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## NATIONAL GALLERY OF ART'S CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS ANNOUNCES 2003-2004 APPOINTMENTS

Washington, DC-The National Gallery of Art's Center for Advanced Study in the Visual Arts (CASVA) has announced the appointments of **Virginia Spate** as Samuel H. Kress Professor for 2003-2004 and **Carel van Tuyll van Serooskerken** as Edmond J. Safra Visiting Professor for spring 2004. **Caroline Elam** continues as Andrew W. Mellon Professor for 2002-2004.

The Center also announced the appointment of eight senior and three visiting senior fellows, two paired fellows for research in conservation and the history of art and archaeology, two sabbatical curatorial fellows, and nineteen predoctoral fellows, seven of whom are in residence. The fellows represent the United States and a number of other countries, including England, Germany, Italy, and Australia.

CASVA was founded 24 years ago to promote the study of the history, theory and criticism of art, architecture, and urbanism through the formation of a community of scholars. A variety of private sources supports the program of fellowships, and the appointments are ratified by the Gallery's Board of Trustees.

The position of Samuel H. Kress Professor was created in 1965. It is reserved for a distinguished art historian who, as the senior member of the Center, pursues scholarly work and counsels predoctoral fellows in residence.

**Virginia Spate** studied in Melbourne before receiving her Ph.D. from Bryn Mawr

College in 1970. She became a lecturer at the University of Cambridge in 1970 and a fellow of New Hall at Cambridge in 1971. In 1979 she was appointed as a professor and made director of the Power Institute of Fine Arts at the University of Sydney. Internationally recognized as an interpreter of 19th- and 20th-century art, she is the author of *The Colour of Time: Claude Monet*, awarded the Mitchell Prize for the best book on art history published in English in 1992. She was made a Chevalier de l'Ordre des Arts et des Lettres by the French Republic earlier this year.

The position of Edmond J. Safra Visiting Professor was established in 2002 through a grant from the Edmond J. Safra Philanthropic Foundation. A Safra Professor serves for up to six months, forging connections between the research of the curatorial staff and that of visiting scholars at the center. At the same time, the Safra Professor advances his or her own research on subjects associated with the Gallery's permanent collection. The Safra Professor may also present seminars or curatorial lectures for graduate students and emerging scholars and curators from other institutions. The Safra Professor's area of expertise varies from year to year, spanning the collection--from sculpture, to painting, to works on paper of all periods.

**Carel van Tuyl van Serooskerken** will be in residence as Safra Professor from January to May 2004. He is the chief curator/head of collections at the Teylers Museum, Haarlem, the Netherlands, and the author of many exhibition catalogues and monographs, such as *From Michelangelo to Rembrandt: Master Drawings from the Teylers Museum* (New York and Chicago, 1989), *The Age of Correggio and the Carracci* (Bologna, Washington, and New York, 1986), and many other articles and catalogues, including the work of Annibale Carracci and Sisto Badalocchio.

The position of Andrew W. Mellon Professor was created in 1994 for distinguished academic and museum professionals. Mellon Professors serve two consecutive years and pursue independent research at CASVA while collaborating in scholarly exchanges with the Mellon senior curators and conservators.

**Caroline Elam** served as editor of *The Burlington Magazine* from 1987 to 2002. During her tenure, she was the recipient of numerous honors and fellowships, including her appointment as visiting scholar at CASVA, National Gallery of Art, in May 1999.

She was also a fellow at the Harvard University Center for Renaissance Studies, Villa I Tatti, Florence, in 1981-1982. She continues to serve as trustee of the Fitzwilliam Museum, Cambridge, and as Honorary Fellow for Life, King's College, Cambridge. In September, she received the Agnes and Elizabeth Morgan Award from the Villa I Tatti. Elam has authored numerous articles and co-edited *Florence and Italy* (London, 1988) with Peter Denley.

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## **CENTER MEMBERS FOR 2003-2004**

Members of the Center for the 2003-2004 academic year are listed below with their current affiliations and research topics.

