

# CENTER 40

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

**CENTER**40



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

Record of Activities and Research Reports  
June 2019–May 2020

Washington, 2020

National Gallery of Art

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Washington, DC

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Published by the Center for Advanced Study in the Visual Arts  
at the National Gallery of Art

ISSN 1557-198X (print)

ISSN 1557-1998 (online)

Publisher and Editor in Chief, Emiko K. Usui

Series Editor, Peter M. Lukehart

Center Report Coordinator, Jen Rokoski

Managing Editor, Cynthia Ware

Design Manager, Wendy Schleicher

Typesetting and layout by BW&A Books, Inc.

Printed on McCoy Silk by C&R Printing, Chantilly, Virginia

Photography of CASVA fellows and events by the department of imaging and  
visual services, National Gallery of Art

Frontispiece: Members and staff of the Center, December 2019

# CONTENTS

6	Preface
7	<b>Report on the Academic Year June 2019–May 2020</b>
8	Board of Advisors and Special Selection Committees
9	Staff
11	Report of the Dean
17	Members
28	Meetings
41	Lectures
44	Publications and Web Presentations
45	Research
55	<b>Research Reports of Members</b>
185	<b>About the Center</b>
187	Fields of Inquiry
187	Board of Advisors and Special Selection Committees
187	Professors in Residence
189	Fellowships
194	Meetings, Research, and Publications
197	Index of Members' Research Reports

## 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 Kress-Beinecke 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, a postdoctoral fellow, 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 2019 – MAY 2020**

## BOARD OF ADVISORS

Bridget R. Cooks  
September 2019–August 2022  
University of California, Irvine

Huey Copeland  
September 2016–August 2020  
Northwestern University

Aden Kumler  
September 2017–August 2020  
University of Chicago

Chika Okeke-Agulu  
September 2017–August 2020  
Princeton University

Joanne Pillsbury  
September 2019–August 2022  
Metropolitan Museum of Art

Lothar von Falkenhausen  
September 2018–August 2021  
University of California, Los Angeles

William E. Wallace  
September 2017–August 2020  
Washington University in St. Louis

Michael Zell  
October 2019–August 2022  
Boston University

## CURATORIAL LIAISON

Harry Cooper  
September 2018–August 2021  
Senior Curator and Head of  
Modern Art, National Gallery  
of Art

## SPECIAL SELECTION COMMITTEES

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

Gwendolyn H. Everett  
February 2018–March 2020  
Howard University

Leo G. Mazow  
February 2018–March 2020  
Virginia Museum of Fine Arts

Jordana Moore Saggese  
February 2020–March 2022  
University of Maryland

*A. W. Mellon Postdoctoral  
Fellowship*

Eddie Chambers  
October 2019–February 2024  
University of Texas, Austin

Thomas Cummins  
October 2015–February 2020  
Harvard University

Kellie Jones  
October 2017–February 2022  
Columbia University

## STAFF

Elizabeth Cropper, Dean

Therese O'Malley, Associate Dean

Peter M. Lukehart, Associate Dean

Helen Tangires, Center Administrator

Jeannette Ibarra Shindell, Assistant  
Administrator for Budget and Accounting

## RESEARCH

Stefan Albl, Research Associate  
(to August 2019)

Ravinder S. Binning, Research  
Associate

Megan Driscoll, Research  
Associate/Edmond J. Safra Research  
Associate

Valeria Federici, Research Associate  
(from November 2019)

Roberto Fiorentini, Research Associate  
(November–December 2019)<sup>†</sup>

Veronica Ikeshoji-Orlati, Robert H.  
Smith Research Associate (to July 2019)

Tiffany A. Racco, Research Associate

Matthew J. Westerby, Robert H. Smith  
Research Associate (from October 2019)

Fulvia Zaninelli, Research Associate  
(from February 2020)

## PROGRAMS

Elise Ferone, Assistant to the  
Program of Research

Danielle Horetsky, Fellowship  
Officer/Center Report Coordinator (to  
August 2019)

Caroline Marsh, Regular Meetings  
Coordinator

Annie G. Miller, Special Meetings  
and Publications Coordinator

Jen Rokoski, Communications  
Coordinator/Center Report  
Coordinator

Abby S. Whitlock, Assistant to  
the Program of Research (from October  
2019)

Andy Wolanski, Fellowship  
Coordinator (from March 2020)



Life of Guido Reni  
Guido Reni, 1629-1692  
The Life of Guido Reni  
by [Author Name]



## REPORT OF THE DEAN JUNE 2019 – MAY 2020

This year the Center for Advanced Study in the Visual Arts welcomed fellows in residence from Canada, Germany, Hungary, Israel, Spain, Switzerland, the United Kingdom, and the United States. The topics of their research ranged from the response to industrially produced metals in mid-nineteenth-century France to the emergence and reception of Michelangelo's *non finito*, from Japanese export lacquer for an Iberian clientele at the turn of the seventeenth century to work of the Italian artist Jacopo Bassano in the context of agricultural transformation on the Venetian mainland, and from sensory perceptions among the Yorùbá people to conceptual and performance art and social commentary in Chile from 1977 to 1983.

In the program of special meetings, CASVA cosponsored, with the University of Maryland, the fiftieth Middle Atlantic Symposium in the History of Art. This year's Wyeth Lecture in American Art, sponsored by the Wyeth Foundation for American Art, was delivered by Kellie Jones on the topic "Art Is an Excuse: Conceptual Strategies, 1968–1983." It was followed by an incontro with members on the topic "Constructing Latinx Art." The lecture was streamed live on the Gallery's YouTube channel and then released as an audio and video presentation on the Gallery's website. CASVA sponsored three study days for invited specialists in connection with exhibitions at the National Gallery of Art and The Phillips Collection. The study day organized in association with *Alonso Berruguete: First Sculptor of Renaissance Spain* was followed

Program celebrating the publication of *Carlo Cesare Malvasia's Felsina pittrice: Lives of the Bolognese Painters; A Critical Edition and Annotated Translation*, Volume 9: *Life of Guido Reni*, Pinacoteca Nazionale di Bologna, January 21, 2020

by a public conference, “Alonso Berruguete and Renaissance Sculpture,” chaired by the dean and C. D. Dickerson, curator and head of sculpture and decorative arts at the Gallery. A second study day bringing together a small international group of curators, conservators, and art historians was held in connection with the exhibition *Verrocchio: Sculptor and Painter of Renaissance Florence*. In March CASVA co-organized a study day at The Phillips Collection during the groundbreaking exhibition *Riffs and Relations: African American Artists and the European Modernist Tradition*, curated by Adrienne Childs, former visiting senior fellow at CASVA. In January two presentations were organized in collaboration with the Pinacoteca Nazionale di Bologna and the Accademia di San Luca, Rome, to celebrate the publication of the two most recent volumes of *Carlo Cesare Malvasia’s Felsina pittrice: Lives of the Bolognese Painters: Life of Guido Reni* (volume 9, 2019) and *Life of Marcantonio Raimondi and Critical Catalogue of Prints by or after Bolognese Masters* (volume 2, part 2, 2017). The series is the focus of a research project under the direction of Dean Elizabeth Cropper. A group of international scholars presented papers in Bologna and Rome inspired by the publications and their various avenues of scholarship.

In the fall, Gabriele Finaldi, director of the National Gallery, London, delivered the twenty-third Sydney J. Freedberg Lecture on Italian Art on the topic “Andrea Mantegna’s Stones, Caves, and Clouds.” The lecture was released as audio and video recordings on the Gallery’s website. Named after the great specialist of Italian art Sydney J. Freedberg (1914–1997), the annual lectures feature original research presented by distinguished scholars of Renaissance and early modern Italy. Finaldi also participated in a discussion with National Gallery of Art director Kaywin Feldman, open to CASVA members and Gallery staff. Moderated by the dean, this discussion explored topics relevant to museum leadership in the twenty-first century.

In 2017 the Samuel H. Kress Foundation endowed the Samuel H. Kress Professorship in honor of its retiring board chair and National Gallery of Art president Frederick W. Beinecke, renaming it the Kress-Beinecke Professorship. Jeffrey Hamburger of Harvard University, this year’s Kress-Beinecke Professor, presented the inaugural colloquium of the academic year on the topic “‘He used small lines to find the greatest truths’: Diagrams in the Latin West.” While advancing his research,

Hamburger acted as an advisor to the predoctoral fellows, many of whom were completing dissertations and preparing for job interviews. Steven Nelson, now in the second year of his appointment as the Andrew W. Mellon Professor, made progress in his own research and writing while participating in larger gallery initiatives and programming. Along with regularly delivering pop-up talks at NGA Nights and collection tours, Nelson participated in “Coding Our Collection: Datathon,” a project that invited teams of data scientists and art historians to analyze, contextualize, and visualize the gallery’s permanent collection data. His team focused on looking at the collection through the lens of the diversity of artists represented in the holdings of major US museums. He also led a virtual workshop to discuss Jennifer Van Horn’s book in preparation, *Resisting the Art of Enslavement: Slavery and Portraiture in American Art, 1720–1890*.

CASVA was especially active at the College Art Association conference in Chicago in February. Peter Lukehart attended as vice president of publications of the CAA and as the CASVA representative to the Association of Research Institutes in the History of Art (ARIAH); Elizabeth Cropper was present for the last time as an ex officio member of the National Committee for the History of Art. Therese O’Malley presented a report on CASVA’s Initiative in African American Art History in a CAA session organized by ARIAH. Steven Nelson, Andrew W. Mellon Professor, participated in the Distinguished Scholar session celebrating Kellie Jones.

Fortunately all of these events took place before March 13, when the National Gallery of Art closed in response to the COVID-19 emergency. An enormous effort by the staff and the Gallery’s IT services has made it possible for fellows to set up work in the CASVA apartments and for the staff to continue to be productive at home in support of the Center’s four programs. We have relied on department-wide availability of remote access, initiation of videoconferencing, our already fully operational fellowship application and review portal, and access to online resources for research. Nothing compensates, however, for the loss of actual interaction and the opportunity to communicate directly with the public and with each other.

Our community of visiting scholars in residence (averaging seventeen during these months), including some who have traveled internationally to study at the Gallery, was inevitably disrupted by lost time, lack

of creative daily exchange and face-to-face fellowship, and closure of onsite access to resources. The fellows have been stalwart and resilient and have responded with imagination and flexibility to a program of online seminars, work-in-progress meetings, and “teas” organized on a regular basis in keeping with the usual schedule. At least four of the predoctoral fellows defended their PhD dissertations remotely and in isolation. Those who needed to leave Washington have been allowed to do so, while continuing to participate in CASVA’s virtual meetings. In late March the decision was made to revise our summer program of visiting senior fellowships, and the six visiting scholars contracted to be in residence from June to August 2020 were given the option to postpone their fellowships to next year, to fulfill their current fellowship terms off site, or to cancel their fellowships. Three have deferred to 2021 and three will work remotely in the summer of 2020.

Especially significant were the postponement of the sixty-ninth A. W. Mellon Lectures in the Fine Arts, by Yve-Alain Bois, of the Institute for Advanced Study, Princeton, and the cancelation of the Edmond J. Safra Colloquy, under the direction of Emily Braun, Hunter College and the Graduate Center, CUNY. Efforts are being made to reschedule the Mellon Lectures, but the new realism suggests that this cannot happen before next year. Manuscripts resulting from earlier Mellon lectures by Vidya Dehejia, Hal Foster, Wu Hung, Mary Beard, and the late Irving Lavin are currently at various stages of review and production with Princeton University Press.

CASVA and Gallery publishing office staff are working remotely to keep CASVA’s publications on schedule. The first copies of the Studies in the History of Art volume dedicated to the global reception of Heinrich Wölfflin’s *Principles of Art History* arrived in April. Two new video and audio presentations in the Wyeth and Freedberg series have been posted on the National Gallery of Art website. Altogether over the year six new audio and video recordings were added to the series *Reflections on the Collection: The Edmond J. Safra Visiting Professors at the National Gallery of Art*, in which Edmond J. Safra Visiting Professors share their unique insights on works of art selected from the Gallery’s collection. Wu Hung’s sixty-eighth A. W. Mellon Lectures were also posted last summer.

The Center’s three ongoing research projects, designed to provide

access to primary research materials for the field, are described on pages 45–50. Directed by the dean, 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). The team continues to make progress on the volume dedicated to Francesco Francia and Lorenzo Costa. The digital database for HEALD (the History of Early American Landscape Design; [heald.nga.gov](http://heald.nga.gov)), directed by Associate Dean Therese O'Malley, continues to grow in both content and scope as the team works to improve the functionality of the online platform with the goal of enhancing several aspects of the digital experience, including the interconnectivity of content and ease of searchability. Map pages have been added to *The History of the Accademia di San Luca, c. 1590–1635: Documents from the Archivio di Stato di Roma* ([www.nga.gov/accademia](http://www.nga.gov/accademia)), the website dedicated to one of the first academies for the teaching of art in Europe under the direction of Associate Dean Peter Lukehart.

This year CASVA inaugurated the Leonard A. Lauder Visiting Senior Fellowships to support scholars researching historically underrepresented areas of art-historical study and for those without ready access to resources for research. The first cycle of fellowships to be awarded for the 2020–2021 year will support those focusing on the arts of African Americans, Africa, and the African diaspora or those working in underserved constituencies. This initial focus builds upon CASVA's current initiative promoting the advanced study of African American art, which has thus far included the appointments of distinguished historians of this subject, Steven Nelson as Andrew W. Mellon Professor (to be followed this fall by Huey Copeland of Northwestern University in the same role) and Richard J. Powell as Edmond J. Safra Visiting Professor; a symposium and two seminars at the National Gallery of Art; and a variety of other public programs featuring respected scholars from around the country and in partnership with institutions including Howard University. A statement of purpose and an outline of initial programming of the Initiative in African American Art History appeared in the fall 2018 National Gallery of Art *Bulletin* and is to be found on the news page of CASVA's website. CASVA looks forward to further programming in connection with the initiative in the coming year.

A full description of CASVA's fellowship program may be found in the concluding section of this volume. A complete list of publi-

cations appears on the National Gallery of Art website at [www.nga.gov/research/casva/publications.html](http://www.nga.gov/research/casva/publications.html). In addition to the contents of *Center 40*, the entire archive of Center reports on all programs is now accessible and searchable online at [www.nga.gov/research/casva/publications/center-report.html](http://www.nga.gov/research/casva/publications/center-report.html). This initiative, like the research programs mentioned above, represents a continuing commitment to the exploration of digital resources for research and scholarly communication. A grant from the Robert H. Smith Family Foundation makes possible the appointment of a research associate specializing in digital technologies. This crucial appointment enables us to explore the uses of these technologies and to develop and enrich the Center's contribution to the Gallery's website, while advancing the Center's unique research projects.

The appointment of Professor Steven Nelson as dean of CASVA and as an executive officer of the National Gallery of Art is effective as of early July 2020, some time before this report is due to be published. He will be CASVA's third dean, and we all celebrate his arrival, even as he has reason to celebrate the vitality of the institution he will now guide. He has already done much to build on CASVA's strengths and to earn the support of the staff. There will be serious challenges in the immediate future, and such a level of established trust is invaluable. I became dean two decades ago, and my tenure was bracketed dramatically by 9/11 in 2001 and COVID-19 in 2020, with more than one federal government shutdown in between. Such extraordinary challenges bring out new, often surprising strengths in institutions. I know that CASVA and the National Gallery of Art will thrive under new leadership with the support of colleagues, alumni, and friends, and that exciting days lie ahead.

Elizabeth Cropper  
Dean  
April 2020

## MEMBERS

Jeffrey F. Hamburger, Harvard University  
Kress-Beinecke Professor, 2019–2020

Steven Nelson, University of California, Los Angeles  
Andrew W. Mellon Professor, 2018–2020

Emily Braun, Hunter College and The Graduate Center,  
City University of New York  
Edmond J. Safra Visiting Professor, spring 2020

Yve-Alain Bois, Institute for Advanced Study, Princeton  
Sixty-Ninth A. W. Mellon Lecturer in the Fine Arts,  
spring 2020

Frederick W. Beinecke,  
Franklin Kelly, Emily  
Braun, Steven Nelson,  
Jeffrey F. Hamburger,  
and Elizabeth Cropper,  
opening reception,  
October 3, 2019





## SENIOR FELLOWS

Carolina Mangone, Princeton University  
Samuel H. Kress Senior Fellow, 2019–2020  
*Imperfect Michelangelo: Non finito, Decorum,  
and the Limits of Marble Sculpture*

Therese Martin, Consejo Superior de Investigaciones  
Científicas, Madrid  
Samuel H. Kress Senior Fellow, 2019–2020  
*Art-Making and Code-Switching in Medieval Iberia:  
Queens, Consorts, and Countesses, c. 950–1150*

Elizabeth Otto, University at Buffalo, State University of New York  
Ailsa Mellon Bruce Senior Fellow, 2019–2020  
*Bauhaus Artists in Nazi Germany*

Steffen Siegel, Folkwang University of the Arts, Essen  
Ailsa Mellon Bruce Senior Fellow, 2019–2020  
*From Photographies to Photography: Formation  
of a Medium, 1800–1850*

Therese Martin, Julia  
Oswald, and Carolina  
Mangone

Edward A. Vazquez, Middlebury College  
William C. Seitz Senior Fellow, 2019–2020  
*Phases of Happiness: Alfredo Jaar and Chilean  
Art and Culture, c. 1980*

Steffen Siegel, Ittai  
Weinryb, and Samuel  
Luterbacher

Ittai Weinryb, Bard Graduate Center  
Paul Mellon Senior Fellow, 2019–2020  
*Art and Frontier*



Peter M. Lukehart and  
Piers Baker-Bates

## **AILSA MELLON BRUCE NATIONAL GALLERY OF ART SABBATICAL CURATORIAL / CONSERVATION FELLOWS**

Molly Donovan, National Gallery of Art, Department of Modern Art  
*The Gift Economy: Art of the Present*

Molli E. Kuenstner, National Gallery of Art Library, Department  
of Image Collections  
*The Führerprojekt*

Thomas O’Callaghan, National Gallery of Art Library, Department  
of Image Collections  
*The Führerprojekt*

## **VISITING SENIOR FELLOWS**

Piers Baker-Bates, The Open University  
Ailsa Mellon Bruce Visiting Senior Fellow,  
November 1–December 31, 2019  
*“In the Spanish Fashion” : Italian Material Culture and  
Spanish Devotional Practice in the Sixteenth Century*

Henry John Drewal, University of Wisconsin–Madison  
Paul Mellon Visiting Senior Fellow, January 2–  
February 29, 2020  
*Sensiotics: Senses in Understandings of the Arts, Culture,  
and History of the Yoruba People in Africa and the African  
Diaspora*

Henry John Drewal and  
Chika Okeke-Agulu





Karen Lang and  
John Ott

Péter Farbaky, Budapest History Museum  
Ailsa Mellon Bruce Visiting Senior Fellow,  
September 1–October 31, 2019  
*The Role of John of Aragon (1456–1485) in the Art  
Patronage of Matthias Corvinus, King of Hungary*

Karen Lang, University of Warwick  
Paul Mellon Visiting Senior Fellow, May 1–June 30, 2019  
*Phillip Guston and the Allegory of Painting*

April Oettinger, Goucher College  
Paul Mellon Visiting Senior Fellow, June 15–August 15, 2019  
*Animating Nature: Lorenzo Lotto and the Sublime Turn in  
Venetian Landscape Art, 1500–1550*

Amy F. Ogata, University of Southern California  
Ailsa Mellon Bruce Visiting Senior Fellow,  
January 2–February 29, 2020  
*Metal, the Metallic, and the Making of Modern France*

John Ott, James Madison University  
Paul Mellon Visiting Senior Fellow, May 1–June 30, 2019  
*Mixed Media: The Visual Cultures of Racial Integration,  
1931–1954*



Jerry Philogene,  
Elisabeth Oy-Marra,  
and April Oettinger



Péter Farbaky, Rachel  
Boyd, and head of  
paper conservation  
Kimberly Schenck



Jacqueline Francis,  
James Pilgrim,  
Tiffany Racco,  
and Miriam Said

Elisabeth Oy-Marra, Institut für Kunstgeschichte und  
Musikwissenschaft, Johannes Gutenberg-Universität Mainz  
Ailsa Mellon Bruce Visiting Senior Fellow, June 15 –  
August 15, 2019  
*Techniques of “Autopsy”: The Role of the Graphic Copy in  
the Emergence of a Science of Art in Late Seventeenth-  
Century Rome*

Jerry Philogene, Dickinson College  
Ailsa Mellon Bruce Visiting Senior Fellow, June 15 –  
August 15, 2019  
*Beyond Vodou Iconography: Luce Turnier, a Feminist  
Modernist in Haiti*

Stephanie Porras, Tulane University  
Paul Mellon Visiting Senior Fellow, November 1 –  
December 31, 2019  
*The First Viral Images: Maerten de Vos, Antwerp Print,  
and the Early Modern Globe*

## GUEST SCHOLAR

Jacqueline Francis, California College of the Arts, San Francisco  
Paul Mellon Guest Scholar, September 1–  
November 30, 2019  
*A Legacy Project: The Evans-Tibbs Collection Catalog  
of 1989*

## POSTDOCTORAL FELLOW

Rachel Grace Newman  
A. W. Mellon Postdoctoral Fellow, 2018–2020  
*The Sugar Plantation, The Transatlantic Slave Trade,  
and Modernity*

Rachel Grace Newman



Michelle Smiley and  
Alicia Caticha



## **PREDOCTORAL FELLOWS (IN RESIDENCE)**

- Rachel E. Boyd [Columbia University]  
David E. Finley Fellow, 2017–2020  
*Experimentation and Specialization: The Glazed Terracotta Sculpture of the Della Robbia Workshop, c. 1430–1550*
- Alicia Caticha [University of Virginia]  
Twenty-Four-Month Chester Dale Fellow, 2018–2020  
*Étienne-Maurice Falconet and the Matter of Sculpture: Marble, Porcelain, and Sugar in Eighteenth-Century Paris*
- Samuel Luterbacher [Yale University]  
Andrew W. Mellon Fellow, 2018–2020  
*Adrift: Portable Objects between Iberia and Japan*
- Julia Oswald [Northwestern University]  
Samuel H. Kress Fellow, 2018–2020  
*The Visual Rhetoric of the Relic Treasury, 1100–1600*
- James Pilgrim [Johns Hopkins University]  
Paul Mellon Fellow, 2017–2020  
*Jacopo Bassano and the Ecology of Painting*
- Miriam K. Said [University of California, Berkeley]  
Ittleson Fellow, 2018–2020  
*Materializing Apotropaia: The Power of the Distributed Body in Neo-Assyrian Ritual Arts, Ninth–Seventh Century BCE*
- Michelle Smiley [Bryn Mawr College]  
Wyeth Fellow, 2018–2020  
*Becoming Photography: The American Development of a Medium*

## **PREDOCTORAL FELLOWS (NOT IN RESIDENCE)**

- Thadeus Dowad [University of California, Berkeley]  
Paul Mellon Fellow, 2018–2021  
*Border Regimes: European Art and Ottoman Modernity, 1789–1839*
- Susan Eberhard [University of California, Berkeley]  
Andrew W. Mellon Fellow, 2019–2021  
*Chinese Export Silverwares, Foreign Coins, and Incarnations of Value: The Global Economy and Its Materials, 1682–1902*
- Luke A. Fidler [University of Chicago]  
Paul Mellon Fellow, 2019–2022  
*Henry the Lion and the Art of Politics in Northern Europe, c. 1142–1195*
- Sara Lent Frier [Yale University]  
Robert H. and Clarice Smith Fellow, 2019–2020  
*Unbearable Witness: The Disfigured Body in the German-Speaking Lands, c. 1500–1650*
- Abigail Lapin Dardashti [The Graduate Center, City University of New York]  
Twelve-Month Chester Dale Fellow, 2019–2020  
*The Production of Modern Afro-Brazilian Art: African Decolonization, US Black Power, and Transnational Religious Networks, 1966–1988*
- Ziliang Liu [Harvard University]  
Ittleson Fellow, 2019–2021  
*Art of Changes: Material Imagination in Early China, c. Third to First Century BCE*
- Rachel Catherine Patt [Emory University]  
David E. Finley Fellow, 2019–2022  
*Meaning, Materiality, and Pothos in Late Antique Gold-Glass Portraits*
- Andrew Sears [University of California, Berkeley]  
David E. Finley Fellow, 2018–2021  
*The Sacred and the Market: Reliquaries and Urbanism in Medieval Cologne*
- Kimia Shahi [Princeton University]  
Wyeth Fellow, 2019–2021  
*Margin, Surface, Depth: Picturing the Contours of the Marine in Nineteenth-Century America*

Johanna Sluiter [New York University]  
Twenty-Four-Month Chester Dale Fellow, 2019–2021  
*Engineering Habitat: Reconstruction, Decolonization,  
and the Atelier des Bâisseurs, 1945–1962*

Teresa Soley [Columbia University]  
Samuel H. Kress Fellow, 2019–2021  
*The Politics of Death: A Social History of Renaissance  
Portuguese Tomb Sculpture*

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

Abby R. Eron  
[University of Maryland]

Katherine Oestreich Fein  
[Columbia University]

Katie L. Loney  
[University of Pittsburgh]

Sara C. Morris  
[University of California, Santa Barbara]

## MEETINGS

### SYMPOSIUM

March 6–7, 2020

MIDDLE ATLANTIC SYMPOSIUM IN THE HISTORY  
OF ART, FIFTIETH ANNUAL SESSIONS

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

Friday, March 6  
University of Maryland, College Park

#### *Evening Session*

Meredith Gill, University of Maryland

*Welcome*

Ralph Bauer, University of Maryland

*Greeting*

Abigail McEwen, University of Maryland

*Introduction*

*George Levitine Lecture in Art History*

Gerardo Mosquera, independent scholar and curator

*Brazil: Disarranging Concretism*

Saturday, March 7  
National Gallery of Art

#### *Morning Session*

Elizabeth Cropper, Center for Advanced Study in the Visual Arts

*Welcome*

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

*Moderator*

Danielle Abdon [Temple University]

*The Hospital Real de Todos-os-Santos: Infrastructures of Health  
in Renaissance Lisbon*

Professor Tracy Cooper: *introduction*

Elena Gittleman [Bryn Mawr College]  
*Holy Actors: Christian Learning and the Ancient Theater in the  
Menologion of Basil II*  
Professor Hoday King: *introduction*

Alaina Hendrickson [American University]  
*A Pajong Bearer in Dutch Batavia: Colonialist Hierarchies in a  
Painting by Aelbert Cuyp*  
Professor Andrea Pearson: *introduction*

Franny Brock [University of North Carolina]  
*Drawing a Line from Amateur to Professional: The Intersection  
of Draftsmanship and Amateurism in Eighteenth-Century France*  
Professor Carolyn Allmendinger: *introduction*

### *Afternoon Session*

Tess Korobkin, University of Maryland  
*Moderator*

Alicia Caticha [University of Virginia]  
*Lascivious Statues: Marble, Whiteness, and the School of  
Falconet*  
Professor Sarah Betzer: *introduction*

Caroline Willauer [The George Washington University]  
*The Sublime in Winslow Homer's Early Maine Seascapes*  
Professor David Bjelajac: *introduction*

Lillian T. Wies [University of Maryland]  
*Melting into Great Nature: Chiura Obata, Yosemite, and the  
Carving of Identity*  
Professor Alicia Volk: *introduction*

Miriam Grotte-Jacobs [Johns Hopkins University]  
*Jack Bush: The Way Back from Washington*  
Professor Molly Warnock: *introduction*

## **INCONTRO**

November 7, 2019

CONSTRUCTING LATINX ART

Kellie Jones, Columbia University  
Wyeth Foundation for American Art Incontro



Edward A. Vazquez, James Pilgrim, Carolina Mangone, and Steven Nelson, "Constructing Latinx Art," Wyeth Foundation for American Art Incontro, November 7, 2019

## BOOK PRESENTATIONS

January 21, 2020

A program celebrating the publication of *Carlo Cesare Malvasia's Felsina pittrice: Lives of the Bolognese Painters; A Critical Edition and Annotated Translation, Volume 9: Life of Guido Reni*

Pinacoteca Nazionale di Bologna

Cosponsored with the Pinacoteca Nazionale di Bologna

Supported by the Robert H. Smith Family Foundation

### *Presentation of the Book*

Elena Rossoni, Pinacoteca Nazionale di Bologna  
*Welcome*

Mario Scalini, Polo Museale dell'Emilia-Romagna  
*Opening Remarks*

Elena Fumagalli, Università degli Studi di Modena e Reggio Emilia

Daniele Benati, Università di Bologna

Sybille Ebert-Schifferer, Bibliotheca Hertziana, Max Planck Institute for Art History, emeritus

Gail Feigenbaum, Getty Research Institute

Raffaella Morselli, Università degli Studi di Teramo

January 23, 2020

A program celebrating the publication of *Carlo Cesare Malvasia's Felsina pittrice: Lives of the Bolognese Painters; A Critical Edition and Annotated Translation, Volume 2, Part 2: Life of Marcantonio Raimondi and Critical Catalogue of Prints by or after Bolognese Masters*

Accademia Nazionale di San Luca, Rome  
Cosponsored with the Accademia Nazionale di San Luca  
Supported by the Robert H. Smith Family Foundation

*Presentation of the Book*

Francesco Moschini, Accademia Nazionale di San Luca  
*Welcome*

Francesca Cappelletti, Università degli Studi di Ferrara  
*Guido Reni a Roma e la Roma di Malvasia*

Giovanni Fara, Università Ca' Foscari di Venezia  
*Marcantonio Raimondi e i nordici, da Vasari a Malvasia*

Genevieve Warwick, The University of Edinburgh  
*Delineavit et Sculpsit*

Edward Wouk, The University of Manchester  
*Vasari and Malvasia on Marcantonio Raimondi: The Ethics of Annotation*

**CONFERENCE**

November 15, 2019

ALONSO BERRUGUETE AND RENAISSANCE  
SCULPTURE

An International Exhibitions Fund Conference

*Morning Session*

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

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

Kelley Helmstutler Di Dio, University of Vermont  
*Artists and Objects on the Move in Renaissance Spain and Italy*

Tommaso Mozzati, Università degli Studi di Perugia  
*Celebrating Alonso Berruguete: Anniversaries, Monuments,  
Art History*

Richard Kagan, Johns Hopkins University  
*Berruguete's Quest for Status and Power: Further Thoughts*

### *Afternoon Session*

C. D. Dickerson, National Gallery of Art  
*Moderator*

Adam Jasienski, Southern Methodist University  
*Berruguete, Tavera, and the Portrait in Renaissance Spain*

Wendy Sepponen, Meadows Museum, Southern Methodist  
University  
*Iron and Bronze: Spanish Metallurgy in the Sixteenth Century*

Ilenia Colón Mendoza, University of Central Florida  
*Berruguete's Legacy: The Place of Polychrome Sculpture in the  
Hierarchy of Arts in Spain*

## **SEMINAR**

May 18–21, 2019

### ON SURFACE

The 2019 A. W. Mellon Predoctoral Seminar

Organized by Rachel Grace Newman, A. W. Mellon Postdoctoral Fellow

This seminar examined the current divisions within the discipline of art history, many of which are defined according to geographic and temporal models that reinscribe colonial modes of thinking. For example, the term “medieval art” signals a focus on European medieval art, while other art from that period is included in distinct geographic regions (Islamic art, African art, and so on). This seminar considers geographic and temporal divisions by asking what happens when we begin to draw art-historical threads around bodies of water, trade routes, diasporas, and indigenous concepts of geography and temporality. What happens when we begin truly to consider the implications of these divisions and find that alternatives may exist for art-historical pedagogy when we do? In many ways, this seminar provides a deeper examination of themes that have been

explored this year at CASVA, both in the Sydney J. Freedberg Lecture in Italian Art, which dealt with complicating geographic boundaries of the Renaissance art world, and the A. W. Mellon Lectures, which argued that we need to reconsider the idea of dynastic time in Chinese art.

