

NATIONAL GALLERY OF ART

NEWS RELEASE

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1984-1985 FELLOWSHIPS AWARDED BY
CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

WASHINGTON, D. C. August 15, 1984. The National Gallery of Art's Center for Advanced Study in the Visual Arts has awarded Senior Fellowships for scholars to pursue research at the Center during the 1984-1985 academic year. The recipients, chosen by the Center's selection committee, were announced today by Henry A. Millon, Dean of the Center.

Senior Fellows for the full academic year 1984-1985 are Jonathan J. G. Alexander, Marjorie Elizabeth Cropper, Mojmir Svatopluk Frinta, Martin J. Powers, Edward Alan Snow, and Richard C. Trexler. David Alan Brown, curator of the National Gallery's Department of Early Italian Painting, has been named the Curatorial Fellow for 1984-1985.

The Center for Advanced Study in the Visual Arts was founded in 1979, as part of the National Gallery of Art, to promote the study of history, theory, and criticism of art, architecture, and urbanism. The Center grants Senior Fellowships (one, two, and in exceptional cases, four academic terms), Visiting Senior Fellowships (maximum sixty days), and Associate appointments (non-stipendiary) to scholars of any nationality who hold a Ph.D. degree or possess a record of professional achievement at the time of application. The fellowship appointments require residency in Washington, D. C.

Jonathan J. G. Alexander, Reader, History of Art Department, University of Manchester, will pursue research in the history of humanistic book decoration, initially in Venice and Padua and later in

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Rome and Naples in the period circa 1450-1530. He will also examine the advent of the new printing technology in Venice and the participation of illuminators in the process of decorating printed books, with particular attention to patterns and patronage and economic circumstances in book production and distribution. A second project will be research for a major exhibition of English Gothic art circa 1200-1420 planned for the Royal Academy, London, in the winter of 1986. While at the Center, Mr. Alexander intends to write an essay on royal imagery and English royal and court patronage of the period for the exhibition catalogue. He has co-authored several books on illuminated manuscripts and has written a number of exhibition catalogues and articles on medieval and Renaissance manuscripts. Professor Alexander was educated at Oxford University where he earned a B.A. in 1960 and a D. Phil. in 1964.

Marjorie Elizabeth Cropper, Professor, Department of Art History, Temple University, plans to write a book on the crisis that occurred during the second quarter of the seventeenth century concerning the doctrine of imitation, so critical to Italian Renaissance thinking and practice. Professor Cropper graduated from Cambridge University in 1967 and received the Ph.D. from Bryn Mawr College in 1972. She is the author of The Ideal of Painting, Pietro Testa's Dusseldorf Notebook and numerous scholarly articles and reviews in seventeenth-century art.

Mojmir Svatopluk Frinta, Professor, Art Department, State University of New York, Albany, will work on two separate, but related, studies of medieval panel paintings. For the past twenty years, Professor Frinta has been examining medieval panels and assembling photographic materials in order to establish and document the exact size and shape of various punches employed by individual artists and studios.

At the Center he will continue to work on a monograph which contains a chronological discussion of the usage of punches as well as a catalogue raisonné of all shapes of punches and their occurrences with a central focus on trecento panels. Professor Frinta's other project involves the comparison of certain forms present in Italo-Byzantine painting with the tradition of Byzantine icon painting. Professor Frinta graduated from Karlova University, Prague, and earned an M.A. in 1953 and a Ph.D. in 1960 from the University of Michigan. He is the author of The Genius of Robert Campin and numerous articles in exhibition catalogues, encyclopedias, symposium proceedings and various scholarly journals.

Martin J. Powers, Assistant Professor, Department of Art, Design, and Art History, University of California, Los Angeles, will prepare a book-length study dealing with the theme of the immortals and their changing imagery in the pictorial art of the Han dynasty of China (206 B.C.- A.D. 220). Professor Powers received a B.A. from Shimer College in 1971 and an M.A. (1974) and a Ph.D. (1978) from the University of Chicago. His publications include "A Dated Handscroll by the 15th-century Literati Painter Yao Shou," Bulletin of the Art Institute of Chicago (1976) and "Pictorial Art and its Public in Early Imperial China," Art History (June 1964).