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### **Paul Mellon Senior Fellow**

Caroline Bruzelius, spring 2004

Duke University

*A Tale of Three Cities: Lay Burial in the Churches of the Friars and the Episcopal Response*

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### **Samuel H. Kress Senior Fellows**

C. Jean Campbell

Emory University

*The NewLife of the Artist and the Lives of Simone Martini*

Katherine Wentworth Rinne

University of Virginia

*Written in Water: A Topographic History of Baroque Rome*

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### **Ailsa Mellon Bruce Senior Fellows**

Anthony Alofsin

University of Texas at Austin

*Contemporary American Architecture: Taste, Value, and Identity*

Sally Promey

University of Maryland

*The Public Display of Religion in the United States*

Susana Torre, fall 2003

Independent Scholar/Team Design Associates

*The Modern Movement in Latin American Architecture and Urbanism--1920s to 1980s*

Danilo Udovicki-Selb, spring 2004

University of Texas at Austin

*The Stalinization of Soviet Architecture in the Early Years of "Socialist Realism": The Internal Debate*

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### **Frese Senior Fellow**

Eleanor Leach, spring 2004

Indiana University, Bloomington

*Textual Resculpting: Representations of Statues in Roman Literature*

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### **Ailsa Mellon Bruce National Gallery of Art Sabbatical Curatorial Fellows**

Melanie Gifford, spring 2004

National Gallery of Art, Scientific Research Department

*Innovative Painting Techniques as an Expressive Force in the Development of Realist Landscape Painting in the Seventeenth-Century Netherlands*

Alison Luchs, fall 2003

National Gallery of Art, Department of Sculpture and Decorative Arts

*"Monstris Marinis": Sea Creatures of the Venetian Renaissance*

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### **Paul Mellon Visiting Senior Fellow**

David Bindman, fall 2003

University College London

*Canova, Thorvaldsen, and the Reception of Sculpture in the Early Nineteenth Century*

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**Ailsa Mellon Bruce Visiting Senior Fellows**

Nina Athanassoglou-Kallmyer, fall 2003

University of Delaware

*Classicism and the European Imaginary in the Late Nineteenth Century*

Michael Roaf, fall 2003

Institut für Vorderasiatische Archäologie, Universität München

*The Construction of Ancient Mesopotamian and Persian Palace Decoration*

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**Samuel H. Kress Paired Fellows for Research in Conservation and the History of Art and Archaeology (2003-2004)**

*Undermodeling versus Underdrawing?: Methods for Constructing Flesh Tones and Draperies in Florentine Paintings of the Early Renaissance (1400-1460)*

Maria-Clelia Galassi

Università degli Studi di Genova

Elizabeth Walmsley

National Gallery of Art, Painting Conservation Department

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**Predoctoral Fellows, 2003-2004 (in residence)**

Guendalina Ajello, Paul Mellon Fellow, 2001-2004

[New York University]

*The Afterlife of Rome's Ancient Spectator Buildings*

Meredith Hale, Samuel H. Kress Fellow, 2002-2004

[Columbia University]

*Romeyn de Hooghe and the Birth of Political Satire*

Carmenita Higginbotham, Chester Dale Fellow, 2003-2004

[University of Michigan]

*Saturday Night at the Savoy: Blackness and the Urban Spectacle in the Art of Reginald Marsh*

Yu Jiang, Andrew W. Mellon Fellow, 2002-2004

[University of Pittsburgh]

*Statecraft and Cemetery in Early Dynastic China: Yu Funerary Arts in the Zhou*

Kate Lingley, Ittleson Fellow, 2002-2004

[The University of Chicago]

*Negotiating Identity: Social Aspects of Sixth-Century Buddhist Art Patronage*

Alison Syme, Wyeth Fellow, 2002-2004

[Harvard University]

*Hedgewhores, Wagtails, Cockatrices, Whipsters: John Singer Sargent and His Coterie of Nature's Artful Dodgers*

Adriaan Waiboer, Mary Davis Fellow, 2002-2004

[New York University]

*Gabriel Metsu (1629-1667): Life and Work*

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### **Predoctoral Fellows, 2003-2004 (not in residence)**

Sabina de Cavi, Paul Mellon Fellow, 2002-2005

[Columbia University]

*Spain in Naples: Building, Sculpting, and Painting for the Viceroys (1585-1621)*

Nina Dubin, David E. Finley Fellow, 2002-2005

[University of California, Berkeley]

*Monumental Ruins: Hubert Robert, Paris Urbanism, and the Crisis of Revolutionary France*

