss his photographs, indicating that they understood his work through the popular discourse of *mestizaje*, or racial mixing.

Weston's student and companion, Modotti, was even more enmeshed in Mexican social and political circles, so that her representation of Mexican culture—through photographs of strikes, indigenous people, and new technologies—conforms most to how urban Mexicans saw themselves and their country. Her images were frequently reproduced in communist newspapers and little magazines alongside prose or poems by her associates among the avant-garde *Estridentistas* (Stridentists). Strand, on the other hand, sought what he took to be a more authentic Mexico in the nation's interior, where he photographed peasants, colonial-era architecture, and Catholic sacred sculptures. Strand's tribute to communal culture dovetails with the revival of indigenous themes and use of folk instruments by his friend the classical composer Carlos Chávez (1899–1978). Finally, Álvarez Bravo's photographs of Mexico, exhibited in a New York gallery in 1935, inspired Levitt's Mexican street photographs of 1941. In this example, we see a US modernist photographer

responding to a Mexican one and both inventing a New World surrealist photographic idiom.

In my dissertation, completed this year at CASVA, I analyze correspondence and diaries preserved in US and Mexican archives, popular and avant-garde periodicals, contemporaneous discourses of cultural nationalism, secondary critical responses, and, most important, the works of art themselves. A formal and technical analysis of select works from each photographer's Mexican oeuvre forms the backbone of each chapter, which I then relate to the contexts in which they were produced as well as to visual and written work by Mexican artists with whom they were in dialogue. Although always beginning with the objects, my analyses open onto themes of primitivism, modernism, and national identity.

My project ultimately investigates what it meant to be a Greater American artist in the period between the two world wars and argues for the hybridity of both the Mexican cultural renaissance and US modernist photography, as artists traveled between the two countries and cross-fertilized each other's art.

[Brown University]  
Wyeth Fellow, 2014–2016

*During the 2016–2017 academic year, Monica Bravo will be a lecturer in the history of art and ethnicity, race, and migration program at Yale University.*

TO  
S<sup>r</sup> JOSUA REYNOLDS  
PRESIDENT  
of the  
ROYAL ACADEMY,  
these Etchings are  
DEDICATED  
by his humble Serv<sup>t</sup>

I. H. MORTIMER

1778.



ESTHER CHADWICK

## THE RADICAL PRINT: BRITISH ART AND GRAPHIC EXPERIMENT IN THE PAPER AGE

By the second half of the eighteenth century, London had become the foremost center of print production and publishing in Europe. “We remember when a Print shop was a rare bird in London,” William Blake (1757–1827) wrote in 1800, but now there were “as many Printshops as any other trade.” This was the era of the “English print” and the “Age of Caricature”—characterized by a proliferation of so-called reproductive prints and by an explosion of graphic satire. It was also a period in which the newly founded Royal Academy marginalized the print as a potential locus of “art.” Despite the centrality of the print to the functioning of the British art world, the academy’s statutes of 1768 excluded engravers from full membership, and aspiring artists were encouraged to focus on architecture, sculpture, and painting in the neoclassical tradition. Yet a number of the period’s most innovative and ambitious artistic statements were made precisely in the print medium, not only by dedicated satirists operating outside the academy’s walls but also by trained history painters and professional engravers.

My dissertation attempts to make sense of this complex situation by examining a number of prints that I place in neither the category of art’s reproductive “handmaid” nor that of its satirical “other” but see more broadly as signaling new modes of artistic engagement and criticality. I emphasize the ways in which these prints and their makers responded to and were shaped by the radical politics of the “Age of Revolutions” and the conditions of what contemporaries called the “Paper Age,” in

John Hamilton Mortimer, *Fifteen Etchings Dedicated to Sir Joshua Reynolds*, 1778, title page.  
National Gallery of Art, Washington, Andrew W. Mellon Fund

which printed images coexisted with other print genres—pamphlets, newspapers, and banknotes—that mediated the values of a society in the midst of intensified political contestation and change.

I begin my dissertation in 1776 with *The Phoenix, or the Resurrection of Freedom*, an unusual, large-scale aquatint made in celebration of the American Revolution by the London-based Irish history painter James Barry (1741–1806). *The Phoenix* may be the first political print to contain an artist’s self-portrait. Barry’s presence among other historical figures shown mourning the loss of liberty in Europe opens onto a larger motivating question: what should be the role of the artist in a revolutionary world? A partial, if oblique, answer is provided in chapter 2 by a series of prints by John Hamilton Mortimer (1740–1779). Mortimer’s capriccio-like *Fifteen Etchings Dedicated to Sir Joshua Reynolds* (1778) grasped the structural affinities of an artist whose criticality depended on autonomy—freedom from aesthetic rules and institutions—and the new model of radical politics established by the reformer John Wilkes (1725–1797).

Moving from history painters to the insights of professional printmakers, in the third chapter I proceed by examining the work of James Gillray (1756–1815) in the 1790s. His satires have been discussed in terms of their iconographic content and stylistic brilliance, but here they are considered in relation to the communications structures that became a battleground for politics after the French Revolution. By insisting on the obstinate materiality of the image, Gillray’s prints laid bare the politicization and potential disruption of channels of transmission that characterized the century’s last decade.

Chapter 4 centers on a little-known workshop “experiment” by the Newcastle engraver Thomas Bewick (1753–1828) to argue that his famous wood-engraved vignettes, intended as tailpieces for his books of natural history, were informed by his work as a banknote engraver and by the problem of forgery. This became increasingly politicized after the British government passed the Restriction Act (1797), which outlawed the exchange of paper money for gold. The interplay of illusionism and indexicality that Bewick established in his *trompe-l’oeil* vignettes drew attention to the unsteady relationships of signs to their referents. As such, they may be understood in terms of the critique of paper money

that would be voiced by the country's most prominent "currency radical," William Cobbett (1763–1835).

My final chapter argues that Blake's *Laocoön* (c. 1826–1827) made use of the deeply rooted genre of the millenarian broadside—which combined the Biblical message of apocalypse with a critique of present political power—to argue for a radically dematerialized form of art as "practise" or "prayer." The radicalism of Blake's print, which was not made for sale and thus was abstracted from the realm of direct political activity, resided in a different kind of intervention. The *Laocoön* proposed an abolition of the distancing effects of mediation, whether in the form of paper money or that of printed images.

In bringing these works together and loosening the straitjackets of their makers' individual historiographies, I argue for the late eighteenth-century British print as a crucible of artistic modernity. For these artists, the print was a place where the function of art and of the image could be questioned and re-imagined. My readings also suggest that the print shared with contemporary radicalism a number of structuring concerns: the problems of temporality, freedom, and mediation and of the location of an origin. Ultimately the challenge laid down by my project is to think about the impact of radical politics not from the point of view of biography but at the level of the print itself, as object and medium.

[Yale University]  
Paul Mellon Fellow, 2013–2016

*Esther Chadwick will join the department of prints and drawings at the British Museum as print curator, a three-year position funded by the Monument Trust.*



ROBERT L. FUCCI

## JAN VAN DE VELDE II: THE PRINTMAKER AS CREATIVE ARTIST IN THE EARLY DUTCH REPUBLIC

In the final year of his apprenticeship, Jan van de Velde II (c. 1593–1641) received a letter from his namesake father, a famous calligrapher whose writing manuals were popular across Europe, urging his son not to hesitate to create his own designs rather than work after others or in imitation of them. “The art of invention,” he wrote aphoristically, “is better than copying or following.” Artistic invention, as the elder artist well knew, had been primarily the domain of painters. Not only did the younger Van de Velde take his father’s advice to heart; he has the distinction of being one of the first professional printmakers in the early modern era to initiate a career generating and marketing his own designs. This did not stop him from also working after others from time to time.

With hundreds of designs to his credit, many of which were printed in substantial numbers, there is hardly a museum print collection in the world that does not possess a considerable number of impressions by Jan van de Velde II. Despite the prolific nature of his inventions and their abundant survival (or perhaps partly because of their numbers), his works have received little comprehensive study beyond standard cataloguing.

Van de Velde’s prints reveal a drive not just to invent but also to innovate. His approach to landscape in its purest form, lacking any narrative or ostensible iconographic content, reshaped the genre by incorporating realistic or recognizably local surroundings. In both their formal and theoretical concerns, his experiments with landscape, along with those

Jan van de Velde II  
after Pieter Molijn,  
*The Star of Kings,*  
*a Night Piece*, 1630.  
National Gallery of Art,  
Washington, Ailsa  
Mellon Bruce Fund

of some of his colleagues in Haarlem, set the initial terms for what would soon become one of the most popular genres in the Dutch Republic. In his early years, shortly after the Twelve Years' Truce (1609–1621) established Dutch independence, Jan van de Velde's innovative landscape prints proved to be highly marketable. The primacy of the print medium in this regard has often been cast, in the many histories treating the rise of Dutch landscape, as an early form of market testing for paintings. This idea plays on the value and status distinctions between paintings and prints but fails to account for the original context of landscape prints as objects often intended to be viewed in series as a discrete group of images.

Early bound volumes of Dutch landscape prints from the seventeenth century that feature Van de Velde's works, though rare today, reveal a carefully balanced negotiation between the clearly imaginary, the plausibly realistic, and the recognizably local. Van de Velde's novel landscape formulas are better understood as print productions that serve a particular type of viewing different from that of painted display. Discursive organizational patterns of scenes depicting noncontiguous seasons or obviously disconnected locales, for example, belie any simulated journey from one place to the next. Rather, the artist's display of invention and his insistently creative reiterations using a nonnarrative landscape format served (as some title pages suggest) both to please the eye and to inspire painters, rather than follow them. Van de Velde took advantage of the print medium's historical function as artistic source material to advocate for printmaking as a creative activity in its own right.

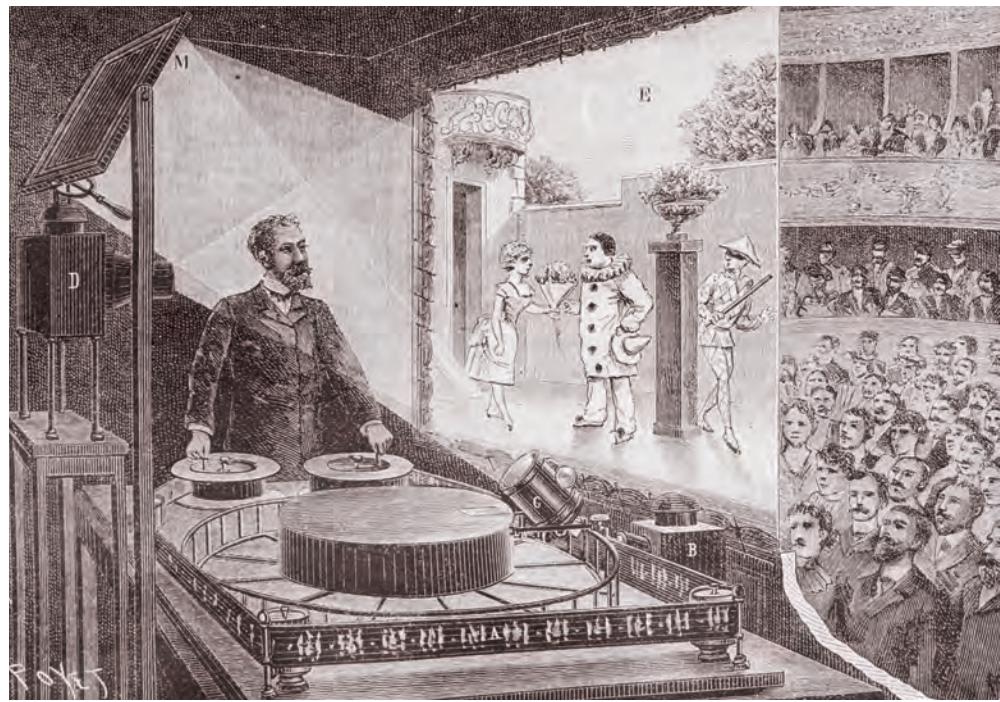
Van de Velde's quest for originality in printmaking occurred at a moment when the relative convenience offered by etching increasingly attracted painters. Trained specifically in engraving, a notably difficult craft requiring long years of apprenticeship, Van de Velde nevertheless chose the more easily mastered process of etching for a large number of his works, especially his landscapes. The fluidity and expressive quality of his etched lines marked a sharp contrast with most previous printmaking practices by revealing much more of the graphic "hand" at work. Etching had been (and for many artists continued to be) primarily a means to an end, a convenient way of incising a plate whose looser facture should be disguised rather than left visible. At the same time, Van de Velde explicitly preferred engraving for a number of works that quickly

became celebrated as masterpieces of the technique, such as *The Star of Kings, a Night Piece* (1630). These works in the so-called *manière noire* rely on close-packed, finely wrought lines to attain both subtle modulations of tone and dramatic lighting effects. The style is highly effective in engraving and could not be achieved easily in etching. Some of Van de Velde's dark-manner engravings are his own inventions, while others are after the designs of his close colleagues. In all cases, however, these prints constitute original works that stand as finished products in the print medium. This distinguishes them from both earlier and later experiments with printed tone (such as the mezzotint) that typically sought to reproduce paintings.

Van de Velde was arguably the leading printmaker of his day, one who could both etch and engrave. In effect, he rhetorized both techniques by emphasizing the visual qualities specific to each. This divergence in formal appearance also led to a lexical distinction between the two techniques that was quickly adopted by writers on art who were among his broad and enthusiastic audience.

[Columbia University]  
David E. Finley Fellow, 2013–2016

*During the 2016–2017 academic year, Robert L. Fucci will be the Samuel H. Kress Pre-Doctoral Fellow at the Drawing Institute of the Morgan Library and Museum.*



TOM GUNNING

## THE INVENTION OF THE MOVING AND PROJECTED IMAGE

The book on which I have been working is conceived as both a historical and a theoretical probing of the conception and realization of the moving image. A large part of the project therefore lies in defining the moving image. I am primarily a film historian, with much of my work focused on early cinema (from approximately 1889 to 1917). But the term “moving image” is more than an oblique way to refer to cinema. Today, when the filmstrip as a physical medium is being replaced by electronic images, we realize how contingent the forms of cinema can be. The theatrically presented movie seems to be giving way to a range of platforms for watching moving images: television monitors, computer screens, even smart phones.

Although some critics have bemoaned this transformation as the death of cinema, I see it more as an opportunity to extend our understanding of the history of the medium and realize that, even before the invention of film, moving images held an important place in entertainment and scientific research. Therefore, much of my research has concerned the various moving-image devices that existed before film, especially those that appeared in the nineteenth century. Often referred to as “philosophical toys” and merchandised as educational playthings, devices such as the phenakistiscope, the zoetrope, and the praxinoscope explored the way in which a series of still images rapidly presented could interact with human perception to yield an image that appeared to move. I refer to this unique type of image, simultaneously technological and

Louis Poyet, *The Théâtre Optique and Its Inventor, Émile Reynaud, with a Scene from "Pauvre Pierrot,"* c. 1892–1900. Conservatoire national des arts et métiers, Paris/Bridgeman Images

perceptual, as a moving image. As something generated through our perception, it is also in a sense immaterial, perhaps best described as “virtual.”

During my residency at CASVA I researched the manner in which a variety of images present movement, not only modernist works such as those of the futurists (who were influenced by technological moving images) but also more pictorial painting and photography, which portrayed mobile phenomena such as waves or clouds. I read a number of texts (including some rare ones) by French physiologist Étienne Jules Marey, whose study of locomotion led to new ways in which photography could record motion. Marey’s use of photography to analyze motion as a series of discrete images achieved an essential stage in the synthesis and projection of photographic motion pictures.

My exploration of the technological and virtual nature of moving images has also led me increasingly to consider the projected image; in fact, I now define my subject as the invention of the moving *and* the projected image. Not only do most moving-image systems rely on some form of projection; the projected image defines aspects of the virtual image. A projected image is created by light directed through a lens onto a screen or surface. Formed of projected and reflected light, it is essentially immaterial and very different from the traditional picture in a medium affixed to a material surface.

The moving image first appears in the nineteenth century, but the projected image has a history that extends back much farther. This expanded focus has led me to a consideration of the roots of the projected image in the science of optics (the investigation of light and sight) and its theories of imagery. Therefore, while at CASVA I also read intensively in the medieval synthesis and reworking of classical and Arabic theories of light and vision in texts by Roger Bacon and John Pecham, in which theories of images are embedded in the study of the nature of light and vision.

Working on such questions at CASVA has led me to consider the moving and projected image not simply as an aspect of the history of film or newer media but one that extends through the *longue durée* of image making. Thinking within the tradition of art history allows me to describe precisely the innovation that these technological and virtual images initiated as well as their relation to more traditional images.

University of Chicago

Ailsa Mellon Bruce Visiting Senior Fellow, February 1–March 31, 2016

*Tom Gunning will return to his position as Edwin A. and Betty L. Bergman Distinguished Service Professor in the department of cinema and media at the University of Chicago.*



MORTEN STEEN HANSEN

## THE “LOW” STYLE OF GIOVANNI DA SAN GIOVANNI AT THE MEDICI COURT

Since the seventeenth century, baroque painting in Italy has been described as a reaction against a branch of late mannerism associated with Tuscany and Rome, which had come to be considered too artificial, rhetorically ineffective, and weak in color. The artists who came into their own in Florence after 1600 have largely been excluded from the narratives surrounding early baroque painting, to the point where their insignificance is now taken for granted. My study of the painter-poet Giovanni Mannozzi, also known as Giovanni da San Giovanni (1592–1636), considers how these neglected painters reinvented Florentine style through an immersion in popular versions of vernacular culture.