### *Participants*

Ana Lucia Araujo, Howard University, guest participant  
Ravinder S. Binning, Paul Mellon Fellow, 2016–2019  
Michele L. Frederick, Samuel H. Kress Fellow, 2017–2019  
Ximena A. Gómez, Twenty-Four-Month Chester Dale Fellow,  
2017–2019  
Andrew P. Griebeler, David E. Finley Fellow, 2016–2019  
Annika K. Johnson, Wyeth Fellow, 2017–2019  
Rachel Grace Newman, A. W. Mellon Postdoctoral Fellow,  
2018–2020  
Lauren Taylor, Andrew W. Mellon Fellow, 2017–2019

## **CONVERSATION**

December 9, 2019

*A Directors' Discussion: Gabriele Finaldi and Kaywin Feldman*

In conjunction with the Sydney J. Freedberg Lecture on Italian Art

Elizabeth Cropper, Center for Advanced Study in the Visual Arts

*Moderator*

Kaywin Feldman, National Gallery of Art

Gabriele Finaldi, National Gallery, London

Elizabeth Cropper,  
Kaywin Feldman, and  
Gabriele Finaldi, "A  
Directors' Discussion,"  
December 9, 2019



March 13, 2020

A MANUSCRIPT WORKSHOP

*Resisting the Art of Enslavement: Slavery and American Art,  
1720–1890*

By Jennifer Van Horn

*Participants*

Nika Elder, American University  
Louis Nelson, University of Virginia  
Steven Nelson, Center for Advanced Study in the Visual Arts  
Jennifer Van Horn, University of Delaware

**STUDY DAYS**

November 1–2, 2019

VERROCCHIO

A Robert H. Smith Study Day

On the occasion of the exhibition *Verrocchio: Sculptor and Painter of  
Renaissance Florence*

Cosponsored with the National Gallery of Art, Division of  
Conservation

*Participants*

Rita Albertson, Worcester Art Museum  
Carmen Bambach, Metropolitan Museum of Art  
Daphne Barbour, National Gallery of Art  
Peter Bell, Cincinnati Art Museum  
Rachel E. Boyd, Center for Advanced Study in the Visual Arts  
David Brown, National Gallery of Art  
Elizabeth Cropper, Center for Advanced Study in the Visual Arts  
Constanza Cucci, Istituto di Fisica Applicata Nello Carrara  
Julia Day, The Frick Collection  
John Delaney, National Gallery of Art  
Andrea De Marchi, Università degli Studi di Firenze  
Charles Dempsey, Johns Hopkins University  
C. D. Dickerson, National Gallery of Art  
Kate Dooley, National Gallery of Art  
Jill Dunkerton, National Gallery, London



"Verrocchio," Robert H. Smith Study Day with Lawrence Kanter, Elizabeth Cropper, and Andrea De Marchi, November 1, 2019

Elizabeth Eisenberg [Institute of Fine Arts, New York University]  
Lisha Glinsman, National Gallery of Art  
Gretchen Hirschauer, National Gallery of Art  
Larry Kanter, Yale University Art Gallery  
Alison Luchs, National Gallery of Art  
Peter M. Lukehart, Center for Advanced Study in the Visual Arts  
Carolina Mangone, Center for Advanced Study in the Visual Arts  
Katy May, National Gallery of Art  
Lorenza Melli, Kunsthistorisches Institut in Florenz  
Christina Neilson, Oberlin College and Conservatory  
Therese O'Malley, Center for Advanced Study in the Visual Arts  
Emily Pegues, National Gallery of Art  
James Pilgrim, Center for Advanced Study in the Visual Arts  
Tiffany A. Racco, Center for Advanced Study in the Visual Arts  
Neville Rowley, Staatliche Museen zu Berlin, Gemäldegalerie  
and Bode-Museum  
Nicola Salvioli, Florence  
Kimberly Schenck, National Gallery of Art  
Marjorie Shelley, Metropolitan Museum of Art

Anthony Sigel, Straus Center for Conservation,  
Harvard Art Museums  
Dylan Smith, National Gallery of Art  
Shelley Sturman, National Gallery of Art  
Elizabeth Walmsley, National Gallery of Art

November 15, 2019

**BERRUGUETE**

An International Exhibitions Fund Study Day

On the occasion of the exhibition *Alonso Berruguete: First Sculptor  
of Renaissance Spain*

*Participants*

Manuel Arias-Martínez, Museo Nacional de Escultura,  
Valladolid  
Piers Baker-Bates, The Open University  
Daphne Barbour, National Gallery of Art  
Rachel E. Boyd, Center for Advanced Study in the Visual Arts  
Ilenia Colón Mendoza, University of Central Florida  
Elizabeth Cropper, Center for Advanced Study in the Visual Arts  
Kelley Helmstutler Di Dio, University of Vermont  
C. D. Dickerson, National Gallery of Art  
Richard Kagan, Johns Hopkins University  
Ronda Kasl, Metropolitan Museum of Art

"Berruguete," International Exhibitions Fund Study Day with C. D. Dickerson, November 15, 2019





"Riffs and Relations,"  
study day, The Phillips  
Collection, Washington,  
DC, March 2, 2020

Adam Jasienski, Southern Methodist University  
 Rebecca Long, Art Institute of Chicago  
 Peter M. Lukehart, Center for Advanced Study in the Visual Arts  
 María Lumbreras [Johns Hopkins University]  
 Therese Martin, Center for Advanced Study in the Visual Arts  
 Tommaso Mozzati, Università degli Studi di Perugia  
 Therese O'Malley, Center for Advanced Study in the Visual Arts  
 James Pilgrim, Center for Advanced Study in the Visual Arts  
 Mark Roglán, Meadows Museum, Southern Methodist University  
 Wendy Sepponen, Meadows Museum, Southern Methodist  
 University

March 2, 2020

RIFFS AND RELATIONS

On the occasion of the exhibition *Riffs and Relations: African  
 American Artists and the European Modernist Tradition*

The Phillips Collection, Washington, DC

Co-organized with The Phillips Collection

*Participants*

Alison Boyd, University of Maryland Center for Art and  
 Knowledge at The Phillips Collection

Emily Braun, Center for Advanced Study in the Visual Arts  
Charles Brock, National Gallery of Art  
Adrienne Childs, The Phillips Collection/Harvard University  
Lynne Cooke, National Gallery of Art  
Harry Cooper, National Gallery of Art  
Elizabeth Cropper, Center for Advanced Study in the Visual Arts  
Megan Driscoll, Center for Advanced Study in the Visual Arts  
Gwendolyn DuBois Shaw, National Portrait Gallery  
Wendy Grossman, The Phillips Collection  
Dorothy Kosinski, The Phillips Collection  
Kimberly Jones, National Gallery of Art  
Peter M. Lukehart, Center for Advanced Study in the Visual Arts  
Renee Maurer, The Phillips Collection  
Julie McGee, University of Delaware  
Denise Murrell, Metropolitan Museum of Art  
Steven Nelson, Center for Advanced Study in the Visual Arts  
Rachel Grace Newman, Center for Advanced Study in  
the Visual Arts  
Therese O'Malley, Center for Advanced Study in the Visual Arts  
Klaus Ottman, The Phillips Collection  
Elsa Smithgall, The Phillips Collection  
Diane Waggoner, National Gallery of Art  
Aaron Wile, National Gallery of Art

## COLLOQUIA CCCX – CCCXVIII

October 17, 2019

Jeffrey F. Hamburger, Kress-Beinecke Professor  
*“He used small lines to find the greatest truths”:  
Diagrams in the Latin West*

November 18, 2019

Edward A. Vazquez, William C. Seitz Senior Fellow  
*Openings: Alfredo Jaar’s Studies on Happiness*

January 9, 2020

Elizabeth Otto, Ailsa Mellon Bruce Senior Fellow  
*Bauhaus Artists in Nazi Germany*

February 3, 2020

Therese Martin, Samuel H. Kress Senior Fellow  
ERMESĪDIS / د ن س م ر ا : *The Bilingual Seal of an  
Eleventh-Century Iberian Countess*

February 20, 2020

Carolina Mangone, Samuel H. Kress Senior Fellow  
*Mediating Michelangelo's Sculpture without Ends*

April 6, 2020

Ittai Weinryb, Paul Mellon Senior Fellow  
*Slipstream: Making Frontiers in the Medieval Black Sea*

April 13, 2020

Steven Nelson, Andrew W. Mellon Professor  
*Structural Adjustment: Mapping, Geography, and the Visual Cultures of Blackness*

May 4, 2020

Steffen Siegel, Ailsa Mellon Bruce Senior Fellow  
*"Je veux parler du portrait": Desiring the Photograph as Commodity*

May 11, 2020

Emily Braun, Edmond J. Safra Visiting Professor  
*Visual Mischief*

## **SHOPTALKS 236 – 242**

October 24, 2019

Rachel Grace Newman, Andrew W. Mellon Postdoctoral Fellow  
*Boinayel's Tears: Freshwater, Landscape, and Enslaved Lives in Colonial Jamaica*

November 4, 2019

Rachel E. Boyd, David E. Finley Fellow  
*Familiar Visions: Glazed Terracotta Sculpture and Devotional Experience in Renaissance Italy*

November 14, 2019

Alicia Caticha, Twenty-Four-Month Chester Dale Fellow  
*Sculpting Whiteness in Eighteenth-Century Paris: Marble, Porcelain, and Sugar*

December 12, 2019

James Pilgrim, Paul Mellon Fellow  
*Jacopo Bassano and the Environment of Painting*

February 27, 2020

Samuel Luterbacher, Andrew W. Mellon Fellow  
*Frameworks for Export Art: Nanban Lacquer Shrines in a Transoceanic Context*

March 12, 2020

Miriam K. Said, Ittleson Fellow

*“She has destroyed what our hands created”*: Material Strategies  
for Combating Demons in Ancient Assyria

April 23, 2020

Michelle Smiley, Wyeth Fellow

*The Face as Commons: Commerce, Sociability, and Expressive  
Physiognomy in Early American Daguerreotype Portraiture*

## LECTURES

### WYETH LECTURE IN AMERICAN ART

November 6, 2019

Kellie Jones, Columbia University

*Art Is an Excuse: Conceptual Strategies, 1968–1983*

This lecture was based on a book in progress that looks at international conceptual art networks and the making of global community in the late twentieth century. The dematerialized framework of conceptual art engaged systems theory, which gained currency in the 1960s. Involving information-based technologies and the impact on labor, such schemas made conceptual art legible as artistic practice, particularly its iterations as interaction or performance, which all but replaced objects as art. Systems theory was also seen in the idea of interrelation as part of a living ecosystem, composed through the interdependence of human beings worldwide. The larger project encompasses art incorporating

Kellie Jones, "Art Is an Excuse: Conceptual Strategies, 1968–1983," Wyeth Lecture in American Art, November 6, 2019



language and text along with multimedia installations that charted the annihilation of the traditional object. The lecture singled out performance art, which brought focus to the temporal as a reaffirmation of human existence. A piece could be “placed” anywhere and everywhere and unfolded in the here and now. These characteristics allowed performance to be dispersed effortlessly into the flow of everyday life as spectacle or political act. The lecture considered moments in the global reach of performance art in the 1970s in locales from Mexico City to London to Los Angeles, considering projects by artists including Felipe Ehrenberg, Lourdes Grobet, Adrian Piper, Senga Nengudi, and David Lamelas.

## **SYDNEY J. FREEDBERG LECTURE ON ITALIAN ART**

December 8, 2019

Gabriele Finaldi, National Gallery, London

*Andrea Mantegna’s Stones, Caves, and Clouds*

Mantegna’s particular universe is constructed in stone: carved, cut, polished, and sometimes invented. In his compelling imaginarium, the ancient world is a severe construct of marble, alabaster, and porphyry. He juxtaposes sculpted stone with flesh, creating potent dualities of ancient and modern, eternal and transient, dead and alive. In the skies of his paintings, clouds take on mysterious forms, sometimes rocklike, that want to insinuate themselves into his narratives. This lecture explored how the realms of nature, art, and antiquity are fused into the unique vision of Mantegna’s Renaissance world.

## THE SIXTY-NINTH A. W. MELLON LECTURES IN THE FINE ARTS, 2020

Yve-Alain Bois, Institute for Advanced Study, Princeton

*Transparence and Ambiguity: The Modern Space of Axonometry*

This lecture series was postponed because of the temporary closure of the National Gallery of Art during the COVID-19 pandemic.

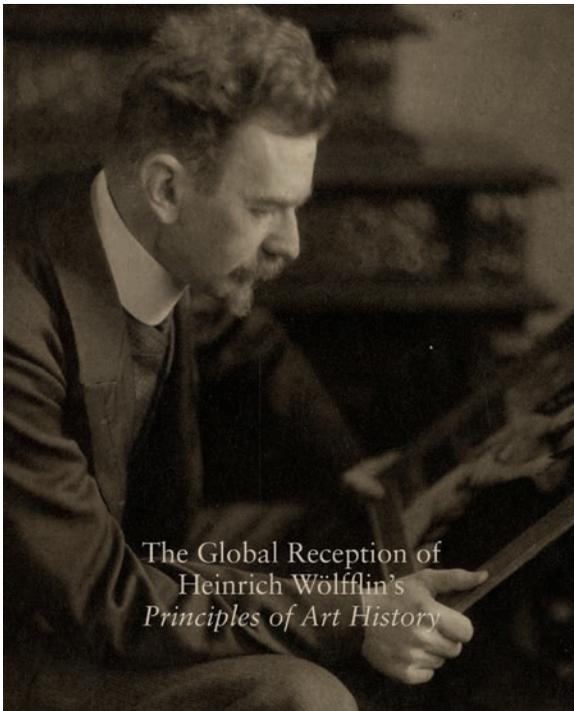
- Lecture 1 El Lissitzky: Axonometry as “Symbolic Form”?
- Lecture 2 From Denis Diderot to William Farish: Mechanical Drawing and Its Failed Encounter with Industry
- Lecture 3 From Crystallography to Josef Albers via the Necker Cube: Transparency versus Ambiguity
- Lecture 4 Architectural Rationalism and the Worm’s-Eye View
- Lecture 5 Theo van Doesburg versus Walter Gropius: Axonometry as the Graphic Esperanto of Modernist Architecture
- Lecture 6 The Postwar Resurgence of Axonometry: From Alison and Peter Smithson to Minimalist Sculptors

## PUBLICATIONS AND WEB PRESENTATIONS

This spring saw the publication of *The Global Reception of Heinrich Wölfflin's Principles of Art History*, volume 82 in the series *Studies in the History of Art*. This collection of essays, coedited by Evonne Levy and Tristan Weddigen, charts the enduring response to the Swiss art historian's fundamental work, first published in German in 1915. Translated into twenty-two languages, Wölfflin's book inaugurated an art history based entirely on "forms of seeing" and employing a comparative method. As this new study shows, from its reception, both positive and negative, the first genealogy of a global art history emerges.

Six new recordings were added to *Reflections on the Collection: The Edmond J. Safra Visiting Professors at the National Gallery of Art*, a series begun in 2018 that shares unique insights on works of art, each selected by an Edmond J. Safra Visiting Professor from the National Gallery of Art collection. The Wyeth Lecture in American

Art, "Art Is an Excuse: Conceptual Strategies, 1968–1983," presented by Kellie Jones, and the Sydney J. Freedberg Lecture on Italian Art, "Andrew Mantegna's Stones, Caves, and Clouds," presented by Gabriele Finaldi, were also released this year as audio and video presentations. These can be found by following links from [www.nga.gov/audio-video.html](http://www.nga.gov/audio-video.html). Full listings appear on pages 195–196.



## 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*



Attributed to  
Francesco Francia,  
*Giovanni II Bentivoglio*,  
1443–1509, *Lord of  
Bologna 1462–1506*  
[obverse], 1494.  
National Gallery of Art,  
Washington, Samuel H.  
Kress Collection

Directed by Dean Elizabeth Cropper in coordination with Professor Lorenzo Pericolo (University of Warwick), 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 new 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 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), 13 (*Lives of Domenichino and Francesco Gessi*), and 2, part 2 (dedicated to Marcantonio Raimondi and the Bolognese printmakers) appeared in 2012, 2013, and 2017, respectively. Volume 9, *Life of Guido Reni*, was published in spring 2019 in two volumes containing the translation, historical notes, and Malvasia's own preparatory notes, as well as many newly commissioned illustrations and a monographic essay on the artist by Lorenzo Pericolo. Progress continues on volume 2, part 1, devoted to

Francesco Francia and Lorenzo Costa. Along with the critical edition by Lorenzo Pericolo, the volume will feature a monographic essay by Alessandra Galizzi Kroegel (University of Trento) and historical notes by Tiffany Racco and Elizabeth Cropper, with further assistance from Elise Ferone.

This January two presentations were organized in collaboration with the Pinacoteca Nazionale di Bologna and Accademia di San Luca, Rome, to celebrate the publication of volume 9 and volume 2, part 2, respectively. A group of international scholars presented papers inspired by the publications and their various avenues of scholarship. At the Pinacoteca Nazionale, Bologna, Elena Fumagalli (Università degli Studi di Modena e Reggio Emilia) chaired presentations by Daniele Benati (Università di Bologna), Sybille Ebert-Schifferer (Bibliotheca Hertziana, emerita), Gail Feigenbaum (Getty Research Institute), and Raffaella Morselli (Università di Teramo) on Guido Reni's art and influence. In Rome, Francesco Moschini of the Accademia Nazionale di San Luca chaired presentations by Francesca Cappelletti (Università degli Studi di Ferrara), Giovanni Fara (Università Ca' Foscari di Venezia), Genevieve Warwick (The University of Edinburgh), and Edward Wouk (The University of Manchester) discussing the work of Marcantonio Raimondi as well as Malvasia's history of Bolognese printmaking and its impact.

*Critical Edition and Project Coordinator: Lorenzo Pericolo,  
University of Warwick*  
*Research Associates: Stefan Albl (to August 2019)  
and Tiffany A. Racco*  
*Assistant to the Program of Research: Elise Ferone*

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

The digital resource HEALD (History of Early American Landscape Design) is an illustrated historical inquiry into landscape and garden design in America from the seventeenth to the mid-nineteenth century. HEALD is based on the publication *Keywords in American Landscape Design* (Yale University Press, 2010), which explores the relationships



George Harvey,  
*A Morning Rainbow,  
A Composition on the  
Grounds of R. Donald-  
son, Esq.*, 1840–1850.  
Historic Hudson Valley,  
Pocantico Hills, New  
York

between textual and visual representations of designed landscapes, from pleasure gardens to plantations. In its digital extension, HEALD represents a model for a digital repository whose main characteristics are accessibility, usability, and longevity. It resides on the National Gallery of Art website: [heald.nga.gov](http://heald.nga.gov). The website is an extensive and freely accessible digital repository, enriched by almost two thousand images, many

more primary texts and more than one hundred entries on people and places relevant to the history of American landscape design.

Under the direction of Associate Dean Therese O'Malley, HEALD has continued to grow both in content and scope. Researchers have added numerous essays, including those dedicated to the lithographer Frances Palmer (1812–1876); the country estate of Joseph Bonaparte, brother of Napoleon I, at Point Breeze in New Jersey; the Woodlands in Pennsylvania, a leading example of English taste in architecture and landscape gardening; and the Trustees' Garden in Savannah, an important early example of a public botanic garden and nursery in the British American colonies.

The HEALD team is working to improve the functionality of the online platform, which is based on the open-access software MediaWiki, through the Semantic Web. The goal is to enhance aspects of the digital experience such as the interconnectivity of keywords, people, and places, which are the main points of access to the online content; the ability to browse an ever-increasing selection of images; the opportunity to access an extended bibliography, which can be searched and imported from Zotero; and finally, to take advantage of informational modes of collecting, mining, and parsing data. The contribution of the platform to digital art-historical inquiry and investigation is based on a clear distinction between data and information. By not prioritizing the indexicality of data over the cultural and historical context, the project enhances the exploration of a rich range of documents and objects that are evidence of how the history of gardens can foster data sharing and longevity.

A new “Digital Approach” page has been created to guide users through both the project team’s vision in relation to the digital experience and the various ways in which the content of HEALD can be explored. Additional opportunities to improve image viewing are part of an ongoing effort to ensure the impact of HEALD on the field of garden and landscape studies.

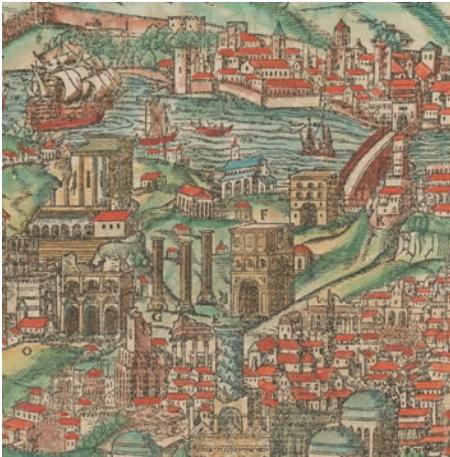
*Research Associates: Valeria Federici (from November 2019)*

*Robert H. Smith Research Associate: Matthew J. Westerby  
(from October 2019)*

*Assistant to the Program of Research: Abby S. Whitlock  
(from October 2019)*

*Editor: Lacey Baradel (from September to December 2019)*

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



Sebastian Münster,  
*Der Statt Rom* (detail),  
from *Cosmographie*,  
c. 1550. Collection of  
Fredrika and Paul  
Jacobs

When the Accademia di San Luca began its first year of official operation in 1593–1594, painters living in Rome simultaneously severed their ties to the artisanal guilds and gained a new professional association that underpinned their claims to practicing a liberal art. Among the innovations that the Accademia introduced was a program of education for young artists, including biweekly instruction in drawing followed by academies (lectures) on topics ranging from perspective to the affects. This new emphasis on the intertwined importance of theory and practice represents a model for all subsequent

institutional pedagogy of the arts, from the French Académie royale de peinture et de sculpture (1648) to the university-based system that exists in the present-day United States.

The Early History of the Accademia di San Luca in Rome was conceived as a project in two parts: a volume of interpretive essays concerning the establishment of one of the first artists’ academies in late



Roberto Fiorentini

sixteenth-century Italy and a research database of newly rediscovered coeval notarial documents that support current and future study of the Accademia and its members. Based largely upon these important documents, the essays published in *The Accademia Seminars: The Early History of the Accademia di San Luca in Rome, c. 1590–1635* (2009) serve as the first institutional history of the Accademia and cover issues from the creation of new statutes to the siting of the church of Santi Luca e Martina in the Roman Forum, and from the formulation of the educational program of the academy to the roles of the artists and *amatori* who participated in it.

The open-access database of documents, *The History of the Accademia di San Luca, c. 1590–1635: Documents from the Archivio di Stato di Roma* ([www.nga.gov/accademia](http://www.nga.gov/accademia)), complements the essays and encourages new research on the Accademia. With more than thirteen hundred names of artists and participants (including many variant spellings), faceted searching (by keyword, document type, place, notary, and date) provides myriad ways to customize and refine research. Select bibliographies and carousels of images for the more famous artists augment and extend research.

During this academic year, postdoctoral research associate Roberto Fiorentini completed the transcription of two hundred documents and prepared summaries for the website. Roberto's contribution to *The Early History of the Accademia di San Luca* was significant and will remain as a testament to both his paleographic skills and his deep knowledge of Roman history. His untimely death in December 2019 deprived us of an esteemed and beloved colleague.

Robert H. Smith Research Associate Matthew J. Westerby led the team toward completing the project's current initiative, focused on sixteenth- and seventeenth-century maps of Rome. Four existing maps situate the Accademia's various edifices within the changing urban fabric of Rome, and these maps will be enhanced with the integration of additional search options. The fifty-one places currently identified will grow to around sixty with the addition of new documents. Using

Mirador, an image viewing platform compatible with the International Image Interoperability Framework (IIIF), each map may be explored in depth. The addition of seven additional historic maps from the Fredrika and Paul Jacobs collection will complete of this project. Postdoctoral research associate Fulvia Zaninelli recently joined the Early History of the Accademia di San Luca team. Together with program assistant Abby S. Whitlock, she has been working on identifying, annotating, and documenting new places on four historic maps from the Jacobs collection.

Associate Dean Peter M. Lukehart presented “(Ri)scrivere ‘l’Origine e progresso’ dell’Accademia di San Luca” at a conference entitled “Storie e controstorie delle accademie del disegno,” held at the Accademia di San Luca in September 2019.