Edward Alan Snow, Associate Professor, Department of English, Rice University, will develop a book-length study presenting a new reading of the works of Pieter Bruegel the Elder. He hopes to show that Bruegel's images functioned as a primary means of expression and that their meanings involved a rethinking and a rejection of many of his culture's attitudes. His study will explore the complexity of Bruegel's Children's Games in particular, as well as attempt a more general

interpretation of Bruegel's work. Professor Snow graduated in 1964 from Rice University, and earned an M.A. in 1966 from the University of California, Riverside. He was awarded a Ph.D. in 1969 from the State University of New York, Buffalo. His publications include a book and several articles on Vermeer, as well as articles in English Literary History, English Literary Renaissance and various collected studies.

Richard C. Trexler, Professor, Department of History, State University of New York, Binghamton, plans to write a book arguing that the story of the three kings who visited Jesus in Bethlehem has been the prime social-organizational representation of western Christianity. His study will use folklore, pictures and chronicles to demonstrate that representations of the Magi often record real history and actual social organization ranging from the family to the international community. Professor Trexler graduated from Baylor University in 1959, and studied at the University of Frankfurt am Main where in 1963 he earned his Ph.D. He has published numerous books on various aspects of Renaissance cultural, political and social history, as well as articles and reviews.

David Alan Brown, Curator of Early Italian Painting at the National Gallery of Art, has been selected for the 1984-1985 National Gallery of Art Curatorial Fellow. A 1964 graduate of Harvard University, Dr. Brown earned a Ph.D. from Yale University in 1967. He plans to spend most of his fellowship period in Florence with periodic visits to Paris to examine the Lamentation, a major altarpiece by Andrea Solario, one of the first Italian artists of the early sixteenth century to go to France. This painting, recently donated to the Louvre, was brought to light in 1976 by David Brown. Dr. Brown will complete a stylistic and iconographic study of the painting to be included in his forthcoming

monograph on Solario. Dr. Brown wrote Raphael and America, the catalogue which accompanied the Gallery's recent Raphael exhibition and various articles, reviews and collected studies.

Thirteen pre-doctoral fellows have also been selected for fellowships to begin in the fall of 1984. These are:

Susan MacMillan Arensberg
Samuel H. Kress Fellow, 1983-1985
The Johns Hopkins University
Dissertation topic: The Padua Bible

Barbara Butts
Chester Dale Fellow, 1984-1985
Harvard University
Dissertation topic: "Dürerschuler" Hans Suss von Kulmbach

Sarah R. Cohen
Mary Davis Fellow, 1984-1986
Yale University
Dissertation topic: The Interrelationship between the Fête Galante and 18th Century Dance

Francesca Consagra
Chester Dale Fellow, 1984-1985
The Johns Hopkins University
Dissertation topic: The De Rossi Print Publishing House: 1615-1739

Tracy Cooper
David E. Finley Fellow, 1984-1987
Princeton University
Dissertation topic: The Campaign of Decoration in the Church of S. Giorgio Maggiore, Venice

Linda Docherty
Lawrence and Barbara Fleischman Fellow, 1983-1985
University of North Carolina, Chapel Hill
Dissertation topic: A Search for Identity: American Art Criticism and the Concept of the Native School, 1876-1893

David Gillerman
Chester Dale Fellow, 1984-1985
New York University, Institute of Fine Arts
Dissertation topic: S. Fortunato

Jeffrey Hamburger
David E. Finley Fellow, 1983-1986
Yale University
Dissertation topic: The Rothschild Canticles

Lucy MacClintock
David E. Finley Fellow, 1982-1985
Harvard University

Dissertation topic: Eugène Delacroix and the Significance of Finish in
Romantic Painting.

Carol McMichael
Chester Dale Fellow, 1984-1985
University of Texas at Austin

Dissertation topic: Denver 1893-1941: Architecture, Urbanism and the
City Beautiful

Sasha Newman
Samuel H. Kress Fellow, 1984-1986
New York University, Institute of Fine Arts
Dissertation topic: Pierre Bonnard

Judith Testa
Robert H. and Clarice Smith Fellow, 1984-1985
University of Chicago
Research topic: The Beatty Rosarium, A Manuscript with Miniatures by
Simon Bening

Linda Wolk
Mary Davis Fellow, 1983-1985
University of Michigan, Ann Arbor
Dissertation topic: The Paintings of Perino del Vaga (1501-1547)