Giovanni da San Giovanni was, during his lifetime, universally recognized as the greatest fresco painter of his generation in Tuscany and, while in Rome during the 1620s, received important commissions for murals in secular and sacred settings. His fame in the papal capital is attested by Giovanni Baglione’s *Le vite de’ pittori, scultori et architetti...* (1642), which focused on painters who worked in Rome from the reign of Pope Gregory XIII to that of Urban VIII. Upon Giovanni’s premature death, his widow consigned most of his writings to the flames, but I have located a number of his poems in a manuscript in Florence, which I am preparing for publication together with a likewise unpublished seventeenth-century life of the artist. The largely scandalous poems deploy colloquialisms and local dialect while exemplifying a “low” version of the vernacular, harnessed against the prevailing tradition of

Giovanni da San  
Giovanni, *Venus Combing Lice from Cupid’s  
Hair*, 1627. Galleria  
Palatina, Florence

Petrarchism with its idealizations of love, sensory experience, and the Tuscan language. How Giovanni's concerns as a poet intersected with his paintings can be exemplified by a work from 1627, *Venus Combing Lice from Cupid's Hair*, painted for the villa of Don Lorenzo de' Medici (1599–1648) at Castello. Unlike Venus's traditional aristocratic incarnations in Florentine art, this goddess of love is a commoner, and the painting gives an impression of being based on the study of living models. The batlike wings of Cupid call into question the very type of love he inspires. These anomalies, combined with the display of his naked backside and the blushing shadows of his buttocks, place the painting in a tradition exemplified by Teofilo Folengo's poem *Orlandino* (1526): "And I am telling you that Cupid is even more of a whore than his mother ever was." In contrast to the idealized sculptural bodies familiar from Florentine painting, Giovanni da San Giovanni offered a barefooted mother with her naked son, depicted with a kind of realism that revealed his study of the works of the Lombard Caravaggio (1571–1610) and the Neapolitan Battistello Caracciolo (1578–1635).

Giovanni's Tuscan biographer Filippo Baldinucci (1624–1697) regretted what he took to be the artist's bizarre behavior. In Baldinucci's narrative, Giovanni let himself be innocently imprisoned in the Bargello in order to humiliate the grand-ducal guards; sabotaged the sacrament of taking holy orders by an Augustinian friar in Santa Maria del Popolo in Rome; served a frittata with mice to unknowing noblemen who had come to dine at the Villa "il Pozzino" in Castello outside Florence; and presented a group of venerable Florentines, who had commissioned from him an allegory of Charity, with a painting of donkeys scratching each other—Christian virtue thus descending to beasts to become a parody of itself. Giovanni da San Giovanni's conduct as an artist in a courtly society stood in opposition to the ideal promoted in the writings of Giorgio Vasari in the previous century, identified with refinement, grace, and courtliness. Caravaggio was an obvious prototype for the painter-poet's deeply insubordinate persona, an identity also produced in his art and writings. Similarly, Giovanni's provocative attitude became a source of fascination for male aristocrats. The painting of Venus and Cupid, for example, offended some but was cherished by the prince. Such erotic and "low" art, devoid of moral pretensions, marked the patron's elite status, seemingly above the norms and restrictions that

the post-Tridentine Roman church aimed to implement at all levels of secular society. By producing such art, and through his erratic behavior, the artist might be seen to have bonded with the patron while claiming a semi-aristocratic license that allowed him to comport himself with little regard for common sociability. In this light the rustic plays an important part in his painterly and literary production. Moreover, this was the artist who chose to sign his paintings “San Giovanni” after the village in the Valdarno where he grew up rather than with his proper last name. To the painter the rustic was a guise of simplicity and a cover for a transgressive art and persona.

Independent scholar  
Samuel H. Kress Senior Fellow, 2015–2016

*Morten Steen Hansen will take up the position of full-time lecturer at the University of Washington, Seattle, and during the following summer will hold a fellowship from the Gerda Henkel Stiftung for study at the Ludwig-Maximilians-Universität, Munich.*



SUZANNE HUDSON

## BETTER FOR THE MAKING: ART, THERAPY, PROCESS

When and under what circumstances did people in America come to believe that making art was good for them? “Better for the Making” is a book-length study that will offer an expansive historical treatment of the social importance of art that attempts to answer this straightforward yet elusive inquiry. I begin with the period following the Civil War, when William James’s psychology and pragmatist philosophy offered a means of coping with the radical contingencies of modern life. I argue that an appeal to process—here defined as making a work of art without anticipating or requiring that it will serve as the apotheosis of one’s engagement with materials and creation—is foundational to central tenets of American visual modernism and to the eventual turning of process into “process art” in the 1960s. I then ask how these ideas of process as something that came to be privileged through a self-conscious exploration of materials and techniques for their own sake inflected the making, viewing, and teaching of art in a range of settings.

“Better for the Making” has grown out of my long-standing interest in process art—and the inadequacy of existing frameworks for explaining its emergence. These narratives begin with the April 1968 issue of *Artforum*. There, the sculptor Robert Morris published a brief tract entitled “Anti-Form,” wherein he established a space between his own efforts and those initiated by his minimalist peers. Canonized today as the foundational statement for process art, this text augured an exhibition (also organized by Morris) at Leo Castelli’s New York warehouse in Decem-

Dorothy Lacey, *Caswell Carpet*, c. 1936.  
National Gallery of Art,  
Washington, Index of  
American Design

ber of that year. *Nine at Castelli* consolidated discrete practices into a group identity defined by neither style nor medium but by the artists' ambitions. Like Morris, the other participants emphasized procedure based on the physical properties of the substances with which they were working as opposed to executing preordained aesthetic ends. By 1969 this trend had found an international audience, most prominently with the epoch-defining show *Live in Your Head: When Attitudes Become Form*, curated by Harald Szeemann for the Berne Kunsthalle. Szeemann, too, brought together artists who eschewed premeditated composition, delighted in the impermanence of the things that they made, and, most broadly, valued creative activity above whatever form it generated.

In the years since 1968, process has become a vital paradigm for visual art, one that allows scholars of contemporary art to understand a great deal about its formal and technical directions. Recognizing the centrality of the paradigm while resisting a presentism that would understand it relative to our time alone, "Better for the Making" offers the first historical account of process including, but also apart from, process art. In this way, it exemplifies my abiding desire to put the historical and the contemporary into relation. Moreover, I suggest that we understand the "process" of process art as a symptom or aspect of something much larger. Thus, although process art impelled the project, I aim to undo the lockstep disciplinary characterization of the 1960s in favor of a wide-reaching historical analysis of the American intellectual, institutional, and political factors that oriented people toward making art to make themselves better, without the necessary achievement of an art object—an object of traditional value—as the conclusion of such activities.

To tell this story, "Better for the Making" ignores typical pre- and postwar art-historical divisions to offer a historical and theoretical account of the therapeutic uses of visual art in America from the late nineteenth century to the present. The book includes a broad chronological gathering of protagonists, institutions, and disciplines, ranging across and synthesizing developments within fine arts, craft traditions, occupational and art therapy, and art pedagogy. I was grateful to spend my time at CASVA researching the Index of American Design, the focal case study in a chapter in which I consider the discourse around the artist-citizen. In addition, by examining, among other topics, the hobbyist movement as a means of fostering mental health, the construction of painting as

pastime, and the rise of the analyst and of diagnostic mechanisms of a visual nature, I reveal how modernist art-critical discourse on process was, in fact, forged through exogenous and surprisingly eclectic channels.

University of Southern California

Ailsa Mellon Bruce Visiting Senior Fellow, June 29, 2015–August 15, 2015

*Suzanne Hudson has returned to her position as associate professor of art history and fine arts at the University of Southern California, where she will continue work on her project with the support of a Creative Capital | Warhol Foundation Arts Writers Grant and a Dedalus Foundation Senior Fellowship.*



RUTH E. ISKIN

## DEGAS AND CASSATT: CONSTRUCTING THEIR RELATIONSHIP, LEGACY, AND VALUE

Early studies on Mary Cassatt (1844–1926) were rife with speculation on the nature of her relationship with Edgar Degas (1834–1917), whereas more recently scholars writing about Cassatt have deliberately avoided such discussions. At the same time, studies on Degas have generally devoted little attention to his relationship with Cassatt. Thus, although there is extensive scholarship on both artists, most of it is devoted to one or the other. The fullest of the rare comparative studies is the catalog for the exhibition *Degas/Cassatt* at the National Gallery of Art (2014), edited by curator Kimberly A. Jones, who made a deliberate choice to focus strictly on the works themselves. The essays in the catalog shed new light on Degas's and Cassatt's affinities in style, subject matter, technique, and media—all within the framework of artistic reciprocity.

My book project extends such scholarship by focusing on both the work and its context: on both "textual" and "extratextual" issues that have shaped the Degas-Cassatt relationship and its representations. In particular, it offers the first extensive comparative study of the two artists that centers on the intertwined issues of historiography, gender, and legacy. Comparing the construction of the legacies of Cassatt and Degas, it will analyze historiography and exhibition history, canonization processes and shifts in the canon, attributions of cultural significance and value in art history, and differing French and American priorities in museum exhibitions and permanent displays.

Mary Cassatt, *Little Girl in a Blue Armchair* and *Woman with a Red Zinnia*, with Edgar Degas, *Mademoiselle Malo* at right and Édouard Vuillard, *Théodore Duret* at far right, in the National Gallery of Art, Washington. Photograph: Rob Shelley, 2015

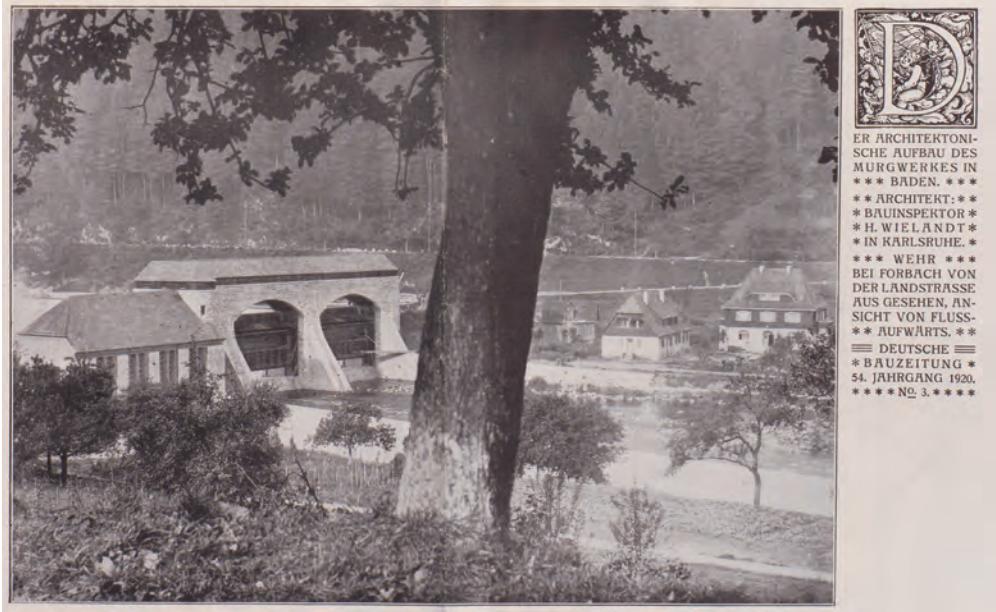
Preliminary research has convinced me that the representation of the relationship between Degas and Cassatt has been constructed according to an asymmetric paradigm. This emerged clearly from a comparative study of their extensive involvement in art collecting: I found that the tangible significance and impact of their respective collecting activities, judged from a historical perspective, has played almost no role in the shaping of their legacies or even in the assignment of cultural value to their collecting interests in particular. Cassatt's extensive work with American collectors, particularly Louisine and Henry O. Havemeyer, resulted in the most important American collection of works by Gustave Courbet, Édouard Manet, Edgar Degas, and other impressionists. Bequeathed to the Metropolitan Museum of Art in 1929, the Havemeyer collection transformed the museum's standing in representing modern art. Yet Cassatt's achievements in collecting, and in particular her influence on the Met, have been greatly undervalued. Degas's collection, by contrast, has always been highly esteemed in art-historical scholarship even though it did not survive and thus has had limited historical influence. (The collection was dispersed upon his death in several sales that drew much press coverage and critical attention in 1918.) The asymmetric paradigm becomes conspicuous in the gap between the impact of Degas's and Cassatt's practices, on the one hand, and their respective resonance in art criticism and art-historical scholarship, on the other. An analysis of these issues appears in my essay "The Collecting Practices of Degas and Cassatt: Gender and the Construction of Value in Art History," in *Perspectives on Degas* (Routledge, 2016), a revised version of which will be a chapter in the book that results from this research project.

My residency at CASVA provided ideal conditions for research, with the great resources of the National Gallery of Art Library and its superb interlibrary loan staff, the proximity of the Library of Congress and the Archives of American Art, and the welcoming context of CASVA, including the opportunity for stimulating conversations with fellow scholars and National Gallery curators. Being at CASVA also provided an ideal opportunity to study the display of Cassatt's paintings in the Gallery's permanent collection. Cassatt is particularly well represented, with several major paintings on view in the galleries devoted to French impressionism, where her work is set in the context of paintings by her French colleagues, including Degas.

The brief but intense and highly rewarding period at CASVA was crucial to my project. It was entirely dedicated to assembling research materials, many of which would otherwise not have been accessible. The wealth of materials collected will form the nucleus of the next phase of my work on the project.

Ben-Gurion University of the Negev  
Ailsa Mellon Bruce Visiting Senior Fellow, September 1, 2015–October 31, 2015

*Ruth E. Iskin has returned to Jerusalem to continue the Degas-Cassatt study and to complete work on her edited volume, “Re-envisioning the Contemporary Art Canon: Perspectives in a Global World” (to be published by Routledge). In spring and summer 2016 she traveled to lecture in Florence, Marburg, London, and Beijing.*



ER ARCHITEKTONISCHER AUFBAU DES  
MURGWERKES IN  
\*\*\* BADEN. \*\*\*  
\*\* ARCHITEKT: \*\*  
\* BAUINSPEKTOR \*  
\* H. WIELANDT \*  
IN KARLSRUHE.  
\*\*\* WEHR \*\*\*  
BEI FORBACH VON  
DER LANDSTRASSE  
AUS GESEHEN, AN-  
SICHT VON FLUSS-  
\*\* AUFWÄRTS. \*\*  
DEUTSCHE  
\* BAUZEITUNG \*  
54. JAHRGANG 1920.  
\*\*\* № 3. \*\*\*

PAUL B. JASKOT

## MAPPING THE CONSTRUCTION INDUSTRY IN GERMANY, 1914–1945: DIGITAL METHODS AND ARCHITECTURAL HISTORICAL SOURCES

What architectural and political role did the construction industry play in Germany from World War I through World War II? The answer to this question lies in an architectural history from below, an account of history that by necessity involves, for example, a discussion of materials more than of design. The question also raises significant problems involving the use of architectural historical sources as well as the management of large structural questions in the discipline. Visualizing evidence in a digital mapping environment is one approach to these challenges. The use of digital methods can expand the art-historical research *process* but also indicate a means of developing art-historical research *questions* in fundamental ways, for example, in reorienting the history of German architecture from World War I through World War II from a focus on single buildings to patterns in the development of the built environment as a whole.

My work at CASVA (with Ivo van der Graaff, research associate) has centered on the historical problem of the German construction industry. To address this topic, we have developed a database of projects from the important architectural journal *Deutsche Bauzeitung* as well as working draft visualizations of that database using the computer mapping environment of geographic information systems (GIS). We have also compiled a comparative database from the archive of Dyckerhoff & Widmann, one of the largest construction firms in Germany during this period. The visualizations of these databases in GIS point us to patterns of indi-

H. Wielandt, architect, Murg River Valley Dam, Baden, as illustrated in *Deutsche Bauzeitung* 54, no. 3 (January 10, 1920), n.p.

vidual buildings and building types that were previously invisible in the architectural record and now arise in need of further exploration. Thus, for example, Carl James Bühring's housing estate in Leipzig-Mockau (1919–1923) suddenly appears as much more relevant to architectural debates and interests than previously assumed. The Mockau estate and H. Wielandt's Murg River Valley Dam in Forbach (Baden [1918]) are kinds of buildings that become the “dark matter,” sustaining the few star monuments like Erich Mendelsohn's Einstein Tower (1922) that are so much the focus of architectural history. The visualization of an architectural database gives form to human actions and structural patterns that redirect the art-historical question from the object as an isolated monument to what construction of multiple buildings can tell us about society as a whole. In the process, it allows us to gain in new ways a more complex and thus more historical understanding of German architecture from 1914 to 1945.

A study of the production of the built environment more broadly means attending to the construction process as worthy of its own history and concentrated analysis, a topic that takes up the tradition of social art history emanating from Arnold Hauser (1892–1978) and others. Digital methods allow us to ask such broad social questions. Naturally, there is no one single source for the construction industry, and the number of buildings, large and small, vernacular to high design, is almost impossible to capture. Digital methods, however, are meant to tackle large datasets, and the ability of GIS to map spatial information can help us to address this large-scale problem.

Combining the relational capacity of both historical evidence and the methods of digital mapping is a powerful means of visualizing the social dynamics and significance of architectural production. Visualization in this sense is morphological. It gives form to otherwise hidden connections between individual objects and social developments. Digital mapping exposes new problems and areas of research, particularly around the mediating role that culture itself takes in developing and reproducing dominant social structures. In addition, it points to how the capacity for certain cultural, political, or economic events to dominate a social field builds gradually in micro-durations. In these ways, mapping information from historical journals and other archival sources can point to potential activators or inhibitors of social and cultural change in the history of

architecture. Such a visualization is a morphological intermediary step that gives shape to the social by reforming the evidence and its biases. It can yield patterns and results that we can analyze as the characteristic relational factors of a social system—in this case, the complex built environment of Germany from before the Weimar Republic through the National Socialist period. In other words, the maps and their attendant database extracted from the journals do not transparently represent the system but rather visualize the emergent properties of cultural systems; the spatial pattern—that which gives shape—resides in between the chaos of historical experience and the artificial uniformity of historical analysis.