*Research Associates: Roberto Fiorentini (November–December 2019)<sup>†</sup> and Fulvia Zaninelli (from February 2020)*

*Robert H. Smith Research Associate: Matthew J. Westerby (from October 2019)*

*Assistant to the Program of Research: Abby S. Whitlock (from October 2019)*

## RESEARCH ASSOCIATES' REPORTS

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

*The Last Judgment*, eleventh century. Victoria and Albert Museum, London, purchased with Art Fund support; © Victoria and Albert Museum



Ravinder S. Binning, *The Last Judgment as Therapeutic Artifact*

The earliest miniature image of the Last Judgment survives on an ivory carving today in London, originally carved in Constantinople around the year 1000. Given its scale, this miniature work facilitated a solitary immersion in apocalyptic space. In light of medieval testimonies, my current research considers how the process of viewing Last Judgment images stimulated intense psychosomatic shifts. Objects like Victoria and Albert ivory did not simply transmit theological messages; they also produced an engagement with a divine judge to cleanse the fear of death. In their role in facilitating private catharsis, objects like the ivory constitute therapeutic artifacts.

Sondra Perry, *Typhoon Coming On*, installation view, Institute of Contemporary Art, Miami, July 13–November 4, 2018



Megan Driscoll, *(In)habitable and (Un)seen: Failures and Fissures in the Art of Sondra Perry*

This new project examines the work of contemporary artist Sondra Perry, whose installations explore colonization, survival, and the commodification of human beings. Across these themes, Perry emphasizes the failure of film and digital animation to correctly render her unruly, dark body—a problem that, her work suggests, cannot be solved by anything as simple as a chroma key correction. Rather, this is a systemic failure; with her body operating as a built-in point of inefficiency, Perry takes up the long history of transforming the violence of un-visibility into a strategy of resistance against the regimes of power and technology.

Tommaso Tozzi,  
*Happening Digitali  
Interattivi*, 1992.  
Author photograph



Valeria Federici, *Network Culture  
in Italy in the 1990s and the  
Making of a Place for Art and  
Activism*

This project delves into how art, information technology, and political engagement intertwined in Italy in the 1980s and in the 1990s, and into how that intersection speaks to new media art practices of today. Before the “digital revolution” of the 1990s, Italy experienced the “electronic resurgence” of the 1980s, during which artists and activists as well as curators, theorists, and private entrepreneurs explored computational transformation in art at a time when personal computers became a commodity that many households could own. Concurrently, the failure of the political movements of the late 1970s fueled gradual disengagement from party representation then in place from previous decades, corroborating forms of political activism through information technology and new media art.

Luca Giordano, *Self-  
Portrait*, 1688. Staats-  
galerie, Stuttgart;  
author photograph



Tiffany A. Racco, *Luca Giordano:  
Speed, Imitation, and the Art  
of Fame*

My forthcoming book centers on the economic and artistic life of Luca Giordano, an exemplar of a savvy artist who engaged in a widespread enterprise of painting. In this study, I show that three contentious aspects of his career were actually strategic tools that drove his rise to international celebrity: his legendary speed; his lifelong practice of executing imitations after great masters from across Europe; and the role that his vast workshop played in developing luxury objects designed to appeal to the trends of a globalized export market. This year I also continued my work on early modern painting as performance and presented aspects of this research in Rome and Toronto.

Capitals, north cloister walk, Santa Maria de Ripoll (Girona, Spain), c. 1140/1160. Author photograph

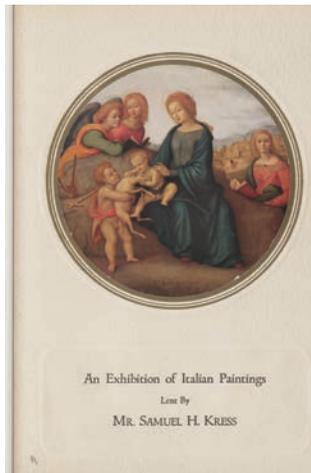


Matthew J. Westerby, *Sculpture, Manuscripts, and the Immaterial in Benedictine Monasteries across the Eastern Pyrenees*,

c. 1002–1200

Excavating medieval personifications of the immaterial in visual art and cloister space, such as murmuring waters and chiming bells, this project charts crosscurrents between written word and sculpted image at a group of Benedictine monasteries in the watersheds of Mount Canigó. A paper resulting from this project, currently under development, concentrates on manuscript miscellanies from the monastic scriptorium of Santa Maria de Ripoll, the uses of blank parchment for the creation of new musico-liturgical works, and how digital tools engender new perspectives on “messy” books.

*An Exhibition of Italian Paintings Lent by Mr. Samuel H. Kress of New York* (New York: Burland), catalog cover



Fulvia Zaninelli, 1932–1935: *The Samuel H. Kress Traveling Exhibitions of Italian Old Master Paintings in the United States and Their Impact on Local Artists and Communities*

My research project considers the socio-cultural impact of the traveling exhibitions of Italian old master paintings organized by the American collector and philanthropist Samuel H. Kress (1863–1955) in 1932–1935 in twenty-five cities across the United States. The research uncovered heretofore unpublished materials from the Samuel H. Kress Foundation Archive framed by a contextual analysis of their historical background. With a preliminary focus on selected hosting venues where special lectures were scheduled and artists were given permission to copy and reproduce the works on display, these results serve as case studies for investigating the impact these shows had on local communities and artists. I also continued my archival research in the field of art dealing during the interwar years. I

have completed the editorial process for publication of an essay, “The Interesting Case of Alessandro Contini Bonacossi (1878–1955) and Wilhelm von Bode (1845–1929),” in *Florence, Berlin, and Beyond: Late Nineteenth-Century Art Markets and Their Social Connections* (Brill, August 2020).

# RESEARCH REPORTS OF MEMBERS



PIERS BAKER-BATES

## IN THE SPANISH FASHION: ITALIAN MATERIAL CULTURE AND SPANISH DEVOTIONAL PRACTICE IN THE SIXTEENTH CENTURY

My residency at CASVA coincided with the exhibition *Alonso Berruguete: First Sculptor of Renaissance Spain*, shown at the National Gallery of Art October 13, 2019–February 17, 2020. Although born in Castile, Berruguete (c. 1488–1561) was first trained as a painter in Florence before returning to spend most of his career as a sculptor in Spain. The exhibition, which may in the future travel to the Meadows Museum in Dallas, represents an important landmark as the first Anglophone monographic show on this important figure. Berruguete should be considered significant in sixteenth-century art history as a whole, even though his geographic origin and choice of media have meant that he has often been overlooked. The exhibition was important to me specifically, as Berruguete is among the key figures for my current research into the manifold processes of cultural interchange between Italy and Spain in the sixteenth century.

My current research, which will form the basis for my next book project (provisionally with the same title as my CASVA project), begins from the premise that a full understanding of the image culture of the sixteenth-century Spanish imperial world must take into account the Italian experience of both artists and patrons. For this study the career of Berruguete will serve as a key example. He was the son of the painter Pedro Berruguete (c. 1450–1504), who may also have traveled to Italy. Alonso Berruguete's own career spans boundaries not only of geogra-

*Alonso Berruguete:  
First Sculptor of  
Renaissance Spain*,  
National Gallery of Art,  
Washington, Octo-  
ber 13, 2019–February  
17, 2020, installation  
photo by Rob Shelley

phy but also of artistic media; he was a painter in Italy before becoming a sculptor in Spain. For just over ten years, from about 1506, the younger Berruguete had an active career as an artist in both Florence and Rome. He then returned to Spain in 1518 in the employ of the new king, Charles v, and for the rest of his long career he would remain the leading sculptor active throughout the Spanish kingdoms in a variety of materials. During his Italian years, Alonso had been closely associated with Michelangelo, and it was in part his Italian experience that made him an immediately marketable commodity on his return to Spain. Another close associate of Michelangelo in these years was the Veneto-Roman artist Sebastiano del Piombo (c. 1485–1547), on whom I have worked previously.

While artists such as Berruguete and Sebastiano will still play a significant role, my book will move beyond the study of such canonical transcultural artistic figures as well as single-issue concepts such as diplomatic gifts. It will examine a much broader phenomenon of cultural interchange in all artistic media that took place between Italy and the Iberian Peninsula as the sixteenth century developed. The time span covered by the discussion will run roughly from the Sack of Rome by Spanish and imperial troops in 1527 to the deaths of King Philip III of Spain and Pope Paul v in early 1621: that is to say, the heyday of imperial Spain.

What exactly do I mean by cultural interchange in the context of this book? I will concentrate in particular upon the transfer and dissemination of works of religious material culture; rather than simply adopting a transcultural perspective, my monograph will consider the impact of the Spanish environment on Italian works of art and on those artists who had trained in Italy, be they Italian or Spanish. It will, moreover, question how the religious image was reimagined and assumed differing functions throughout Spain and its overseas territories. I will argue that well-known figures are the exception and that, in this early modern Hispanic world, the value of such religious images in many cases lay no longer in their artistic excellence but rather in their cumulative value as examples of affective devotional works.

In thinking through these ideas, in time spent with the exhibition, and in interaction with the scholarly community in residence, the period

spent at CASVA has enabled me, most significantly, to develop both an outline and a chapter structure for the book. Using this document as a framework and bolstered by the results of further archival research to be undertaken as soon as circumstances permit, I will be able to push forward with the timely completion of a manuscript.

The Open University  
Ailsa Mellon Bruce Visiting Senior Fellow, November 1–December 31, 2019

*Piers Baker-Bates will return to his position as visiting research associate at The Open University.*



RACHEL E. BOYD

## INVENTION, COLLABORATION, AND AUTHORSHIP IN THE RENAISSANCE WORKSHOP: THE DELLA ROBBIA FAMILY AND ITALIAN GLAZED TERRACOTTA SCULPTURE, C. 1430 – 1566

Over the course of the fifteenth century, the Della Robbia family developed a form of glazed terracotta sculpture that even today remains instantly recognizable. Luca della Robbia (c. 1400–1482) pioneered new methods of modeling, glazing, and replication, and he went on to instruct his nephew Andrea (1435–1525) in his proprietary technology. Andrea in turn transmitted this artisanal knowledge to at least six of his own sons and their children. Della Robbia sculptures quickly gained immense popularity across Europe, and well over fifteen hundred works attributed to the family and their closest competitors, Benedetto and Santi Buglioni (c. 1460–1521; 1494–1576), survive today.

The Gallery's roundel *Madonna and Child with Cherubim* is a quintessential example of the family's distinctive style and technology. The Virgin holds her young son, with the full extent of his body—curling locks of hair, plump thighs, tiny toes—available for the viewer's admiration. Christ's expression combines solemnity and sweetness, and the way in which he grasps his mother's thumb and pulls on her belt lends their interaction a believably human quality: he holds onto the Virgin not only for emotional comfort but also for balance. His feet are planted on a graceful U-shaped fold of her cloak, which would hardly seem capable of supporting his weight. Is it the concave rim of the roundel itself that stabilizes his body? If we return our gaze to the color scheme, on the other hand, the pair appears to be floating, with their white-glazed

Andrea della Robbia,  
*Madonna and Child  
with Cherubim*,  
c. 1485. National Gal-  
lery of Art, Washington,  
Andrew W. Mellon  
Collection



Andrea della Robbia,  
*The Adoration of the  
Child*, after 1477.  
National Gallery of Art,  
Washington, Samuel H.  
Kress Collection

measured by Roberta J. M. Olson and Daphne Barbour. Their examinations demonstrated that only some of the serial reliefs were cast from the same molds, and each individual sculpture has distinguishing features that set it apart. Clay was often reworked after it was removed from a mold, allowing the sculptor to correct defects, define contours and folds more precisely, and introduce or refine flourishes such as curls of hair. Features such as the Virgin's halo were prepared separately, likely using a template, and attached to the surface by incising them into the clay and applying *barbottina* (a mixture of clay, water, and rags) to help the distinct elements bond. The colorful ceramic glazes allowed for additional creative possibilities, and after firing, the surface might be adorned with gilding. If the patron so desired, the central composition could be complemented by a circular frame decorated with cherubim, botanical garlands, or both. In other small-scale formats, coats of arms were an especially popular addition, as they allowed a client to personalize a popular image with the family's identity. Andrea della Robbia's *Adoration of the Child* reveals both types of customization. Even more than the same artist's *Madonna*

bodies set off against a blue ground. A few informal strokes of lighter and darker blues at left and right suggest clouds. Two adoring cherubim, their wings and faces made out in low relief, frame the Virgin and Child from behind. Although the base material of the roundel is clay, the surface is entirely covered by opaque and brilliantly reflective ceramic glazes. With a striking simplicity of means, the sculpture invites the viewer to meditate on the boundaries between devotional object and artistic process, the heavenly and the earthly, embodiment and representation—in other words, on the mysteries of Christ and of faith itself.

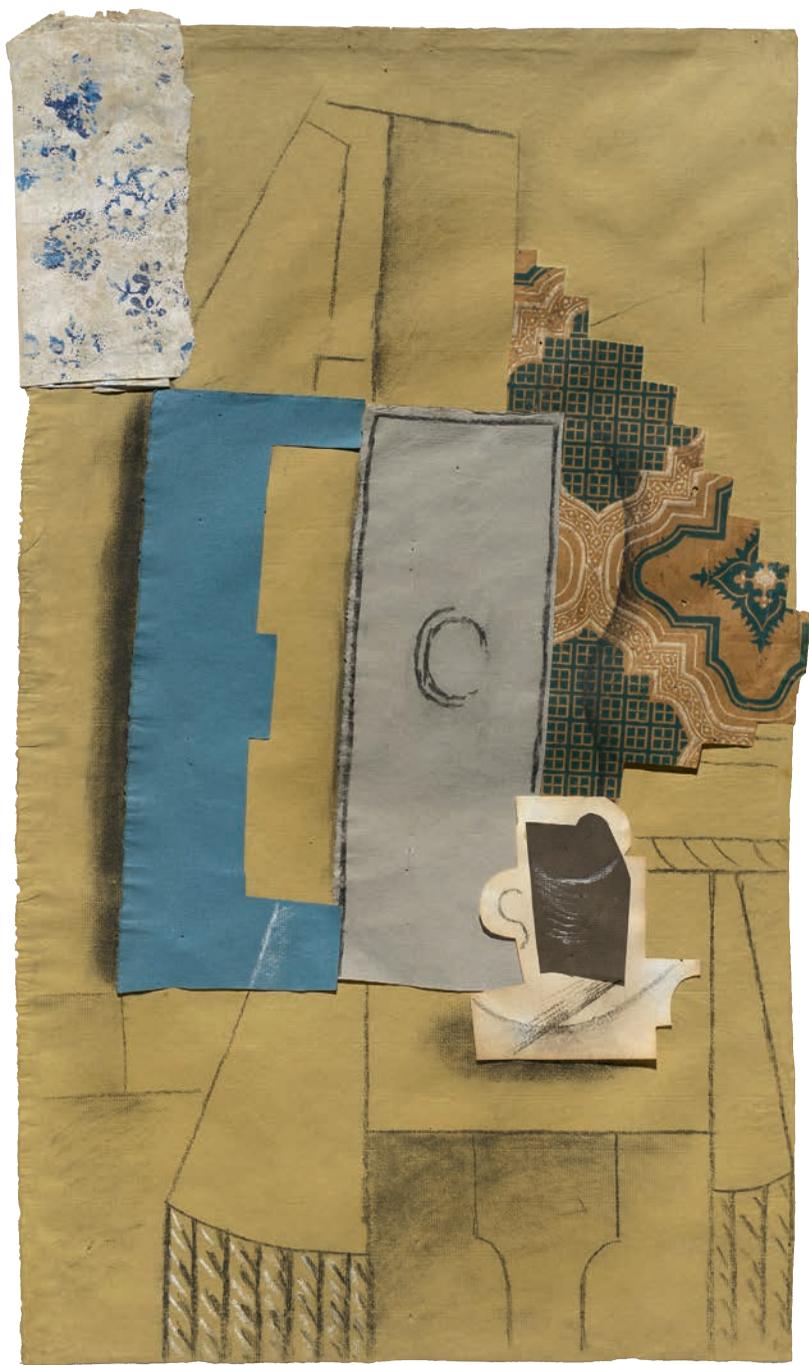
It is easy to understand why the composition became so popular as a workshop product: almost twenty versions survive, all of which have been studied and mea-

*and Child with Cherubim*, this was a highly sought-after relief: more than seventy related versions of the composition survive.

It has been traditional in scholarship on serial reliefs to assume the existence of a single “prototype” and to attempt to date and attribute separate versions on the basis of quality. My dissertation, completed while in residence at CASVA, approaches these enormously popular sculptures with different interpretive goals, pointing instead to stylistic and technological continuities that complicate fundamental notions of authorship, originality, and artistic intention. I argue that the repetitive nature of Della Robbia imagery was intentional and carefully calibrated and that the technological processes of firing, glazing, and replication contributed in significant ways to the perceived economic value and religious resonance of glazed terracotta sculptures. By devoting careful attention to the objects and their methods of fabrication, I endeavor to demonstrate also that glazed terracotta production relied upon constant teamwork both within and outside the family shop. In sum, the dissertation redefines the Della Robbia workshop as a site of continuing creativity, innovation, strategic marketing, and collaboration long after Luca’s death. While we often consider the Renaissance to be characterized by the invention and originality of single artists, the Della Robbia family offers an alternative narrative, one defined by repetition, tradition, and a house style.

[Columbia University]  
David E. Finley Fellow, 2017–2020

*In January 2021 Rachel E. Boyd will begin an eighteen-month appointment as Getty Paper Project Research Fellow at the Ashmolean Museum.*



EMILY BRAUN

## CUBISM AND TROMPE L'OEIL

During my Safra Professorship, I finished a multiyear project on cubism and its relationship to trompe l'oeil still-life painting. Taking metarepresentation as its underlying subject, I considered cubism's serious play with the transhistorical, baroque aesthetics of wit and visual contrivance, especially in its collage phase. The signature conceits of trompe l'oeil emulated and parodied by Georges Braque, Juan Gris, and Pablo Picasso were many and telling. Evidence shows that the three artists were motivated by Pliny the Elder's story of Zeuxis and Parrhasius to take up the game of creative one-upmanship; they even dallied with the narrative's leitmotifs of grapes and curtains. By the nineteenth century, the reputation of trompe l'oeil had suffered; it was perceived as merely a manual and vulgar replication of nature. The cubists, however, understood its original inquiry into the ontological status of painting, the reality of a picture as both fictive image and material object. In a parallel investigation, I have tracked how key writers on cubism—then and now—invoked trompe l'oeil as cubism's other, a foil to its radical mimesis, even as they attended to the qualities of shallow space and literal flatness, as well as the employment of typography and mock wood grain, in conceptual terms that equally apply to this specialized genre of still life.

Pablo Picasso, *The Cup of Coffee*, 1913. National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon; © 2012 Estate of Pablo Picasso/Artists Rights Society (ARS), New York

As part of my research, I have examined numerous cubist collages with painting and paper conservators at the Metropolitan Museum of Art and at other public collections. These studies revealed the degree to

which the cubists dissembled: all three artists relied on bona fide illusionistic deceptions, despite the heterogeneity and antinaturalism of their compositions. Knowing that the cubists pasted in real material artifacts, viewers expected to find them wherever a piece of newspaper, trompe l'oeil wallpaper seemingly appears on the surface. Yet, having established expectation (a classic trompe l'oeil ploy), the artists introduced elements of mock collage so convincing that certain passages of mimicry continue to be misapprehended by the public and experts alike. Picasso's *The Coffee Cup* (1914), in the collection of the National Gallery of Art, hides another type of cunning device. The lifting, left edge of the blue paper rectangle casts a real shadow, which the artist adumbrated with a hand-rendered one, confounding the ability to determine which is which.

Some twenty years ago the National Gallery of Art mounted *Deceptions and Illusions*, a historic exhibition on trompe l'oeil. Being able to examine works across its collections at this juncture led to felicitous encounters. In his chantourné painting *A Hanging Wall Pouch* (c. 1677) Cornelius Gijsbrechts included a real piece of mirror standing for its reflective self, a conceit that Gris mimicked when he inserted mirror fragments into *The Washstand* (1912), the first publicly exhibited cubist collage, unveiled with a parodic rendition of Parhassius's curtain. Coincidence undoubtedly, but not so Gris's jest of pasting an old master print into another of his collages, in repartée with works such as the anonymous *Trompe l'Oeil of an Etching by Fernand Bol* (c. 1675), which hand copied an original reproduction. The latter disguises its real wood support with its material double, a painted faux-bois surface. Picasso trumped that move in his 1926 *Guitar*. The real nail casting a real shadow on the blond wood panel signals the end of trompe l'oeil illusionism with the ready-made object. Yet Picasso tricked the eye by applying a thin wash of medium that covers the surface, even as it allows the actual wood graining to show though—a layer of falsehood that only partially conceals the truth, if one is able to detect it.

Close looking also reveals how the cubists cast doubt on “priceless” information about authorship: sloppy craftsmanship employed in feats of artifice and missing signatures or simulated ones (though nonetheless authentic). As a result of these inquiries, I was led to the subject of my Safra Colloquy at CASVA: signatures writ large in modernist painting, sculpture, prints, and drawings, including their appearance in works of

abstract art or those based on simulacra and doubling. Signatures are prone to intertextual allusions and slippages, in addition to their contentious role in connoisseurship. As both image and indexical sign they can interfere or comply with the realm of representation, while serving to decoy or deepen interpretation.

The Safra Colloquy, scheduled for May 2020, was canceled because of the COVID-19 pandemic. Likewise, the exhibition *Cubism and the Trompe l'Oeil Tradition*, planned for November 2020, and which I had cocurated with Elizabeth Cowling for the Metropolitan Museum of Art, was canceled. Nonetheless, our catalog for the exhibition will be published on schedule by the museum in conjunction with Yale University Press.

Hunter College and the Graduate Center, CUNY  
Edmond J. Safra Visiting Professor, spring 2020

*Emily Braum will return to her position as Distinguished Professor, Hunter College and the Graduate Center, CUNY, in fall 2020.*



ALICIA CATICHA

## ÉTIENNE-MAURICE FALCONET AND THE MATTER OF SCULPTURE: MARBLE, PORCELAIN, AND SUGAR IN EIGHTEENTH- CENTURY FRANCE

In 1757 the French sculptor Étienne-Maurice Falconet began his tenure as the director of the Sèvres porcelain manufactory's sculpture atelier, where his celebrated marble *Bather* was soon reproduced in Sèvres signature unglazed soft-paste porcelain. Standing twenty-two inches tall, the porcelain statuette perfectly replicates the young fleshy woman dipping her foot into the imaginary water beyond the threshold of the pedestal. Rather than the warm creamy whiteness of the marble, however, the unglazed porcelain is a matte ivory unmarked by marble's natural veins. Such porcelain figures after Falconet quickly became ubiquitous in domestic interiors and were placed side by side with ephemeral sugar sculptures as the centerpieces of elite dining tables. These sugar sculptures simulated formal French gardens in the classical style featuring candied parterres and punctuated by white figural sugar sculptures. The replication of whiteness—the primary characteristic aesthetically linking marble, porcelain, and sugar—has been read as evidence of the prevailing importance of academic sculpture and the explicit antique connotations of marble. My dissertation challenges this assumption, placing the fetishization of porcelain and the conditions of sugar production—which relied on France's active participation in the Atlantic slave trade—in dialogue with the white classical forms adorning the dining tables of the aristocratic elite and with eighteenth-century theories of whiteness. With Falconet as the central figure in rethinking the connections among these ostensibly opposing media, my

After Étienne-Maurice Falconet, *La Baigneuse*, c. 1758–1766. The Metropolitan Museum of Art, New York, Gift of R. Thornton Wilson, in memory of Florence Ellsworth Wilson, 1950

research positions this marble-porcelain-sugar relationship as a case study through which to understand the rise of the classical marble ideal and its long-term aesthetic and racial implications.

By the eighteenth century, marble was universally understood as the classical referent, epitomizing the history of Western civilization and ontologically inseparable from the genre of sculpture. The sculptural ideal—white, classical, and often in the form of the female nude—emerges as a central motif. In the first two chapters of my dissertation, I take up the vast collection of small-scale nudes after Falconet, posing the question: Why and how was Falconet such a popular prototype for sculptural emulation in eighteenth-century Paris? I argue that the development of this “Falconet type” relied not on the whiteness of marble *per se* but rather on a specifically gendered treatment of surface, described by contemporaries as *mollesse*. This term, which signified the artist’s rendering of soft pliable flesh in stone, became inseparable from marble and its whiteness. Primarily deployed in descriptions of the female nude, the term *mollesse* makes plain the erotic charge of these small-scale works and, more broadly, the gendered practices of both making and viewing sculpture during the mid-eighteenth century. In taking up the relationship among marble, whiteness, and *mollesse*, I challenge the dominant narrative of a masculine-centric *beau idéal* laid out by Johann Joachim Winckelmann’s notion of “noble simplicity and quiet grandeur” and begin to examine the aesthetics behind the commercial and material success of Falconet replications.

In the final two chapters, I complicate this reading by arguing that, in the decade preceding Falconet’s appointment at Sèvres, the unglazed porcelain figure’s primary aesthetic referent was exclusively sugar—not marble. The rise of porcelain in the eighteenth century, when it was known as “white gold,” parallels a narrative deeply connected to Westerners’ desire to discover Chinese porcelain’s secret ingredient, eventually identified as kaolin. On the other hand, sugar was one of France’s most profitable commodities, one that relied on the country’s colonial holdings in the Caribbean and its active participation in the Atlantic slave trade. Porcelain and sugar, both products of global trade networks, dramatically shift the nexus of meaning, revealing that the semiotic leap from porcelain to marble—so clearly articulated in the Falconet porcelain figures—was not instantaneous but the product of shifting

views of sculpture over the course of the 1750s and 1760s. Only in 1757, after Falconet was brought on as the director of Sèvres's sculpture atelier, did the aesthetic referent begin to shift toward marble through the unique associations of Falconet's oeuvre with marble, whiteness, and flesh—all associations that could be, and ultimately were, placed on the porcelain body.

The replication of marble's whiteness in porcelain and sugar thereby expands our focus beyond the inherent mechanical reproducibility of sculpture and the networks and systems in place to make such reproductions and raises the question: What is at stake, culturally and politically, when such replications are enacted? Further, can the interwoven relationship among marble, porcelain, and sugar be understood as a multifaceted response to global forces, commercial practices, and the cultural fetishization of whiteness?

[University of Virginia]

Twenty-Four-Month Chester Dale Fellow, 2018–2020

*After her CASVA fellowship, Alicia Caticha will begin her appointment as a college fellow in the department of art history at Northwestern University for the 2020–2021 academic year, followed by an assistant professorship in the history of eighteenth- and nineteenth-century art.*



MOLLY DONOVAN

## THE GIFT ECONOMY: ART OF THE PRESENT

“The Gift Economy: Art of the Present” brings together the disciplines of fine art, world history, anthropology, native studies, sociology, and economics to interrogate the value society places on artists and their work. Individual case studies and clusters of modern and contemporary artists who address and critique the various subsets of the gift economy through their work inform this inquiry. Given that patterns of the artistic gift economy appear to transcend geographic and temporal boundaries, new world history serves as a framework for this project, informed in part by Jerry H. Bentley’s “The New World History” in *A Companion to Western Historical Thought* (2002).

My fellowship, structured in two parts, is at its midpoint. The initial half involved intensive reading of the most noted modern and contemporary texts on the subject of the gift economy in order to ground my research. I began with anthropologist Marcel Mauss’s book *The Gift* (1925; English translation, 1954), which treats the symbolic cultural economy of giving through the example of the potlatch, practiced by Northwest Coast First Nations peoples. I then studied the Western responses to Mauss, including Georges Bataille’s *The Accursed Share* (1946–1949; English translation, 1988), which addresses gifts of “unproductive expenditures” (waste). From there I pursued a targeted bibliography of texts on this rich discourse, including Jean Baudrillard’s *The Mirror of Production* (1973; English translation, 1975); Lewis Hyde’s influential volume *The Gift* (1979); Annette B. Weiner’s *Inalienable*

Beau Dick  
(Kwakwaka'wakw),  
*Atlakim*, c. 1990. Courtesy  
Fazakas Gallery

*Possessions: The Paradox of Keeping-While-Giving* (1992); and Jacques Derrida's *The Gift of Death* (1995).