Talinn Grigor, Ittleson Fellow, 2003-2005

[Massachusetts Institute of Technology]

*Acculturating the Nation: The "Society for National Heritage" and Public Monuments of Modern Iran, 1921-1979*

Suzanne Jablonski, Robert H. and Clarice Smith Fellow, 2003-2004

[University of California, Berkeley]

*Acts of Violence: Rubens and the Hunt*

Alison Locke, Chester Dale Fellow, 2003-2004

[Yale University]

*Visuality and Experience in the Twelfth-Century Church of Castel Sant'Elia near Nepi*

Ara H. Merjian, Paul Mellon Fellow, 2003-2006

[University of California, Berkeley]

*The Urban Untimely: Giorgio De Chirico and the Metaphysical City, 1910-1924*

Amy Powell, Chester Dale Fellow, 2003-2004

[Harvard University]

*The Fascination of Likeness: Imitation in and of Rogier van der Weyden's Descent from the Cross*

Shilpa Prasad, Mary David Fellow, 2003-2005

[The Johns Hopkins University]

*Guercino's "Theatricality": Performance and Spectatorship in Seventeenth-Century Painting*

Wei Yang Teiser, Andrew W. Mellon Fellow, 2003-2005

[Northwestern University]

*Representations of Gender in Chinese/Mongol Art, 1260-1368*

Hérica Valladares, Samuel H. Kress Fellow, 2003-2005

[Columbia University]

*Imago Amoris: The Poetics of Desire in Roman Painting*

Terri Weissman, Wyeth Fellow, 2003-2005

[Columbia University]

*Super Sight: The Realisms of Berenice Abbott*

Ashley West, David E. Finley Fellow, 2003-2006

[University of Pennsylvania]

*Visualizing Knowledge: Prints and Paintings by Hans Burgkmair the Elder (1473-1531)*

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**Predocctoral Fellowship for Travel Abroad for Historians of American Art, 2003-2004**

Heidi S. Applegate

[Columbia University]

Peter Brownlee

[The George Washington University]

Mari Dumett

[Boston University]

Elizabeth Fowler

[University of Minnesota]

Angela S. George

[University of Maryland]

Amanda Glesmann

[Stanford University]

Eric F. Gollanek

[University of Delaware]

Katie Mullis Kresser

[Harvard University]

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For more information about CASVA programs and fellowships, call (202) 842-6482 or visit the Gallery's Web site at [www.nga.gov/resources/casva.htm](http://www.nga.gov/resources/casva.htm)

(<http://www.nga.gov/resources/casva.htm>) . The mailing address for the National Gallery



of Art is 2000B South Club Drive, Landover, MD 20785.

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## General Information

The National Gallery of Art and its Sculpture Garden are at all times free to the public. They are located on the National Mall between 3rd and 9th Streets along Constitution Avenue NW and are open Monday through Saturday from 10:00 a.m. to 5:00 p.m. and Sunday from 11:00 a.m. to 6:00 p.m. The Gallery is closed on December 25 and January 1. With the exception of the atrium and library, the galleries in the East Building will be closing gradually beginning in July 2013 and will remain closed for approximately three years for Master Facilities Plan and renovations. For specific updates on gallery closings, visit [www.nga.gov/renovation](http://www.nga.gov/renovation) (<http://www.nga.gov/renovation>) .

For information call (202) 737-4215 or the Telecommunications Device for the Deaf (TDD) at (202) 842-6176, or visit the Gallery's website at [www.nga.gov](http://www.nga.gov). Follow the Gallery on Facebook at [www.facebook.com/NationalGalleryofArt](http://www.facebook.com/NationalGalleryofArt) and on Twitter at [twitter.com/ngadc](http://twitter.com/ngadc).

Visitors will be asked to present all carried items for inspection upon entering. Checkrooms are free of charge and located at each entrance. Luggage and other oversized bags must be presented at the 4th Street entrances to the East or West Building to permit x-ray screening and must be deposited in the checkrooms at those entrances. For the safety of visitors and the works of art, nothing may be carried into the Gallery on a visitor's back. Any bag or other items that cannot be carried reasonably and safely in some other manner must be left in the checkrooms. Items larger than 17 by 26 inches cannot be accepted by the Gallery or its checkrooms.

For additional press information please call or send inquiries to:

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