DePaul University  
Andrew W. Mellon Professor, 2014–2016

*Paul B. Jaskot will return to his position as professor of art history at DePaul University, where he will also be the founding director of a new interdisciplinary digital humanities center.*



YUKA KADOI

## INVENTING PERSIAN ART

In recent years several art historians have addressed the origin of the discipline called Islamic art. Originally developed as a branch of Western art history, Islamic art became, during the twentieth century, an independent subject of scholarly inquiry into the artistic legacy of Muslim-majority societies in the Middle East, North Africa, southern Spain, and Central Asia. A century of investigation has, however, left a growing demand for the introduction of new paradigms into Islamic art and its definition, whether it was and still is secular, religious, transregional, or something that cannot be satisfactorily characterized. Although my research is not exclusively concerned with this ongoing debate, I began to wonder about subcategories, such as Turkish, Arab, and South Asian, that have been gathered under the umbrella term *Islamic art*.

And what about “Persian art”? This timeless aesthetic notion formed incrementally in the minds of Europeans, Americans, Iranians, and other Asians in the course of long-term cultural exchanges across time and space. Although Persian objects had always been celebrated for their high artistic quality and prized as diplomatic gifts and valuable commodities, after the fall of the Ottoman Empire, which transformed the socio-political nexus of the Middle East, they were merged into all-embracing categories such as ancient Near Eastern art (Middle Eastern antiquities predating the rise of Islam in the seventh century) and Islamic art (post-seventh-century Middle Eastern art and architecture). Yet an abstract idea of Persian art was reinforced during the early twentieth century,

Interior of *minai* bowl (broken), photograph by Antoine Sevruguin. Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Smithsonian Institution, Washington, DC, The Myron Bement Smith Collection, gift of Katherine Dennis Smith, 1973–1985

especially the interwar period, because of Euro-American collecting and study of cultural remains from the country culturally called Persia. (The geopolitical name Iran was internationally recognized in 1935.) This coincided with the rise of cultural revivalism under the Pahlavi regime (1925–1979), which was keen to refresh Iran's image.

Aside from the cultural politics and ideology of the Pahlevi, I began to look at the mechanisms of Persian art collecting during the first few decades of the twentieth century. Who worked behind the scenes to evoke an image of Persian art as collectible, and how did they foster a marketable profile for Persian objects? In this respect, it is worth considering the roles of intermediary agents, not only of middle people such as dealers, scholars, and curators, but also of photographic reproductions. Antoin Sevruguin (1830–1933), for instance, left many photographs of objects, as well as people, monuments, and landscapes, for commercial use. In a photograph now in the Freer Gallery of Art and Arthur M. Sackler Gallery Archives, medieval Persian ceramics are portrayed as displayable objects, appealing to the eyes of potential customers who were unable to view and handle them on the spot. Such a visual tool served in determining the quality of objects—often more effectively than actual viewing experiences—and it is therefore no wonder that some of the objects Sevruguin photographed later entered the collections of leading museums and eventually came to represent the masterpieces of Persian art.

Among other notable agents who contributed to forming the conception of Persian art, the American pioneer of the field Arthur Upham Pope (1881–1969) should be reappraised as one of the advocates who established the scholarly as well as the connoisseurial canon of Persian cultural heritage. Because of his deep involvement in the formation of Persian art collections in major European and American museums, Pope's idealized vision of Persian art—silky carpets, blue-glazed tiles, shiny metalwork—continues to influence curatorial decisions regarding acquisition and display. A detailed historiographical assessment of Pope's legacy is the focus of a volume of essays entitled *Arthur Upham Pope and a New Survey of Persian Art* (2016), which is based on an exhibition and a symposium I organized in 2010. The book also reflects additional research into archival records in numerous museums and libraries across the United States, Europe, and the Middle East.

The main goal of my research is to offer an alternative approach to the history of Persian art in the early twentieth century, one that considers its coincidence with the invention of an aesthetic canon. As with many cultural histories, the layered narratives of Persian art make it one of the most captivating subjects to investigate.

University of Edinburgh

Ailsa Mellon Bruce Senior Fellow, June 1, 2015–July 31, 2015

*During the 2015–2016 academic year, Yuka Kadoi served as visiting professor of Islamic art and architecture at the Lebanese American University in Beirut. She has returned to Edinburgh to continue her research into Persian art historiography. Her edited volume Arthur Upham Pope and A New Survey of Persian Art was published by Brill in 2016.*



THOMAS KREN

## THE NUDE IN THE RENAISSANCE IN EUROPE, 1400–1530

*The Nude in the Renaissance in Europe, 1400–1530*, an exhibition that will open at the J. Paul Getty Museum in Los Angeles in October 2018 and travel to the Royal Academy in London four months later, examines the origins and development of the nude as an artistic theme. Although the emergence of the nude in European art has long been closely associated with the Italian Renaissance and specifically with the revival of the classical ideals of human form, separate and distinct traditions of the nude emerged in other parts of Europe starting at the beginning of the fifteenth century. The nude engaged the talent of Italian artists as diverse as Donatello (1386–1466), Botticelli (1445–1510), Michelangelo (1475–1564), Leonardo da Vinci (1452–1519), Raphael (1483–1520), and Titian (c. 1485/1490–1575), but also leading northern artists such as the Limbourg brothers (Herman, Paul, and Johan; active 1385–1416); Jan van Eyck (1390–1441); Jean Fouquet (1420–1481); Meister Francke (1380–1435); Jan Gossaert (1478–1532); Albrecht Dürer (1471–1528); and Lucas Cranach the Elder (1472–1553). The unclothed human form had long played a significant role in European art, but the level of sophistication in naturalistic modes of representing the nude—both technically and conceptually—rose dramatically across Europe after 1400. These changes enriched the meanings and enhanced the appeal of the nude as both artistic motif and subject while giving rise to a variety of types of nudes. Classical models in the south and the development of the technique of painting in oil in the north contributed to the depiction of

Andrea Mantegna,  
*Battle of the Sea  
Gods* (left half, detail),  
c. 1485/1488. National  
Gallery of Art, Wash-  
ington, Ailsa Mellon  
Bruce Fund

diverse types of bodies that shared an ever greater vibrancy, corporeality, and immediacy. The nude in a range of media inspired many of the great masterpieces of the era.

This project endeavors to consider the artistic, cultural, and technical factors that led simultaneously to the rise of naturalistically represented nudes in distinct regions, primarily of Western Europe, and to trace the separate strands of developments that sometimes ran parallel and other times intertwined. Recent scholarship has increasingly acknowledged the significance of the complex web of travel and cultural exchanges that connected artists and patrons across Europe during this period. For example, Italian patrons collected paintings of sensual female nudes from Northern Europe before Italian artists started producing such works. At the same time it was the Italians who, during the Quattrocento, placed the study of the human form at the center of artistic theory and practice, an innovation that spread throughout Europe during the sixteenth century. Different cultural attitudes shaped the development of each of these trends. Additionally, Christian culture and its manifestations across Europe—themselves bound up with images—contributed to the nude’s rise to prominence as well as to the controversies that arose in response to it.

*The Nude in the Renaissance in Europe, 1400–1530* and its scholarly catalog will explore the subject thematically across five broad categories as a means of demonstrating the parallel artistic developments described above. They are “Nudity and Christian Art”; “Artistic Practice and Theory”; “Humanism, the Classical Revival, and the Expansion of Secular Themes”; “The Abject Nude”; and “Personalizing the Nude.” The Edmond J. Safra Visiting Professorship has afforded me the opportunity to pursue several avenues of research toward the writing of my catalog contributions, the refinement of the content and organization of the catalog, and the completion of the exhibition checklist. In “Before Fontainebleau: The Origins of the Nude in French Art, 1400–1500,” a lecture given at the National Gallery of Art in May, I argued that certain French artists outside Italy consciously adapted the nude as subject

matter over the course of the fifteenth century, and I considered how their choices intersected or departed from the new attitudes and practices being shaped in Italy by a burgeoning humanism. The lecture and responses to it from colleagues are shaping the arguments of my essay for the exhibition catalog.

J. Paul Getty Museum, emeritus  
Edmond J Safra Visiting Professor, spring 2016

*Thomas Kren will pursue his work on the exhibition The Nude in Europe during the Renaissance, 1400–1530, which opens in the fall of 2018, as an independent curatorial consultant to the J. Paul Getty Museum.*



VLADIMIR KULIĆ

## ARCHITECTURE'S EXPANDED FIELD: BOGDAN BOGDANOVIĆ AND AN ALTERNATIVE GENEALOGY OF POSTMODERNISM

The oeuvre of the Serbian-Yugoslav architect, writer, professor, and one-time mayor of Belgrade Bogdan Bogdanović (1922–2010) fits many of the often contradictory definitions of postmodernist architecture and art. Scattered all over former Yugoslavia, Bogdanović's memorials to the victims of fascist persecution expanded the field of architecture along lines very similar to those Rosalind Krauss theorized in her influential essay “Sculpture in the Expanded Field” (1979). The monuments, cemeteries, mausoleums, memorial parks, necropolises, cenotaphs, and other sites of memory he designed during the 1960s and 1970s blurred the disciplinary boundaries between architecture, landscape, and sculpture in a variety of ways. Some of them are best defined as land art *avant la lettre*; some are inhabitable sculptures; some resemble quasi-urban agglomerations; and most are combinations of these. Their allusive organic forms, overt historical references, and abundance of ornament further align them with the characteristic themes of the period. Finally, Bogdanović's early and persistent theoretical critique of modern architecture's overt rationality and his deep interest in the meanings of the built environment add to the argument that he should be considered a postmodernist.

If Bogdanović's oeuvre should be labeled postmodernist, however, it belongs to a strain entirely unto itself: populist but not commercial, in search of archetypes but not typology, and embracing ornament but not favoring any particular “language.” In addition, such a designation would force us to fundamentally reconsider the existing theorizations

Bogdan Bogdanović,  
Slobodište Memorial  
Complex, Kruševac  
(Serbia), 1961. Photo-  
graph © Wolfgang  
Thaler

of the relationship between postmodernism and society: rather than a manifestation of the “cultural logic of late capitalism,” as Fredric Jameson famously proposed, postmodernism was, in Bogdanović’s version, an organic product of socialism, and it contributed to legitimating the revolution in a fundamental way. Finally and most importantly, Bogdanović’s intellectual origins are highly unusual for an alleged postmodernist, deeply rooted as they are in the avant-garde methods of surrealism, a movement that had only cursory associations with either postmodernism or architecture.

My research at CASVA formed part of my ongoing project to trace the theoretical and aesthetic genealogy of Bogdanović’s work and to establish its intersections with the main intellectual currents of his time. Bogdanović was a self-professed surrealist until the end of his life. No scholars so far, however, have taken that claim seriously enough to interpret his work accordingly and to establish what precisely he may have owed to surrealism. In order to do so, I spent most of my time at CASVA reading the movement’s primary sources, focusing especially on the exceptionally active interwar group of Serbian surrealists. Often omitted from international histories, this group and its leader, Marko Ristić—Bogdanović’s “intellectual father”—were in direct contact with André Breton and the Centrale Surréaliste in Paris as early as the mid-1920s. Bogdanović’s father, Milan, a prominent literary critic, also maintained close contacts with the surrealist circle. The Serbians’ own leftist commitments were in fact much stronger than those of their French peers, paving the way for the direct engagement of some of their leading members in Communist politics after the war. It was in this cosmopolitan and heavily politicized atmosphere that Bogdanović grew up.

The early exposure to surrealism determined virtually all of the major themes of Bogdanović’s work: from his fascination with the city and urban life and his dismissal of functionalism to his long-term obsession with anthropology and his persistent engagement with the manifestations of the “outmoded” in modern civilization—a concern that Walter Benjamin found to be one of the defining features of surrealism. (In some of his autobiographical accounts, Bogdanović indeed identified the primary goal of his own work in terms that recall Benjamin’s “profane illumination.”) In this light, his postmodernism does not appear to be “post” at all; rather, it was an organic outgrowth of the historical avant-

garde that opposed functionalist modernism all along. If postmodernist architects briefly manifested their own interest in surrealism through the writings of practitioners and theorists such as Rem Koolhaas, Bernard Tschumi, and Anthony Vidler, it was in the shape of the historical “re-discovery” of what was already a distant past. In contrast, Bogdanović’s life and work provide a direct, unbroken link between postmodernism and the prewar avant-garde, a link that did not need to be rediscovered and revived because it had never ceased to exist in the first place. It is in these terms that his oeuvre appears particularly compelling, forcing us to redraw the map of recent architectural history from an entirely new perspective.

Florida Atlantic University  
Ailsa Mellon Bruce Senior Fellow, June 15, 2015–August 15, 2015

*Vladimir Kulić was an Axel Springer Fellow at the American Academy in Berlin in the fall of 2015. In 2016 he returned to his position as an associate professor at Florida Atlantic University.*



MELISSA BECK LEMKE

## “NO WITCHERY OF THE CAMERA”: CLARENCE KENNEDY AS PHOTOGRAPHER, ART HISTORIAN, AND INNOVATOR

Clarence Kennedy, *Tabernacle: Tympanum. Adoring Putto to Observer's Left. Drapery, from The Tabernacle of the Sacrament by Desiderio da Settignano and Assistants*, 1929. Department of Image Collections, National Gallery of Art Library, Washington

Clarence Kennedy (1892–1972), an art historian who taught at Smith College and a self-proclaimed “scholar-photographer,” revolutionized documentary art photography with his subtle and illuminating details of Italian Renaissance sculpture. The limited photographic resources available for teaching art history, especially sculpture, in the early 1920s led him to pick up the camera himself. After initiating photographic surveys to market to colleges and museums, Kennedy won the attention of the celebrated art dealer Joseph Duveen, leading to a partnership that resulted in projects with collectors such as Helen Frick, Henry Goldman, Clarence Mackay, and Joseph Widener. These associations, as well as his own art-historical studies, led to his most lauded achievement, the seven-volume *Studies in the History and Criticism of Sculpture*, containing more than three hundred photographs of ancient Greek and Italian Renaissance sculpture, with special attention to Desiderio da Settignano (c. 1429–1464) and the Florentine Quattrocento. His careful consideration of lighting and point of view as well as his inclusion of illuminating details ultimately changed the possibilities for what one could learn from a reproduction. Kennedy’s photos have been criticized for being more beautiful than the originals, but he continually maintained that his work involved “no witchery of the camera”; it only revealed what was already there, showing it unobscured by less than ideal conditions.

Kennedy’s fellow art historians praised his photographs as unprecedented aids for teaching and connoisseurship. In addition, their aesthetic

value earned the admiration of respected photographers, especially Ansel Adams (1902–1984), who described Kennedy's work as revealing “not only his perception of the varied subjects, but his extraordinary ability to record the glow of marble and the sheen of bronze in breathtakingly beautiful prints.” Adams included Kennedy in several exhibitions of creative photography, most significantly *A Pageant of Photography*, organized as part of the 1940 San Francisco Golden Gate International Exposition to help establish photography as a fine art. In addition to Adams, Kennedy was a close friend and colleague of Edwin Land, founder of the Polaroid Corporation, who made Kennedy a lifelong consultant to his company. Their collaboration on stereography, which began in 1934, led to the development of the vectograph process, used by the military for aerial three-dimensional photography during World War II.

Kennedy has been the subject of at least forty-five solo exhibitions since 1922. Several were accompanied by brochures or small catalogs of varying levels of scholarship, none with more than five pages of text. They largely focused on his photographs, but how he came to make these iconic images is, along with his other varied pursuits, a largely untapped subject. Kennedy was not only a photographer and a scholar of art history but also a sought-after innovator in stereography, museum installation, typography, printing, and book design. A common theme of these diverse interests was his ambition to achieve the best possible reproduction—whether in flat photos, three-dimensional projected images for teaching, books and ephemera that he designed and printed on his Cantina Press, or even in writing a guide to selecting images for contributors to *The Art Bulletin*.

Kennedy's wide-ranging achievements as a scholar, artist, technician, scientist, inventor, and teacher make him a rare and fascinating figure. He made significant contributions to the establishment of art history as a respected field of study in America through the influence not only of his photographs but also of his teaching, both at Smith College and abroad. He and his wife, fellow art historian Ruth Wedgwood Kennedy (1896–1968), cast a long shadow at Smith both as scholars and as the originators of an innovative art history program in Florence and Paris.

My CASVA fellowship has given me the means to examine carefully the two main primary sources for Kennedy's life: his art-historical research files, in the Harvard Fine Arts Library, and the more personal materials

among the Clarence and Ruth Wedgwood Kennedy Papers in the Smith College Archives. These, supplemented with substantial documents from the archives of the Carnegie Corporation and Duveen Brothers as well as the Ansel Adams Papers at the University of Arizona and Stanford University bring Kennedy's career and personality into focus. With the aid of these materials I have completed a draft of a monograph with which I hope to reintroduce this fascinating figure to the histories of photography, sculpture, and art historiography.