Each of these authors, beginning with Mauss, addresses the gift in relationship to the art object, differentiating it from commercial production and consumption by virtue of its unique cultural status. Hyde argues that the work of art is a gift of the artist to society, defining the gift as something we cannot access through our own efforts and cannot buy or obtain by any other means. He posits that the work will survive without the market, but that the market would not exist without the gift.

This Western historiography of the gift economy has laid the groundwork for the remainder of the project, which lies ahead. During the second part of my fellowship, I will investigate the growing interest in the gift economy among modern and contemporary artists across a variety of geographic regions, focusing on the northeastern United States, Europe, and the northwest coast of Canada. Particular attention is paid to the First Nations artists of Alert Bay in British Columbia and their critical response to Mauss's representation of their potlatch practices.

The late twentieth and early twenty-first centuries have witnessed an increased awareness of artistic practice centered on the idea of the gift and its various subsets. One aim of this project is to analyze the causes and consequences of this phase of activity. During the 1960s, for example, Western artists produced new models centered on the act of gifting in reaction to the marketplace. In recent decades, artistic gifting of excess has more emphatically interrogated the value propositions of late capitalism. Such modes of working paralleled the resumption of the potlatch practice of Northwest Coast First Nations peoples following the end of the potlatch ban in Canada (1885–1951). This research seeks to determine whether these two occurrences are connected.

The project closely examines the practice of Beau Dick (1955–2017), a Kwakwaka'wakw artist, activist, and chief from Alert Bay, British Columbia, who employed his tools as a master mask maker to critique Western representations of the potlatch by Mauss and others. His work addressed the museological urge to consume and preserve objects deemed of cultural value. In 2008, Dick became the first native artist in more than fifty years to burn a set of his own masks in a ceremony and, as tradition required of him, to carve a new group of masks, entering the process of a regenerative cycle. Before his untimely death in 2017,

he planned to repeat this act with a group of his masks exhibited that year at Documenta 14. Dick's practice characterizes many of the present project's concerns not only to query the value of artists' work but to question the differing values others place on the work.

Despite its limitations, Mauss's work on indigenous cultures became a touchstone in the growing history of the gift economy. Its influence has prompted nearly a century of discourse, progressing well beyond the initial study of "precapitalist" societies and crossing over into other disciplines, including the history of art. Artists and scholars are now finding the subject more relevant than ever. The aim of this project is a better understanding of why.

National Gallery of Art  
Ailsa Mellon Bruce National Gallery of Art Sabbatical Curatorial/Conservation Fellow,  
July–August 2019 and July–August 2020

*Following the completion of her fellowship, Molly Donovan will continue her work as curator of contemporary art at the National Gallery of Art.*



HENRY JOHN DREWAL

## SENSIOTICS: SENSES IN UNDERSTANDINGS OF THE ARTS, CULTURE, AND HISTORY OF YORÙBÁ PEOPLE IN AFRICA AND THE AFRICAN DIASPORA

During my residency at CASVA, I continued work on my book entitled *Sensiotics: Senses in Understandings of the Arts, Culture, and History of Yorùbá People in Africa and the African Diaspora*. This book presents my approach, termed “sensiotics,” which is defined as the study of the senses with a focus on the bodily knowledge of artists as well as sensory reception by the body-minds of audiences. Sensing is constitutive of cognition. It shapes persons as social beings and as artists. My first realization of its role dates to my early art-historical research: two apprenticeships with Yorùbá artists in Nigeria, one with the sculptor Sanusi in 1965 and a second, in mask-making, with Ogundipe in 1978. What I learned from those apprenticeships was that the actions—that is, the sense-abilities—of artists teach us as much about style and aesthetics as their words. I gained insights into Yorùbá artistic concepts, not only in discussing them with artists and observing them as they emerged from the creative process but more importantly in attempting to achieve them in my own carving under the tutelage of Yorùbá artists. My own bodily, multisensorial experience was crucial to a more profound understanding of Yorùbá art and the culture and history that shape it. Yorùbá people understand this kind of bodily experience and explain it with a sensory metaphor: “the outsider or uninitiated usually sees through the nose” (*imú ni àlejò fi í ríran*). This saying has two different yet complementary connotations: that an outsider understands little because he/she confuses sensing organs; and, at the same time, that understanding

Gèlédé masquerade performance, Ilaro, Nigeria, 1978; red-faced mask (wood and pigment) by the author. National Museum of African Art, Smithsonian Institution, Eliot Elisofon Photographic Archives, Henry John Drewal and Margaret Thompson Drewal Collection, EEPA 1992-028-1184

requires multiple senses. Such understanding comes from the unity of body-mind as it processes sensory experiences.

I coined the term “sensiotics” to poke playfully (but in a serious way) at those engaged in linguistically based semiotics, which has tended to limit, distort, or blur understandings of the somatic impact of the arts. We need to explore how arts communicate and evoke by means of distinctive multisensorial modes. I argue that Yorùbá artists working in all forms and media—song, sculpture, painting, tattooing, dance, cooking, and so on—and their audiences use the senses to create and respond to the affective or somatic qualities of art, termed *ọ̀nà*, defined as “evocative form.” Cultures classify and rank the senses according to different sensoria. In this Yorùbá case study I consider seven senses, the usual five plus two others that I believe are distinct and equally important in Yorùbá culture: motion and extra- or suprasensory perception. Motion has to do with our relation to gravitational forces and our sense of balance and movement through space. Balancing and artful motion are important concerns for Yorùbá, as expressed in the saying *àìdúró, ijó ni* (“not-standing-still is dancing”). I extend the notion of balance/ spatial orientation to encompass all motion, whether gestures, body postures, or dance, experienced by the body’s sensing organ, the labyrinth of the inner ear. Yorùbá remark and evaluate the personalities and intentions of persons based on how they move through the world. The seventh sense, what some call the “sixth sense,” has to do with extra- or suprasensory perception. The concept of trance or altered states of consciousness, when one’s head “swells” (*orí wú*), as Yorùbá say, is a phenomenon that is widespread in the artistic and religious traditions of Africa even as it is a universal human experience.

Sensiotics offers a way to reveal the bodily, multisensorial basis of understanding of arts, cultures, and histories. I would contend that while language, for example, is one of the ways in which we re-present the world, before language we perceived, reasoned, and understood through all our senses. Sight, hearing, touch, smell, taste, and motion continually participate in our perceptions (though we may often be unconscious of them), in the ways in which we make sense of the world, and of art. In the beginning, there was no word; there were only sensations.

While at CASVA I received page proofs for my chapter, entitled “Sensiotics, or the Study of the Senses in Material Culture and History in

Africa and Beyond,” in a forthcoming volume of *The Oxford Handbook of History and Material Culture*, edited by Ivan Gaskell and Sarah Ann Carter. After proofing, I focused on the book (possibly a multimedia e-book) and completed the introductory chapter. With the resources of the libraries of the National Gallery of Art and the Smithsonian National Museum of African Art, I documented studies demonstrating the importance of multimodal senses in understanding arts in different African cultures and beyond Africa in cultures globally.

University of Wisconsin–Madison  
Paul Mellon Visiting Senior Fellow, January 2–February 29, 2020

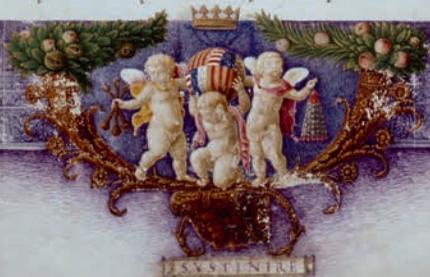
*Retiring at the end of 2019 after forty-six years of university teaching, Henry John Drewal was named Evjue-Bascom Professor Emeritus at the University of Wisconsin–Madison and received the 2020 Distinguished Teaching Award of the Arts Council of the African Studies Association (ACASA).*

VALERII MAXIMI FACTORVM  
AC DICTORVM MEMORABILIVM  
LIBER I AD TIBERIVM CAES



R BIS ROMÆ  
exterarumque gentium  
facta simul ac dicta me-  
moratu digna que apud  
alios latius diffusa sunt  
quam ut breuiter cogno-  
sci possint ab illustribus  
electa auctoribus deli-  
gere constitui ut docu-  
menta sumere uolentibus

longe inquisitionis labor absit. Nec mihi cuncta com-  
plectendi cupido incessit. Quis enim omnis etiam gesta mo-  
dico uoluminum numero comprehenderit, aut quis co-  
pos mentis domestice peregrinæque historie lenem foe-  
lici superiorum stilo conditam uel attentiore cura uel pre-  
stantiori facundia traditurum se sperauerit. Te igitur  
huic cepto penes quem hominum decorumque consensus  
maris ac terre regimen esse uoluit certissima salus patrie  
Cesar inuoco cuius celesti prouidentia uirtutes de quibus  
dicturus sum benignissime fouentur, uicia seuerissime ui-  
dicantur. Nam si prius oratores & Ioue optimo maximo  
bene orsi sunt, si excellentissimi uates & numine aliquo  
principia traxerunt, mea paruitas eo iustius ad fauorem  
tuum decurrit, quo cetera diuinitas opinione colligit.  
tua presenti fide paterno auiroque fidei par uideatur.



PÉTER FARBAKY

## THE ROLE OF JOHN OF ARAGON (1456 – 1485) IN THE ART PATRONAGE OF MATTHIAS CORVINUS, KING OF HUNGARY

King Matthias Corvinus of Hungary, son of the “Scourge of the Turks,” John Hunyadi, was a foremost patron of early Renaissance art. He was only fourteen years old in 1470 when he was elected king, and his patronage naturally took some time and maturity to develop, notably through his relations with the Neapolitan Aragon dynasty. In December 1476 he married Beatrice, daughter of Ferdinand of Aragon, who brought to Buda a love of books and music she had inherited from her grandfather, Alphonse of Aragon.

At CASVA, I studied the work of Beatrice’s brother John of Aragon (Giovanni d’Aragona), previously known mainly from Thomas Haffner’s monograph on his library (1997), from the viewpoint of his influence on Matthias’s art patronage. John was born in Naples on June 25, 1456, the third son of Ferdinand of Aragon. His father, crowned king by Pope Pius II in 1458 following the death of Alphonse of Aragon, intended from the outset that he should pursue a church career. Ferdinand’s children, Alphonse (heir to the throne), Beatrice, and John were educated by outstanding humanist teachers, including Antonio Beccadelli (Il Panormita) and Pietro Ranzano. Through his father and the kingdom’s good relations with the papacy, John acquired many benefices, and when Pope Sixtus IV (1471–1484) created him cardinal at the age of twenty-one, on December 10, 1477, he made a dazzling entrance to Rome. John was— together with Marco Barbo, Oliviero Carafa, and Francesco Gonzaga— one of the principal contemporary patrons of the College of Cardinals.

Gaspare da Padova (illumination), Antonio Sinibaldi (script), and Bartolomeo Sanvito (rubrics), Valerius Maximus, *Facta et dicta memorabilia*, c. 1480–1485, manuscript from the library of John of Aragon, frontispiece. New York Public Library, New York, Astor, Lenox and Tilden Foundations, Spencer MS 20, fol. 1r

On April 19, 1479, Sixtus IV appointed John *legatus a latere*, to support Matthias's planned crusade against the Ottomans. On August 31, he departed Rome with two eminent humanists, Raffaele Maffei (also known as Volaterranus), encyclopedist and *scriptor apostolicus* of the Roman Curia, and Felice Feliciano, collector of ancient Roman inscriptions. John made stops in Ferrara and Milan and entered Buda—according to Matthias's historian Antonio Bonfini—with great pomp. During his eight months in Hungary, he accompanied Matthias and Beatrice to Visegrád, Tata, and the Carthusian monastery of Lövöld and probably exerted a significant influence on the royal couple, particularly in the collecting of books. Matthias appointed his brother-in-law archbishop of Esztergom, the highest clerical office in Hungary, with an annual income of thirty thousand ducats.

Leaving Hungary in July 1480, John returned to Rome via Venice and Florence, where, as reported by Ercole d'Este's ambassador to Florence, Lorenzo de' Medici showed him the most valuable works of art in his palace, and he visited San Marco and its library and the nearby Medici sculpture garden.

In September 1483, Sixtus IV again appointed John legate, this time to Germany and Hungary. He took with him the Veronese physician Francesco Fontana and stayed in Buda and Esztergom between September 1483 and June 1484. The royal couple presented him with silver church vessels, a gold chalice, vestments, and a miter.

John's patronage focused on book collecting and building. He spent six thousand ducats annually on the former. Among his acquisitions were contemporary architectural treatises by Leon Battista Alberti and Filarete, which he borrowed for copying from Lorenzo's library. They were also featured in Matthias Corvinus's library, perhaps reflecting John's influence. Matthias had additional manuscripts copied by Antonio Sinibaldi, Piero Strozzi, Neri Rinuccini, Nicola Mangona, Giovanni da Fiesole, and Alessandro da Verrazzano, all of the six Florentine scribes John mentions in a letter of 1482. The Paduan illuminator Gaspare da Padova (active 1466–1517), who introduced the *all'antica* style to Neapolitan book painting, was employed in Rome by John as well as by Francesco Gonzaga, and John's example encouraged Matthias and Beatrice commission *all'antica* codices. He may also have influenced the choice of subject matter: John collected only ancient and late classical

manuscripts up to 1483 and mainly theological and scholastic books thereafter; Matthias's collection followed a similar course in which theological and scholastic works proliferated after 1485.

We see another link between John and Matthias in the famous goldsmith of Milan, Cristoforo Foppa (Caradosso, c. 1452–1526/1527). Caradosso set up his workshop in John's palace in Rome, where he began but—because of his patron's death in autumn 1485—was unable to finish a famous silver salt cellar that he later tried to sell. John may also have prompted Matthias to invite Caradosso to spend several months in Buda, where he made silver tableware.

John further shared with Matthias a passion for building. He built palaces for himself in the monasteries of Montevergine and Montecassino, of which he was abbot, and made additions to the cathedral of Sant'Agata dei Goti and the villa La Conigliera in Naples. Antonio Bonfini, in his history of Hungary, highlights Matthias's interest, which had a great impact on contemporaries; but only fragments of his monumental constructions survive.

John of Aragon was buried in Rome, not in his titular church of San Lorenzo in Lucina but in the Dominican Basilica of Santa Sabina. Johannes Burckard described the funeral procession from the palace to the Aventine in his *Liber notarum*. Matthias died in 1490 in his new residence, the Vienna Burg, and his body was taken in grand procession to Buda and subsequently to the basilica of Fehérvár, the traditional place of burial of Hungarian kings. The careers of both men ended prematurely: John might have become pope, and Matthias emperor.

Budapest History Museum

Ailsa Mellon Bruce Visiting Senior Fellow, September 1–October 31, 2019

*In November 2019 Péter Farbaky returned to the Budapest History Museum as senior curator. He plans to publish the results of his research in an article.*



JACQUELINE FRANCIS

## THE EVANS-TIBBS COLLECTION: A LEGACY PROJECT

The Evans-Tibbs Collection was amassed by Thurlow E. Tibbs, Jr. (1952–1997) during the 1970s, 1980s, and 1990s. The collection, named after his paternal grandmother, Lillian Evans Tibbs (1890–1967), an opera singer who performed in the United States and Europe, was kept in the family home in Washington, DC. Thurlow Tibbs filled the house with more than six hundred works of art—paintings, photography, prints, and sculptures. He also created an archive of rare and historical books, catalogs, and exhibition brochures and other ephemera that document the careers of black artists in the United States.

The Evans-Tibbs Collection offers several story lines worth pursuing. My current focus is the exhibition of seventy works of art in the collection, dating from 1880 to 1987. It was first shown at the Anacostia Neighborhood Museum in Southeast Washington in 1989 and then traveled to twenty-one venues across the United States on a lengthy tour that wrapped up in 1992. Tibbs partnered with the Smithsonian Institution Traveling Exhibition Service (SITES) for this exhibition; an accompanying catalog was published by the University of Washington Press. My research attends to these parties' role in the construction of Tibbs's family legacy, the reconstruction of art-historical and cultural historical narratives, the enactment of reforms to mainstream museums' exhibition policies, and the contribution of the touring exhibition and its marketed publication to the rhetoric of multiculturalism from about 1989 to 1992.

The exhibition objective, articulated in the SITES archives, was to

Sylvia Snowden,  
*Mamie Harrington*,  
1985. National Gallery  
of Art, Corcoran Col-  
lection (The Evans-  
Tibbs Collection,  
Gift of Thurlow Evans  
Tibbs, Jr.)

offer opportunities to redress historical inequity in terms of understudied artists and limited exhibition of their works, to celebrate African Americans' heritage, and to integrate the history of art in the United States. This agenda was an idealistic, multiculturalist call to arms, one that rejected both assimilationist labeling of the artists and black nationalist and essentialist readings of the work displayed.

SITES administrators and Tibbs understood that, for most exhibition visitors—black and nonblack—his collection would be a first encounter with art made by African Americans. The works were diverse in genre and style: realist and naturalist landscapes, still lifes, and portraiture produced in the nineteenth century by artists such as Henry Ossawa Tanner (1850–1937), an expatriate who settled in France. Tibbs's twentieth-century holdings included figurally abstract genre paintings by Romare Bearden (1911–1988), the first African American to be honored with a one-artist exhibition at the National Gallery of Art; studio photographs of his grandmother by the prolific Washington photographer Addison Scurlock; and nonobjective painting and mixed-media work by Washingtonians Sam Gilliam (born 1933) and Alma Thomas (1891–1978). By and large, reviews and public-interest stories about the Evans-Tibbs Collection exhibition situated the works as discoveries. Press commentators also entertained the question “Why an exhibition of black artists' work?” Assessment and judgment were built on binaries that commentators attempted to resolve: derivativeness versus originality, representation versus abstraction, assimilation versus authenticity, and atavism versus the universal. The critical discussions revealed that late twentieth-century African American artists still labored under expectations about what black artists could and should do.

The catalog that accompanied the exhibition eschewed such prescriptions. Instead, it characterized the collection overall, making a case for its high quality, breadth, and depth. Three art historians contributed essays, which were driven by chronology. Guy C. McElroy (1946–1990) handled nineteenth-century naturalism and turn-of-the-century realism. Richard J. Powell (born 1953) carried the reader from the Harlem Renaissance to mid-twentieth-century figural abstraction. Sharon F. Patton (born 1944) addressed late modernism, burgeoning postmodernism, and the work of self-taught artists. Each scholar's charge was broad, a quality that is forever conjoined to writing a survey treatment.

While at CASVA, I made use of the Evans-Tibbs Archive of African American Art, comprising forty-five linear feet of documentary material housed at the National Gallery of Art since 2014. I continued my study of forty-four paintings, sculptures, and works on paper from the Evans-Tibbs Collection, which, like the archive, was acquired by the National Gallery of Art from the now-closed Corcoran Gallery of Art, the beneficiary of Thurlow Tibbs's bequest before his passing in 1997. In an essay to be published in the CASVA symposium volume *The African American Art World in Twentieth-Century Washington, DC*, I consider the significance of the Evans-Tibbs Collection in this new context. The National Gallery of Art acquisition of these works not only diversifies the offerings at the preeminent public fine arts museum in the nation's capital; it is the culmination of what Tibbs and the SITES administrators sought to do in 1989.

California College of the Arts  
Paul Mellon Guest Scholar, September 1–November 30, 2019

*In 2020 Jacqueline Francis will return to her position as associate professor and chair of the graduate program in visual and critical studies at California College of the Arts in San Francisco.*



SARA LENT FRIER

## UNBEARABLE WITNESS: THE DISFIGURED BODY IN THE GERMAN-SPEAKING LANDS DURING THE ERA OF REFORM (C. 1500 – 1650)

In his early attempts to formulate an aesthetic theory in his instructional text *Speis der Malerknaben* (Food for young painters; c. 1512), Albrecht Dürer enjoins his reader to confront the reality of an imperfect world:

No little art is needed to make various kinds of figures of men. Deformity [*Ungestalt*] will continually of its own accord entwine itself into our work. No single man can be taken as a model for a perfect figure, for no man lives on earth who is endowed with complete beauty.

Dürer demonstrates, over his long career, remarkable attention to the persistence of physical difference in both life and art. His quest to systematize the representation of the human body inaugurated crucial encounters with its most vulnerable and unpredictable forms. His term for “deformity” or “disfiguration” (*Ungestalt*) can be viewed as a key challenge in the bid for artistic mastery of nature.

My dissertation argues that it was not Dürer alone who utilized this concept; numerous artists in the German-speaking lands—including Urs Graf, Lucas Cranach the Younger, and the Tyrolean printer Andreas Spängler—engaged consciously with the aesthetics and affective potential of disfiguration in their immediate surroundings. Secondly, it aims to show how paper-based media were key to these expanded encounters with the human form. As the era’s chief documentary technologies for recording the particular, the marginal, and the actual, prints and drawings allowed artists to bear witness to individual scenarios of physical

Urs Graf, *Armless Girl with Wooden Leg*, 1514. Öffentliche Kunstsammlung Basel, Kupferstichkabinett

loss with new immediacy. These largely unstudied works can widen the scope of disability's representation within the field of early modern portraiture.

Emphases on the Renaissance priorities of order and beauty have narrowed the interpretive scope for this imagery after 1500. This material is usually dismissed or sidelined as a holdover of "irrational" late medieval sensibilities. Yet, without abandoning Christian paradigms of suffering and shame, the *ungestalt* body also links aesthetic inquiry with the portrayals of current events and the persistent reality of abrupt physical crisis and bodily change. Furthermore, over the course of the sixteenth and early seventeenth centuries, the Protestant Reformation would reshape responses to the central visual theme of bodily disfiguration long inherent within Passionist imagery. Covering the Reformation's span from 1500 to c. 1650, each of this dissertation's four chapters engages the disfigured body's fugitive emplacement in an image theory that was straining under the extreme pressure of religious schism and confessionalization.

Taking Dürer's aesthetic inquiries as its starting point, the project attempts to recenter rare portrayals of individuals who had experienced involuntary bodily loss. These prints and drawings communicate encounters with the permanently altered victims of war, state judicial punishment, and sudden disease. For example, in 1514, the Swiss goldsmith and mercenary Urs Graf of Basel (1485–1529) executed his drawing of a mutilated "camp follower," a female migrant who serviced campaigning armies. His violent line work communicates a sense of immediate encounter and the affective experiences of horror and shock.

These selections depart significantly from the vast majority of studies on human disfiguration, which tend to focus on two categories: idealized Christomorphic suffering and the "wonders" and "monsters" on display in many European courts and *Wunderkammern*. Instead, this project asserts that although disabled and disfigured humans were viewed as outside the norms of society, the visual record reveals close artistic attention to the more ubiquitous and everyday scenarios of physical crisis. The concomitant loss of livelihood and social status brought these "low" subjects beyond the margins of an art-historical canon constructed around representations of honor and virtue. At the same time,

their presence helped draftsmen and printers push the boundaries of visual reportage.

My CASVA fellowship allowed me to explore new reverberations of Albrecht Dürer's *Ungestalt* that stretched well into the seventeenth century. The final chapter addresses Andreas Spängler's printed portrayal of wasting illness in Counter-Reformation Innsbruck, which was ravaged by plague in 1617. The chapter uncovers local, contemporaneous commentaries on health that import Dürer's notion of the *Ungestalt* more than a century after his death. These, I conclude, prompted readers to form negative responses toward disfigured bodies in strongly visual terms, equating an aesthetics of harmony and balance with a noble life. The texts offer descriptions of emotional response to the loss of good looks, shedding light on contemporaneous artists' strategies of capturing the sick and disempowered. The result is a strong emphasis on the links between the *ungestalt* body and the experience of uncertainty, which may have troubled militant Catholic configurations of poverty and charity at the time.

[Yale University]

Robert H. and Clarice Smith Fellow, 2019–2020

*Sara Lent Frier will complete her dissertation and prepare her research for publication as next year's reappointed Robert H. and Clarice Smith Fellow.*

Illud ex unitate a quo figuratur ois veritas creata et ois vere, adbe, rationale  
 creature secundum facultate symboli seu speculari enigmatica ratiois humane



**H**anc figuram descripsit ac composuit magister noster venerabilis Henricus de campo sacre theologie  
 professor egregius in alma universitate Louanensi per ordinem in sacra pagina legere

JEFFREY F. HAMBURGER

## DRAWING CONCLUSIONS: DIAGRAMS IN THE MIDDLE AGES AND OTHER PROJECTS

My year at CASVA as the Kress-Beinecke Professor was devoted to the completion of three projects, two planned, one not, an example of the kind of serendipity that only a sabbatical can provide. The first project involved preparation of the catalog, coauthored with Joshua O’Driscoll, for an exhibition at the Morgan Library, *Imperial Splendor* (fall 2021), which will focus on illuminated manuscripts from the Holy Roman Empire in American collections. In order to lend coherence to this material, which covers a wide geographical and chronological span, the exhibition will be organized under three rubrics that capture the broader political and cultural development of German-speaking lands, circa 800 to 1500: Imperial Networks (early Middle Ages), Imperial Monasteries (High Middle Ages), and Imperial Cities (Late Middle Ages). Beginning with the reforms initiated by Charlemagne and ending with the flurry of artistic innovation that coincided with the invention of the printing press and the onset of humanism, the exhibition—the first major presentation of the subject in the English-speaking world—examines visual manifestations of power in book art across well over half a millennium.

As part of this effort, I also prepared a conference paper on a manuscript at the Morgan Library (M.158) that offers unusual insights into the relationship of print and manuscript culture in the fifteenth century. A unique survival, the book includes handwritten and printed materials that were transported from Basel to Lyon by Martin Huss, publisher of *Mirouer de la salvation humaine* (1478), the first illustrated book to be

Heymericus de Campo, *Sigillum aeternitatis* (Seal of eternity), diagrammatic compendium compiled in Leuven c. 1460 in part after Lambert of Saint-Omer, *Liber floridus*, Biblioteca Durazzo-Giustiniani, Genoa, A IX 9. Tongerlo, Abdij O.-L. Vrouw, MS 264, fol. 1r

printed in French, when he moved on from the shop of Bernhard Richel, publisher of the first printed edition of the German *Speculum humanae salvationis* (1476). The prints (but not the text) Huss brought with him are included in the Morgan manuscript.

The second project involved the preparation of the Panizzi Lectures for the British Library, to be delivered in London in fall 2021. The tentative title for my series is “Lines of Thought: Diagrams in Medieval Art”; the three lectures are “Maps of the Mind: Diagrams Medieval and Modern”; “The Classroom and the Codex: Practical Dimensions of Medieval Diagrams”; and “Poetry, Play, and Persuasion: The Diagrammatic Imagination.” An extension of the research that informed my recent book, *Diagramming Devotion: Berthold of Nuremberg’s Transformation of Hrabanus Maurus’s Poems in Praise of the Cross* (Chicago, 2020), the lectures aim to provide an overview of the subject, drawing primarily on collections in the British Library, which, in addition to autograph diagrams from the hands of such famous figures as Roger Bacon, Nicholas of Cusa, and Leonardo da Vinci, includes a mass of material ranging in date from the second to the sixteenth century. More generally, however, the lectures aim to reconsider the implications of diagrammatic modes of thought and representation for such age-old philosophical questions as what constitutes an image and what relationship such images have to truth.

The third project, a book entitled *The Birth of the Author: Pictorial Paratexts in Glossed Books of the Twelfth Century*, grew from work on a single manuscript (Walters Art Museum, W.30), an Austrian copy of Gilbertus of Auxerre’s commentary on the Lamentations of Jeremiah, a text that became part of the universally adopted *Glossa ordinaria* on the Bible. In the later Middle Ages, pictorial paratexts as self-conscious accompaniments to vernacular texts, not least translations of the Bible, became quite common, in part because of the need to justify the use of the vulgar tongue as a means of imparting wisdom. Less familiar are the counterparts to such images in Latin commentaries on classical and biblical texts. Without excluding author portraits per se, my study focuses on allegorical and narrative images that permitted exploration of ideas about authorship and authority, in part in the context of perceived struggles with the unauthorized views represented by heresy.

It was in the context of the inherently parasitical and paradoxical form of authorship constituted by the commentary that a novel intellectual independence vis-à-vis received authorities first emerged. Within these books, pictorial paratexts worked in concert with the commentaries to which they were attached. At times, however, their claims exceeded anything that the commentator himself had authored or authorized. The images did not merely illustrate or exemplify preexisting understandings of authorship; rather, they helped to shape them at the very moment at which distinctive ideas about authorship were themselves coming into being.

