

NATIONAL GALLERY OF ART

NEWS RELEASE

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FOR IMMEDIATE RELEASE

VISITING SENIOR FELLOWS APPOINTED BY CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

WASHINGTON, D. C. May 2, 1985. The Center for Advanced Study in the Visual Arts, National Gallery of Art, has named eight Ailsa Mellon Bruce Visiting Senior Fellows for the spring-summer of 1985. The scholars will be in residence at the Center pursuing a variety of research projects.

Kathleen Weil-Garris Brandt, Professor of Fine Arts at the Institute of Fine Arts, and at the College of Arts and Sciences, New York University, is preparing a book-length monograph on the funerary chapel built for Agostino Chigi, the leading Roman banker of the early sixteenth century. Often compared to Michelangelo's Medici Chapel, the Chigi Chapel was designed by Raphael, but only completed 150 years later by Bernini. Professor Brandt proposes a revision of the design and building history of the chapel; among the things she will consider is its relationship to Western and Byzantine domed structures, particularly to the Pantheon. Educated at Vassar College, A.B. (1956); Radcliffe College, A.M. (1958); and at Harvard University, Ph.D. (1965), Professor Brandt has written three books and published articles in collected studies and scholarly journals.

Dr. Peter H. Feist, Director, Institut für Ästhetik und Kunstwissenschaften, Akademie der Wissenschaften der DDR, Berlin, will work on two different research projects: American municipal commissions to German sculptors in the second half of the nineteenth century, and a study of new methods employed by American scholars with regard to the history of visual art around 1800. The latter topic relates to a long-term project on the impact of the French Revolution and of the

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industrial revolution on German art, art theory, and artistic life in the nineteenth century. Dr. Feist holds two Ph.D. degrees---from Martin Luther University, Halle (1952), and Humboldt University, Berlin (1968). He is the author of many books, articles, and exhibition catalogues.

Professor Anne W. Lowenthal, research associate, Department of Art History, Barnard College is writing a monograph on Pieter Claesz, one of Holland's most prolific still-life painters. She is exploring questions of style, method, and meaning in the still-life paintings of Holland's golden age. Professor Lowenthal received an A.B. from Brown University (1958); an M.A. (1969), and a Ph.D. from Columbia University, (1975). She has published books and essays on seventeenth-century Dutch and Flemish painters.

Dr. Myra Nan Rosenfeld, consultant, Canadian Centre for Architecture, Montreal, is writing several articles based on her dissertation The Hotel de Cluny in Paris and the Sources of the French Renaissance Palace: 1350-1500. Her main objective is to discuss the long process of the creation of the French Renaissance urban palace and its relationship to other building types. Dr. Rosenfeld will explore Italian and northern influences on French domestic architecture and the survival of Roman building types in France. Dr. Rosenfeld earned a B.A. from Sarah Lawrence College (1963), an M.A. from Columbia University (1966), and a Ph.D. from Harvard University (1972). She has written catalogues for the exhibitions Largillierre and Sebastiano Serlio, An Exhibition in Honor of the 500th Anniversary of his Birth, as well as scholarly articles.

Margarita Anna Russell, lecturer, Gresham College, City University, London, will study the influence of Dutch marine painting on the development of Dutch landscape painting of the seventeenth century.

Professor Russell is a 1968 graduate of London University and earned a Ph.D. from the University of Maryland in 1983. Her publications include Visions of the Sea:

Hendrick Vroom and the Origins of Dutch Marine Painting, Leiden, 1983; Jan van de Cappelle 1624/26, Leigh-on Sea, 1975; and several scholarly articles.

Christine Smith, adjunct assistant professor, Charles Strong Center, Villa Le Balze, Fiesole (Georgetown University's Center for Renaissance Studies), proposes to investigate the late antique through early Renaissance literature of architectural descriptions. Her study, based on the premise that Byzantine texts were important for early Renaissance architectural theory and criticism, will focus on the Hagia Sophia and the Pantheon for descriptions of churches, and Constantinople and Rome for descriptions of cities. Professor Smith is a graduate of Vassar College, B.A. (1966) and the Institute of Fine Arts, New York University, where she earned an M.A. (1968) and a Ph.D. (1975). She has written scholarly articles for the Journal of the Society of Architectural Historians, as well as for German and Italian publications.

Dr. Beryl Barr-Sharrar, an independent scholar, has just completed her period of residence at the Center working on a book-length study of the fourth-century B.C. bronze Derveni Krater (on view at the Gallery in 1980-81 during the exhibition, The Search for Alexander). It is the first known example of the early Hellenistic relief metal vase. Dr. Barr-Sharrar's monograph will also document other similar, but now lost, examples of toreutic art. Educated at Mount Holyoke College, B.A. (1956), Dr. Barr-Sharrar earned an M.A. from the University of California, Berkeley (1958), and an M.A. and a Ph.D. from the Institute of Fine Arts, New York University (1980). Her articles have been published in Archaeological News and Archaeology.

Professor Alessandro Bettagno is chairman, Department of History of Art and Director, "Seminario di Storia dell'Arte," Università di Venezia, and curator of collections, Fondazione Giorgio Cini, Venice. He recently completed his fellowship at the Center preparing a monographic study of the eighteenth-century

artist, collector, and connoisseur, Anton Maria Zanetti the Elder. Professor Bettagno's goal is to illuminate the important role played by this hitherto obscure figure in the cultural history of his period, and to describe his relationship with artists such as Sebastiano and Marco Ricci, Tiepolo and Piazzetta. Professor Bettagno earned an M.A. from the Università di Padova (1948), and a Ph.D. from the Università di Venezia (1968). His numerous scholarly articles have appeared in various Italian periodicals and collected studies.

Visiting Senior Fellowships are awarded for a maximum of sixty days to candidates who possess a Ph.D. or a record of professional accomplishment at the time of application. The fellowships require residence at the Center. Further information and application forms may be obtained from the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D. C. 20565. September 21, 1985 is the next deadline.

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FOR FURTHER INFORMATION or photographs contact Katherine Warwick, Assistant to the Director (Information Officer), or Carolyn Amiot, Information Office, National Gallery of Art, Washington, D.C. 20565 (202) 842-6353.