National Gallery of Art

Ailsa Mellon Bruce National Gallery of Art Sabbatical Curatorial Fellow, 2015–2016

*Melissa Beck Lemke has returned to her position as image specialist for Italian art in the National Gallery of Art Library department of image collections.*



LIHONG LIU

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

Art historians of different cultures have for the past century dealt with the issue of the relationship between art and reality. They have provided insights that go beyond cognitive and representational approaches to recognize the evocations, resonances, and empathies between artistic formulations and people's real-life experiences, often proving the implied boundaries to be blurred or nonexistent. Taking on this perennially thorny problem to question what is "real" in art, my book tackles the notion of *shijing* (real scene) in Chinese painting theory and practice by focusing on a group of Suzhou artists of the mid-Ming dynasty (1368–1644). Originally used to describe realist poetry in the Tang dynasty (618–907), *shijing* referred to the inspiration poets drew from the activities of daily life and travel as well as their poeticizing of mundane moments and life circumstances. Mid-Ming Suzhou literati artists avidly practiced this genre in their pictorial and poetic works, as manifested in their depictions of local sites, gardens, and the environs of Suzhou city, where they resided, as well as the commemoration of social and personal life events. But "real scene" paintings also highlighted their own "realness" by emphasizing the intelligibility of compositions and an aesthetic of the familiar. Thus, the literati asserted that beauty lay in the viewer's perception of authenticity, as critic Yang Shen (1488–1559) commented: "Painting is like what is real, what is real is like painting (畫似真真似畫)." In this view, the instants and contingencies of the world of experience are the ultimate resources of human creativity, and artistic creation should

Ju Jie, *Hundred-Flower Islet*, in *Zhu Ming xian shou Wen Zhengming bashi shihua ce* (Various Ming Talents Celebrating Wen Zhengming's Eightieth Birthday: An Album of Poetry and Painting), 1549, album leaf (1 of 15). Chen Chi-te Collection, Taipei. Photograph courtesy Chen Chi-te

stantiate or immortalize that world by evoking a sense of place or materializing human memory. This mutual evocation of the “real” and the “scenic” (or “painterly”) brought to the fore the questions, What is life? What is lifelikeness? Artists such as Wen Zhengming (1470–1559), a leading cultural figure of the day, brought vividness and veracity to his work through vigorous procedures of pictorial ordering (*buzhi*) and the accretive depiction of details (*dianran*). These two principles underpinned Wen’s sense that there were greater creative forces for generating the “lifelike aura” (*shengqi*) of a painted scene.

Mid-Ming Suzhou artists’ quests to make the world comprehensible through art led them to seek inspiration from their own living environment. In Suzhou prefecture, in the lower Yangtze Delta, the land was crossed by numerous watercourses, and walkable spaces were connected by thousands of bridges. Thus navigating the physical environment necessitated pause and continuation, and people’s experiences of living in the place regularly involved contingencies and serendipities. As the land was parceled by water, division and connection were dialectical aesthetic measures in Suzhou artists’ pictorial compositions, which resulted in heterogeneous views of a collectively constructed Suzhou landscape. Therefore my book opens by considering the relationship between geo-aesthetics and painting practices and how people’s approach to living in and constructing the real world resonated with artists’ creation of their familiar and lived worlds in paintings. I argue that the artists’ attention to their living environment went beyond topographical representation to the level of an aesthetic engagement with the geophysical realities surrounding them.

The next two chapters of the book deal respectively with two prominent motifs in mid-Ming Suzhou paintings—the tree and the path—and how they reflected ways of world-making in relation to the human body. Special trees in public sites were thought to bear witness to the histories of places, preserve memories of the past, shelter the community for people’s well-being, and project the prosperity of future descendants. Wen depicted trees as tectonic forms that sheltered human bodies and created treescapes to embody the presence of cosmic forces. In a way similar to trees, paths indicate the presence of the human body, but unlike trees, which connect the ground with the sky, paths delineate and contain spaces on the ground, rendering a sense of the groundedness

and the spatiotemporal sustainability of places. I consider the path as both form and process. As a form, the winding path produces infinite expansion of the pictorial space that resonates with the experience of slow walking while being immersed in delightful distractions, an effect that also prolongs the viewer's empathetic looking at the painting by scrutinizing the details. I argue that the path as a process undergirded the importance of a trajectory of "becoming" in artistic creation, which signaled the literati's valorization of slowness in the face of an impending economy of speed and efficiency that was then advancing with the growth of commerce and urbanization.

The creation and use of "real scene" paintings for social and communal events (such as birthday celebrations and farewell parties) is the subject of the final chapter of the book. In those cases, artists' depictions of the experienced (or projected) scenes of the lives of their recipients implied associations between persons and places and between individuals and communities. I conclude that the components of the "real scene" are both life in places and painting as a place for immortalizing life.

A. W. Mellon Postdoctoral Fellow, 2014–2016

*Beginning in fall 2016, Lihong Liu will be an assistant professor in the department of art and art history at the University of Rochester.*



FERNANDO LOFFREDO

## A CORSAIR HISTORY OF SCULPTURE: ABDUCTING ITALIAN FOUNTAINS IN THE EARLY MODERN MEDITERRANEAN

On November 18, 1669, the inhabitants of Naples awoke to an unpleasant surprise. According to the manuscript journal of Innocenzo Fuidoro (Vincenzo d'Onofrio), the monumental Renaissance fountain known as I Quattro del Molo (The Four [River Gods] of the Dock), formerly located on the main dock of the city's harbor, had been dismantled on the order of the Spanish viceroy Pedro Antonio de Aragón, ostensibly to be restored. The four monumental statues depicting the four rivers of the world, for which the fountain was named, were loaded onto a ship and sent to Spain. The monument was probably intended as a gift to King Charles II of Spain, as Neapolitans later learned. Maintaining their typical sense of humor, according to Fuidoro's journal, they made what had happened to the four River Gods the subject of proverbs, jokes, and pasquinades.

The kingdom of Naples was under Spanish rule, and as viceroy, Pedro Antonio de Aragón exercised full power over the city and the state. Nevertheless, in Naples as in other early modern cities, public fountains were the only source of drinking water, and the disappearance of a public fountain from one of the most popular of its urban spaces was extraordinary.

The case of the forced relocation of I Quattro del Molo from Italy to Spain may seem highly unusual, but it is not an isolated story. Other fountains have given rise to similar narratives. For instance, according to the Malagueño poet Juan de Ovando y Santarén's *Ocios de Castalia*

Gian Giacomo della Porta and workshop (with the collaboration of Guglielmo?), with additions by José Micael Alfaro, Fuente de Génova, c. 1533?, completed 1635, Plaza de la Constitución, Málaga. Author photograph

(1663), the Fuente de Génova in Málaga was “won” from pirates by Don John of Austria in the Battle of Lepanto against the Turks (1571). On the other hand, according to Cristóbal Medina Conde’s *Conversaciones históricas malagueñas* (1789–1792), which was based on Pedro Morejón’s manuscript “Historia general de la antigüedad y grandezas de la muy noble y leal ciudad de Málaga” (supposedly written shortly before 1677 and never published), the fountain was carved in Genoa under a commission of the Holy Roman emperor Charles V (as King Charles I of Spain). During its transport from Genoa to Málaga it was captured by the corsair Barbarossa (Khayr al-Dīn)—one of the most famous Turkish corsairs—and amazingly the captain of the Spanish fleet, Bernardino de Mendoza, was able to rescue it and to deliver it to Málaga.

The purpose of my current research is to put together for the first time case studies, contemporary narratives, and traditions of forced relocation of Renaissance fountains around the Mediterranean. These will be the basis for a book chapter as well as an article. The title of this report—a humble evocation of Pier Paolo Pasolini’s *Corsair Writings*—intends to foreground a fundamental aspect of these stories: what one could call the sea-lives of these fountains across the Mediterranean. My aim is to conceptualize the desire for *all’italiana* fountains as fashionable status symbols, taking into consideration several cases of “abducted,” “kidnapped,” or “stolen” works of sculpture whose stories navigate the dubious boundary of historical truth. Interestingly, many episodes of abducted fountains are in fact inventions. But whether true or not, these stories are important *per se*, since they attest to prevailing artistic tastes. Given their frequency of recurrence, the stories could constitute a sort of literary *topos*, as I emphasize here. On the other hand, it is certain that the desire for *all’italiana* fountains in early modern Europe generated the phenomenon of the circulation of works of art outside more common channels such as those of patronage and diplomatic exchange.

During the Renaissance the market for marble sculpture throughout the Mediterranean was robust. The taste for Italian fountains spread all over Europe, from Portugal to Poland, and, thanks to its marble quarries and specialized workshops, Italy was the fulcrum of this commerce. Italian fountains and Italian-style gardens became fashionable objects of desire for many European monarchs and aristocrats, who valued them as status symbols. Thus, many works were taken, for instance, from

Italy to Spain, in some cases legally acquired or offered as diplomatic gifts, but in other cases transported after being requisitioned or stolen. These multiple dislocations generated a sort of diaspora of Italian garden sculpture, which makes it necessary to examine this kind of artistic production from a continental and comparative perspective.

My aim is to illuminate in new and complex ways the study of early European modernity through the circulation of Italian sculpture by considering the attraction of *all'italiana* fountains as an engine of these transfers. I will analyze works of art that traversed the Mediterranean Sea, working not only with archival documentation but also with travel writings, diaries, and urban descriptions as well as literary works in verse and prose. I am interested in reconstructing the original and adoptive locations of these monuments while shedding light on the stories, places, and political networks that explain their travels. Thus, I intend to explore the meaningful transformations that these monuments underwent in a broader European context, mainly focusing on southern Europe. At the same time, I will discuss the theoretical implications of their movements in the manifold cultural, political, and economic exchanges of the Mediterranean space. The perspective that I adopt explores these dislocations as forms of translation that produced cultural transformations and instigated dialogues across the Mediterranean.

A. W. Mellon Postdoctoral Fellow, 2015–2017

*During the coming academic year Fernando Loffredo will continue his research at CASVA as the 2015–2017 A. W. Mellon Postdoctoral Fellow. In the fall semester he will teach a seminar in the department of the history of art at Johns Hopkins University.*



LEO G. MAZOW

## HOPPER'S HOTELS

Throughout his career Edward Hopper (1882–1967) explored the visual environments of hospitality services, producing paintings, drawings, and illustrations that are as culturally probing as they are formally beguiling. In the 1920s he designed covers for two widely read hotel trade magazines, and from the 1930s through the 1950s he produced several canonical paintings of hotels and related establishments such as motels and tourist homes. The body of hotel work has not attracted prolonged scholarly engagement, yet it merits our attention because it expands and challenges the modernist paradigm of alienation and fragmentation in which Hopper's art is often situated. Hotels remain sites at once of decorum and detachment. My book in progress argues that Hopper's paintings capture well these dual sensibilities with suggestions of stasis and flux, as well as of the artistic and the abject.

During my fellowship, I wrote a book chapter on Hopper's painting *Hotel Lobby*. Examination of the mahogany ornament, floor treatment, desk clerk, and revolving door reveals a painting that, like the standing man who touches the foreshortened strip of carpet, has one foot in the stillness of the past and the other in the dynamism of the present and future. Hotel trade publications had long directed readers' attention to the decorative potential of flooring, emphasizing carpet as a way to guide foot traffic and determine the placement of furniture. Suggesting a means by which to walk from door to desk, elevator, restaurant, and chairs, the green carpet in *Hotel Lobby* functions similarly, leading guests

Edward Hopper, *Hotel Lobby*, 1943. Indianapolis Museum of Art, William Ray Adams Memorial Collection, 47.4, imamuseum.org  
© Edward Hopper

and providing part of a grid for optimal furniture placement and ornament. The tapering of the carpet suggests modernist orthogonals and exaggerated perspective systems in contemporary paintings by Theodor Roszak (1907–1981) and Ralston Crawford (1906–1978). The green stripe further approximates the foreshortened automobiles in hotel advertisements and billboards that sought to promote the institution as amenable to modern forms of transportation.

As much as the carpet and the figures adjacent to it register concerns proper to 1943, the woman and couple are flanked by brown wooden reminders of yesteryear. Buffers of darkness containing the bright colors, the wainscoting at left and the desk at right are like old-school architectural rejoinders to the emphatic present-ness of the lobby's lighting, flooring, and human denizens. If the wainscoting evokes the rootedness of a loosely defined but still valued past, the framed oil painting on the wall at left ratifies that past-ness. With distance-obscured mountains crowning a gently rolling foreground, which in turn encompasses a watery expanse, the painting possesses the subject matter and maintains the compositional formula of the Hudson River School, especially works such as *The Rocky Mountains, Lander's Peak* (1863; Metropolitan Museum of Art), by Albert Bierstadt (1830–1902). The neoclassical detailing of the arch over the desk and its supporting columns designate the antiquated and outmoded. The revolving door cropped at left also contributes to the dialectic sensibility of *Hotel Lobby*. In the painting and several study drawings, the door is a compositionally stabilizing framing device. Given the intimation of a random but steady stream of anonymous individuals rushing in, however, the image recalls the chaos of a quickly gyrating amusement park turnstile. Part of what makes the position of Hopper's imagined beholder in *Hotel Lobby* so unique within the corpus of revolving-door imagery is that he or she is neither facing a swing door nor within the momentarily formed chamber. The revolving door facilitates entrance and exit but could easily trap and cause serious bodily harm—recalling the use of the motif in examples of twentieth-century American film and literature.

Art historians' characterizations of the clerk range from shadowy to bordering on sinister. Symbolically caged behind the front desk, most of his body obscured or invisible, the figure might reasonably suggest interpretations of menacing detachment and off-putting disassociation.

In the context of urban America circa 1943, the clerk's inattention to and physical removal from the guests is out of step with well-documented hotel employee etiquette. Lobby denizens might treat the site as either "a haven from the street" or a space in which to "remain anonymous." Hotel protocol held that, whatever the guest's behavior in this regard, the clerk should be a model of affability and accessibility. In *Hotel Lobby* the character's presence in the murky margins only slightly veils a deft balance between wayward, rebellious absence and helpful, professional presence.

University of Arkansas in Fayetteville

Paul Mellon Visiting Senior Fellow, June 15, 2015–August 15, 2015

*In the 2015–2016 academic year, Leo G. Mazow returned to his position as associate professor of American art history at the University of Arkansas in Fayetteville. In June 2016 he took up the position of Louise B. and J. Harwood Cochrane Curator and head of the department of American art at the Virginia Museum of Fine Arts.*



BRENDAN MCMAHON

## “WHERE SIGHT IS SCARCELY ABLE TO ASSURE”: IRIDESCENT, VISION, AND BELIEF IN THE EARLY MODERN HISPANIC WORLD

In an oil painting by the Spanish artist Antonio de Pereda y Salgado (c. 1611–1678) completed in 1634, two tables strewn with objects from the *vanitas* tradition appear bathed in warm light. The ephemeral effects of this illumination serve to underscore the symbolic charge these objects carried for contemporary viewers, reminders of the fleeting nature of the material world and the impending reality of death. Among the canonical imagery of skulls, playing cards, coins, a clock, a candle, and an hourglass, the unusual textile worn by the painting’s enigmatic central figure stands out both for its novelty in this context and for its colors. Through the careful manipulation of icy pinks and mint greens, Pereda has attempted to capture the visual effects of shot fabric, a type of iridescent textile whose colors appear to shift depending upon the angle of view. What led the artist to choose this fabric specifically as an element of his painting, and how might his audience have interpreted its presence?

During my year at CASVA, I have proposed answers to these and related questions that address the reception of iridescent materials in the early modern Hispanic world, a line of inquiry that forms the core of my dissertation. In it, I examine historical reactions to such materials in order to address the relationship among sight, deception, and belief in sixteenth- and seventeenth-century Spain and Mexico. Iridescent feathers, mother-of-pearl, and shot textiles circulated between these regions in the early modern period both physically, within novel transregional

Antonio de Pereda y  
Salgado, *Allegory of  
Vanity*, 1634. Kunsthistorisches Museum,  
Vienna

political and economic networks, and through representations in text and image. Historians of art and science have not fully examined the implications of this geographic and cultural mobility. In my dissertation I argue that it was directly related to the ways in which the shifting colors characteristic of such materials were seen to challenge the reliability of sight. Reactions to iridescent materials preserved in objects, images, and texts comprise a rich set of data that helps to answer fundamental questions regarding how individuals on both sides of the Atlantic understood optical perception and its ability to provide a link to an objective reality. At the same time, they help to situate the Hispanic world within a larger narrative that has traditionally placed the development of modern theories of vision almost exclusively within the context of the Italian peninsula and northern Europe.

Why were early modern viewers in Spain and Mexico—and beyond—so fascinated with iridescence? Color is a fundamental aspect of visual perception. Objects within our field of vision are identified and defined in part through their hue, a quality that appears to be inherent to them. Iridescent materials challenge the idea that colors are properties of the things that we see because of the visual experience they provide, in which shifts in viewing geometry yield contrasting optical data. Early modern naturalists, philosophers, playwrights, missionaries, artistic theorists, collectors, and patrons engaged with iridescence because it provoked epistemological questions regarding the veridicality of sense data.

The study of these materials is especially relevant within the context of the early modern Hispanic world. First, the geographical parameters of the Spanish empire facilitated the circulation of iridescent natural materials to which neither Europeans nor Central Mexicans had had previous access. Second, Iberian expansion to the Americas brought with it a rich and heterogeneous lineage of thought on iridescent materials, a system of ideas that was matched in complexity by those of the indigenous inhabitants of the region. This context not only allows for a comparison of differing approaches to the optical phenomenon of iridescence across cultural divides but also provides an opportunity to look for similarities and entanglements as these traditions wove together. Last, the unique status of the image, which frequently functioned in an evidentiary capacity in the early modern Hispanic world, makes this context a fruitful conceptual space in which to evaluate responses to

iridescent materials, whose visual qualities thwarted easy transcription to the page and canvas. Paradoxically, this relationship between images and truth was coupled, especially in the seventeenth century, with a growing distrust in the objectivity of data gathered through optical perception. Fascination with the discrepancies between appearance and reality marked a variety of period discourse. Drawing connections between responses to iridescence in the sixteenth and seventeenth centuries therefore helps to situate the Spanish world at the forefront of period debates that have been central to the narrative of the Scientific Revolution, a narrative that has often ignored the contributions of historical actors in this sphere.