Harvard University  
Kress-Beinecke Professor, 2019–2020

*Jeffrey F. Hamburger will return to Harvard as the Kuno Francke Professor of German Art and Culture.*



## THE FÜHRERPROJEKT

In 1951 the National Gallery of Art acquired a set of slides from the *Führerprojekt*, the historic color photographic survey executed in 1943–1945 at Adolf Hitler's behest and undertaken to document wall and ceiling paintings in the Greater German Reich in case of wartime damage or destruction by Allied aerial bombing. This unique slide set was an undiscovered World War II asset in the National Gallery of Art Library department of image collections that we soon realized had a compelling history worthy of extensive study. In the early phase of our fellowship we thoroughly reexamined secondary sources in the German published record of the *Führerprojekt*. We investigated the compound role of media—*Rundfunk* (radio broadcasting), the film studios UFA and Rex-Film, and book publishing in Munich—with that of forced labor in the color film industry, particularly in the Agfa factory in Wolfen, which manufactured Agfacolor Neu, the premiere 35-millimeter color slide film used in the survey.

Additionally, we turned to the activities of the Austrian national monument preservation office in the Hofburg and its fire- and bomb-attack preparedness programs. It was here that we discovered a parallel survey of historic buildings in Vienna's alleyways, documented in axonometric drawings rather than photography. Like the color slides of the *Führerprojekt*, these Viennese survey drawings were intended to serve to reconstruct bomb-damaged buildings after the war or memorialize those completely destroyed.

Giovanni Battista Tiepolo, *Allegory of the Planets and Four Continents*, detail, 1752–1753, Würzburg, Residenz (bombed 1945 and restored), photographed by Carl Lamb, 1944–1945. Farbdiaarchiv (German Frescoes) Collection, National Gallery of Art Library, Washington, Department of Image Collections

Consulting primary documentation was, of course, the central purpose for our fellowship. We spent a week in the archives at the Zentralinstitut für Kunstgeschichte (ZI) in Munich, reviewing correspondence between the ZI and government institutions in Washington, including the Library of Congress and the National Gallery of Art, whose aid the ZI sought in filling lacunae in its *Führerprojekt* slide set. The documents revealed the complexity of duplicating the Gallery's set for this purpose and the importance of making it available at the ZI for research and restoration. Large numbers of people were involved in this process, in both Washington and Munich. Overall, the ZI's correspondence reinforced the significance of the color photographic survey as a historic document.

In earlier stages of our research it had been challenging to understand fully the value of the Duxochrome photographic film process, a method employed to create color prints from the shots taken as part of the *Führerprojekt*. Scholars at the ZI elucidated the three-layer color assembly process, particularly when they presented us with other Duxochromes from the same period. The prints have a painterly quality that probably appealed to the German propaganda ministry in its efforts to create a realistic facsimile of a painted surface and print these color reproductions on a larger scale.

In addition to consulting the tremendous resources at the ZI, we undertook research at the photo archives of the Bayerisches Landesamt für Denkmalfleger (Bavarian state office for monument protection), which became and still is the repository for many sets of survey slides. Our visit there was an opportunity to see *Führerprojekt* slides in their original handcrafted wooden boxes, slotted for storage of individual glass-mounted slides, and to gain a more nuanced view of how the project was administered on a local level. The monument conservator at the time of the *Führerprojekt*, Georg Lill, oversaw the work of the photographers, including Carl Lamb and Walter Hege, who photographed the wall and ceiling paintings in important regional monuments throughout Bavaria. Also housed in the archives are scores of early black-and-white photographic surveys of monuments and archival records of one particularly fascinating project that concerned Lill. Following the Blitzkrieg invasion of the Low Countries and France in the summer of 1940, a delegation of German monument officers and government officials from

Berlin toured the occupied territories to assess the war damage to Belgian and French churches and monuments. In the Bavarian archives, a file accompanying the photo album of this mission indicates that among the delegates were conservator Richard Schmidt of Stuttgart and director Robert Hiecke of the propaganda ministry. Two years later, both men would play an integral part in the *Führerprojekt*, one as monument conservator and the other as administrator.

Berlin afforded immense opportunity to review original *Führerprojekt* receipts at the Bundesarchiv (German federal archives), documenting the wide network of individuals and companies who contributed to the project. The invoices for scaffold building, floodlights, and cameras and lenses allowed us to trace the photographers' workflow as well as the significant obstacles they encountered with Agfa film quality. The travel associated with our fellowship also made possible firsthand contact with the works of art at the core of our study. In both Germany and Austria, we visited palaces, cathedrals, small parish churches, monasteries, and museums, where we studied the frescoes that had been photographed for the *Führerprojekt*.

In summation, the fellowship furthered our research and writing and stimulated an exchange between the National Gallery of Art and the ZI with regard to our respective *Führerprojekt* slide sets. Our discoveries will aid future understanding of the singular National Gallery of Art set and demonstrate that museum archivists, as a team, can be uniquely situated to contribute to scholarship.

Ailsa Mellon Bruce National Gallery of Art Sabbatical Curatorial/Conservation  
Fellows, 2019–2020

*Molli E. Kuenstner and Thomas A. O'Callaghan have returned to their positions as image specialist for northern and central European art and image specialist for Spanish art in the National Gallery of Art Library department of image collections.*



KAREN LANG

## PHILIP GUSTON AND THE ALLEGORY OF PAINTING

Philip Guston (1913–1980) was an internationally acclaimed American artist whose response to the political and social tumult of the postwar decades resulted in a prolific artistic output. Over the course of his career, his style transformed from figuration to abstraction and back to figuration. Yet for him there was no opposition between them. His productive output was driven by his desire to unify the “story” and the plastic structure of the work of art in response to a changing political and social landscape.

Born Philip Goldstein, the artist began drawing incessantly at the age of twelve. Aware of antisemitism, he changed his name in 1935, the year he moved to New York. After producing award-winning murals in a realist style for Franklin D. Roosevelt’s Works Progress Administration (WPA) in the 1930s and 1940s, Guston embraced abstract expressionism. The upheavals of the 1960s—civil rights protests, brutal state violence, race riots—made him question the relevance of gestural abstraction, however, and his work thereafter explored the new figuration for which he is best known. In response to the Vietnam War and the hypocrisy of the political administration under Richard Nixon in the 1970s, his work intensified to address universal issues facing modern humankind.

In the scholarly literature, the large painting *Review* of 1948–1949 is characterized as one of three paintings representing the transition from figuration to abstraction. *Review* shows Guston taking stock of where he has been as an artist, where he is going, and what kind of

Philip Guston, *Review*, 1948–1949. National Gallery of Art, Washington, Gift of Musa Guston; © The Estate of Philip Guston, courtesy Hauser & Wirth

painter he would like to be. It is animated by suggestions of light and potential movement that appear to arise from within the painting itself. The objects indicated on the painter's table—a tacking hammer, a paint can, brushes, and a quill pen—are shadowy elements in this painted world. Objects and the relationships between them never really disappear in Guston's supposedly abstract painting. Rather, these relations are subsumed within a mysterious, quivering space erected through color and light.

When Guston was working on *Review* he was a fellow at the American Academy in Rome. During his year there, he made pilgrimages to study works by the Italian masters he had admired since his youth—Michelangelo in Rome, Piero della Francesca in Arezzo, Luca Signorelli in Orvieto, Masaccio in Florence, Tintoretto and Giovanni Battista and Domenico Tiepolo in Venice. In Piero's frescoes in Arezzo, which he visited almost weekly, he encountered an art on the move. In three subsequent essays on Piero, Guston explored how fresco work of such stillness could be animated by forces seeming to emanate from within. Guston's paintings of 1948–1949 do not track the transition from figuration to abstraction so much as review the way in which painting can achieve its mystery through its very means.

At the same time, these works respond to contemporary history. When Guston began *Review*, he was well aware of Hitler's destruction of the Jews. Buchenwald had been liberated in April 1945, and photographs of the concentration camp survivors had appeared in mass-circulation newspapers and magazines. After arriving in Italy, he expressed his "shock" at the war-torn landscape. All this and more would increase his desire to start again from scratch.

The focus on stylistic labels, such as abstract expressionism, in the history of art can turn our attention away from history. Until recently, postwar American abstract painting has been considered an outpouring of the artist's "self" onto the canvas, a view that either separates the work of art from historical circumstances or reduces the complexities of historical circumstances to the "self" that paints. In the book I am preparing on Guston's career, it is not the artist who expresses the self directly in the work of art but the work of art that reveals to the artist, and to us, what the world is or can be.

The two-month fellowship at CASVA enabled me to look closely at Guston's work at the National Gallery of Art and surrounding museums and, with the superb resources of the library, to refine my understanding of the particular qualities of his art. I also studied material in the Archives of American Art and the Smithsonian Libraries. In addition, I made an invaluable trip to the Guston Estate in Woodstock, New York. What I have learned during the fellowship has fed into my book manuscript and an exhibition on Guston's works on paper.

Independent scholar  
Paul Mellon Visiting Senior Fellow, May 1–June 30, 2019

*During academic year 2019–2020, Karen Lang has been Slade Professor of Fine Art at the University of Oxford, UK. She delivered her series of Slade Lectures on Guston in January and February 2020. Her exhibition, Philip Guston: Locating the Image, was shown at the Ashmolean Museum of Art and Archaeology, University of Oxford, from November 2019 to March 2020. Her book, Philip Guston: History and the Art of Painting, will be published in 2020 by Reaktion Books, London.*



ABIGAIL LAPIN DARDASHTI

## THE INTERNATIONAL RISE OF AFRO-BRAZILIAN MODERNISM IN THE AGE OF DECOLONIZATION AND BLACK POWER

This dissertation examines the impact of international exchange on the production, display, and art criticism of Afro-Brazilian art during the tumultuous period of the military dictatorship in Brazil, from the 1960s to the 1980s. I argue that works of art, art criticism, and exhibitions articulated new notions of modern Afro-Brazilian art in conversation with culture and politics in Senegal, Nigeria, and the United States. By tracing artists' travels and work in the Western hemisphere and West Africa, my research reveals how international exchange provoked the integration of Brazil's black religious icons into modern visual expressions of national identity. Previously the Brazilian government and elites had dismissed Afro-Brazilian religious iconography as a regressive representation of popular culture. The incorporation of this symbolism as a current representation of Brazil shifted the nature of modernism in Latin America through a transnational dimension focused now on the African diaspora rather than Europe.

Installation of the Brazilian display, First World Festival of Negro Arts, Dakar, Senegal; 1966, including Léopold Sédar Senghor, Clarival do Prado Valladares, Rubem Valentim, and Iba Ndiaye, among others, with Valentim's paintings. Private collection, Rio de Janeiro

International exchange animated two competing modes of Afro-Brazilian artistic production, one disseminated through the Brazilian government's cultural diplomacy initiatives in West Africa and the other motivated by artist-activists working primarily in the United States. Since the early 1960s, the Brazilian state had positioned itself as a leading diplomatic partner for newly independent African nations by showcasing Afro-Brazilian art in Senegal, Nigeria, and Ghana. Through

these exhibitions and the works they featured, Itamaraty, the Brazilian foreign ministry, aimed to highlight the country's presumed homogeneous identity and absence of racism. The second definition emerged through the work of artists inspired by US social rights activism, who, in turn, founded Brazil's civil rights movement in 1975. Brazilian artist-activists combined symbolism from US Black Power, African liberation movements, and Afro-Brazilian culture to denounce racism. Both state-sponsored and activist artists articulated a black identity that positioned Brazil at the forefront of African diasporic artistic networks. Whether suggesting the absence or presence of racism in Brazil, transnational religious symbolism came to represent Brazilian modernism within this divisive political milieu.

Itamaraty had previously opposed the diplomatic circulation of works by established artists, including Cândido Portinari (1903–1962), that depicted Afro-Brazilians and their practices. In the 1960s, the African liberation period motivated officials to sponsor Afro-Brazilian artists and exhibitions abroad. The military dictatorship that began in April 1964 continued developing the previous democratic governments' initiatives in West Africa, hoping to expand commercial exchange and diplomacy in the region. For example, Itamaraty sent twenty-six paintings and sculptures to the First World Festival of Negro Arts in Dakar, Senegal, in 1966. As I argue in chapter 1 of the dissertation, the selection's curator, Clarival do Prado Valladares (1918–1983), interpreted the works as depicting Afro-Brazilian religious practices through international artistic styles of the past. Although he presented black artists as well integrated into Brazil's fine arts networks, he characterized their methods as divorced from contemporary Brazilian artistic production.

Some artists opposed Itamaraty's outlook, aiming to expose Brazil's rampant racism and showcase Afro-Brazilian subject matter as avant-garde. Abdias do Nascimento (1914–2011), for example, exiled himself to the United States, where he was in dialogue with notable figures in the Black Arts Movement and the Black Panther Party, such as Amiri Baraka (1934–2014) and Bobby Seale (born 1936). Inspired by Black Power aesthetics and pop art, Nascimento created paintings featuring the raised fist and manipulated national flags alongside Afro-Brazilian deities. As I argue in my second chapter, his transnational depictions denounced the persecution of Afro-Brazilian religions by the state and

élites and brought ideas of Black Power, such as the Black Is Beautiful movement, to a Brazilian visual landscape.

In the third chapter I explore an exception to the historical duality of the state and activists, Deoscóredes Maximiliano dos Santos, known as Mestre Didi (1917–2013), a sculptor whose work shifted from aligning with Itamaraty in the 1970s to denouncing the country’s racism in the 1980s. In collaboration with the artist, Itamaraty displayed his work in West Africa in the 1960s and 1970s as evidence that the country encouraged the development of Afro-Brazilian culture. The ministry’s efforts, however, obscured persistent religious persecution and racism. In the 1980s Didi’s sculptures appeared in activist exhibitions in the United States and Brazil, where his art articulated instead his struggles with racism.

A crucial example that complicated the two competing definitions of blackness, Didi’s sculpture and its multivalent reception marked a turning point that came to the foreground in the first major exhibition of modernist Afro-Brazilian art in 1988. Curated by Emanuel Araújo (born 1940) as well as individual artist-activists working in the 1980s, including Januário Garcia (born 1943), this pathbreaking exhibition is explored in the fourth chapter of my dissertation. Ultimately, this history established modern Afro-Brazilian art internationally and set the stage for the explorations of future generations of curators and artists.

[The Graduate Center, City University of New York]  
Twelve-Month Chester Dale Fellow, 2019–2020

*In fall 2020 Abigail Lapin Dardashti will begin her appointment as tenure-track assistant professor in the School of Art at San Francisco State University.*



SAMUEL LUTERBACHER

## LAYOVERS: JAPANESE EXPORT LACQUER'S TRANSIT AND REUSE ACROSS EARLY MODERN IBERIAN EMPIRES

The Kyoto National Museum holds a small seventeenth-century shrine made of Japanese lacquer. When opened, the doors reveal shimmering gold and mother-of-pearl grapevines flanking a painted anthropomorphic Trinity and angel heads. The Father, the Son, and the Holy Ghost are differentiated by their different respective attributes (sun, lamb, and dove) and colors (blue, white, and red). They sit on a globe suspended over the black yet lustrous cosmos of pure lacquer. In fact, the production of the lacquered shrine and its painted icon stand almost one hundred years apart. The dazzling, dynamic relationships between the iconic center and its ornamental frame tell a story of intercultural interchange over thousands of miles and nearly a century.

Referred to in the scholarship as Nanban export lacquerware, this type of shrine developed in Japan for commercial sale to an Iberian clientele between the end of the sixteenth and first half of the seventeenth century. Meaning “Southern Barbarian,” the Japanese term Nanban originally designated the sailing merchants and missionaries who landed at the southern port of Nagasaki, a crucial nexus of the Indian and Pacific oceanic trade circuits. Their ships came loaded with goods traded from across the viceregal hubs of Macao, Manila, Goa, and Acapulco. The lacquer trade entered this export market when local artisans started to utilize these traveling forms and materials to create works calibrated specifically for sale on the open market to a European consumer base. This type of small, portable devotional Nanban lacquer shrine typically

Portable lacquered shrine with anthropomorphic Trinity; shrine, c. 1580–1630; painting on lacquer, eighteenth century. Kyoto National Museum

came with doors and a removable frame to accommodate the insertion of Catholic images. Over the years, artists in the viceroyalty of New Spain responded to these objects by altering them: inserting new images and fixtures, or even, as the Kyoto example shows, painting directly on the lacquered ground.

In the past, scholars have dismissed Nanban lacquer on the basis of its supposedly lower quality resulting from faster, cheaper manufacturing processes. However, I emphasize that the circumstances of its production do not limit its aesthetic potential or historical importance. Nanban lacquer's diffusion throughout the Iberian maritime networks seems less the result of unlimited supply than of conscious appreciation, preservation, interchange, appropriation, and reuse. Thus its story is not only about lacquer but also about the other materials that gradually accumulated on its surface. They are crucial for understanding how transmission occurred from one hand to the next. The layering process inherent in the making of lacquer also continued after its completion because it attracted further additions and recombinations as it traveled. The central claim of this dissertation is that these works were created *through* transit by different, largely anonymous makers over long geographic distances and years.

One key feature of Nanban lacquerware's transit across disparate territories is its repurposing into Catholic reliquaries or devotional shrines. In contrast to recent studies of "the image" in the Iberian world that have restricted their focus to the significance of figural "pictures," my research emphasizes the importance of *ornamental* strategies in mediating iconic presence. It positions ornament as neither secondary nor supplemental but rather as a crucial element of intercultural contact during early globalization.

During my year in residence at CASVA, I completed and submitted my dissertation. I first accomplished key research for the final chapters on Nanban lacquer's passage through New Spain. Many lacquer works recently discovered in small towns in the greater Basque region show evidence of artistic interventions in the Americas. In the eighteenth century, Basque immigrants left their small communities to resettle in the New World and sent these pieces back as gifts to their hometown churches. Such works interject a history of transpacific accretion into the familiar transatlantic paradigm of interchange between the Old World and the

New. In fact, Nanban lacquerware's trajectories often defy scholarly preconceptions of center and periphery, province and metropole. Its very portability invites attention to assembled materials, techniques, and forms that mingled within these larger maritime networks, without relegating them either to chance or to a unitary centrifugal cultural influence.

Through the lens of export lacquer, this project seeks to complicate our understanding of artistic transit, taking into account these objects' multiple stopovers among the colonial viceroalties. Traveling export art can challenge art history's traditional emphasis on an object's individual author, singular place of creation, and fixed temporal period. This project not only accounts for these distances but also attends to the many hands from many places that intervened during layovers.

[Yale University]

Andrew W. Mellon Predoctoral Fellow, 2018–2020

*During the 2020–2021 academic year, Samuel Luterbacher will be an Alumni Postdoctoral Fellow at Yale University.*



CAROLINA MANGONE

## IMPERFECT MICHELANGELO: THE AESTHETICS OF THE *NON FINITO* IN EARLY MODERN ITALY

Imperfection in the art of Michelangelo, the early modern master whose work is synonymous with perfection? It is, in fact, imperfection, or rather, the imperfect, on which this book centers, as the first monographic investigation of Michelangelo's numerous unfinished sculptures (called *non finito/i*) and their immediate reception. I employ the adjective *imperfect* as a noun—as something incomplete or inchoate—and as a verb tense, describing a past action or an ongoing or recurrent state. As I argue, this fresh and productive perspective allows us to understand much of Michelangelo's art and, in turn, his wider artistic culture. My focus is the more than two dozen marble sculptures that Michelangelo left in various states of unfinishedness, with partially formed figures and chisel-marked surfaces that render traces of making as much a subject of visual interest as representational content. Although these sculptures contravened early modern expectations of completion, mimesis, and perfection, they were nonetheless preserved, discussed, reproduced, and eventually also collected and displayed in their incomplete states.

My project explores the anomalous place these works held in relation to an artistic order predicated on finish and positions these exceptional objects in dialogue with established and emergent preoccupations of early modern Italian art and culture that were more responsive to lack of finish. At the same time Michelangelo's unfinished art was being produced, ancient ruins and fragments regularly emerged from the ground; preparatory drawings and models were becoming valued as a works of

Michelangelo Buonarroti, *Atlas Slave*, c. 1519–1534, Accademia, Florence. Photo: Art Resource, NY

art in their own right; and sketchy brushwork began taking over painting. It was a time that witnessed the production of new scholarship on natural history and geological processes, was fascinated by “images made by chance” in the natural configuration of the elements, and saw unfinished literary works like Virgil’s *Aeneid* emulated and completed by contemporary authors. It was also a period attentive to the efficacy of religious art and its materiality, which intersected with Christian notions about the defectiveness of the physical body and the material world. All manifestations of imperfection, these phenomena intersect with the *non finito* that my project analyzes and, like it, they stand in relation to the ubiquity of perfection construed as the decorous standard for art in both practice and theory, as the measure for assessments of value and beauty, and as the goal of personal, professional, and spiritual self-formation. Taking an expanded view of Michelangelo’s lifelong penchant for leaving his work in progress, my investigation also encompasses the reception of these unorthodox sculptures by collectors, artists, and theorists. The *non finito* as my project presents it is multivalent—as desirable as it was disruptive, its ambiguities sustaining competing interpretations as pure ideation, as raw matter, as facture suspended, as both making and (un)making, both materialization and dematerialization, and even as finished. What ultimately emerges from the range of meanings produced out of Michelangelo’s unfinished work is an unwritten chapter in the early modern aesthetics of the imperfect.

During my fellowship, I have focused on two aspects of this story. The first centers on Michelangelo’s initial experiments with sculptural unfinishedness as represented by four early works, all carved in relief: *Battle of the Centaurs*, *Madonna of the Stairs*, the *Pitti Tondo*, and the *Taddei Tondo*. These are the only reliefs that he carved in his lifetime, a fact that, I argue, renders their lack of finish particular to Michelangelo’s conception of the genre itself, even as it is consequential to his later treatment of sculpture in the round. In these works, Michelangelo not only explored the tradition of relief but also challenged a defining quality of this sculptural type: the dependence of its forms on an underlying ground that is experienced as planar. The first two, produced while he was a novice working in the Medici sculpture garden in the early 1490s, revisit conventions of relief ground in antique and modern precedents, only to negate the planarity inherent to the genre and yield to a new

relationship of the figures to their marble matrix. The two later reliefs mark the repercussions of Michelangelo's Florentine encounter with Leonardo da Vinci, and their unfinishedness reflects the city's burgeoning aesthetic attention to preparatory drawings in the first decade of the sixteenth century. My analysis shows that, with his roughed-out reliefs, Michelangelo not only staked out the intellectual dimensions of his carving process, revealing the artifice and difficulty of his art; he also made the oscillation between means and ends, figuration and formlessness, fundamental to relief as a genre of sculptural representation.

The second aspect of this story concerns the strategies that Florentine and Roman collectors adopted to display Michelangelo's *non finiti* before the rise of the museum in the mid-eighteenth century. A viewer could encounter the artist's unfinished work in formal presentations in the Medici Chapel in San Lorenzo and the Grotta Grande in the Boboli Gardens, and in lesser-known (mostly lost) stagings in interior galleries, artists' workshops, antiquities gardens, sculpture courtyards, and even natural landscapes. My analysis of these displays considers how collectors sought to offset the expectation of finish these works failed to meet by constructing conditions of viewing that framed the encounter with Michelangelo's rough marble and visible facture by analogy with natural forces of material accretion and generation, with archaeologies of ruination and restoration, with the flux of mortal time, and with the mystery of sacred figuration. To focus on how installations configured meaning is to consider how each strategy of presentation structured particular kinds of interaction between an unfinished object and a beholder. In the process, display taught the viewer how to look at and judge the *non finito* along aesthetic, naturo-historical, archaeological, and even religious dimensions.

Princeton University  
Samuel H. Kress Senior Fellow, 2019–2020

*Carolina Mangone will return to her position as assistant professor of art history at Princeton University.*



THERESE MARTIN

## ART-MAKING AND CODE-SWITCHING IN MEDIEVAL IBERIA: QUEENS, CONSORTS, AND COUNTESSSES (C. 950 – 1150)

A casket of silver and agate—the visual opening to this report—stands in for the multiple objects made of exquisite materials that come together in my book: woven silk, rock crystal, carved ivory, nielloed silver, and many-hued stones. Taken together, these cross-cultural luxury items represent rulership in medieval Iberia, where both written and visual evidence speaks tellingly of the owners' interests and aspirations. A case in point is Queen Urraca of León and Castile (d. 1126), of whom the ivories and silver caskets bestowed on the treasury of San Isidoro in León tell a very different story from her posthumous fame as a weak and wanton woman, a sacker of holy sites. Rather, the material evidence, including that which can be gleaned from her several coin types, indicates her ambition to rule over the entire peninsula, though her death in childbirth at age forty-five would cut that ambition short. Urraca is the third of three rulers on whom individual chapters of my book center, following Subh (d. 998), the enslaved singer who was born a Christian and would rise to become consort of a caliph in Córdoba, and Ermesinda (d. 1058), countess of Barcelona, whose sixty-year rule ended only when her grandson forced her from power. For each of these rulers, I bring to bear a selection of objects—some surviving, others in texts—in order to interrogate the dual contribution of material culture to their successful rule and to our retelling of medieval history. In Subh's case, a marble plaque extolling in elegant Kufic script her patronage of a city's public waterworks complements the better-known ivory pyxis, a gift

Agate casket originally from the treasury of San Isidoro, León (Spain), eleventh century?, silver and agate. Museo Arqueológico Nacional, Madrid; author photograph

she received from the caliph in celebration of the birth of their second son. Ermesinda's rock crystal chess set, possibly originating in Fatimid Egypt, is among the precious possessions known only from a codicil to her testament. Her bilingual seal, however, with her name in Latin and Arabic incised into a small oval stone of palest blue chalcedony, can still be seen in the treasury of the cathedral of Girona, the favored site on which Ermesinda lavished much of the great wealth accumulated during her long lifetime in power.

Building on these charismatic figures, my analysis moves outward to take in other rulers—male and female, from the Iberian Peninsula and beyond—examining the ways in which material culture from distant lands was made to buttress authority during the central Middle Ages. Although rulership as a whole is a key concern of my book, the emphasis is on women because, as vectors of cultural exchange, they were the ones who forged links through intimate alliances, crossing borders both literally and figuratively. These crucial characters, too little known outside specialized scholarship, allow me to analyze rulership at the nexus of religion, politics, gender norms, and culture. At CASVA my research shifted toward experimenting with how our view of rulership might change if women were the focus and men the point of comparison rather than the default. Beyond gendered differences, what might this fresh perspective reveal about the underlying nature of rulership? In this way, I seek to study power through women, not women's power per se, nor even female rule.

All of the sovereigns in my book possessed objects sourced from other lands, bespeaking long-distance connections in which some form of contact existed, whether through diplomacy, plunder, or trade: this is demonstrably so, even if the written record is mute on the matter. A cross-cultural consciousness manifests itself in the precious artifacts owned or gifted by these rulers, displaying the deliberate ways in which each woman navigated through languages and cultures to create her own ruling identity. In considering the geographically charged nature of the works that can be associated with these rulers and their contemporaries, I ask how the things we see square with the words we read. This allows my book to address larger issues that are universally present in the ways we study history, including which types of evidence are valued and which downplayed.

During my time at CASVA, in addition to advancing the work on my monograph, I completed the expanded version of an edited volume, *The Medieval Iberian Treasury in the Context of Cultural Interchange*, which first appeared as a special issue of *Medieval Encounters* (vol. 50, nos. 1–2 [2019]); it will be published in 2020 by Brill Academic Press (Leiden) as a stand-alone volume, fully open access and with additional materials. In writing the new methodological essay that opens the book, I benefited especially from fruitful interchange among CASVA members as well as discussions with specialists from area museums and universities with whom I was fortunate to meet during my stay in Washington.

Consejo Superior de Investigaciones Científicas, Madrid  
Samuel H. Kress Senior Fellow, 2019–2020

*Therese Martin returns to her tenured position as a researcher in the Instituto de Historia at the CSIC, Madrid. She will continue leading a team of fifteen scholars from six countries who are carrying out research for a project titled “The Medieval Iberian Treasury in Context: Collections, Connections, and Representations on the Peninsula and Beyond,” funded by a Spanish national grant (2019–2022).*



STEVEN NELSON

## STRUCTURAL ADJUSTMENT: MAPPING, GEOGRAPHY, AND THE VISUAL CULTURES OF BLACKNESS

During my second year as the Andrew W. Mellon Professor I have focused on my book manuscript, to be published as *Structural Adjustment: Mapping, Geography, and the Visual Cultures of Blackness*. An outgrowth of my presentations for the inaugural Richard D. Cohen Lectures on African and African American Art at Harvard University in 2013, this book explores the work of a group of contemporary African and Afro-Atlantic artists who employ mapping and geography to address key concerns in their work. They include Mark Bradford (b. 1960), Maria Magdalena Campos-Pons (b. 1959), Houston Conwill (1947–2016), Moshekwa Langa (b. 1975), and Julie Mehretu (b. 1970). While all of these artists' strategies engage notions of site, place, and affiliation in the meeting places of mapping and blackness, they produce works of unique visual power and complexity that reshape our understanding of African ancestry, notions of diaspora, and urban spaces. In adopting maps and the tools of cartographers and geographers, the artists short-circuit the map's presumed authority, offering instead provocative revisions of the worlds they explore.

As a book of five chapters, *Structural Adjustment* offers rigorous and nuanced analyses of artists' understanding of blackness, place, politics, and ancestry. The first focuses on Conwill's conceptual installations *The New Cakewalk* (1988–1989) and *The Cakewalk Humanifesto* (1989), showing how the artist constructs multilayered environments that highlight complex black histories and insist upon black presence. The second

Julie Mehretu, *Circulation*, 2005. National Gallery of Art, Washington, Gift of Kathan Brown; © Julie Mehretu

explores Campos-Pons's installation *Spoken Softly with Mama* (1998), part 2 of her series *A History of People Who Are Not Heroes*, paying close attention to how her mapping of the Black Atlantic analyzes the power of memory to subsume "fact" and artistic medium. Chapter 3 investigates Bradford's large-scale paintings as a collision of modernist abstraction and urban grids that interrogates African American history, the specter of race and racism, and the power of place in human experience. Chapter 4 details how Mehretu's artistic practice, which brings together painting, printmaking, drawing, and architectural rendering in massive works that enact confrontations between different syntaxes of meaning, intersects with geography to critique our globalized, seemingly placeless present. The last chapter looks at Langa's collages and installations, which incorporate maps and data, to tease out how his ambivalent geographies of space both reject maps as stable signifying entities and point to his own subjectivity as it exists between the poles of invisibility and hypervisibility. As a whole, *Structural Adjustment* will show how these artists map new kinds of spaces that interrogate the relationships of groups of things, people, and ideologies in new and, at times, uncomfortable ways.

While preparing *Structural Adjustment* I participated in the National Gallery of Art Datathon, which took place in October 2019. Inspired in part by my 2019 coauthored study in the online journal *PLOS ONE*, "Diversity of Artists in Major U.S. Museums," my colleagues from Macalester College, New College of Florida, and Williams College and I presented a study titled "Diversity on Display: Who's on the Wall at NGA." This study involved showing the diversity of works on display in the galleries from 1980 to 2009. Using collection data, we built an interactive app that showed change with respect to gender and race during that period, with an eye toward understanding what visitors experience when they visit the National Gallery of Art and how that differs by subject position and geographic location within the institution.

In bringing art history and quantitative data into conversation, our goal is to show the possibility for creation of a benchmark for initiatives that align with mission, inclusion, and exhibition; a foundation for cross-departmental collaboration ensuring that diversity is not concentrated only in particular galleries or the responsibility of a few departments;

and a baseline for art-historical research aimed at understanding institutional exhibition strategies and reflection on past curatorial choices.

I am also still working with CASVA's African American initiative. Under this rubric Huey Copeland and I continue to edit *The Black Modernisms Seminars*, to be published as volume 4 of the Seminar Papers series. In a less formal capacity, I have had several meetings with stakeholders from across the museum to help foster interest in African American art from multiple viewpoints, ranging from nurturing innovative research to helping curators address histories of race and slavery with respect to items on display and how to include such issues in the framing of exhibitions under development.

University of California, Los Angeles  
Andrew W. Mellon Professor, 2018–2020

*At the conclusion of his Mellon Professorship, Steven Nelson will become CASVA's third dean, succeeding Elizabeth Cropper. His anthology Visualizing Empire: Africa, Europe, and the Politics of Representation, coedited with Rebecca Peabody and Dominic Thomas and published by the Getty Research Institute, will appear in 2020.*



RACHEL GRACE NEWMAN

## TO SEARCH FOR BEAUTY IN THE RUINS: NINETEENTH-CENTURY JAMAICA AND THE WORK OF WILLIAM BERRYMAN

There are moments in the long history of art when images open up worlds for which no other representations survive, worlds that have been violently erased from the archive. The world of enslaved people in the colonial Caribbean is one such example of a history that has largely been lost to us both visually and archivally. Visual representation of the region was primarily limited to proslavery images of bucolic plantations. These images downplayed the brutality of enslaved labor. Subsequent erasures of chattel slavery in colonial archives have been addressed over the last decade in the fields of literary studies and history by scholars like Saidiya Hartman and Marisa Fuentes. Over the past two years, I have been using the work of artist William Berryman as an entry point into this lost world. Weaving together ecological, agricultural, cultural, and family histories, I have mined the archive through advertisements for self-liberated people, wills, plantation records, slave court proceedings, and coroner's inquests to gain insight into William Berryman's sketches and watercolors of Jamaica from 1808 to 1815. An artist based in London, he traveled to Jamaica in 1808 to accompany his sister when she married William Sells, a doctor who worked on plantations in the parish of Clarendon. Berryman remained in Jamaica for eight years, during which time he produced drawings and watercolors, more than three hundred of which are now housed in the Library of Congress.

In this research, I draw heavily on the methodology of black feminist epistemologies, particularly concerning the violent erasure of enslaved

William Berryman,  
*Woman Beating  
Cassava, Jamaica*,  
c. 1808–1816. Library  
of Congress, Washing-  
ton, DC, Prints and  
Photographs Division

people from the archive and the intersection of black geographic dispersions with ecological histories. There are a few places where the archive cracks open, where one can glimpse what the world of Jamaica may have been like for enslaved people, or indeed what sacredness that land held for the indigenous people and people of African descent. These have often been overlooked by scholars of colonial Caribbean art in favor of texts produced by colonizers. In the past year, I have focused on integrating these myriad sources, which enable us to look at the images from a different viewpoint. The first body of sources are runaway ads for self-liberated people placed in the newspapers of colonial Jamaica. These give us an enlightening picture of the ways in which Jamaicans of African descent interacted with the geography of the island, including waterways and mountain formations, and in many cases used these features, to gain their freedom. Other materials from newspapers, like coroner's inquests and court proceedings for enslaved people, have also provided much-needed information on the lives of enslaved and free black people.

The large body of Jamaican folklore has been another important source for this research. Folklore is often discounted as myth, but there are cases among diasporic people of the Caribbean in which these stories have proven true. These are oral histories, interwoven with centuries of knowledge created by the inhabitants of the Jamaican landscape. They are maps that overlay the realms of the dead and the living, maps that guide us through the way Jamaica functioned and continues to function. In interrogating the structure of the Jamaican world in the early nineteenth century, I also seek to examine the ways in which indigenous Taino cultural phenomena have survived. Through discoveries of Taino artifacts in the eighteenth and nineteenth centuries and the resonances between Taino and West African spiritual beliefs, I attempt to recuperate cultural impacts of the Taino in colonial Jamaica, weaving their beliefs and objects into a holistic cultural understanding of the island.

I have made the geographic range of my research transatlantic in order to examine the roots of surviving visual representations of the island produced by British artists working in the Caribbean and the sources of Jamaica's cultural construction, a syncretization of indigenous, West African, and European aspects. Although the art I discuss was produced by European hands, in order to open up the world of the

people in those images—people who were forcefully brought to the island from West Africa and those who were descended from them—the text interweaves their belief systems to follow the ways in which they interacted with the environment of Jamaica. In the last year, I have focused on tracing the various strands to create a full tapestry of the world of nineteenth-century Jamaica, and, by extension, to find resonance of those strands in the present day.

A. W. Mellon Postdoctoral Fellow, 2018–2020

*Rachel Grace Newman plans to complete her research in Jamaica and the draft of her book over the coming months. In fall 2020 she will start as assistant professor in the art history department of the Tyler School of Art and Architecture at Temple University.*



APRIL OETTINGER

## ANIMATING NATURE: LORENZO LOTTO AND THE SUBLIME TURN IN VENETIAN LANDSCAPE ART, 1500 – 1550

My project addresses the poetics of landscape ornament and the rhetorical dimensions of the natural world in early modern Venetian art. In the first half of the sixteenth century, Venetian painters began to explore the multivalent language of lighting, stormy skies, smoke and fire, tempest-tossed seas, jagged rock formations, wind-blown trees, and gnarled tree stumps: imagery that passed to northern Italy via an influx of Northern European prints and painting in the fifteenth and sixteenth centuries and intermingled with ideas about nature rooted in a vast tradition of classical and medieval thought. Concurrently, Venetian poets, diarists, and natural resource administrators invoked the lyricism of volcanoes, earthquakes, storms, and arboreal life cycles in their descriptions of a wondrous, affective natural world.

Through the art of Lorenzo Lotto (c. 1480–1557) and his Venetian peers, my book, *Animating Nature*, extends our narrative of early sixteenth-century Venetian landscape painting beyond the pastoral by exploring ways in which Venetian painters invoked nature’s fleeting phenomena to amplify their principal subjects with meaning and feeling. Broadly, it considers the role of this “sublime turn” in shaping the practice and theory of landscape painting, the articulation of landscape “modes” in the seventeenth century, and early modern perspectives on the Book of Nature and the relationship between nature and human nature.

In Lotto’s age, there was neither a word for “landscape” (*paesaggio*) nor a concept of “pure landscape” in the modern sense. Painters and

Lorenzo Lotto, *Saint Nicholas in Glory with Saints John the Baptist and Lucy*, 1527–1529, Chiesa dei Carmini, Venice. Camera-photo Arte, Venice / Art Resource, NY

writers described the natural world in terms of rhetorical ornament, characterizing landscape vignettes as *paesi*, or “faraway” views (*lontani*). Those familiar with the writings of Pliny would have understood *paesi* as *parerga*, side matter that framed and enhanced the expressive impact of the principal subject. Vitruvius, whose writings also circulated widely in sixteenth-century Italy, characterized *parerga* as animated ornaments that sparked the beholder’s amazement and awe. It was at the turn of the sixteenth century that *parerga* came to be associated with *paesi*, or landscape *parerga*, as Francesco Colonna characterized landscape ornament in *Hypnerotomachia Poliphili* (1499), a florid dream narrative punctuated by terrifying forests, infernal caverns, and pleasant meadows. The judicious use of ornament in painting, which closely related to concurrent discussions about the expressive power of ornament in writing and speech, not only preoccupied Colonna, Pietro Bembo, Lodovico Dolce, and their contemporaries but also artists, who experimented with a range of *paesi* to elicit awe and wonder: the realm of the sublime (*sublime*).

For painters, landscape vignettes—which lay outside the principal subject yet were inextricably linked with it—represented spaces for imaginative play and poetic virtuosity. The ability to invoke a range of *paesi* to embellish a painting, to capture nature’s variety, sensuality, and expressive potential, were matters that entered forcefully into the expanding discourse on painting during the second half of the sixteenth century. In the estimate of writers from Paolo Pino to Francesco Algarotti (and after), Titian (c. 1488–1576) held the field, so to speak, in the skillful and judicious painting of nature. Just as Pietro Aretino (1492–1556) praised Titian’s ability to render landscape effects (*far dei paesi*) by capturing the color modulations of the ever-changing atmosphere—among nature’s many dazzling phenomena (*bizzarie della natura*)—Gian Paolo Lomazzo (1538–1592) declared Titian the “inventor of thunderbolts and rain showers, winds, sun, lightning, and storms.” However, before Titian, that “Homer of landscape painters,” delivered his most epic sylvan vision, *The Martyrdom of Saint Peter Martyr*, to the basilica of Santi Giovanni e Paolo in Venice in 1530, and indeed, before the word *paesaggio* entered the Italian language in the 1550s, Venetian painters, young Titian included, had begun to experiment with *paesi* as dramatic participants in their paintings.

The art of Lotto, who experimented with the rhetoric of *paesi* throughout his career, as in the turbulent atmosphere and wind-blown trees that embellish the visionary altarpiece *Saint Nicholas in Glory* (1527–1529), offers a more nuanced perspective on the Venetian contribution to the emergence of landscape expression: a language of temporality that afforded painters of Titian’s generation and after a new range of nature imagery rich in meaning and dramatic potential.

Thanks to many inspiring discussions at CASVA this past summer and the extraordinary resources of the National Gallery of Art Library, I completed five out of six chapters of my book manuscript.

Goucher College  
Paul Mellon Senior Visiting Fellow, June 15–August 15, 2019

*April Oettinger will return to her position as professor of art history at Goucher College in fall 2019. She will complete her book manuscript this fall. Her essay “Ekphrasis, Landscape Painting, and the Romance of Nature in the Age of Pietro Andrea Mattioli,” extracted from the final chapter of her book, is forthcoming in Ekphrasis, ed. Arthur di Furia and Walter Melion (Leiden: Brill).*



TULON, GARE

*L. L. L.*

AMY F. OGATA

## METAL, THE METALLIC, AND THE MAKING OF MODERN FRANCE

Under French Emperor Napoléon III, who seized power in the mid-nineteenth century, metal emerged as a powerful agent of modernization. We see metallic forms in nineteenth-century French paintings and photographic surveys of Second Empire construction. For early architectural historians, the use of industrially produced iron for train stations and exhibition buildings signaled a critical shift. This privileged role in the history of modern architecture has isolated specific monuments from a larger story of construction and from other artistic forms and trades that were integral to the experience of the Second Empire. I argue that metals and metallic surfaces were far more structurally pervasive, aesthetically complex, and socially meaningful than scholars have acknowledged. By exploring the broader spectrum of metallic design in the Second Empire, I aim to correct a historiography that understands nineteenth-century French art, technology, and construction as predominantly avant-garde.

Metal was integral to the image of France as a leader in commerce, finance, science, industry, and art that Napoléon III aimed to further on the global stage. Metals supplied materials for buildings and bridges. They also had everyday applications for tableware, jewelry, and money, and they posed social questions about value and surface appearances. Objects cast, rolled, and forged in iron, steel, gold, silver, and the new metal, aluminum, as well as bronze, copper, and zinc, transformed public spaces and private buildings, the experience of the street and the park, the imperial and the bourgeois dining table. Furthermore, metal was

Édouard Baldus,  
*Toulon, Train Station*,  
photo 1861 or later.  
National Gallery of Art,  
Washington, Patrons'  
Permanent Fund

at the center of the shifting economic landscape of mining, industrial manufacture, and colonial and monetary policy. I contend that metal in its many forms was bound to a long history of local production and internal and international ambitions, and that a largely historicist aesthetics intensified associations of Frenchness with the shapes and styles of the past, which actively mediated these materials in the industrial age.

Examining the metallic shows how construction and decoration met and overlapped in public and private space. Internal iron framing transformed the construction of new commercial and apartment buildings, but flooring and framing were largely invisible. Instead, the mass production of cast iron for elaborate decorative balconies, grilles, and utilitarian pipes expanded in public view. In Paris, these outward metallic ornaments complemented Gabriel Davioud's designs for iron kiosks, urinals, lampposts, tree guards, and benches for the new boulevards and streets. Davioud's designs for gates and fencing for the new parks and squares built during Georges-Eugène Haussmann's vast Paris renovations expanded the texture of cast iron in everyday life. Beyond Paris, in cities throughout France, elaborate iron fountains and figural sculptures, many "bronzed" for effect, were erected in public places; some of these same models were also exported to cities around the world. Smaller-scale sculptural forms, such as statuettes and clocks, were also mass produced in copper and zinc, plated or bronzed, using an electrolytic process.

Research on mineral extraction, manufacture, and the theory of the Anthropocene has inspired new work on the role of art and materiality in environmental questions. These linked discourses on the agency and exploitation of materials underscore my view of Second Empire metallic design as an engagement with natural resources and their deliberate transformation. Metal in all its forms—from mineral ores to bridges, fountains, lampposts, sculpture, jewelry, and table adornment—had agency. Its rapid proliferation was unprecedented. Yet these objects also reassured French citizens of the apparent solidity of their world at a moment of disruption and change. This book reminds us that modernity, theorized at the time and since as an experience of radical dissolution, was also solid and tangible. Moreover, it shows how a demand for metal had global consequences that haunt our own time.

At CASVA, I explored photographic albums in the image collections and other holdings, including rare serials on art, architecture, and

industry, of the National Gallery of Art Library, in addition to using collections at the Library of Congress. Édouard Baldus's images of an industrial landscape of stations and bridges, like Charles Marville's survey images of Paris, document a world in transition. These period photographs enabled me to understand not only how the designs were implemented but also how these new metallic objects helped to create and frame a material, visual, and social experience that emerged so forcefully in modern France.

University of Southern California  
Ailsa Mellon Bruce Visiting Senior Fellow, January 2–February 29, 2020

*Amy F. Ogata returns to her position as professor in the department of art history at the University of Southern California.*



JULIA OSWALD

## THE VISUAL RHETORIC OF THE RELIC TREASURY

A full-page illumination, added around 1500 as a frontispiece to a fifteenth-century psalter-hours measuring 152 by 110 millimeters, treats the visual field as an enclosure for an array of sacred objects. The framed miniature opens onto sixteen reliquaries whose arrangement and shadowing against a blue ground suggest a setting within a recessed, boxlike space. Each object in turn acts as a container for a relic, the venerated physical remains of a holy person. Captions in Latin proceed alongside several of the vessels, itemizing these unseen contents.

The composition corresponds to the known mode of enshrinement of the Christological relic treasury at the Sainte-Chapelle in Paris, whose contents were set into niches inside a monumental gilt-copper *châsse* placed behind and above the high altar. In 1238 the Latin emperor of Constantinople offered to King Louis IX of France this important group of physical remnants of the Passion, which would come to be widely conceived of as a complete collection of relics of Christ in the West. The Latin heading in gold script, centered above the upper border of the frontispiece, reads “emblems of the Passion of Christ” (*insignia passionis xpi [Christi]*), pointing to the long-standing association of the treasury with the *arma Christi*, as a group of instruments of the Passion perceived as wholly complete and destined to be returned to Christ at the end of days.

In representing the Passion relics acquired by Louis IX, the frontispiece takes as its subject one of the most renowned relic collections in

Psalter-hours from the Relic Treasury of the Sainte-Chapelle, Paris, manuscript c. 1455–1460, Bourges or Loire River Valley; miniature c. 1500, Paris?. The Morgan Library and Museum, MS M.67, fol. 1r. Photo: The Morgan Library and Museum, New York

European history. But this iconographic case is far from singular, rather constituting part of an enduring concern in medieval artistic production with enclosing, ordering, and protecting the contents of the relic treasury. My dissertation, which I completed during my residency at CASVA, examines a complex material record pertaining to the dynamic between art and the relic treasury from around 1100 through the sixteenth century. Across this broad period—and even well beyond it—real and imagined collections of relics were given form in panel paintings, book arts, and prints, as well as on sculptural objects such as altarpieces and metalwork reliquaries. This corpus can be productively viewed alongside other cultural practices that negotiated the value and experience of relics, including inventorying and ritualized sequencing and display. Within this larger context, medieval art persistently mediated objects understood as singular and precious and thus as in need of enclosure and protection.

Where reconstructive scholarship has approached such treasury images as transliterations of the textual genre of the inventory, my analysis instead emphasizes how visual representation uniquely allowed for a coexistence between singularity and totality, and for a reification of likeness and difference, in the assemblage of the treasury. Evident in the frontispiece to the psalter-hours is the earliest artistic packaging of the Paris treasury as an inextricable whole with a recognizable visual form, a construction of intactness and likeness that is carefully worked out across four known manuscripts (The Morgan Library and Museum MS M.67, Stonyhurst College Ms. 45, Bibliothèque nationale de France ms. lat. 8890, and a prayer book now in a private collection). This new approach to the treasury around 1500 responded to a desire on the part of elite patrons to emphasize the preservation of this group of objects and thereby its absolute identity with the founding thirteenth-century treasury and with the *arma Christi*. In the frontispiece, the emphasis on the nested preservation of the contents of the treasury in an enclosure thus both reflected and served the sorts of power structures that always found expression through treasuries.

To consider a continuous set of problems posed by the subject matter of the relic treasury is to revisit the still-active historiographical construct of the medieval treasury as a disordered “accumulation” (in contrast to the systematic collection associated with early modernity). This binary paradigm within collection studies resonates with, and in certain art-

historical scholarship explicitly reinforces, a parallel notion of representation in the medieval period as characterized by lack of mediation. For the past three decades, scholarship has asserted a historical rupture in representational-epistemic modes by opposing the medieval “image” to the early modern “work of art.” Within this paradigm, the medieval image is defined through its instantiation of sacred presence, in opposition to the more mediated forms of Renaissance art. By looking at how the relic—the archetype of presence—was itself always mediated through visual representation and related discourses of description, organization, and display, this project offers a recalibrated account of medieval art and collecting both independently and in relation to succeeding practices.

Northwestern University  
Samuel H. Kress Fellow, 2018–2020

*Over the coming year Julia Oswald will revise her dissertation as a book.*



JOHN OTT

## MIXED MEDIA: THE VISUAL CULTURES OF RACIAL INTEGRATION

This book project investigates black and white artists' efforts toward racial integration, both in terms of imagery and within art institutions, in the period from the infamous Scottsboro Boys trial in 1931 to the desegregation of public schools by *Brown v. Board of Education* in 1954. Individual chapters address images of racial solidarity produced within New Deal mural programs, graphics commissioned by multiracial labor unions, Jacob Lawrence's wartime paintings of the desegregation of the armed forces, and efforts by black modernists to claim abstraction as an integrationist visual style. *Mixed Media* focuses on the decades just before the period that conventionally defines the civil rights movement, when various groups both within the art world and beyond imagined and sought to achieve integration in a wide range of ways. Generally speaking, during this time frame a more pluralistic conception of integration cultivated by the labor-left coalition of the popular front gradually waned in favor of a more assimilationist, centrist, and liberal framework that decoupled antidiscrimination measures from questions of economic justice. The crisis of the Great Depression and the circumstances of the war effort opened a window of opportunity for more radical and antihierarchical forms of integration, while the Red Scare, which openly associated desegregation with communism, closed it tightly shut.

Reginald Marsh,  
*Transportation of the  
Mail from Ocean Liner  
to Tug Boat*, 1936,  
Ariel Rios Federal  
Building, Washington,  
DC. Photograph: Carol  
M. Highsmith

I spent two summer months at CASVA developing the remaining uncompleted manuscript chapter, "Of Banjos and Brotherhood: The Spectrum of Multiracial Imagery in New Deal Murals," just as

national debates erupted over the depiction of race in and the fate of the fresco cycle *Life of Washington* (1936) painted by Victor Arnautoff (1896–1979) for the George Washington High School in San Francisco. This study examines public commissions created under the Treasury Department’s Section of Painting and Sculpture (1934–1943). During the Great Depression, various federal agencies’ mural programs provided relief employment for artists and decorated thousands of public buildings in communities across the nation. As chronologically the earliest in my account, this chapter not only surveys painters’ and sculptors’ struggles to envision an interracial nation but also provides a useful baseline of racial attitudes against which to measure the other case studies in the manuscript. Despite a rich literature on New Deal murals, few studies discuss the representation of African Americans head on, and fewer still discuss images of integration.

Extensive study of the extant federal records has revealed several patterns. Of about one hundred fifty Section commissions that incorporate black and white subjects within the same work, nearly two-thirds were for locations in former Confederate states, and of these, roughly half depict the cotton industry. Most southern scenes envision sharply hierarchical mixed-race vignettes, in which generic African Americans—often faceless or shirtless—are represented as servile, orderly, and yet always content in their subordination. Artists hailing from outside the region learned their multiracial compositions could quickly run afoul of local sentiment. When community member complaints made their way to federal administrators, muralists were obliged to domesticate black bodies, augment visual racial hierarchies, and eliminate lighter skin tones on black figures that indexed race mixing.

Nor were these trends confined to the South. Even projects that took up subjects like manumission and the Underground Railroad often fell prey to these pictorially paternalistic tropes. Whether working north or south of the Mason-Dixon line, only a few artists managed to circumvent these restrictions and conventions. Despite repeated pressure from local communities and federal administrators alike, a handful of leftist painters successfully included more egalitarian scenes of mixed-race workplaces and produced more dignified portrayals of African American subjects.

Finally, murals in federal buildings in the nation's capital that envisioned integrated workforces and classrooms were, like the New Deal itself, more aspirational than predicated on actual conditions. Painted before the establishment of important legal landmarks like the Fair Employment Act, these mixed-race tableaux were utopian fantasies of an integrated tomorrow that took the form of symbolic allegories in generic settings. With an emphasis on interactions between children, these murals effectively signaled the tactics of deferral that characterized an administration most generously described as “gradualist” in its commitment to desegregation.

James Madison University  
Paul Mellon Visiting Senior Fellow, May 1–June 30, 2019

*John Ott returned to his position at James Madison University and will continue work on Mixed Media as a research fellow at the Lunder Institute for American Art at the Colby College Museum of Art. He is also developing a book project on the presence of African American athletes in both Eadweard Muybridge's archive of stop-motion photographs and Gilded Age Philadelphia.*



ELIZABETH OTTO

## THE BAUHAUS MOVEMENT UNDER NATIONAL SOCIALISM

My book in preparation, *The Bauhaus Movement under National Socialism*, examines Bauhaus artists and their aesthetic approaches after the school was shuttered in 1933 under pressure from the Nazi authorities. Histories of the movement most often promote the pervasive assumption—based substantially on a few prominent members’ seamless transplantation from Germany to the United States in the 1930s—that Bauhaus artists, architects, and designers could thrive only in the context of liberal democracy. Such histories then focus on Bauhaus exiles who globalized the movement by bringing progressive modernism to countries including the United States, where, at Black Mountain College in North Carolina, the New Bauhaus in Chicago, and Harvard University, they trained a generation of the twentieth century’s most significant artists and architects. Meanwhile, under Nazism, the Bauhaus was officially denounced as a “degenerate” art movement, and one’s overt status as a known *Bauhäusler* (as all Bauhaus members, whether instructors or students, were called) often proved a liability.

While it may be tempting to ascribe heroic dimensions to the Bauhaus and its members, the truth was often more complex. For example, Bauhaus founder Walter Gropius (1883–1969) is commonly lauded for having turned his back on Nazi Germany, first for London and then Harvard, even though his activities clearly reveal that he was initially receptive to continuing to work on the Nazi government’s terms. Gropius became a member of the Reich Chamber of Culture Visual Arts Division

Franz Ehrlich, gates to Buchenwald concentration camp with the motto *Jedem das Seine* (To each his own), 1938. Photo by Martin Kraft, 2015, Creative Commons

in 1933, a membership he maintained until 1939, and participated in a number of regime-sponsored design competitions, submitting renderings that included tiny swastika flags flapping in the breeze.

To counter the narratives that adhere to a decisive transatlantic break between the Bauhaus and Nazi Germany, I focus rather on those Bauhaus members who remained in fascist Europe, a path of inquiry that enables me to retell the movement's story after 1933 in terms of its surprising compatibility with the culture of National Socialism. My account centers on *Bauhäusler* who embraced Nazism, survived it, or became its victims, through three specific cultural sites.

In part 1, I focus on the National Socialist state's deployment of the iconic, Gropius-designed Dessau Bauhaus building. Arguably Germany's most famous modernist building, now stranded in a nationalized landscape, the Bauhaus building assumed a disjunctive new ideological dimension when the building was used to house institutions that strongly contradicted its founders' intentions. These included women's home-economics and Nazi officer schools, a military technology research center, and an office for Albert Speer's coordination of Luftwaffe-related projects.