[University of Southern California]  
Andrew W. Mellon Fellow, 2014–2016

*During the 2016–2017 academic year, Brendan McMahon will complete his dissertation with the support of a Final Year Fellowship from the University of Southern California Graduate School.*



ANGELA MILLER

## REASON, MAGIC, AND EROS IN AMERICAN ART AT MID-TWENTIETH CENTURY: ARTISTS AND WRITERS IN THE CIRCLE OF LINCOLN KIRSTEIN

During my residency at CASVA, I have made substantial progress toward a chapter-by-chapter book outline for my project “Countermodernism: Reason and Magic in American Art at Mid-Century.” I have also written sections within these chapters, a process that has helped me to organize the various strands of an argument comprising a network of artists, writers, and their associates, in their shared aesthetic, social, familial, and erotic worlds. Since its initial formulation, the project has shifted toward the decade of the 1940s, although the first half of the 1950s remains key as well. Anchored by the figure of Lincoln Kirstein as patron, apologist, and cultural impresario, the project now centers on the almost wholly neglected work of Paul Cadmus (1904–1999) in the 1940s; the archaizing and enigmatic paintings of Jared French (1905–1988) in these same years; the early works of the younger figures Bernard Perlin (1918–2014) and George Tooker (1920–2011); and the photographs of George Platt Lynes (1907–1955). Of this group, only Tooker has received any kind of sustained scholarly attention. Another important body of work is the informal staged photographs of PaJaMa, of which more below.

Paul Cadmus, *Point O’View*, 1945. Williams College Museum of Art, Williamstown, Massachusetts, Gift of Cole Porter. © Jon F. Anderson, Estate of Paul Cadmus/Licensed by VAGA, New York, NY

Invitations to give a series of three talks—including my colloquium at the Center—afforded me an opportunity to test new material on these occasions and to draw together different areas of my research. As a result I now have the argumentative and thematic structure for two of the five chapters. A primary challenge I set for myself in these talks was to develop an understanding of the distinctive but marginally explored

aesthetic of the network, centering on poised and posed, tableau-like arrangements of figures in stark landscapes and domestic environments. I have also developed interpretive readings of the enigmatic narrative works by members of the circle, analyzing the sometimes mysterious dynamics and philosophical allegiances of the group.

Before the start of my fellowship I had largely completed research on a prefatory chapter on *Cache-Cache* (1942) by Pavel Tchelitchew (1898–1957). This chapter needs to be integrated into the framework that has emerged since I began my research at CASVA. Representing an older generation and a different formation, Tchelitchew nonetheless shares—often more explicitly—interests in the Renaissance hermeticism that gave a philosophical grounding to the homoerotic content of the group’s work and to the eroticized body in nature.

Many of my opening questions and hunches have been borne out by my research this year, while other directions have taken on greater prominence. One new area of research is the photographic work of the PaJaMa group, comprising Cadmus and Jared French and his wife, Margaret French. Privately circulated, these intimate, staged photographs have proved immensely fruitful in helping me both to isolate and analyze the peculiar aesthetic practices of the group and to locate these within the complex network of relationships and commitments that bound them together. The aesthetic freshness and interpretive potential of PaJaMa photographs have generated much interest from audiences and interlocutors. Such responsiveness also bears out my sense that the decade of the 1940s has been too narrowly defined around the production of the artists later to be associated with the New York School. My project opens up possibilities for a much expanded, more articulated field of cultural expression than has hitherto characterized our approach to the crucial decade that witnessed World War II and its aftermath.

Having secured a background in the scholarship, biographies, and artistic production of the main figures in the circle, I have in recent weeks turned to the papers of Tooker, for which the Archives of American Art is the primary repository, as well as a series of letters between Cadmus and Webster Aitken. I have also examined the substantial curatorial files for the holdings of the artists in my study at the Smithsonian American Art Museum (SAAM). My CASVA colloquium generated a number of helpful responses from people who knew Kirstein or who pointed to

resources and individuals who might be of help. An example is a trove of photographs and contact sheets donated to SAAM by Margaret French in the 1990s. I am in the process of going through this collection—five boxes in all—of which I was unaware until recently. I have also viewed important paintings by Cadmus, French, Tooker, and Perlin that are in storage in Washington museums.

I am also continuing my research in important archival and curatorial/gallery holdings in New York. Two days at Cadmus's gallery, DC Moore, in lower Manhattan proved extremely productive, as did a short return to the Kirstein archives at the Performing Arts Library of the New York Public Library. The CASVA fellowship allowed me to launch a project I find both compelling and potentially transformative of our understanding of mid-twentieth century art in the United States.

Washington University in St. Louis  
William C. Seitz Senior Fellow, 2015–2016

*Angela Miller will continue her research over the summer of 2016 with funding from Washington University in St. Louis and will return in the fall to her position as professor in the university's art history and archaeology department, with a sabbatical in the next two years to pursue her work on "Counternormalism."*



MARY MILLER

## THE GOLD DISKS OF THE SACRED CENOTE, CHICHEN ITZA

In the first decade of the twentieth century, one whole and seventeen fragmentary gold foil disks with repoussé imagery were found sixty-five feet below the water's surface in the Sacred Cenote of Chichen Itza, Yucatan, Mexico, as part of a dredging and diving effort sponsored by Harvard University's Peabody Museum that yielded thousands of artifacts from this natural sinkhole. Each gold disk had been burned, leaving carbonaceous, sooty smudges; after burning, most disks were ripped into small pieces. These pieces, along with the whole disk, were then crumpled and crushed before being hurled into the water. Today these disks and other gold offerings constitute nearly all the known gold from the Maya world and about half the known pre-Hispanic gold of Mexico, among the few works to survive Spanish sacking of the country. When the Maya first encountered gold in the ninth century, they saw the power of the sun in its material. They, like the later Aztec culture, understood it to be solar excrement, buried in the earth to be rediscovered as nodules that would wash out of stream beds, to be reconstituted in forms that would engage the sun.

Maya artists learned to work gold from lower Central American masters, who brought plain disks to Chichen Itza in the later ninth century, probably during the reign of K'ak'upacal, a king who presided over the introduction of new art forms and new religious forms and practice. The imagery of the disks suggests unsettled times, even for artists, who

Gold disk H, Chichen  
Itza, c. 900 CE.  
Peabody Museum  
of Archaeology and  
Ethnology, PM  
10-71-20/C10068  
(digital file 60742716).  
© President and  
Fellows of Harvard  
College

juxtaposed subtle renderings of the human form, old-fashioned by this date, with new sky deities.

Usually considered in isolation because of their material and the seeming novelty of their imagery, the gold disks have a provenience within the vast stew of the Sacred Cenote, among the detritus of a multicentury sacrificial practice that included, in addition to the disks, at least three tons of blue pigment; hundreds of kilograms of copal and rubber incense; the bones of approximately two hundred fifty humans; thousands of pots, mostly in sherds; thousands of jades; hundreds of wooden objects; dozens of textiles; and worked gold objects—many of them tiny cast frogs—from Panama. A few chips of turquoise can be sourced to the Los Cerrillos mines of New Mexico, and thousands of copper bells came from north of Acapulco, making this vast sinkhole one of the great nodes of ancient Mesoamerica circa 1000. The blue pigment was produced through heating a gray clay with a tiny amount of indigo; the incense was burned at the sinkhole’s edge, yielding clouds of strong-smelling smoke. Both processes may have been magical ones, in which one material became another, transformed by fire. What was the moment when a leader of a ritual may have burned the gold disks, ripped them apart, apportioned pieces, as in the sacrifice of an animal or of a human, and then invoked their total destruction? We cannot know. Perhaps even more valuable than gold, burning jades shattered when they hit the water, invoking for a modern reader the words of a later Aztec poet, who pondered the ephemerality of life: “Even jade is shattered, even gold is crushed,” a veritable description of practice at the Cenote’s edge.

Many rituals would have been performed there, invocations to rain and maize deities among the most common; hundreds of dancing, chanting, and singing observants would have rimmed the great orifice on many such occasions. But the greatest ritual of ancient Mesoamerica was the celebration of New Fire, a calendrical observance held every fifty-two years, at the intersection of the 260-day and 365-day calendars. Recorded in some detail at the time of the Spanish invasion, New Fire was last celebrated in 1507, when Aztec writers recalled five days of purging and destruction of objects, burning, termination of all fires, darkness, and renewal, ultimately made manifest by the kindling of fire in the open chest cavity of a sacrificial victim whose heart had been offered to the sun. Celebrated at Teotihuacan for much of the first millennium CE, New

Fire may have become the major celebration at Chichen Itza, perhaps starting in 830, a few months after the Maya would have celebrated the completion of the tenth baktun 10.0.0.0.0 (March 13, 830), and with a locus at the Cenote. The disks may then have survived for only one or two cycles of the calendar, perhaps meeting their end in 934 or 986.

Yale University  
Paul Mellon Senior Fellow, 2015–2016

*Mary Miller will return to Yale University, where she is Sterling Professor of the History of Art.*



BARBARA E. MUNDY

## THE EMBODIMENT OF THE WORD: THE IMPACT OF EUROPEAN BOOKS AND PRINT CULTURE IN THE NEW WORLD

In 1539, after a months-long passage across the Atlantic, a printing press was unloaded at the rude port of Veracruz. Dispatched by the Sevillian printing firm of Juan Cromberger along with a printer named Juan Pablos, the press was hauled off the ship with the bare minimum of supplies: some boxes of fonts; half a dozen decorative woodcuts for frontispieces; five or so woodblocks, the largest bearing images of the Virgin and Saint Francis; a supply of greasy printer's ink; and a few reams of paper. The arrival of the first printing press in the Americas merits passing mention in most histories of printing or the book, usually taken as a token of the successful expansion of this new technology across the globe. Less frequently mentioned is that, in the Americas, the printed sheet had another immigrant partner, the Roman alphabet. By the time of the press's arrival, the Franciscans, who had come en masse in 1524 had been at work for over a decade in setting down indigenous languages—most of which were previously written pictorially—into the Roman alphabet. They began with Nahuatl, the dominant language of Central Mexico and the indigenous language of empire, spoken by the Aztecs, who once ruled the territory. It was a fruitful union: one of the earliest known products of Juan Pablos's press was the Franciscan Alonso de Molina's *Vocabulario* of 1555. Working from the Latin-Castilian word list published at various times in the period by Antonio de Nebrija (who had famously tutored Isabel of Castile with the phrase, "Majesty, the language is the instrument of the empire"), Molina created

Unknown artists (Mexico), *Codex Yanhuitlán*, c. 1545–1550, fol. 7r.  
Biblioteca Histórica  
José María Lafraguá,  
Benemérita Universidad Autónoma de  
Puebla, Puebla de los  
Angeles, Mexico

the first of two Spanish-Nahuatl dictionaries, dictionaries that helped the evangelization efforts in their moment and that have significantly shaped our understanding of Amerindian culture.

From a New World perspective, printing and alphabetic writing emerged at roughly the same time, these newcomers intimately and logically connected. The same was not true of the book: in cities, towns, and hamlets across Mexico and Central America, native peoples were no strangers to paper, ink, and books, given their millennia-long tradition of painted manuscripts. Indigenous peoples created everything from histories to maps to rather prosaic recordkeeping accounts, but the crown jewel of manuscript production was the screenfold calendar book. Painted on long strips of deer hide or paper coated with gesso and then folded, accordion style, into rectangular books, these calendars were used by ritual specialists to make sense of events in the past and prognosticate those of the future.

Despite its deep temporal roots, the native book was, in conventional histories, doomed by contact with Europeans, as were other features of indigenous culture. My book project takes as its starting point an assumption that cultural forms are persistent and obdurate, as are human beings' long-term and mutually constitutive engagement with the physical world around them. Instead of ringing the death knell to the indigenous book, I look at this tradition after the Spanish conquest of the 1520s, during a time when European manuscripts and printed books had a profound impact on the tradition but did not extinguish it. Crucial to the argument is the physical evidence—particularly the manuscripts that native painter-scribes, called *tlacuiloque* in Nahuatl, created—which has much to tell us about the encounter of literate indigenous elites with European codices and manuscripts and their absorption of new forms through their creation of physical objects. In particular, I consider books and manuscripts not just as surfaces for writing and vehicles for a new (and often assumed superior) kind of literacy but as material objects, enabled by the crucial substances of inks and paper. In a page from the *Codex Yanhuitlan*, a native painter shows us a bishop and Dominican friar drawing up a document, but the artist was less interested in recording what they wrote than in the paper, pens, and inkwell that dominate the center of the image.

During my fellowship at CASVA, I have considered the new social roles that the *tlacuiloque*, wielders of pens and masters of penmanship, assumed during the sixteenth century. In addition, I have studied the technologies of paper production on both sides of the Atlantic; proximity to the Library of Congress, which houses an important collection of Mexican manuscripts, has thus been helpful for research on both paper and pigment.

Fordham University  
Ailsa Mellon Bruce Senior Fellow, 2015–2016

*Barbara E. Mundy will return to her position as professor of art history at Fordham University in fall 2016.*



MAURO MUSSOLIN

## MICHELANGELO AND PAPER AS PALIMPSEST

Pieces of paper have a memory, registering subtle changes and revealing their history. They are much more than simple two-dimensional supports without volume; they occupy a physical space that records gestures and manipulations. Cuts, folds, scratches, and doodles, even when barely noticeable or apparently unimportant, can tell us surprising and interesting stories. Observing the mark-making of Michelangelo (1475–1564) through close study of his drawings and papers can reveal the most intimate aspects of his relationship with physical objects. Furthermore, he knew how to take advantage of the versatility of the sheet, so that his use of the page and the marks he made on it could become a source of inspiration and a way of enriching his inventions.

My project examines the ways in which Michelangelo used paper in architectural and figural drawings, from the procedures he developed during their execution (such as the preparation of the sheets according to function and the choice of drawing and writing instruments) to the visual strategies he adopted in presenting the projects to his patrons in order to captivate their interests. The goal of my research, which will culminate in a book, is to investigate Michelangelo's intentionality as draftsman and the range of graphic techniques and conventions he adopted, documenting them through the study of his drawings in major European and American collections. My book also aims to illustrate the daily life of paper in an Italian Renaissance artist's studio, from the characteristics

top:

Michelangelo  
Buonarroti and Antonio  
Mini, *Sketches for The  
Brazen Serpent in Red  
Chalk, Male Figures in  
Black Chalk, and Plan  
for the Fortification of a  
Gate of Florence in Pen  
and Ink*, c. 1525–1527,  
Inv. Casa Buonarroti  
27A verso. Casa  
Buonarroti, Florence

bottom:

Michelangelo  
Buonarroti, *Sketch for  
The Brazen Serpent in  
Red Chalk*, Inv. Casa  
Buonarroti 27A verso,  
c. 1525, digital recon-  
struction. Casa  
Buonarroti, Florence

of its production and commerce to various formats and levels of quality, not to mention writing and drawing tools, pigments, and inks.

During my residency at CASVA I have focused on one of the most challenging groups of drawings by Michelangelo, one that is not only complex in itself but is also characterized by a vast and often discordant bibliography: the nineteen sheets with sketches and projects for the Florentine fortifications held in Casa Buonarroti, Florence (CB 11A-30A). This set of drawings comprises a great typological variety of solutions, including sketches, studies, and survey and demonstration drawings. They also attest to Michelangelo's interest in large-scale design—both urban and suburban—and his commitment to documenting topographical elements and the landscape's infrastructures, an aspect that has been overlooked in current scholarship.

In the months at CASVA I have created a digital reconstruction of sheet CB 27A. By separating strata, different graphic instruments, and multiple hands—from the latest layer to the oldest—this process resulted in a sort of archaeology of the paper. What has appeared under this palimpsest is a sketch in red chalk by Michelangelo for the biblical scene *The Brazen Serpent*, previously attributed to Antonio Mini (d. 1533), which now can be reconsidered as a work of the master. At the same time, I have organized a systematic digital catalog of every sketch contained in all the drawings related to the fortifications of Florence. This mapping process is essential to visualizing and comparing the overwhelming number of projects represented in these sheets and to defining what I call a complete atlas of all the projects and variations. My purpose is to construct an online database in which it will be possible not only to visualize all the solutions in detail but also to link and compare them both within their own context and with other sheets, scrutinizing them according to multiple criteria such as graphic tool, size, and shape. My point is that such a method may lead scholars to pose new questions regarding Michelangelo's drawings specifically and at the same time to challenge the critical potential of our knowledge concerning both the material and visual aspects of master drawings of the Renaissance, leading to a model for future research.

The community of CASVA fellows has been a truly engaging and stimulating environment in which to generate discussion and deepen insights on my project, and the National Gallery of Art Library has

offered the possibility to expand my knowledge of papermaking and paper conservation. From October to April I was able to conduct a systematic analysis of more than one hundred Italian Renaissance prints and drawings in the Gallery's Print Study Room. Regular meetings with Gallery curators and conservators of prints and drawings have offered the unique experience of a closer look at materials and media. Furthermore, the Millon Architectural History Grant, supported by the Lois Roth Endowment, has provided the opportunity to increase my expertise by studying the impressive image collection of architectural drawings created by Henry A. Millon and now in the Italian Architectural Drawings Photograph Collection of the National Gallery of Art Library. Among other discoveries, this resource gave me new materials with which to investigate a particular group of architectural documents on paper: collaborative drawings and multiauthor sketchbooks as well as workshop sheets in which the master architect and an assistant drew together on the same page.