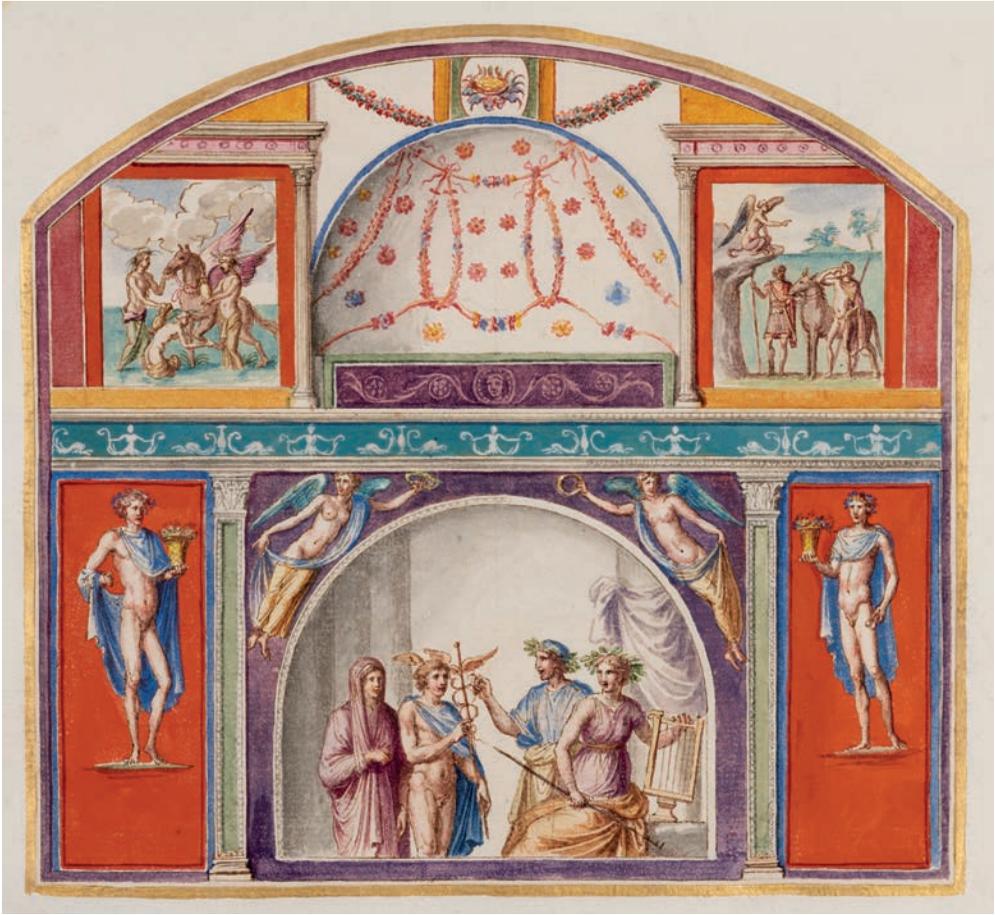
Part 2 focuses on the role Bauhaus members played in the production of mainstream designs during the Nazi period. In spite of the name's newly pejorative aura, "Bauhaus"-brand wallpaper lined thousands of the Reich's new homes, and the stacking glass "Kubus" food-storage containers designed by Wilhelm Wagenfeld (1900–1990) were a must-have for modern kitchens. There was even Bauhaus-designed food, notably the decorated gingerbread cookies of *Bauhäusler* Lydia Driesch-Foucar (1895–1980), one of which she gifted to Adolf Hitler. Bauhaus design enlivened Nazi propaganda created by Herbert Bayer (1900–1985) and Kurt Kranz (1910–1997), as it did the costumes designed by Ilse Fehling (1896–1982) for the regime's Tobis film studios.

In part 3, I turn to the work of Bauhaus artists and designers in concentration camps, in which context they appear as both victims and perpetrators of the Holocaust. Friedl Dicker-Brandeis (1898–1944) taught a form of art therapy to hundreds of children in the Theresienstadt ghetto and concentration camp before she became one of seven *Bauhäusler* to perish at Auschwitz. Her murder there, like that of all victims of the gas chambers, was facilitated in part through the work of Bauhaus member

and architect Fritz Ertl (1908–1982), who belonged to the SS and was responsible for barracks, gas chambers, and crematorium construction. The extreme contradictions of Bauhaus design under Nazism are also manifest in the work of Franz Ehrlich (1907–1984), a committed anti-Nazi imprisoned in Buchenwald concentration camp, located on the outskirts of Weimar, where the Bauhaus began. There he survived by working in the architecture office, where he designed the camp’s gates with their biting message to inmates—“to each his own”—in a Bauhaus font. Coming to grips with this movement’s complex history inside fascist Germany yields not only a more comprehensive history, but one that grapples with the great evil and the great good that art can do, as well as the vast ambiguous moral ground between.

University at Buffalo, State University of New York  
Ailsa Mellon Bruce Senior Fellow, 2019–2020

*In September 2020 Elizabeth Otto will return to her position as professor of modern and contemporary art history at the University at Buffalo, State University of New York. She plans to complete her book manuscript during an upcoming sabbatical leave in the 2021–2022 academic year.*



ELISABETH OY-MARRA

## TECHNIQUES OF “AUTOPSY”: THE ROLE OF THE GRAPHIC COPY IN THE EMERGENCE OF A SCIENCE OF ART IN LATE SEVENTEENTH-CENTURY ROME

My research at CASVA focused on the rhetoric of autopsy and eyewitness as evidence of the increasing importance of observation in art history and in the natural and antiquarian sciences in late seventeenth-century Rome. In fact, authors often refer to eyewitness accounts as proof for their arguments and methods. Famously, the art writer Carlo Cesare Malvasia was the first to note the necessity of “ispezione oculare”—visual inspection—as a methodological paradigm in his *Le pitture di Bologna* (1686).

With the growing importance of observation and visual inspection at that time, images that truthfully depicted the object under examination became increasingly necessary for both the preservation and the display of artifacts. In the seventeenth century, notably in Rome, there was a growing interest in copies, especially after the antique, among collectors like Cassiano dal Pozzo, who displayed them in his famous paper museum.

Crucial to my research is the draftsman and engraver Pietro Santo Bartoli (1635–1700), who specialized in drawings, watercolors, and engravings after the antique. Trained in the workshop of Poussin, he counted as his early patrons Carlo Antonio dal Pozzo, brother of the famous Cassiano, and Charles Errard, to whom he dedicated an engraving. Together with his close friend Giovan Pietro Bellori (1613–1696), beginning in the late 1660s he published several illustrated books depicting famous antique sculpture as well as wall paintings. The rela-

Pietro Santo Bartoli,  
inner front of the Tomb  
of the Nasoni, water-  
color, c. 1674–1677.  
© University of  
Glasgow, special  
collections



Pietro Santo Bartoli, inner front of the Tomb of the Nasoni, engraving from Giovanni Pietro Bellori and Pietro Santo Bartoli, *Le pitture antiche del sepolcro de Nasonii nella Via Flaminia* (Rome, 1680), plate VI. National Gallery of Art Library, Washington

tionship between his eyewitness and his reproductions is most evident in his watercolors and engravings of the Tomb of the Nasoni, discovered in 1674 in Via Flaminia in Rome. To a large extent these were made for his patron Cardinal Camillo Massimi (1620–1677), but they also gained wider recognition, especially from the French Académie royale de peinture et de sculpture. Since the Nasoni wall paintings vanished after their discovery, Bartoli's copies became the main testimony to their existence. Based on sketches made at the excavation site, the watercolors were displayed in a magnificent album for Cardinal Massimi made probably directly after the discovery in 1674 and no later than

the Cardinal's death in 1677. Bartoli's thirty-five engravings for the book on the tomb, published with commentary by Bellori, were, presumably, produced not after the watercolors for the cardinal but directly after his drawings, as the book was published in 1680. Claire Pace and Helen Whitehouse have published extensively on these materials, but to date little attention has been paid to the different media used by the artist and how they may have addressed quite different audiences.

At CASVA I was able to appreciate the crucial importance of Bartoli's relationship with Cardinal Massimi. Bartoli began to use watercolors when he first copied the Vatican Virgil. Like his depictions of the Tomb of the Nasoni, these were also engraved and published in 1677, but—probably because of Massimi's death in 1677—were left without explanatory text. From study of the stupendous collection of seventeenth-century books in the National Gallery of Art Library, it became clear that never before had antique wall paintings been copied in such a lavish manner. Lucas Holstenius and Ottavio Falconieri had already published the famous Barberini Landscape and the frescoes of the Pyramid of Cestius as visual evidence of their descriptions, but Bartoli was the first to copy the paintings in color. While the former addressed a learned

audience in Rome, Bartoli's book, with its engravings and Bellori's commentary, had quite a different audience in mind. The book went farther than earlier publications on the legacy of Roman antiquities in the close relationship between the engravings and the rich explanatory text, linked by numbered references. In his explanations of the engravings of the Tomb of the Nasoni, Bellori encouraged readers to further their understanding by consulting Massimi's album of watercolors for the color, which the engravings could not reproduce. At the same time, he noted Raphael's influence on Bartoli's reproduction practice as well as the theory of *disegno* (drawing), promoting the engravings as the essence of the paintings. It was more than fifty years before colored reproductions of some of Bartoli's watercolors were published by the comte de Caylus in Paris in 1783.

Institut für Kunstgeschichte und Musikwissenschaften, Johannes Gutenberg-Universität,  
Mainz

Ailsa Mellon Bruce Visiting Senior Fellow, June 15 – August 15, 2019

*Elisabeth Oy-Marra returned to her full professorship at the Johannes Gutenberg-Universität, Mainz. Further details on the findings from her CASVA research were published in "Autopsie, Aufzeichnung und Bildkritik: Das Paradigma der Augenzeugenschaft und der Diskurs über den Aussagewert der Kopie bei Pietro Sante Bartoli, Giovan Pietro Bellori und Sebastiano Resta," in Zeigen — Überzeugen — Beweisen: Methoden der Wissensproduktion in Kunstliteratur, Kennerschaft und Sammlungspraxis der Frühen Neuzeit, ed. Elisabeth Oy-Marra and Irina Schmiedel (Freiburg: ad pictura, 2020), 79–119. The focus of another book project is reproduction and publication strategies for Roman antique wall painting in the late seventeenth century, its impact, and its aesthetic.*



JERRY PHILOGENE

## BEYOND VODOU ICONOGRAPHY: LUCE TURNIER, A FEMINIST MODERNIST IN HAITI

My book project aims to situate Haiti-born artist, Luce Turnier (1924–1994) as a pivotal artist engaged in the visual experimentation and aesthetic nuances of black modernism. Turnier’s portraits reflected an interest in monochromatic, muted-toned abstract paintings of working-class Haitians, while her still-life and landscape paintings and drawings captured the symbolic and material forms of Haiti, artistic characteristics similar to those found in the work of James Porter, Eldzier Cortor, and Lois Mailou Jones. Notably, my monograph will make three essential interventions. First, it will address Turnier’s interconnections with these three, as well as other, major twentieth-century black modernist painters. Second, it will highlight the feminist aspirations embedded in her art. Third, it will highlight her contributions in creating a transatlantic visual aesthetic that reframes an African diasporic art historiography, one that includes Haiti’s cultural, aesthetic, and ideological contributions to black modernist intellectual thought and culture.

While at CASVA, I had the opportunity to access various archival research and visual art resources, including Marilyn Houlberg’s slides and field notes archives, held at the Smithsonian National Museum of African Art, and the papers of Eldzier Cortor, Jason Seley, Paul F. Keene, Richard Dempsey, and Ellis Wilson, at the Smithsonian Archives of American Art. These materials allowed me to study the artistic influences of Cortor, Keene, and Wilson on Turnier’s foundational years at the Centre d’Art in Port-au-Prince. She was among the few female

Luce Turnier, *Untitled*  
(*Nature Morte aux*  
*noix de coco*), n.d.  
Courtesy Jézabel  
Carpi-Traube

artists and one of the few academically trained artists working at the center, under the guidance of DeWitt Peters, one of its founding members. When the Centre was established in May 1944, its goal was to be an informal art school, gallery, public lecture hall, and meeting place for Haiti's academically trained artists and culturally minded individuals. However, as the Centre discovered the work of many untrained working-class artists and noted the financial benefits in promoting its "currency in the primitive," it quickly began to distance itself from the trained and established middle- to upper-middle-class artists of the Port-au-Prince community and to promote the work of self-taught artists such as Hector Hyppolite, Philomé Obin, Rigaud Benoit, Préfète Duffaut, and André Pierre, whose historical paintings and Vodou iconography became characteristic of Haitian art. Modernist-inspired works such as Turnier's did not conform to what was coming to be understood as Haitian art.

While at CASVA, I also spent time reviewing the recently digitized Evans-Tibbs Collection and the Evans-Tibbs Archive of African American Art, 1900–1950, held at the National Gallery of Art. This led me to the papers of Lois Mailou Jones at Howard University's Moorland Spingarn Research Center. Turnier and Jones became friends during Jones's travels to Haiti, and Jones noted their many interactions in her diaries and papers.

I also researched and drafted the introductory chapter of my monograph, which situates Turnier's various artistic influences as well as her early interactions with many of these artists when they visited the Centre d'Art. Their muted palette and humanized depictions of Haiti and its people, I argue, influenced Turnier's pictorial aesthetic and nearly abstract mark-making practice and contributed to her impressionist portrayals of working-, middle-, and upper-middle-class Haitian men and women. In subsequent chapters, I will further develop the histories of cultural interaction and connection between Turnier and the various artists and chorographers of the Harlem Renaissance. Turnier studied with some of them when they traveled to Haiti during the decades from the 1930s to the 1950s, finding cultural inspiration and modernist aesthetics in the seemingly quaint yet vibrant contradictions that existed in post-U.S. occupation Haiti. These years were instrumental to the formation of a black diasporic consciousness, one in which African American artists, intellectuals, and political activists understood themselves racially

and globally as agentive subjects. In this connection, I spent time at the Library of Congress reviewing the field notes taken in Haiti by Katherine Dunham and Zora Neale Hurston and determining at what point in their artistic development Dunham, Hurston, and Turnier interacted.

In 1950 Turnier trained at the Art Students League of New York, gaining exposure to life-drawing workshops and abstract expressionism. I was fortunate to have access to part of the archives of the Art Students League, recently acquired by the Smithsonian's American Art Museum and Portrait Gallery Library.

Although Turnier never called herself a feminist, her expressive portraits depicting rural and working-class Haitian women—market women, female domestic workers, and female tenant farmers—as subjects of beauty, grace, and dignity lend themselves to a reevaluation of the aesthetics of beauty and highlight the formal and conceptual role of the black figure. In soft brushstrokes and backgrounds of muted colors, the tranquility and serenity of these women vibrate on the canvas. An attentive examination of her work, particularly her portraits as well as of her use of pose, color gradation, form, and representation can help us consider the power and potentiality of her portraits as conceptual provocateurs in a space that otherwise only promoted Vodou iconography. Perhaps most important, a concentrated analysis of Turnier and her work challenges the male-dominated narrative that lies at the foundation of modern Haitian art. In combining the findings gathered from the archival materials with a penetrative art-historical analysis, I envision a monograph on an artist who may not have been perceived as feminist at the time but whose paintings and drawings nevertheless exhibited a feminist ethos within formal modernist aesthetic practices, presenting the complex nature and interconnectedness of social class, racialization, gender, and representation.

Dickinson College

Ailsa Mellon Bruce Visiting Senior Fellow, June 15–August 15, 2019

*Jerry Philogene has returned to her position as associate professor of American studies at Dickinson College, where she will continue to teach courses in American cultural history and art history of the African diaspora. On October 24, 2019, she presented her preliminary research on Luce Turnier at the Women's, Gender, and Sexuality Studies Program at Dickinson College.*



JAMES PILGRIM

## JACOPO BASSANO AND THE ENVIRONMENT OF PAINTING

Acquired by the Samuel H. Kress Foundation in 1933 and given to the National Gallery of Art in 1939, Jacopo Bassano's *Annunciation to the Shepherds* is as much an image of privation as it is of revelation. Most of the figures in the painting are absorbed either in their daily tasks or in respite from them; only those on the extreme left and right take any notice of the angel who, bearing the news of Christ's birth, has suddenly appeared above their heads. Painted during a period in which the rapid agricultural development of the Venetian mainland was making life increasingly difficult for local herdsman, who were forced farther and farther into the mountains in search of pasturage and fodder, the picture provides an artfully arranged evocation of everyday life in the hills to the north of the city of Venice. The haphazard and claustrophobic disposition of human and animal bodies in the foreground of the picture conveys a sense of interdependency of human and animal life on the Venetian frontier, where the peasant population was often forced to eke out a living on small plots of land illegally carved out of the mountain forests.

The Washington painting provides a sense of the claims advanced in a dissertation that argues that the work of the Italian artist Jacopo Bassano (c. 1510–1592) was influenced by social and environmental changes that, over the course of the sixteenth century, radically reshaped the agricultural landscape in which he lived and worked. Today, with evidence of the deleterious effects of human activity on the environment

Jacopo Bassano,  
*The Annunciation to  
the Shepherds*,  
c. 1555/1560.  
National Gallery of Art,  
Washington, Samuel H.  
Kress Collection

available for all to see, few would argue with the claim that human beings have tremendous power to shape the landscapes in which we live—and vice versa. But it comes as something of a surprise to discover that in the mid-sixteenth century, during a period of significant agricultural development in the areas of mainland northern Italy that belonged to the Venetian Republic, many residents were becoming aware of the unintended consequences of their own actions for the delicate ecology of the region. Situating Bassano within this context, this project argues that in his pastoral paintings of peasants and animals, the artist wrestled with the possibility that human society and the natural world were more closely intertwined than the traditions of patristic, scholastic, or humanist thought had suggested.

Drawing upon a growing body of literature in agronomy, hydrology, and architectural theory that supported the agricultural development of the mainland, Bassano, I contend, developed a kind of “ecological poetics” in which the most significant meaning in a given painting is generated through the artful staging of seemingly mundane encounters between human beings and animals within pictorial environments that evoke the reality of life on the Venetian mainland. The effect of his unusual pictorial poetics was to fold human history into natural history, a move that allowed him to shine a light upon those aspects of our being in the world that are also common to other creatures and to examine our bonds with the environments and the animals among which we live. A second, equally important methodological contention follows from the first, namely, that pictures that operate according to this idiosyncratic ecological poetics of painting are ill suited to the kinds of iconographic interpretation with which art historians have often attempted to discern the symbolic meaning of the animals and landscapes depicted in early modern works of art. I argue, instead, that these works require a hermeneutics sensitive to the important and explicit but generally overlooked role played in such pictures by ordinary, even mundane, encounters between people and animals and by the affordances of the environments in which those encounters take place—a hermeneutics I attempt to develop by borrowing from the language and perspectives of modern ecology.

I explore these contentions in a series of chapters, of which the first two provide an overview of the agricultural development of the Venetian

mainland and highlight evidence of Bassano's participation in that process as well as his knowledge of surveying, agronomy, and hydrology. The following two chapters explore the ways in which new ideas concerning people's effect upon the environment conditioned Bassano's representation of the landscape and examine the moral and anthropological implications of the often startling juxtapositions of human and animal bodies in his works. The last chapter investigates the artist's complicated relationship with the work of his Venetian contemporaries, including Titian. Throughout, I argue that Bassano's rustic paintings should be understood not as early contributions to the emergence of genre painting but as the fruits of a systematic rethinking of the relationship between artistic practice and the natural environment. In addition they should be considered alongside contemporary works of poetry, natural philosophy, and theology that offered a new conception of humanity's place in the order of nature.

[Johns Hopkins University]  
Paul Mellon Fellow, 2017–2020

*James Pilgrim will return to Johns Hopkins University as an associate research scholar for the 2020–2021 academic year. He will teach an introductory course entitled "Antiquity in the Renaissance" and hopes to lead an undergraduate study trip to Florence.*



M. a. Vos figuratus

Illustri aadmodum  
viro D. Benedicte  
Arias Montano S.  
Theologiae Doctore,  
Cancellario: Huberti  
et Hiero WDD. 1584

GRANDIA SPIRANTES SVMO DE VERTICE CÆLI  
REX SVMVS PENA PRÆCIPITAVIT ACRI.

Hieronymus  
Wierix fec.  
Adrianus  
Huberti

1584

STEPHANIE PORRAS

## THE FIRST VIRAL IMAGES: MAERTEN DE VOS, ANTWERP PRINT, AND THE EARLY MODERN GLOBE

In 1581 the city of Antwerp formally rejected the rule of the Spanish king Philip II (1527–1598), instead embracing Calvinism. That same year, the very first Jesuit missionaries to the Philippines arrived from Mexico. These two apparently unrelated events took place at opposite sides of the globe, at the contested borders of the Spanish Catholic empire. However, the survival of close to a dozen mid-seventeenth-century ivory statues of Saint Michael the Archangel, carved by Chinese sculptors in Manila and based on an engraving first published in Calvinist Antwerp, suggests how the early modern global art market negotiated such religious, cultural, and geographic distances. My book, *The First Viral Images: Maerten de Vos, Antwerp Print, and the Early Modern Globe*, considers how this single engraving, the painting upon which it is based, and an illustrated book functioned as a local image across the globe: used as a model by Spanish and Latin American painters, Chinese printmakers, Mughal illuminators, and Filipino ivory carvers.

The book's three case studies — a painted and printed *Saint Michael the Archangel* and the illustrated Jesuit book of Gospel stories *Evangelicae historiae romanae* — were all made in Antwerp in the 1580s and 1590s, and all involved the artist Maerten de Vos (1532–1603). De Vos, a Lutheran who prudently reconverted to Catholicism when Antwerp returned to Spanish dominion, was the most successful artist in the city before the ascendance of Peter Paul Rubens. More than a story of migrant artists and objects, this project reconsiders the role of images

Hieronymus Wierix  
after Maerten de Vos,  
*Saint Michael the  
Archangel*, engraving,  
1584. Art Institute of  
Chicago, Bernard  
Rogers Collection,  
1935.149. Photo: Art  
Institute of Chicago,  
Creative Commons  
license (CC0)



Hispano-Philippine, *Saint Michael the Archangel*, ivory with polychromy and gilding. Basilica de Nuestra Señora de Guadalupe, Mexico City. Author photograph

in the uneven processes of globalization, beyond the transmission of artistic styles, ornament, or iconographic motifs. The reception of these works of art encompasses stories of conquest, conversion, and the complex interactions between spiritual and commercial networks, local agents, missionary orders, and an emerging global art market.

*The First Viral Images* reconstructs and analyzes some of the infrastructures necessary for the movement, transmission, and adaptation of these works across the early modern globe. I reconstruct the physical trading routes over continents and oceans as well as the spiritual and mercantile social networks that enabled these objects' mobility. The concept of virality disturbs the binary narrative of original and copy and helps to illuminate the role of key net-

work gatekeepers, such as print publishers, royal tastemakers, and Jesuit missionaries, in promoting, circulating, and replicating images. Artists working in the viceregal Americas were often contractually required to follow specific printed prototypes. In a colonial context, gatekeepers literally controlled access to markets; Seville, for example, had the monopoly on all European exports to the Spanish Americas.

During my two months at CASVA, I completed a draft of the manuscript's final two chapters, focused on one of the most important gatekeepers and powerful social networks of the early modern period: the Jesuit order. The Society of Jesus quickly recognized the viral potential of engraved images, their mobility and utility as a tool of conversion. The book's fourth chapter reconstructs the complex production history and subsequent global runaway success of the illustrated collection of Gospel narratives for Jesuit teaching, *Evangelicae historiae imagines*, first published in Antwerp in 1593. The extraordinary global circulation of the printed *Saint Michael the Archangel*, traced in my book's first three chapters, sheds new light on the order's surprising decision to have the

engravings for *Imagines* made in Antwerp. The city had been one of the foremost artistic, intellectual, and economic centers of sixteenth-century Europe but in the 1580s was at war with Spain and Catholic rule. The reconquered city was therefore both a proven commercial agent and a testing ground for the Jesuit mission. In seeking to reverse-engineer the export success of prints like *Saint Michael the Archangel* in *Imagines*, the Jesuits intended to produce a standardized and (they hoped) more controllable set of viral images. The truly worldwide and sustained adoption of *Evangelicae historiae imagines* as an artistic model testifies to both the success of this ambition and its limits. The varied cultural responses to these engravings, from Ethiopia to China, reveals how virality could not only serve ambitious patrons but also easily escape centralized control and be appropriated to distinct local purposes.

Tulane University

Paul Mellon Visiting Senior Fellow, November 1–December 31, 2019

*Stephanie Porras has returned to her position as associate professor and associate chair of art history at Tulane University.*



MIRIAM K. SAID

## MATERIALIZING *APOTROPAIA*: THE SENSING BODY IN NEO-ASSYRIAN MAGICAL ARTS, NINTH TO SEVENTH CENTURY BCE

A ritual incantation preserved on a clay tablet from the Library of Ashurbanipal (seventh century BCE) at Nineveh grimly illuminates the malevolent nature of the demon goddess Lamaštu. It describes her as a force not unlike death, one that cuts the throats of children and strangles them in the laps of their wet nurses, and desires to have babies feed at her poisonous breasts. Described as “The Annihilator” and the “The Scorcher,” with her fiercely sharp talons Lamaštu firmly gripped the imagination of people in Mesopotamia—the region occupied by modern-day Iraq, Syria, southeast Turkey, and the border with Iran—for more than two millennia as one of the most fearsome agents of disease, death, and destruction. Amulets made from different types of stone, bronze, and obsidian show a conception of Lamaštu as a mixed creature. Her head is typically that of a lion, with a sinewy humanlike body and shriveled breasts. Her hands and feet are the claws and talons of a bird of prey. Although her specialty was infant and maternal mortality and sickness, no members of ancient Mesopotamian society were totally immune to her grip.

In the first millennium BCE, another demon gained cultural prominence: Pazuzu, the self-proclaimed “king of the *lilû* [wind] demon,” who became the principal enemy invoked to combat Lamaštu during the Neo-Assyrian empire (911–612 BCE). A small bronze pendant in the collections of the Metropolitan Museum of Art shows this otherworldly creature’s characteristic features: a fierce, penetrating gaze beneath a

Pendant with the head of Pazuzu, Neo-Assyrian, c. eighth–seventh century BCE. The Metropolitan Museum of Art, New York, Purchase, Norbert Schimmel and Robert Haber Gifts and funds from various donors, 1993

bulging brow bone, a snarling snout, and a sharp-toothed, gaping mouth. The overall effect is one of intense aggression. These distinctive features, in addition to wings and the smiting posture seen in figurines of the demon, made Pazuzu a highly recognizable creature.

I have been completing a dissertation that explores how material *apotropaia*—objects meant to ward off evil, in this instance figurines, amulets, and seals—depicting Lamaštu and Pazuzu were conceived as magically efficacious. On the whole, these objects were small, clearly used as body ornamentation, or slightly larger figurines likely installed in living quarters close to the bodies of the sick or at significant and vulnerable spatial thresholds. Representations of Lamaštu and Pazuzu were widespread throughout the Assyrian empire, indicating a pervasive fear and a perceived need for material protection from these demons. Despite their cultural prominence, however, they have not been the subject of major art-historical study. In a departure from approaches that examine these objects primarily through iconographic and typological lenses, I use a phenomenological approach that foregrounds the intersection of human-object relationships, material value and presence, scale, and textual inscription to retrieve vibrant histories that explore how these objects were animated and made ritually functional.

Each of my three chapters investigates a primary case study and the somaesthetic response engendered by materiality, form, and inscriptions. In the first chapter I reframe Lamaštu amulets within a discussion of culturally mediated practices of vision, describing sight as a critical component for accessing ritual power embedded in objects, namely, *melammu*, or divine radiance, as manifest in precious materials such as obsidian. Two chapters addressing Pazuzu, one on bronze fibulae, seals, and pendants and another on inscribed figurines, discuss the tangibility of these pieces as objects of power and the exercise of their purported magical qualities through touch and proximity to the human body. In the former, I historicize Pazuzu within broader cultural constructions of winds—of which he was one—and argue that ancient bearers of these pieces were able to grasp immaterial knowledge through the densely material qualities of their adornment. Metal in particular bolstered this dynamic as solidly tangible yet transitive and fluid, as generative but also destructive. In the latter chapter, my discussion centers the demonic body, in the form of figurines, as a carrier for inscriptions and the poetic affect

that becomes entangled with the materiality of text, the substrates of bodily surfaces, and the physical realities of Assyrian domestic spaces.