Scuola Normale Superiore di Pisa  
Samuel H. Kress Senior Fellow, 2015–2016

*Mauro Mussolin will be the Sylvan C. Coleman and Pam Coleman Memorial Fund Fellow at The Metropolitan Museum of Art, New York, for academic year 2016–2017.*



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JASON E. NGUYEN

## CONSTRUCTING CLASSICISM: ARCHITECTURAL THEORY, PRACTICE, AND EXPERTISE IN LATE SEVENTEENTH-CENTURY PARIS

In a print dated 1698, the French engraver Sébastien Leclerc (1637–1714) illustrated the forms of knowledge that became part of the doctrine of academic practice during the reign of Louis XIV. Flanked by columns of the Corinthian order, an open court offers space for experimentation, demonstration, and debate. To the left, students gather around a half-draped globe, while those to the right trace the heliocentric movement of the planets. Such inquiries demanded accuracy and precision, in the pursuit of which academicians employed new tools and techniques: compasses, scales, and telescopes are scattered farther to the right, their half-opened state suggesting constant use. These actions implied no less than the collapse of *episteme* and *techne*—thinking and doing, a distinction dear to Aristotle and his followers—and the embrace of a rationality enlivened by real-world application. For the engraver, the message is clear: knowledge and expertise are as cerebral as they are social, and their proper attainment involved both abstract and material realms.

Leclerc's image serves as an apt introduction to the research undertaken during this fellowship year, in which I studied the complex relationship between French academic architectural theory and the reality of building sites and craft practices at the end of the seventeenth century. How, my dissertation asks, did the codification of the building trades, the regulation of construction, and project financing influence the formalization of architecture as a discipline during the reign of Louis XIV? From assembly to materials, from measurement techniques to the or-

Sébastien Leclerc,  
*Academy of Sciences  
and Fine Arts*, 1698.  
Bibliothèque nationale  
de France, Départe-  
ment des estampes et  
de la photographie,  
Hennin 6417

ganization of labor, my aim is to describe the ways in which the realms of expertise and material know-how intervened in architecture as both discipline and profession during the Grand Siècle. What informs the questions posed throughout my dissertation are the connections between high and low, between intellect and practical experience, which were forged in the context of French absolutism and the centralization, systematization, and mobilization of the arts and sciences it engendered.

To paint this picture in terms of theory and practice, the project is composed of four thematic sections, each structured according to a concept then undergoing conceptual reorientation: precision, stability, matter, and commodity. Central and often surprising is how technical and economic concerns found their way into the very precepts instituted by the Académie royale d'architecture (established 1671). This appropriation of artisanal knowledge by the academy helped siphon authority from the craft guilds. Several projects by academicians, including the 1673 re-edition of *L'Architecture françoise* (1624) by François Blondel (1618–1686) and the publication of *L'Architecture pratique* (1691) by Pierre Bullet (1613–1716)—both manuals aimed at aspects such as municipal building codes and the cost and measurement of materials—asserted expert guidance in the realm of practice as well as theory.

These publications also marked architecture's empirical reorientation, whereby rationalized experience constituted knowledge. Consider, for instance, a practice like the *toisé*, or precise assessment of materials for contractual purposes. According to the Académie française, the word meant “to measure by the *toise*” (six French *pieds*, or feet), the official unit for architecture, astronomy, and mapmaking. References to this legal and intellectual regulation are found across academic texts, including *Mesure de la terre* (1671) by Jean Picard (1620–1682) and *Les Édifices antiques de Rome dessinés et mesurés très exactement* (1682) by Antoine Desgodets (1653–1728), as well as Bullet's *Architecture pratique*, mentioned above. Here, the attention placed on exactness presented a contradiction: On the one hand, it aimed to establish dimensional standards, thereby asserting the status of mathematics as a universal truth. On the other hand, it ultimately concerned financial calculation, speaking to the least stable of considerations. Indeed, the *toisé* always linked architectural and economic probability, given that numerical pre-

cision was a prerequisite for fiscal calculability and, by extension, the realization of construction.

Such maneuverings were not without consequences. If Leclerc's image hinted at a transparency between art and science, his inclusion of the man kneeling to the right offers instead a rebuttal. Surrounded by instruments of optical enhancement, he lifts a plank for study. Obscured from our vantage point, the anamorphic outline of a skull is sketched across its surface—here an illusionistic memento mori amid representations of scientific progress. The remainder of the dissertation concerns the compound ways in which theory and practice conflicted or coalesced at the very point of construction. These include a study of dressed stonework and modern statics; a consideration of ironwork's decorative and structural function, as well as its practical and symbolic role for Cartesian science; and an analysis of the residential fireplace, as developed at Versailles by Jules Hardouin Mansart (1646–1708) among others, circulated by commercial printers in Paris, and theorized for its safety and sensorial merits by natural philosophers shortly thereafter.

[Harvard University]

Robert H. and Clarice Smith Fellow, 2015–2016

*Jason Nguyen will be a chercheur accueilli at the Institut national d'histoire de l'art in Paris, where he will finish his dissertation with the support of a Dissertation Completion Fellowship from Harvard University.*



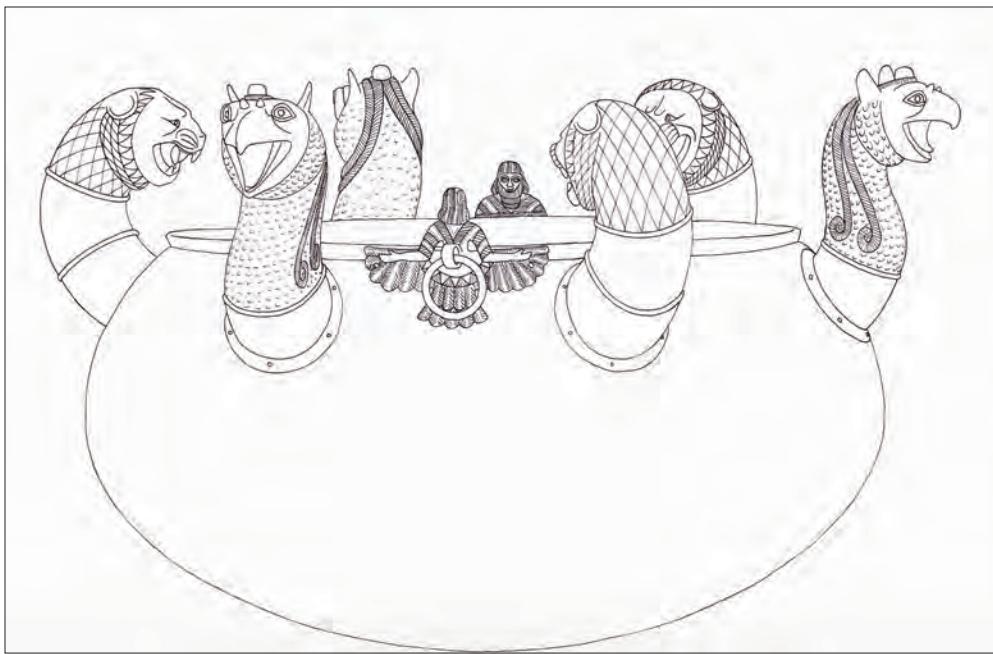
NASSOS PAPALEXANDROU

## MONSTERS, FEAR, AND THE UNCANNY IN THE PRECLASSICAL MEDITERRANEAN

The Orientalizing phenomenon of c. 700–600 BCE manifested itself in a vast area of the preclassical Mediterranean stretching from the Levant to Iberia. Its profound impact on material and visual cultures in Mediterranean regions has been amply documented in the rich archaeological record of artifacts, iconographies, and styles originating in the Near East or inspired by its traditions.

My project explores the variegated modes of response to the novelty of Orientalizing, giving special attention to the role of sumptuous artifacts in the creation of new techniques of seeing. My focus is on the so-called Orientalizing cauldrons that were the artifacts *par excellence* of the new era. These costly and technically intricate bronze vessels from the late eighth century BCE onward were decorated with griffin and lion protomes and human-headed birds, or sirens, in various combinations. In Anatolia and what is now Italy, these objects were exclusive to princes and kings, who used them in status-constructing rituals such as banquets and deposited them in fabulously lavish tombs. In Greece, by contrast, large numbers of griffin cauldrons have been documented in the great sanctuaries, most notably at Samos, Olympia, and Delphi. In these sacred spaces they would certainly have been treated as divine possessions, which probably fulfilled multiple functions. The contribution of their unprecedented figurative ebullience to the otherworldly ambience of the sanctuaries cannot be emphasized enough. The cauldrons enshrined a new aesthetic of rare sensory experiences that redefined

Hammered griffin protome from the sanctuary of Hera at Samos, shortly after 700 BCE, originally mounted on a bronze cauldron, Vathy Museum, Samos.  
© Hellenic Republic,  
Ministry of Culture and  
Sports, General Directorate  
of Antiquities  
and Cultural Heritage/  
Ephorate of Antiquities  
of Samos and Ikaria



Graphic reconstruction of a bronze cauldron from Olympia equipped with three griffin protomes, three lion protomes, and two human-headed bird attachments, first quarter of the seventh century BCE, Olympia Museum Br 4224. After Hans-Volkmar Herrmann, *Die Kessel der Orientalisierenden Zeit, 1: Kesselattaschen und Reliefuntersätze*, Olympische Forschungen, vol. 6 (Berlin, 1966), plate 4

the psychological dimensions of contact with the gods. But what was it that these powerful objects radiated outward to their viewers, whether human or divine?

The most radical innovation introduced by the Orientalizing cauldrons was the affective lifelikeness of their monstrous attachments. For example, griffin protomes forcefully propelled themselves outward and scanned their environment with laser-sharp eyes. Their aggression and visual acuity necessitated new strategies of engagement and response from their viewers. What happens when new media require new perceptual modes? What is at stake when viewers are unprepared to process new stimuli or when their existing modes of response are short-circuited or break down?

When introduced into centuries-old societies whose cultures had never been highly visual, the cauldrons must have caused shock similar to that experienced by spectators of the first film projections in the last decade of the nineteenth century. During my residency at CASVA, I delved into recent theoretical understandings of audiences' responses

to early film to gain insights regarding the complex emotions generated by the cauldrons and their monsters. Both media challenged viewers to confront and negotiate the seemingly threatening illusionism of their visual rhetoric: the aggressive thrust of griffin protomes into the actual space of the beholder is qualitatively akin to the assaulting motion of a train that threatens to violate the spectator's physical space. In the latter case, the powerful effect of the moving image is predicated on what film critic Tom Gunning has dubbed "the aesthetic of attraction": the moving image assaulted the senses of unprepared spectators who surrendered to fear and surprise even as they realized the artificiality of the new medium and became conscious of their role as engaged viewers.

I argue that the aesthetic of attraction of early film allows insights into the formal, sensory, and affective properties of griffin cauldrons. The modern designation of griffin protomes as apotropaic devices has occluded attention to their electrifying effect and to their programmatically designed ability to enchant and captivate the mind and the senses. However apotropaic the monster cauldrons may have been, they directly addressed their viewers' emotions as well as their intellects. Vacillating between fear and sensory attraction to the cauldrons, viewers would have gradually become conscious of their "seeing" as visual scrutiny disclosing the numerous material, technical, and formal qualities of the cauldrons and their attachments. Fear, that is, morphed into curiosity and scopic delight generated by the viewer's aesthetic discovery of the frightful object. Exclusive to the elites of both Italy and Greece, these novel modes of sensory interaction with affective objects were constitutive of a new visuality as well as of new narratives, subjectivities, and social distinctions.

University of Texas at Austin  
Paul Mellon Visiting Senior Fellow, November 1, 2015–December 31, 2015

*Nassos Papalexandrou returned to his position as associate professor of art history at the University of Texas at Austin. He is the recipient of a National Endowment for the Humanities research grant at the American School of Classical Studies at Athens for the spring semester of 2017.*

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ALEXA KRISTEN SAND

## MORAL VISION: *LA SOMME LE ROI*, 1279–1500

I call my project a “biography” of *La Somme le roi*. It traces the history of one of the most popular books of the later Middle Ages, a compendium in Old French of moral instruction written by a Frère Laurent at the command of Philip III of France in 1279. *La Somme le roi*, or “the summa of the king,” survives in about one hundred manuscripts that range from rough copies without illumination made for itinerant preachers to some of the most luxuriously illuminated books of the period. One of the distinctive features of these luxury books is a cycle of fifteen large-scale illuminations, unusually stable both iconographically and formally throughout the life of the work, that complement and extend the material in the written treatise. Examining the diffusion of both verbal and pictorial elements of *La Somme le roi* across the period of roughly two centuries during which it enjoyed widespread circulation reveals how sensitive the ensemble of word and image was to new contexts of production, use, and valuation. In particular, I investigate the important role played by *La Somme le roi* in forming and feeding visual modes of devotion and political communication in the franco-phone courts of western Europe, and I ask what it means to read and to look at “royal” words and images in a variety of historical settings, from early fourteenth-century Picardy to mercantile London in the late fifteenth century.

While resident at CASVA, I was able to bring three of five chapters of the book to a state suitable for editorial review and to draft the remaining

Attributed to Maître Honoré, *Allegory of the Beast from the Sea*, from Frère Laurent, *La Somme le roi* (1290–1295). British Library, London, Additional MS 54180, fol. 97v. © The British Library Board

two chapters, an introduction, and a conclusion. Among the resources that made an immense difference to my project were the many databases to which the National Gallery of Art Library subscribes, including the Index of Christian Art, Europea Sacra, ARTFL, and the Lexikon des Mittelalters and International Encyclopaedia for the Middle Ages. Furthermore, the depth of the library's holdings in a variety of medieval topics, including stained glass, architecture, and illumination, put most of my materials close at hand. I also benefited from the proximity of the Folger Shakespeare Library, where I was able to study two early printed editions of *La Somme le roi* in William Caxton's English translation of 1485. It was a rare treat to be able to open the 1485 and 1507 editions side by side, as no other library has allowed me to do. Having begun my tenure at CASVA by attending the fascinating symposium on the international legacy of Heinrich Wölfflin's *Principles of Art History*, in which he articulated the method of side-by-side comparison, this opportunity to put his method to work seemed an apt way to finish.

The English print editions of the late fifteenth and early sixteenth centuries have never been considered by art historians interested in *La Somme le roi*, and until recently only a few of the earliest and most deluxe of the manuscripts have received any attention. The identification early in the twentieth century of the spectacular but fragmentary copy split between the British Library (Additional MS 54180) and the Fitzwilliam Museum at Cambridge University (MS 192, MS 368) with one of the few named artists of the late thirteenth century, Maître Honoré, has tended to focus scholarship on issues of style and attribution, leaving aside the truly interesting problem of the relationship between the written treatise and the picture cycle. In the philological arena, much of the work on the Old French and translated versions of the text hardly acknowledges the role of the picture cycle in the manuscript tradition. My goal for this project is to consider the words and pictures of *La Somme*

*le roi* as an organic, though not immutable, whole and to understand the work not as a single manuscript but as a distributed entity (to crib a notion from the anthropologists) spread across numerous manuscripts and performing its work in relation to a variety of historically specific groups and individuals.

Utah State University

Paul Mellon Visiting Senior Fellow, May 1, 2015–June 30, 2015

*Alexa Kristen Sand spent July 2015 as a fellow at the Clark Art Institute in Williams-town, Massachusetts, before returning to her position as an associate professor of art history in the Caine College of the Arts at Utah State University.*

لکھ کر دیتے رہے تو اس کو بچا کر کوئی نہ کروں	لکھاں کو اپنے سارے خوبیوں کو اپنے سارے خوبیوں کو اپنے سارے
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لکه میزد و خواران ایشان  
کوچک شد و بزرگ شد و بزرگ شد  
لکه میزد و خواران ایشان

EIREN L. SHEA

## FASHIONING MONGOL IDENTITY IN CHINA (C. 1200–1368)

Beginning in the early thirteenth century, the Mongols, a coalition of peoples from the steppe region north of China, united under Chinggis Khan and conquered huge areas of the Eurasian continent, their empire extending, at its peak, to present-day Hungary in the West and as far as the Korea peninsula in the East. In large part because of these conquests, the thirteenth and fourteenth centuries saw a period of unparalleled commercial, cultural, and diplomatic exchange across Eurasia. Much of the scholarship on Mongol culture since the last century has adhered to the view that Mongol artistic patronage and taste were “influenced” by other, better-established cultures. In China, for example, culture of the Mongol period is framed in the context of increasing “sinicization.” This view is simplistic at best and implies that art produced under Mongol rule was in essence derivative, or worthy of study only under the rubric of the traditional Chinese art-historical narrative. Although in the last fifteen years there has been a modest surge in the number of attempts to reexamine the Mongols’ agency in many aspects of their civilization, the role of dress and other arts in the formation of a Mongol imperial identity has yet to be fully examined.

My dissertation, “Fashioning Mongol Identity in China (c. 1200–1368),” completed during my residence at CASVA, defines, categorizes, and contextualizes Mongol court dress and textiles. In this way it shows how the Mongol elite constructed a political and cultural identity for themselves through dress and other forms of material culture and how

Afrasiyab Takes Siyavush as Prisoner (detail), from the *Shahnama*, Tabriz, Iran, Ilkhanid period, c. 1330–1336. Freer Gallery of Art and Arthur M. Sackler Gallery, F1931.21

this identity was translated pictorially in representations of Mongols by other Eurasian civilizations. During the first year of my CASVA fellowship I was able to survey most of the materials discussed in the dissertation, including textiles, paintings, and manuscripts in collections in East Asia, Europe, Turkey, and the United States.

To understand the genesis and development of the Mongol vestimentary system, “Fashioning Mongol Identity in China” begins with a chapter surveying the clothing of peoples who had the most impact on the Mongols: Uighur, Khitan (Liao), Jürchen (Jin), and Tangut, with some discussion of Song dynasty court fashion (from around the tenth to the thirteenth century). The second chapter looks at the early period of Mongol empire formation (1206–1259), examining the material and textual evidence of textiles the early Mongols wore, where these were produced, and who wove them. The third chapter surveys the textiles, costumes, and associated ceremony of the reign of Khubilai Khan (1260–1294) and the Yuan dynasty more broadly. The Mongol vestimentary system, while not codified until after Khubilai’s reign, arguably was fully formed during his tenure as emperor of China. Court ceremony, which relied heavily on dress, reached its apex during this period. Drawing from historical texts, this chapter also surveys textile production sites, clothing regulations, and styles of dress. The fourth chapter widens the geographic scope of the project, studying the western end of the Mongol empire with an emphasis on defining Ilkhanid court dress and its relationship to Yuan court dress, a task made more complicated by the lack of archaeological material. This chapter relies principally on illuminated manuscripts and textual descriptions. Some evidence for textiles produced in the Ilkhanid is also provided by material that was preserved in European church treasures. The end of the dissertation looks even farther west, to representations of Mongols and Mongol-produced textiles in northern Italian painting of the early fourteenth century. These European materials illustrate the range of Mongol visual culture, which by this time had had a visible impact on early Italian Renaissance art, most clearly through textiles. Since European narratives of the Mongol empire are referenced throughout the dissertation, this chapter provides a bookend for the reception of descriptions and stories of the Mongols in Europe.

This project takes into account the exchange of materials, decorative motifs, and weaving technologies across Asia. It necessitated the technical analysis of textiles (weaves and materials) and classification of types of dress; readings of primary source texts; and consideration of court paintings, tomb murals, and illuminated manuscripts. It is the first study of dress of this period that considers all of these materials together in order to provide an overview of Mongol court dress. Through an exploration of the means by which the Yuan manipulated court dress prototypes in East Asia, as well as a comparison with the dress adopted at the Mongol-ruled Ilkhanid court in Iran, I conclude that the Mongols used dress as a political tool—a practice that played an important role in establishing them as the rulers of more sedentary peoples.

[University of Pennsylvania]  
Ittleson Fellow, 2014–2016

*In fall 2016 Eiren Shea will take up a position as assistant professor of art history in the department of art and art history at Grinnell College.*



ALICE ISABELLA SULLIVAN

## THE PAINTED FORTIFIED MONASTIC CHURCHES OF MOLDAVIA: BASTIONS OF ORTHODOXY IN A POST-BYZANTINE WORLD

Following the Ottoman conquest of Constantinople in 1453, the principality of Moldavia—today within the borders of northeastern Romania and the Republic of Moldova—emerged as a Christian frontier at the crossroads of western European, Slavic-Byzantine, and Ottoman cultures. From the second half of the fifteenth century onward, this marginal region of the Byzantine Empire took on a central role in the continuation and refashioning of Byzantine artistic traditions. Continual contacts with diverse cultures also resulted in the local assimilation of select elements from distinct visual traditions, often with surprising results. This eclecticism is most evident in the fortified Orthodox monastic churches (or *katholika*) of Moldavia, built initially under the patronage of Stephen the Great (r. 1457–1504) and subsequently under the guidance of his illegitimate son, Peter Rareş (r. 1527–1538; 1541–1546). My research focuses on the Moldavian corpus of ecclesiastical monuments as it considers the ways in which critical historical moments found visual articulation in the late medieval and early modern periods as well as the dynamics of cross-cultural exchange and translation in frontier regions leading up to, and following, historical moments of crisis.

Current scholarship lacks a critical framework for the evaluation of the Moldavian monastic churches. The monuments have largely been studied by local historians who have formally examined the buildings from archaeological and iconographical standpoints but have not used the resulting material to broach larger issues of cultural contact and as-

Moldoviţa monastery,  
Moldavia, founded  
1532, painted 1537,  
view from the south-  
east, 2012. Author  
photograph

similation. Western European and North American scholars have paid little attention to the visual culture of this region. To a large degree, this neglect is the consequence of twentieth-century politics. The Iron Curtain created both actual and ideological barriers, rendering certain kinds of cultural and interpretive studies and scholarly exchanges difficult. The evidence, I argue, suggests that the artistic production of Moldavia, and of Central and Eastern Europe more generally, should be analyzed through cultural connections, historically grounded methodologies, and more nuanced interpretive strategies.

The visual and architectural rhetoric of the Moldavian churches reveals fascinating discontinuities among the forms and image programs of these buildings, presenting an unprecedented mixture of Western (Gothic), Byzantine, Slavic, and even Islamic architectural and iconographic features alongside local developments. Whereas the churches conform to an Orthodox plan and have dimly lit interiors with image cycles that emulate Byzantine stylistic and iconographic patterns, their exteriors present architectural features adopted from Western models, such as pointed arches with Gothic curvilinear tracery and large buttresses against the walls. Moreover, hundreds of brightly colored scenes in multiple registers wrap completely around the exteriors. These represent Christological, Mariological, and hagiographical stories alongside full-length depictions of saints, prophets, martyrs, and angels. Interspersed with the religious imagery are depictions of historical moments such as the celebrated victory of Emperor Constantine the Great against Maxentius at the Battle of the Milvian Bridge in 312 and the siege of Constantinople in 626 by the Avars and the Persians. These powerful historical narratives—stories that recount divine aid—had particular resonances in Moldavia, given the Ottoman threat to the region's independence, political stability, and religious identity in the first half of the sixteenth century, and thus received a place of distinction among the mural cycles of the monastic churches.

Two key chapters of my dissertation address the eclectic visual and architectural vocabularies of the Moldavian *katholika*, as these buildings illuminate aspects of the operation of cross-cultural exchange and translation in frontier regions. My research, therefore, examines the ecclesiastical architecture of Moldavia in light of cultural interactions, rather than isolating it, placing this rich corpus in dialogue with com-

parative sources from other regions, including the Holy Roman Empire and its adjacent territories, parts of the Balkan Peninsula, Mount Athos, and even Armenia. By this method, I aim to draw out the complexities of cultural contacts and chart their operation in this region while contributing to current conversations about border crossings and cultural exchange.

The remaining four chapters engage with the architecture, image programs, and functions of the Moldavian churches in the context of religious politics and patronage, addressing dynastic and spiritual concerns of patrons in the monastic milieu, spatiotemporal experience, cultural memory, and notions of history. My research also considers the extent to which the Moldavian monasteries contributed to the formulation of a new sacred landscape in this eastern Carpathian region at a crucial moment in Christian history, while presenting visually concrete and critical responses to the events of 1453; to 1492, predicted as the end of the world by the Eastern Orthodox Christians; and even to the Reformation unfolding in the West in the early decades of the sixteenth century.

[University of Michigan]  
Twelve-Month Chester Dale Fellow, 2015–2016

*Alice Isabella Sullivan will return to the department of history of art at the University of Michigan for academic year 2016–2017 to complete her dissertation with support from the Dolores Zohrab Liebmann Fellowship.*



GINETTE VAGENHEIM

## PIRRO LIGORIO'S EARLY DRAWINGS AND THE INFLUENCE OF POLIDORO DA CARAVAGGIO: A FOCUS ON LANDSCAPES

During my stay at CASVA, I explored the validity and limits of John Gere's assumption, advanced in the journal *Master Drawings* in 1971, that the early draftsmanship of Pirro Ligorio (c. 1513/1514–1583) must be construed as completely dependent on the example of Polidoro da Caravaggio (c. 1499–1543). Gere's ideas have been extremely influential, to the point where the subsequent identification and explanation of Ligorio's initial works as a draftsman have been based on his theoretical premises.

After a careful rereading of Gere's work, however, I realized that his hypotheses substantially rely on information provided in Giovanni Baglione's life of Ligorio, written in the first half of the seventeenth century. According to Baglione, during his early career in Rome (1534), Ligorio mostly decorated Roman palaces and houses with "trophies, friezes and stories illustrating the *magnificenze romane*" in the manner of Polidoro. Although all of Ligorio's facade decorations have disappeared, Gere came to the conclusion that Baglione's testimony was evidence enough to assume that Ligorio's designs were executed in conformity with the compositional patterns created by Polidoro in the 1520s. To be sure, Gere was able to correctly attribute to Ligorio some drawings traditionally credited to Polidoro, such as *Victory with Roman Trophies* (Kupferstichkabinett, Berlin) and *Roman Trophies with Prisoners* (Pierpont Morgan Library, New York), thereby enabling us to gain an idea of the appearance of the lost facade decorations and to assess the extent of Polidoro's influence on Ligorio's drawings. Moreover, Gere's

top:

Pirro Ligorio. *Diana and Apollo Killing the Children of Niobe*, c. 1550. National Gallery of Art, Washington, Gift of Jeffrey E. Horvitz

bottom:

Philip Galle after Giulio Romano, published by Hieronymus Cock, *Apollo and Artemis Killing Niobe's Children*, 1557, engraving. The British Museum; © Trustees of the British Museum

essay offers a very precise description of the principal characteristics of Ligorio's draftsmanship, for instance, his quirky way of drawing the hands of his figures. As further proof of the link between Polidoro and Ligorio, Gere cited the imprint of Polidoro in the attitudes and dispositions of the figures represented in *Dance of Salome* (Oratorio di San Giovanni Decollato, Rome), the only extant fresco by Ligorio. Following this convincing analysis, Gere proceeded to search for and find Ligorio's early style in a group of drawings that he considered stylistically close to Polidoro but not by Polidoro himself, ascribing them to Ligorio on the basis of a general stylistic similarity or even the subject matter represented.

Even now, Gere's method of identification of the Ligorio drawings is systematically applied, and sometimes with manifestly erroneous results. This is the case for *Diana and Apollo Killing the Children of Niobe*, now in the National Gallery of Art, Washington. This work was attributed to Ligorio because it represents an episode treated in Polidoro's decoration on the facade of the Palazzo Milesi in Rome, but the style of the drawing is completely different from Ligorio's. In addition, the inventor of the composition was not Polidoro but Giulio Romano; in fact, the drawing is reproduced in reverse in an engraving by Philip Galle published in 1557 by Hieronymus Cock with the inscription *IVLIVS MANTVA INVE. H. COCK. EXCVDE. 1557. PHILIPE GALLE FECIT*. We also find mention of the copper plate in the inventory drawn up upon Cock's death on March 1, 1601: "een coperen plaete van de Schieters van Julius Mantuanus."

After pondering the assumptions on which Gere's attributions were based, I decided to systematically examine the catalog of Ligorio's early drawings in the *Master Drawings* article. It was my intention to gauge their authenticity on broader grounds, checking all the aspects of Ligorio's particular style. I have thus begun to define and circumscribe all the characteristics of his early style. To that end, I have focused on a group of works that is surely autograph; that is, the sixteen well-known drawings illustrating the story of Hippolytus preserved in the Pierpont Morgan Library, New York, which I was able to study during a trip to New York. The material gathered during my stay at CASVA will be employed in the first chapter of my monograph on Ligorio's drawings. "The Genesis of Ligorio's Style," which will serve as a general introduction to the volume.

Research carried out in the National Gallery of Art Library and image collections and the department of prints and drawings has radically modified my approach to Ligorio's draftsmanship. During my residency, I also had the unique opportunity to become acquainted with the three hundred drawings registered in the checklist drawn up by David Coffin, the greatest specialist on Ligorio, and published as an appendix to his posthumous *Pirro Ligorio: The Renaissance Artist, Architect, and Antiquarian* (2004) with the purpose of serving as the groundwork for a catalogue raisonné of Ligorio's drawings.

Université de Rouen–Normandie  
Paul Mellon Visiting Senior Fellow / Millon Architectural History Guest Scholar,  
June 15, 2015–August 15, 2015

*Ginette Vagenheim returned to her position as a professor of Latin language and literature at the Université de Rouen. She continued her CASVA project by organizing a three-session international panel under the title “From Sketch to Drawing: Invention and Practice in Rome, 1500–1650” for the 2016 Renaissance Society of America meeting in Boston.*



EXIT



MATTHIAS WENIGER

## THE SCULPTURE COLLECTOR BENOIT OPPENHEIM (1842–1931)

From the beginning of the era of illustration, public interest in art has focused on painting, a bias that contemporary art is starting to correct. The religious character of most medieval sculpture contributed to this neglect. Sculptures not reused in churches or saved by early collectors and a few devotees were often burned as firewood. For a long time, only a few collectors went against the tide; among the first of these was Prince Ludwig of Oettingen-Wallerstein (1791–1870), to whose collection the National Gallery of Art owes its *Holy Kinship* (South German, fifteenth century).

It was only around 1900 that the prices for northern European late Gothic sculptures suddenly began to soar. One of the collectors recognized even then as a driving force behind this inflation of sculpture prices was Benoit Oppenheim. The heyday of collecting late Gothic sculpture lasted only a short time; Oppenheim bought most of the roughly one hundred forty sculptures in his collection between 1901 and 1911. Established in Königsberg (today Kaliningrad), Dresden, and Berlin and linked to the Mendelssohn-Bartholdy family by several marriages, the Oppenheims were mainly active as bankers but were very influential in political, cultural, and intellectual life in Germany before Hitler. *Lao-coön* by El Greco (1541–1614), one of the most celebrated works in the National Gallery of Art collection, was for a time co-owned by Robert von Mendelssohn and Paul von Mendelssohn-Bartholdy, close relatives of Benoit.

Tilman Riemenschneider, *A Bishop Saint (Burchard of Würzburg?)*, in the collection of Benoit Oppenheim 1901–c. 1923, as displayed in the National Gallery of Art, 2015. Author photograph

Other aspects make Oppenheim a most unusual figure among the collectors of his time. He described his collection in two lavishly published volumes that bear witness to his considerable connoisseurship. After World War I, Oppenheim's works were not auctioned as a single lot but sold piecemeal, for even higher prices than he had paid for them. Several made their way to the United States, where museums and collectors assumed the role of principal purchasers of northern European sculptures after 1918. Two of Oppenheim's works figure today among the highlights of the National Gallery of Art sculpture collection: *A Bishop Saint (Burchard of Würzburg?)*, one of the best works by Tilman Riemenschneider (c. 1460–1531) in the United States, and the anonymous English alabaster group *Saint George and the Dragon*.

With the acquisition of the Bollert sculpture collection in 2004, the Bayerisches Nationalmuseum, Munich, became, together with the Skulpturensammlung in Berlin, the single largest owner of sculptures formerly in Oppenheim's collection. In researching this acquisition, I soon realized that Oppenheim, as a unique and pivotal figure of collecting history, deserved much more attention than has hitherto been accorded him. Although very few of his personal papers seem to have survived, documents in various archives as well as many other dispersed records and objects still treasured by Oppenheim's descendants—and, not least, the sculptures themselves—offered clues both to the circumstances under which he first formed and then dissolved his collection and to his biography and the role of his family in nineteenth-century Germany.

To turn the wealth of material amassed into a book is no easy task given the demands of a curatorial position. Therefore I am grateful to CASVA for offering me a unique chance to work for two months exclusively on the final stages of my Oppenheim monograph. Although my main focus was on finishing the text, the rich resources of the National Gallery of Art Library and image collections allowed me to consult material to which I had not previously had access. My stay in the United States also offered a very welcome chance to meet again with a great-grandson of the collector who lives in Massachusetts. In addition, I had the opportunity to examine former Oppenheim sculptures in Washington, Baltimore, Cleveland, and New York; to study a miniature once owned by Oppenheim and still in private hands; and to put Oppenheim's contribution to collecting in a broader context. In that regard I was

fortunate to examine the important holdings of northern sculpture in several major US museums as well as the private sculpture collections at Hearst Castle in San Simeon and the Glencairn Museum in Bryn Athyn, Pennsylvania.

One chapter of my book will be devoted to Benoit's uncle, the important early photographer Felix Alexander Oppenheim (1819–1898), and so it was exciting to trace four hitherto unknown Oppenheim photographs from the 1850s now at George Eastman House in Rochester and with a dealer in New York. Not least were additional findings concerning the former Oppenheim works now owned by the National Gallery of Art. The Duveen Brothers papers at the Getty Research Institute offered new insights into an important restoration carried out on the Riemenschneider bust, touching another central topic of my research: the way collecting affects the material state of objects. For advice and discussions on this archival work, I was very grateful to both Nancy Yeide and Alison Luchs, along with many other colleagues at the Gallery and CASVA who made my stay in Washington so pleasant and productive.

Bayerisches Nationalmuseum, Munich  
Paul Mellon Visiting Senior Fellow, June 1, 2015–July 31, 2015

*Matthias Weniger returned to his position as curator of pre-1550 paintings and sculpture at the Bayerisches Nationalmuseum, Munich.*



IAIN BOYD WHYTE

## SURVEY AND ANTHOLOGY

The unrivaled library and research support offered by CASVA and the National Gallery of Art has given me the rare opportunity to work on two major projects simultaneously.

The first is a monograph surveying German architecture from unification in 1871 to reunification in 1990. There is a fine CASVA precedent, as Rudolf Wittkower most likely worked on the third revised edition of his great survey *Art and Architecture in Italy, 1600–1750* when he was Kress Professor in 1969–1970. Since Wittkower's day, however, the field has changed beyond recognition, particularly in the burgeoning ease of access to vast amounts of data. In the case of German architecture, for example, obscure journals like *Zentralblatt der Bauverwaltung* or *Wasmuths Monatshefte für Baukunst*, which were formerly accessible only in specialist libraries, are now available online in their entirety.