My research puts these works back into conversation with the broader visual programs of the Assyrian empire at a moment when the primary interest in phenomenological readings of Assyrian art is focused on palaces and temple structures as “sensory envelopes,” large-scale landscape ritual practices, and other types of performative and embodied subjectivities in monumental contexts. In doing so, I construct narratives of Lamaštu and Pazuzu objects that are meaningfully generative, dynamic, and efficacious alongside and outside the confines of royal art production.

[University of California, Berkeley]  
Ittleson Fellow, 2018–2020

*Miriam Said will file her dissertation at the end of her residency in August 2020.*



STEFFEN SIEGEL

## ENTREPRENEURIAL PIONEERS: INVENTING THE MARKETPLACE FOR PHOTOGRAPHY, 1790 – 1846

According to Helmut and Alison Gernsheim, it is nothing less than “the greatest mystery” in photography’s history that its chemical and physical principles were long known and yet remained unused. This “mystery” deepened around 1800 when several researchers began work on photographic techniques simultaneously. In response to these efforts, historical research in photography has primarily drawn on arguments from the history of science and from art history, which underline the importance of furthering scientific insight and a growing demand for realistic imagery. Though science and art define crucial aspects of photography’s formative years, my research emphasizes an essential — and undiscussed — third factor: economic history.

Commercial interests played a significant role before the early 1840s, when a photographic marketplace began to develop rapidly. Economic motives, I argue, are fundamental to the medium’s conception and must be taken into account when addressing the swift developments before and after 1800 that would lead to automatic image production. I place these developments in the broader context of early capitalism and its machine-based modes of mass production. Photographic images are part of a culture of the copy that informed nascent modernism as a whole. In my project, I reconstruct the transition from ideation to functioning photographic techniques with particular regard to its underlying — and driving — economic motives.

Nicéphore Niépce,  
*Le Cardinal Georges  
d’Amboise*, helio-  
graphic print on paper,  
1826. National Science  
and Media Museum,  
Bradford (Great Britain),  
Inv. 2003-5001/2/  
22333

For a long time and with good reason, historians have examined the development of capitalist production methods and that of modern technologies as complementary contexts. Photography, as another novel technology (along with railways, telegraphy, gas lighting, and so on), regularly receives cursory appreciation. Missing, however, is a profound media-historical investigation that would consider the development of photographic imagery in the context of technological modernity. In the past, photography historians have shown in detail the emergence of a photographic market beginning in about 1850. In contrast, I emphasize the importance of economic motives and financial speculation in the medium's formative phase (from about 1790 through 1846).

Drawing on Raymond Williams's *Keywords*, I take the "machine" as a core concept of nascent modernity—and I argue that the camera epitomizes this idea. Around 1800, scientists, inventors, manufacturers, and early industrialists collectively developed machines that helped to establish a culture of the copy. Its primary purpose was to reproduce mechanically very different artifacts (images, texts, solid objects) and thus to open up new consumer markets. I plan to take a closer look at the research undertaken by Thomas Wedgwood (c. 1790), Nicéphore Niépce (c. 1820), Hercules Florence (c. 1830), and William Henry Fox Talbot (c. 1835). They all worked, in very different ways, on technological inventions in the context of mechanization, and they all were led by the idea of automatic modes of production.

The photography pioneers shared a need to shape their inventions as a salable commodity, and they tried to establish names for the results of their scientific findings and technological developments. On the one hand, I discuss these names as trademarks; on the other, I want to show how they serve as a nucleus of photo-theoretical assumptions. Furthermore, I take a closer look at the earliest attempts to advertise photography's different purposes.

The historiography of photography tends to focus on the names of a few inventors: Niépce, Louis-Jacques-Mandé Daguerre, William Henry Fox Talbot, and Hippolyte Bayard play the most prominent roles. However, such an interest in inventors as "geniuses" is anything but coincidental. It stems from a necessity that was decisive for the early days of photography: the names and biographies of (male) individuals were essential for the successful marketing of the new medium. Long-term

scientific research and collective technological findings could help justify individual claims, not just to fame but also to financial profit.

To whom does photography belong? I want to reconstruct various answers to this pivotal question. In the earliest extant photographs, the abstract idea of ownership enters the picture in a very tangible sense: all photo pioneers took pictures of their homes. These first photographs have been the object of various forms of economic circulation: they served as presents, were exchanged, and were even auctioned off for charity. Immediately, however, questions of intellectual property became essential. Therefore, I discuss the importance of patents and secrecy.

Developments in media history depend on a multitude of factors: political, social, aesthetic, and technological aspects are essential, but no more important than economic ones. I want to argue for an economic history of photography that engages—far beyond the history of companies and their products—with a wide variety of economic motives and financial interests.

Folkwang University of the Arts, Essen  
Ailsa Mellon Bruce Senior Fellow, 2019–2020

*Steffen Siegel will return to his position as professor of the theory and history of photography at the Folkwang University of the Arts, Essen (Germany). His book Neues Licht: Daguerre, Talbot und die Veröffentlichung der Fotografie im Jahr 1839 (2014), translated into English as First Exposures: Writings from the Beginning of Photography (2017), will be published in French by Éditions Macula in 2020.*



MICHELLE SMILEY

## “AN AMERICAN SUN SHINES BRIGHTER”: ART, SCIENCE, AND THE AMERICAN REINVENTION OF PHOTOGRAPHY

In December 1854, Frederick DeBourg Richards (1822–1903) captured a daguerreotype view of Philadelphia’s Chestnut Street. The facade of McAllister’s Optical Shop, one of the city’s leading purveyors of optical lenses, magic lanterns, and other “philosophical instruments,” stands amid the antebellum city’s bustling mercantile district. The establishment played a key role in the early development of photography in the United States, supplying lenses and makeshift cameras to some of the earliest practitioners of the nascent technology.

Where many art historians have emphasized the invention of photography as a largely European phenomenon, American metropolises, including Philadelphia, New York, and Baltimore, in fact were crucial venues for many technical, aesthetic, and commercial innovations in the medium’s first fifty years. For example, in the autumn of 1839, the Philadelphia metallurgist Robert Cornelius (1809–1893) captured the world’s first self-portrait photograph. Not long before this achievement, the medium’s eponymous inventor, Louis-Jacques-Mandé Daguerre (1787–1851), had lamented that the daguerreotype, due to the lengthy exposure time, would never be suitable for portraiture. How did a humble metallurgist and chemist accomplish what Daguerre thought impossible? Why did this happen in Philadelphia rather than in Paris or London?

My dissertation, which I completed at CASVA, examines the imbrication of artisanal, scientific, and aesthetic traditions in the United States

Frederick DeBourg Richards, *McAllister’s Optical Shop, Philadelphia*, December 12, 1854. National Gallery of Art, Washington, Gift of Charles Isaacs and Carol Nigro PhD

that supported the development of photography throughout the nineteenth century. In this way, I put the early history of the medium back into conversation not only with key aspects of scientific research such as photochemical experimentation and precision instrument-making, but also with contemporaneous practices of artisanal craft, print, and reproductive media and the changing class and labor structures of commerce.

By tracking the photograph's appearance, applications, and transformations in the years both before and after 1839, we may understand that the medium's "invention" was ongoing and sited in multiple locations. This narrative highlights how patterns of circulation, including immigration, trade, and transportation networks, buttressed the initial appearance and later uses of photography, accounting for the role of transatlantic networks of travel and scientific exchange in facilitating the contributions of early mechanics and chemists.

In telling this history, I give special attention to photography's role as a visual, epistemic, and political tool that shaped ideas of race, labor, and the material world in the nineteenth-century United States. I begin with the chemical experiments of figures like John William Draper (1811–1882), whose research into the nature of light produced formless and ephemeral spectacles that expand notions of the "photographic" beyond the mechanically fixed image. Later, in the fall of 1839, the master instrument maker Joseph Saxton (1799–1873) produced the earliest extant American photograph, a view from the window of his office at the US Mint in Philadelphia. This object, culled from the materials in Saxton's office, serves as a reminder of how the American daguerreotype was informed by federal standardization projects, thus demonstrating that mechanical images strengthened infrastructural and communication networks in a rapidly expanding United States.

At other moments, photographic practice appeared at odds with the aims of scientists and other researchers. The portrait daguerreotype has long been considered complicit in nineteenth-century projects of racial classification, yet the commercial practice of the medium was in fact much more expansive and varied. Daguerreotypists like Marcus Aurelius Root (1808–1888) emphasized the plasticity of facial expressions in photographic portraits and treatises, presenting a view of the face as subject to change depending on mood and environment. This view contrasted with the theories of fixed and hierarchical racial identities promoted by

Samuel Morton (1799–1851) and Louis Agassiz (1807–1873). Instead, for Root and certain other practitioners, the photographic face was understood as an image emergent from a matrix of social interactions between photographer and sitter, a social theory of photography that came to serve the goals of prominent abolitionists including Frederick Douglass (1818–1895). My project concludes with an examination of the stop-motion work of Eadweard Muybridge (1830–1904) produced at the University of Pennsylvania. There, the instantaneous image proved an ambivalent end to a history of photographic production characterized by artisanal skill and specialized knowledge.

This project ultimately examines how, in giving greater attention to the many artisans, scientists, and other anonymous practitioners and consumers of the medium, we may begin to chart a much broader paradigm of photographic aesthetics and histories, including hitherto under-represented narratives and images that encompass the artisanal and the commercial as well as the ephemeral and developmental. In sum, rather than charting a history of photographs, this dissertation examines one of collaborative photographic practices.

[Bryn Mawr College]  
Wyeth Fellow, 2018–2020

*During the 2020–2021 academic year, Michelle Smiley will be a postdoctoral associate at the Center for Cultural Analysis at Rutgers University–New Brunswick.*

OBRA ABIERTA Y DE REGISTRO CONTINUO

1.- INFORMACION BASICA:

- a.- Nacionalidad
- b.- Cédula de Identidad
- c.- Edad
- d.- Actividad

2.- PREGUNTAS:

- a.- ¿Es usted feliz?
- b.- ¿Qué significa para usted ser feliz?

TIEMPO: ILIMITADO

EDWARD A. VAZQUEZ

## PHASES OF HAPPINESS: ALFREDO JAAR AND CHILEAN ART AND CULTURE, C. 1980

In Santiago, Chile, from 1979 to 1981, the artist Alfredo Jaar posed a fundamental question to anyone who might answer: “Are you happy?” Using sidewalk polls and individual interviews as well as gallery installations and impromptu group discussions to solicit replies, Jaar doggedly asked his question through a range of scenarios. As a work of art, *Studies on Happiness*—as the complete project is known—operates as a hybrid object, deploying a conceptualist interest in information-based research strategies drawn from the social sciences, punctuated by video installations, street and gallery performances, and photographic documentation. Yet, for all the internal heterogeneity of its focus on a single question, this work was described as illegible within the Chilean art world of the time.

Jaar (b. 1956) is among the best-known contemporary Chilean artists, yet within the Santiago art world of the late 1970s and early 1980s he figured barely at all. While his lack of visibility had much to do with his youth, his move to New York in 1982, and the project-based nature of his practice, the fact remains that Jaar, a major artist globally, occupied a minor position in the art world of the so-called *Escena de Avanzada*, the Chilean avant-garde that developed in the later 1970s, the early years of his career. This historical given offers a new point of entry into both Jaar’s early work, which is most often invoked uncritically and without historical context, as a simple precursor to better-known projects, and into the tight network of artists, publications, galleries, and critics that

Alfredo Jaar, *An Open Work — A Non-Stop Record (Studies on Happiness, 1979–1981)*, 1981. Image courtesy of the artist, New York

defined the terms of artistic practice in Chile under the military rule of Augusto Pinochet. Differently put, my work treats *Studies on Happiness* as a chronotope that opens onto the themes and figures of Chilean art and art criticism just as it takes seriously the processes and formats of Jaar's own work.

My research and writing at CASVA this year have taken two main directions, one centripetally focused on Jaar and his practice and the other ranging centrifugally across the wider Chilean art world and art history to literature, social history, and theory. In the first case, through archival research and interviews I have tried to better understand the interlocking parts of *Studies on Happiness*, the internal development of the project on the ground in Santiago, and the explicit terms of each phase, and to parse the extant material record of the project found in time-based media and photographic documentation. This has led me to some of Jaar's earliest student works, his first collaborations and relationships with older artists, and texts and theorists important to Jaar at the time. In the second, broader arc of research, I have spent much time with important period criticism by figures like Nelly Richard, Ronald Kay, Adriana Valdés, and Enrique Lihn, among others, on the art of, for example, Eugenio Dittborn, Carlos Leppe, Diamela Eltit, Lotty Rosenfeld, Francisco Smythe, and Cecilia Vicuña, as well as more recent oral histories and historical analyses related to these authors and artists and the historical formation of the Avanzada.

Though my interests and arguments are driven by the development of individual works and their local reception, my path through these works has taken me to histories and primary documents related to radical politics and dissent under Allende and Pinochet; the poetics of Raúl Zurita, Enrique Lihn, Cecilia Vicuña, and Pier Paolo Pasolini; the Chilean reception of Antonio Gramsci's thought and writings; and contemporary fiction by younger authors like Alejandro Zambra and Nona Fernández that reflect on Chilean life under Pinochet from a child's point of view.

When I began the year, I imagined that Jaar's project would contain a wealth of oral history and quotidian detail to be deciphered, but it bears no likeness to the frank displays of opinion found in Jean Rouch and Edgar Morin's *Chronicle of a Summer* (1961). I am now interpreting the overwhelming evasiveness and tense silences that Jaar encountered, particularly through the critical topos of the stereotype as it appears

in Chilean art criticism around 1980. Often discussed in relation to photographic capture but extending to both performance and painting, language of the stereotype describes crushing strategies of social control and institutional identification, just as such discourse holds out the hope of furtively exposed desire leaking out from the borders of a socially composed self.

It is worth noting that for a range of reasons, not least of them the COVID-19 pandemic, I have not been able to visit archives and conduct interviews in the ways I had planned. I look forward to continuing that work as it is safe to do so.

Middlebury College  
William C. Seitz Senior Fellow, 2019–2020

*Edward A. Vazquez will return to his position as associate professor in the department of the history of art and architecture at Middlebury College in Vermont for the 2020–2021 academic year.*



ITTAI WEINRYB

## ART AND FRONTIER

During my time at the Center I researched and wrote parts of my book, entitled *Art and Frontier*. The book carefully examines the place of art and material culture in frontier societies by concentrating on a complex moment in the history of European expansion in the Middle Ages when material consumption and production intensified dramatically. I focus on the geographical region of the Crimean peninsula, on the northern coast of the Black Sea, during a roughly two-hundred-year period of European exploration and colonization (1250–1470). Through a focused examination of how art and material culture worked to produce, define, and express the actual and conceptual space of the frontier, I argue, a new understanding of the center can arise. This bifocal look at the construction of a frontier—considering, on the one hand, the actuality of material and artistic production in the peripheral zone and, on the other, the intellectual conceptualization of that frontier in the center of Europe—will allow for new framings of art in the formation of medieval societies in places traditionally overlooked by art historians.

During my time at CASVA I completed two chapters of the book. In the first I deal with categories of understanding and imitation through issues of consumption as they played out in European territorial expansion and religious conversion. The chapter argues that the production of the frontier was shaped both by conversion missions of the Western Christian church and by mercantile involvement in generating a frontier exchange economy. The culture and customs of Crimean peoples

Belt plaques, silver,  
Genoa?, fourteenth  
century, found in the  
northern Caucasus.  
State Hermitage  
Museum, St.  
Petersburg

occupied the minds of European writers—both ecclesiastical, whose ultimate goal was conversion of indigenous inhabitants to Christianity, and mercantile, whose descriptions of Crimea were the outcomes of commercial exchange and the network of trade routes. The European Christian manner of writing about the frontier people resembled that of early ethnographers who recorded and commented on cultures inherently alien to them. While there is clearly xenophobic and hermetic sentiment in these accounts as well as abject misunderstanding of anything non-Christian, there is also an openness and attraction to—even a fascination with—the customs and rituals that helped these authors develop a dialogic understanding of their own Christian habits. Silver belt fittings and crosses as well as monumental works such as carved wooden church doors demonstrate the adaptive Eastern response to outsiders’ religious and mercantile inroads that turned their homeland into a frontier. Furthermore, focusing on the export economy of metalwork from the region back to the heart of Europe shows how ideas of understanding were formalized through the commissioning and consumption of those products.

The second chapter I completed deals with the single category of envy as a driving mechanism of competition between Italian merchants over the newly colonized space. The account of the rise and development of Genoese and Venetian trading posts on the Black Sea deals with the presence of these imperial powers and their methods of asserting dominance over the territory as well as the local response. The extensive fortress architecture built in Crimea broadcasts a message of technological and material superiority over the newly converted lands. I juxtapose these fortresses with the intensive issue of locally produced currency that used new iconographical types echoing European-made architectural forms. The image of occupation in the Black Sea frontier—the larger-than-life fortress—was thus present both materially, as architecture, and materially, as coins tucked in the satchels of Western and indigenous traders. In this chapter the competition between mercantile entities drives the history of colonization, in which objects and spaces become markers for competition energized by the category of envy.

Through its consideration of portable objects, numismatic objects, and works of art and architecture as agents of a political entity in the “backwaters” of medieval Europe, the project *Art and Frontier* hopes to

reconfigure our perceptions of the place, function, and meaning of the European frontier in the Middle Ages and beyond. By reflecting on early Europe's conceptualization of the outsider and its agenda of spiritual and economic domination via technology, we can glean an understanding of how personal and cultural identity play out spatially and materially and result in a fraught legacy of colonialism that reverberates in the struggles for control in Crimea to this day.

Bard Graduate Center  
Paul Mellon Senior Fellow, 2019–2020

*Ittai Weinryb will return to his position as associate professor of art history at the Bard Graduate Center for the fall semester 2020. In 2021 he will hold a John Simon Guggenheim Foundation Fellowship.*

*Following page:*  
First remote CASVA  
meeting via Zoom,  
March 24, 2020



## 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

### *Kress-Beinecke Professor*

The National Gallery of Art and the Center for Advanced Study in the Visual Arts select annually a distinguished art historian as Kress-Beinecke Professor. In addition to pursuing independent research, the Kress-Beinecke Professor is the senior member of the Center and counsels predoctoral fellows. This position was created by the Gallery, with the support of the Samuel H. Kress Foundation, in 1965. In 2018 this appointment, newly endowed by the Samuel H. Kress Foundation in response to a challenge grant from The Andrew W. Mellon Foundation in honor of its retiring board chair and National Gallery president Frederick W. Beinecke, was renamed the Kress-Beinecke Professorship.

Board of Advisors of the Center: Chika Okeke-Agulu, Michael Zell, Huey Copeland, Joanne Pillsbury, Aden Kumler, William H. Wallace, Bridget Cooks, and Lothar von Falkenhausen (with Peter M. Lukehart, far left, and Elizabeth Cropper, center), January 17, 2020



Amy F. Ogata

Elizabeth Otto and  
Samuel Luterbacher



### *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.

### *Edmond J. Safra Visiting Professor*

The Edmond J. Safra Visiting Professorship was established in 2002 through grants from the Edmond J. Safra Foundation. In 2017 the foundation endowed the professorship in perpetuity in connection with a challenge grant from The Andrew Mellon 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 three 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.

### *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 Center is pleased to announce the new Leonard A. Lauder Visiting Senior Fellowships, intended to support scholars who are researching diverse areas of art-historical study or those working in underserved constituencies. The 2020–2021 cycle of fellowships will be dedicated to the Center’s ongoing initiative in the arts of African Americans, Africa, and the African diaspora. The Lauder fellowships complement the existing Paul Mellon and Ailsa Mellon Bruce Visiting Senior Fellowships, which support research in the history, theory, and criticism of the visual arts of any geographic

area and of any period. Visiting senior fellowship applications are also solicited from scholars in other disciplines whose work examines artifacts or has implications for the analysis and criticism of visual forms.

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.

#### *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, in addition to directing the predoctoral seminar, which may repeat the one designed and directed in the first academic year. Postdoctoral fellows who relocate to Washington are provided with housing in apartments near the Gallery, subject to availability. The next application deadline is October 15, 2021. For appointment to a postdoctoral fellowship in 2022–2024, the Center encourages applications in the fields of the visual arts and culture of African Americans, Africa, and the African diaspora. 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.

Tour of painting conservation with senior conservator Joanna Dunn, October 22, 2019





Tour of the National  
Mall with Therese  
O'Malley, October 10,  
2019

*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 over half a million volumes is available to members. The Gallery's collections, as well as the library's image collections of almost 15 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 for senior or visiting senior fellowships. Holders of senior fellowships, as well as postdoctoral fellowships, may reapply for senior or visiting senior fellowships after an interval of five years from the completion of the fellowship. Holders of one-term senior fellowships 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 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 officer: (202) 842-6482; [casva@nga.gov](mailto:casva@nga.gov).

## 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 postdoctoral and 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, conservation, and education departments of the National Gallery of Art, and regular luncheons and teas, 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 2019–2020 may be found on pages 28–43.

### *Research*

Each of the deans directs a project designed to be of value to the wider scholarly community. For current research projects, please see pages 45–50. Reports by members of the Center are published annually. An index of reports written by members in 2019–2020 begins on page 197.

### *Publications and Web Presentations*

A complete list of CASVA publications can be found by following links from [www.nga.gov/research/casva/publications.html](http://www.nga.gov/research/casva/publications.html). Audio and video presentations of lectures, including the A. W. Mellon Lectures in the Fine Arts, the Wyeth Lectures in American Art, and the Sydney J. Freedberg Lectures on Italian Art, 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/audio-video.html](http://www.nga.gov/audio-video.html).

## RECENT PUBLICATIONS

*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

## PUBLICATIONS IN PREPARATION

*The African American Art World in Twentieth-Century Washington, DC*, edited by Jeffrey C. Stewart, *Studies in the History of Art*, vol. 83, Symposium Papers LX

*Boundary Trouble: The Self-Taught Artist and American Avant-Gardes*, edited by Lynne Cooke, *Studies in the History of Art*, vol. 84, Symposium Papers LXI

*The Black Modernisms Seminars*, edited by Steven Nelson and Huey Copeland, *Seminar Papers*, vol. 4

## NEW VIDEO PRESENTATIONS

Reflections on the Collection: The Edmond J. Safra Visiting Professors at the National Gallery of Art

Léopold Flameng after Rembrandt van Rijn, *Portrait of a Man (Le Doreur)* (1885), Stephen Bann, Edmond J. Safra Visiting Professor, 2005

Archibald J. Motley Jr., *Portrait of My Grandmother* (1922), Richard J. Powell, Edmond J. Safra Visiting Professor, 2019

Auguste Rodin, *The Walking Man (L'Homme qui marche)* (model 1878–1900, cast probably 1903), Antoinette Le Normand-Romain, Edmond J. Safra Visiting Professor, 2016–2017

Jean Honoré Fragonard, *Landscape Paintings* (c. 1775/1780), Marc Fumaroli, Edmond J. Safra Visiting Professor, 2011

Giotto, *Madonna and Child* (c. 1310/1315), Cecilia Frosinini, Edmond J. Safra Visiting Professor, 2013

Giovanni d'Alemagna, *Saint Apollonia Destroys a Pagan Idol* (c. 1442/1445), Thomas Kren, Edmond J. Safra Visiting Professor, 2016

<https://www.nga.gov/research/casva/publications/reflections-on-the-collection-safra.html>, released July 2019 (Stephen Bann and Richard J. Powell), December 2019, January 2020, March 2020, and June 2020

Sydney J. Freedberg Lecture on Italian Art  
*Andrea Mantegna's Stones, Caves, and Clouds*  
Gabriele Finaldi, National Gallery, London  
<https://www.nga.gov/audio-video/freedberg.html>, released February 2020

Wyeth Lecture in American Art  
*Art Is an Excuse: Conceptual Strategies, 1968–1983*  
Kellie Jones, Columbia University  
<https://www.nga.gov/audio-video/wyeth.html>, released March 2020

## INDEX OF MEMBERS' RESEARCH REPORTS

Baker-Bates, Piers, *In the Spanish Fashion: Italian Material Culture and Spanish Devotional Practice in the Sixteenth Century*, 57

Boyd, Rachel E., *Invention, Collaboration, and Authorship in the Renaissance Workshop: The Della Robbia Family and Italian Glazed Terracotta Sculpture, c. 1430–1566*, 61

Braun, Emily, *Cubism and Trompe l'Oeil*, 65

Caticha, Alicia, *Étienne-Maurice Falconet and the Matter of Sculpture: Marble, Porcelain, and Sugar in Eighteenth-Century France*, 69

Donovan, Molly, *The Gift Economy: Art of the Present*, 73

Drewal, Henry John, *Sensiotics: Senses in Understandings of the Arts, Culture, and History of Yorùbá People in Africa and the African Diaspora*, 77

Farbaky, Péter, *The Role of John of Aragon (1456–1485) in the Art Patronage of Matthias Corvinus, King of Hungary*, 81

Francis, Jacqueline, *The Evans-Tibbs Collection: A Legacy Project*, 85

Frier, Sara Lent, *Unbearable Witness: The Disfigured Body in the German-Speaking Lands during the Era of Reform (c. 1500–1650)*, 89

Hamburger, Jeffrey F., *Drawing Conclusions: Diagrams in the Middle Ages and Other Projects*, 93

Kuenstner, Molli E., and Thomas A. O'Callaghan, *The Führerprojekt*, 97

Lang, Karen, *Philip Guston and the Allegory of Painting*, 101

Lapin Dardashti, Abigail, *The International Rise of Afro-Brazilian Modernism in the Age of Decolonization and Black Power*, 105

Luterbacher, Samuel, *Layovers: Japanese Export Lacquer's Transit and Reuse across Early Modern Iberian Empires*, 109

Mangone, Carolina, *Imperfect Michelangelo: The Aesthetics of the Non finito in Early Modern Italy*, 113

Martin, Therese, *Art-Making and Code-Switching in Medieval Iberia: Queens, Consorts, and Countesses (c. 950–1150)*, 117

Nelson, Steven, *Structural Adjustment: Mapping, Geography, and the Visual Cultures of Blackness*, 121

- Newman, Rachel Grace, *To Search for Beauty in the Ruins: Nineteenth-Century Jamaica and the Work of William Berryman*, 125
- O’Callaghan, Thomas A., and Molli E. Kuenstner, *The Führerprojekt*, 97
- Oettinger, April, *Animating Nature: Lorenzo Lotto and the Sublime Turn in Venetian Landscape Art, 1500–1550*, 129
- Ogata, Amy F., *Metal, the Metallic, and the Making of Modern France*, 133
- Oswald, Julia, *The Visual Rhetoric of the Relic Treasury*, 137
- Ott, John, *Mixed Media: The Visual Cultures of Racial Integration*, 141
- Otto, Elizabeth, *The Bauhaus Movement under National Socialism*, 145
- Oy-Marra, Elisabeth, *Techniques of “Autopsy”: The Role of the Graphic Copy in the Emergence of a Science of Art in Late Seventeenth-Century Rome*, 149
- Philogene, Jerry, *Beyond Vodou Iconography: Luce Turnier, a Feminist Modernist in Haiti*, 153
- Pilgrim, James, *Jacopo Bassano and the Environment of Painting*, 157
- Porras, Stephanie, *The First Viral Images: Maerten de Vos, Antwerp Print, and the Early Modern Globe*, 161
- Said, Miriam K., *Materializing Apotropaia: The Sensing Body in Neo-Assyrian Magical Arts, Ninth–Seventh Century BCE*, 165
- Siegel, Steffen, *Entrepreneurial Pioneers: Inventing the Marketplace for Photography, 1790–1846*, 169
- Smiley, Michelle, *“An American Sun Shines Brighter”: Art, Science, and the American Reinvention of Photography*, 173
- Vazquez, Edward A., *Phases of Happiness: Alfredo Jaar and Chilean Art and Culture, c. 1980*, 177
- Weinryb, Ittai, *Art and Frontier*, 181

Opposite:  
 Tour of Verrocchio:  
 Sculptor and Painter  
 of Renaissance Florence,  
 with Alison Luchs and  
 Gretchen Hirschauer,  
 October 1, 2019