If it were focused primarily on the architectural avant-garde, the survey would be a straightforward task. This account, first mapped out by Nikolaus Pevsner back in the 1930s, is well established. In spite of its age, the simple tale of a functionalist imperative that ran from the Deutscher Werkbund to the Dessau Bauhaus and on to postwar modernism is still taught in virtually every school of architecture. It is no longer supportable, however, and the frame of my project extends beyond the acclaimed heroes of the modern movement—Peter Behrens (1868–1940), Bruno Taut (1880–1938), Walter Gropius (1883–1969), and Ludwig Mies van der Rohe (1886–1969)—to embrace the unheralded and forgotten

Gunter Henn, architect,  
Die Gläserne Manufak-  
tur (The Transparent  
Factory), Volkswagen  
assembly plant, Dres-  
den, 2002. Author  
photograph

architects of the mainstream. This is no simple task. The confluence of an information avalanche with the collapse of long-established readings or interpretations makes great demands on selection and narrative construction. Big data demands strong narratives: as Wittkower said in the foreword to the second edition of *Art and Architecture in Italy*: “...the text is meant to stand on its own and be perused by those who want to *read* a coherent narrative rather than *use* a textbook.”

The second major project is the preparation of an anthology of texts on the pan-European reception of us art over the period 1945–1990, to be published under the editorial management of the journal *Art in Translation*. Postwar art in the United States—abstract expressionism, Pop, minimalism, earth art, and other forms—triggered wildly differing responses across Europe. There was no single European discourse, as reactions were politically and socially mediated in various national and cultural contexts. To frame the project, a small expert group met in Washington in October 2015, hosted by CASVA. In two days of discussion, the intellectual contours and structure of the anthology were established, along with a longer list of scholars who could advise on key texts suitable for translation and publication. By drawing on the expertise of some fifty advisors, well over two hundred texts have been identified from an array of genres, ranging from key introductory articles and exhibition reviews—which presented us art for the first time to both the specialist and general reader—to the more substantial articles and theoretical writings that first appeared in the 1960s. When translated and published, these texts will reveal the extraordinary diversity of the European reaction. To give one very obvious example, consider the reception of abstract expressionism: understood and initially domesticated in France in terms of its similarity to Art informel (for instance, in Michel Tapié, “Pollock avec nous,” 1952), it was dismissed in Belgrade in 1956 as “American tutti frutti.” Although subsequently embraced by critics and politicians interested in promoting a new image of a Yugoslavia that was open to the West, it was damned in 1963 by no less a figure than Marshal Tito, who dismissed all abstract art as worthless. Few art history books, one imagines, can point to Josip Broz Tito in their indexes.

The preeminence achieved by us art in postwar Europe is a topic already addressed in the individual contexts of France, West Germany, and the UK. No study yet exists, however, that surveys the reception of

art made in the USA across all the European nations, including the Soviet Union and its satellite states. Thanks to its wide networks of advisors and translators, the anthology will help fill this lacuna. When published it will assuredly stimulate a major reevaluation of the impact of postwar US art in Europe.

University of Edinburgh  
Samuel H. Kress Professor, 2015–2016

*Iain Boyd Whyte has returned to Scotland, where he is an honorary professorial fellow at the University of Edinburgh and a fellow of the Royal Society of Edinburgh. In the immediate future, his research focus will turn toward Vienna and to two book projects. One is an anthology of texts on the built fabric and urban spaces of Vienna from 1850 to 1940, edited in collaboration with colleagues from the Arbeitskreis Wiener Architekturhistoriker; the second will be a series of linked essays addressing the visual culture of the city.*



MABEL O. WILSON

## BUILDING RACE AND NATION: HOW SLAVERY INFLUENCED THE CIVIC ARCHITECTURE OF ANTEBELLUM AMERICA

The decades between the American Revolution and the Civil War form a critical moment during which American civic architecture developed its particular stylistic character and symbolic significance. It was also in this period that notions of citizenship and the formation of the racial paradigm of human difference merged with myths of a bountiful continent that would nurture an American civilization, whose cultural values its new civic architecture was designed to symbolize. Drawn from centuries of European colonial encounters with peoples in the New World, Asia, and Africa, formulations in Enlightenment philosophy debated why and how these regions had evolved different characteristics of “race.” In the United States, physical attributes of race linked to capacity for reason influenced social perceptions and legal definitions that determined who enjoyed the rights and privileges of freedom and who was destined to toil enslaved in perpetuity. Paradoxically, enslaved blacks, defined solely as “property” lacking the faculties to be self-aware and self-possessed, built a significant number of the civic buildings designed by the nation’s first architects: Thomas Jefferson (1743–1826), Benjamin Henry Latrobe (1764–1820), and William Thornton (1759–1828). How race informed the discourses on slavery, nationalism, aesthetics, and architecture during this formative period is the core thesis of “Building Race and Nation: How Slavery Influenced Early American Civic Architecture,” the book that I have been writing during my fellowship at CASVA. Discussions throughout the year with my colleagues proved invaluable for shaping my central argument.

William S. Dorr, *Slave Market of America*, broadside condemning the sale and keeping of slaves in the District of Columbia, American Anti-Slavery Society, New York, 1836

For my colloquy I presented research from my first chapter, “Notes on the Virginia Statehouse: Race and Slavery in Jefferson’s America.” In my talk I compared *Notes on the State of Virginia* (1785), by statesman, planter, naturalist, and architect Thomas Jefferson, with his preliminary architectural designs for a new statehouse in Richmond. Jefferson based the final design, which he completed in the late 1780s, on the Maison Carrée, an ancient Roman temple in Nîmes, France. Jefferson hoped the symmetrical temple form and classical details of the design would offer “proof of national good taste.” The building would, he thought, provide a model of good architecture and set a high aesthetic standard that his fellow countrymen could emulate in other parts of the nation. Jefferson proposed to construct the new statehouse by employing European craftsmen knowledgeable in working wood and stone, who would oversee crews of enslaved blacks leased to the state by their white owners. These two efforts—the text of *Notes on the State of Virginia* and the initial statehouse designs—imagined a new social order of free men leading a democratic government that would serve as a model for national citizenship and the future architecture of Washington, DC, and other civic buildings throughout the country. But, as I argue, not everyone living within the territory of Virginia—free whites, Native Americans, and enslaved and free blacks—was considered worthy of the rights and freedoms of citizenship. My presentation probed the way in which the dialectic between slavery and liberty, informed by racial difference, influenced Jefferson’s representations of citizenship and government as well as the architectural aesthetic and style of the statehouse.

While at CASVA, I dedicated significant time to research in local archives, with trips to Richmond and Philadelphia to collect archival materials for the book’s five chapters, which I plan to complete over the next two years. One important study charts the development of Washington, DC, its territory formed from land in Maryland and Virginia through the compromise of the congressional Residence Act (1790), which ended a stalemate between the southern and northern states. This decision resulted in the migration of the new capital from the temporary meeting place of Philadelphia, a hotbed of abolitionist activity, southward to the slaveholding Chesapeake region. In combing through the National Archives’ records of the original three-man commission set up in 1791 to oversee the development of the federal district and its government build-

ings, I was able to document how enslaved labor was used in all phases of construction. Under surveyors Pierre Charles L'Enfant (1754–1825) and Andrew Ellicott (1754–1820), enslaved and free black men cleared land, dug foundation trenches, produced bricks and mortar, quarried stone, and carried out other central tasks. The concisely drawn geometric boundaries of the District of Columbia, including the civic center of Washington City, whose architecture was to embody the virtues of liberty and equality, were surrounded by the region's slave economy of depots, auction houses, tobacco plantations, and ports that welcomed slavers.

The remaining chapters explore how African Americans found spaces of refuge and resistance in Washington and how the abolitionist and colonization movements that emerged in the 1820s took different positions as to whether blacks should reside after emancipation in the United States or elsewhere. The book's final chapter considers how racialized representations of national identity changed with the emergence of scientific theories of race following the creation and construction of the Smithsonian Institution in the 1840s. The Smithsonian's neo-Romanesque architecture, representing a distinct northern European origin of American national identity, promised to displace the Greco-Roman neoclassicism that was favored by Jefferson, Charles Bulfinch, Latrobe, and other architects of the early republic.

Columbia University  
Ailsa Mellon Bruce Senior Fellow, 2015–2016

*Mabel O. Wilson will return to the department of architecture of the Columbia University Graduate School of Architecture, Planning, and Preservation for academic year 2016–2017. Her book Begin with the Past: The Building of the National Museum of African American History and Culture was published in 2016 by Smithsonian Books.*



KELLI WOOD

## THE ART OF PLAY: GAMES IN EARLY MODERN ITALY

Gregorio Comanini's Counter-Reformation treatise *The Figino, or, On the Purpose of Painting* (1591) makes an intriguing declaration about the nature of painting: paintings are imitations, and they are games. The Mantuan writer continues on the theme of play, and his interlocutors discuss a game's ability to be like art, arguing that games are imitations and that their purpose is to delight through variety and innovation as art does. "The Art of Play" is an art-historical study of game play in Cinquecento Italy that takes on Comanini's premise, treating game play as a mode of representation grounded in artistic expression, material culture, and ritual. My project takes the relationship between games and art in two directions: it redefines how we conceive of art by embracing game play as a crucial element and adds new methodology for considering the playful and competitive elements in paintings, prints, and performances. Working from period-specific understandings and practices of games, I explore the paradigm of game play as artistic representation among interweaving courts and intellectual circles in Italy during the emergence of an early modern culture of leisure. A fuller understanding of the intersection of art and game play illuminates the playful potentiality of viewership, sociability in the home and civic sphere, and the way in which works of art actively evoke play from viewers. draw viewers into play.

"The Art of Play" is organized in four chapters, arranged around spaces of play. From chapter to chapter the work expands progressively outward, beginning with the visual structure of games and the paradigm-

Giovanni Antonio de Paoli, publisher, *Il novo et piacevol gioco del giardin d'amore*, Rome, 1589–1599. British Museum; Trustees of the British Museum

matic grid of the chessboard and then moving out to the spaces in which games were played in the home and in the city. Each chapter builds upon the previous ones, therefore not considering links between art and play in isolation but rather showing the dynamic interactions initiated by games, the movement within and between social spaces. The concluding chapter proposes the work of art as a site of game play. Ultimately “The Art of Play” demonstrates that the same strategies, imagination, and engagement with the visual demanded by board games, parlor games, and public games were employed in the appreciation of art and, furthermore, that particular works themselves encouraged play.

To set the stage, chapter 1, “The Grid as Symbolic Form: From Chess to Linear Perspective,” focuses on the paradigm of the grid and on the gridded chessboard’s resonance with urban and pictorial space. By examining the analogy of the game of chess as society and how chess represented mastery over intellectual systems, this chapter considers the relationship between chess and pictorial representation, positing the artist as master of the system of linear perspective and the painting as game (like the chessboard), mediating interactions between the artist and viewer through the system of the grid and the dialogic format of both the game and the painting.

Chapter 2, “Pathways of Play: Printed Game Boards in Counter-Reformation Italy,” considers the material culture of play in the salon in the form of printed game boards and the network of agency among artist, print, and player in the home. Printed table games in the style of the “game of the goose” became immensely popular by the end of the sixteenth century, not merely serving as entertainment but also mapping and reinflecting social and moral structures as players participated in virtual travel related to pilgrimage.

Moving outward into the spaces in which games were played, chapter 3, “Performing Pictures: Parlor Games and Visual Engagement in the Cinquecento,” examines how the play and performance of parlor games in mid-sixteenth-century aristocratic salons invoked and created models for sensory, and in particular visual, engagement. This chapter contributes to the central thesis of the dissertation—that game play was a mode of representation grounded in artistic expression, language, performance, and material culture—by exploring how aristocratic participants imaginatively created and performed works of art during parlor games.

Chapter 4, “Power over the Piazza: Civic Ritual and Quotidian Play,” considers the significance and evolution of a century of public games in the urban space of Florence, from the foundation of the duchy in 1530 to the plague of 1630 and the rapid economic decline that followed. Public games sanctioned by the Medici government as well as transitory activities of play in the communal street forged competing jurisdictions over urban space. Transgressive quotidian games had a direct impact on the city’s socially invested topography, thereby contributing to Florentine identity within, between, and beyond factions.

[University of Chicago]  
Samuel H. Kress Fellow, 2014–2016

*In September 2016 Kelli Wood will join the University of Michigan as postdoctoral scholar in the Michigan Society of Fellows and assistant professor in the department of art history.*

*Following page:*  
Fellows’ tour of  
*Gustave Caillebotte:*  
*The Painter’s Eye,*  
September 28, 2015



## **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 in residence and are free to pursue independent research.

Board of Advisors of the Center, left to right:  
Michael W. Cole, Patricia Berger, Cécile Whitling, H. Perry Chapman, Steven D. Nelson, John R. Clarke; absent: Jeffrey F. Hamburger



John R. Blakinger and  
Mabel O. Wilson

Leonardo Pili, Mauro  
Mussolin, and Henry A.  
Millon



### *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. While in residence, 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 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. In addition to a stipend, senior fellows receive an allowance 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, and a financial statement. Three letters of recommendation in support of the application are required.

Fellows' tour of the U.S. Capitol with curators Michelle Cohen and Barbara Wolanin, December 14, 2015

Nassos Papalexandrou, fellows' tour of the exhibition *Power and Pathos: Bronze Sculpture of the Hellenistic World*, December 17, 2015

### *Paul Mellon and Ailsa Mellon Bruce Visiting Senior Fellowships*

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

The application deadlines for visiting senior fellowships are March 21 (for September through February) and September 21 (for March through August). Candidates must submit an online application, including a project proposal and 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). The procedures are the same as those for the visiting senior fellowships.

### *A. W. Mellon Postdoctoral Fellowship*

During both years of a two-year residency the A. W. Mellon Postdoctoral Fellow carries out research and writing for publication and designs and directs an intensive weeklong seminar for the seven predoctoral fellows at the Center. In the second academic year, while continuing research and writing in residence, the fellow is expected to teach one course (advanced undergraduate or graduate) by arrangement at a neighboring university. Postdoctoral fellows who relocate to Washington are provided





Fellows' tour of Monticello and the University of Virginia with Iain Boyd Whyte, May 4, 2016

with housing in apartments near the Gallery, subject to availability. The next application deadline will be announced on the A. W. Mellon Postdoctoral Fellowship page on the CASVA website. 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.

*Ailsa Mellon Bruce 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, for the period June through May.

#### *Facilities and Resources*

The Center's offices and seminar room and individual members' studies are located in the East Building of the National Gallery of Art. The National Gallery of Art Library of more than 410,000 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. By arrangement, 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, as well as postdoctoral fellowships, 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](http://www.nga.gov/casva)). Further information about fellowships may be obtained from the fellowship coordinator: (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 2015–2016 may be found on pages 23–39.

### *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 41–48.

Reports by members of the Center are published annually. An index of reports written by members in 2015–2016 begins on page 193.

### *Publications and Web Presentations*

A complete list of CASVA publications can be found by following links from [www.nga.gov/content/ngaweb/research/casva/publications.html](http://www.nga.gov/content/ngaweb/research/casva/publications.html). Audio and video presentations of lectures, including the A. W. Mellon Lectures in the Fine Arts and the Wyeth Lectures, on the National Gallery of Art website can be found by following links in the individual listings below or, for other platforms, by following links from [www.nga.gov/content/ngaweb/audio-video.html](http://www.nga.gov/content/ngaweb/audio-video.html).

## **NEW PUBLICATION**

*The Civil War in Art and Memory*, edited by Kirk Savage, Studies in the History of Art, vol. 81, Symposium Papers LVIII, 2016

## **TRANSLATION**

*Fuentes documentales para los estudios andinos, 1530–1900*, edited by Joanne Pillsbury (Pontificia Universidad Católica del Perú, 2016); Spanish translation of *Guide to Documentary Sources for Andean Studies, 1530–1900* (copublished with the University of Oklahoma Press, 2008)

## **PUBLICATIONS IN PREPARATION**

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

*The Global Reception of Heinrich Wölfflin's Principles of Art History*, edited by Evonne Levy and Tristan Weddigen, Studies in the History of Art, vol. 82, Symposium Papers LIX

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

## **NEW VIDEO PRESENTATIONS**

Sixty-Fifth A. W. Mellon Lectures in the Fine Arts, 2016

*The Thief Who Stole My Heart: The Material Life of Chola Bronzes in South India, c. 855–1280*  
Vidya Dehejia, Columbia University

[www.nga.gov/content/ngaweb/audio-video/mellon.html](http://www.nga.gov/content/ngaweb/audio-video/mellon.html), released April–May 2016

Wyeth Lecture in American Art, October 21, 2015

*The Art of the Name: Soldiers, Graves, and Monuments in the Aftermath of the Civil War*  
Kirk Savage, University of Pittsburgh

[www.nga.gov/content/ngaweb/audio-video/video/wyeth-savage.html](http://www.nga.gov/content/ngaweb/audio-video/video/wyeth-savage.html), released November 2015

New Projects in Digital Art History: A Conference, November 21,

2014

Lectures by Paul B. Jaskot, Caroline Bruzelius, Christian Huemer,

James T. Tice, Martyna Urbaniak, and Ivo van der Graaff,

with a panel discussion

[www.nga.gov/content/ngaweb/audio-video/video/digital-history-conference.html](http://www.nga.gov/content/ngaweb/audio-video/video/digital-history-conference.html), released August 2015



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*Opposite:*

Andrew W. Mellon  
Memorial Fountain,  
restored to operation,  
seventy-fifth anniversary  
of the National Gallery  
of Art, March 17, 2016.  
Photograph: Rob Shelley





