



National Gallery of Art

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Press Release

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NATIONAL GALLERY OF ART'S CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS ANNOUNCES 2004-2005 APPOINTMENTS

Washington, DC-The National Gallery of Art's Center for Advanced Study in the Visual Arts (CASVA) has announced the appointments of members for 2004-2005. They include Jonathan Alexander, The Institute of Fine Arts, New York University as Samuel H. Kress Professor, Alexander Nagel, University of Toronto, as Andrew W. Mellon Professor, and Carl Brandon Strehlke, Philadelphia Museum of Art, as Edmond J. Safra Professor.

The Center also announced the appointment of six senior and four visiting senior fellows, six paired fellows for research in conservation and the history of art and archaeology, one sabbatical curatorial fellow, one guest scholar, one postdoctoral fellow, and eighteen predoctoral fellows, seven of whom are in residence.

CASVA was founded 25 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.

Jonathan Alexander received his Ph.D. from Oxford University in 1964. He was an assistant in the department of Western manuscripts at the Bodleian Library before he became a lecturer at the University of Manchester in 1971 and a reader in 1973. In 1988 he was appointed a professor at the Institute of Fine Arts, New York University, and in 2002 was made Sherman Fairchild Professor of Fine Arts. Internationally recognized as an expert in medieval and Renaissance illumination, he is the author of *Medieval Illuminators and Their Methods of Work* and *Studies in Italian Manuscript Illumination*. He has received numerous honors and fellowships, most recently the J. Clawson Mills Art History Fellowship from the Metropolitan Museum of Art.

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 curator and Mellon head of scientific research.

Alexander Nagel serves as associate professor and Canada research chair at the University of Toronto; prior to joining Toronto in 1995, he taught at the University of Michigan. He is the author of *Michelangelo and the Reform of Art* (New York, 2002), which won the Phyllis Goodhart Gordan Prize for best book in Renaissance studies, as well as numerous articles and catalogue essays. An expert in Renaissance art, Nagel has earned numerous honors and fellowships, including a Getty Foundation Postdoctoral Fellowship. He received his Ph.D. from Harvard University in 1993.

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.

Carl Brandon Strehlke is adjunct curator of the John G. Johnson Collection at the Philadelphia Museum of Art, and a visiting professor at The Johns Hopkins University and the Università di Firenze. He is the author of *Italian Paintings 1250-1450 in the John G. Johnson Collection and Philadelphia Museum of Art*, a monograph on Fra Angelico, editor of a volume on the technique of Masaccio and Masolino, and curator of *Pontormo, Bronzino, and the Medici: The Transformation of the Renaissance Portrait in Florence* (Philadelphia Museum of Art). He also contributed to numerous exhibitions, including *Recognizing van Eyck* (Galleria Sabauda, Turin; National Gallery, London; and Philadelphia Museum of Art), *Painting and Illumination in Early Renaissance Florence 1300-1450* (The Metropolitan Museum of Art), and *Painting in Renaissance Siena 1420-1500* (The Metropolitan Museum of Art). Strehlke received his Ph.D. from Columbia University in 1985.

Members of the Center for the 2004-2005 academic year are listed below with their current affiliations and research topics.

Paul Mellon Senior Fellow

Betsy M. Bryan
The Johns Hopkins University
Techniques and Organization of Ancient Egyptian

*Painting***Samuel H. Kress Senior Fellows**

H. Perry Chapman
University of Delaware
The Painter's Place in the Dutch Republic, 1604-1718

A. A. Donohue
Bryn Mawr College
Historiographic Structures in the Study of Classical Art

Ailsa Mellon Bruce Senior Fellows

Alden R. Gordon (spring 2005)
Trinity College
Madame de Pompadour: Art Patron in the Enlightenment

Susan A. Niles
Lafayette College
Visualizing Inca Architecture

Frese Senior Fellow

Philip Benedict (fall 2004)
Brown University
*History through Images in the Sixteenth Century: The
"Wars, Massacres, and Troubles" of Tortorel and
Perrissin*

**Ailsa Mellon Bruce National Gallery of Art Sabbatical Curatorial
Fellow**

Sarah Greenough
National Gallery of Art, Department of Photographs
*The Correspondence of Alfred Stieglitz and Georgia
O'Keeffe 1916-1946*

Inter-American Development Bank Guest Scholar, January 2005

Pablo Escalante Gonzalbo
Instituto de Investigaciones Estéticas, Universidad
Nacional Autónoma de México
Art, Ideology, and Liturgy in Early Colonial Mexico

Paul Mellon Visiting Senior Fellows, fall 2004

Shyamalkanti Chakravarti
formerly, Indian Museum, Calcutta

The Elephant of Nine Women: An Unexplored Motif in Indian Art

Stuart Lingo
Michigan State University
Federico Barocci and the Alluring Icon: Retrospection and Modernity in Late Renaissance Painting

Ailsa Mellon Bruce Visiting Senior Fellows, fall 2004

Jacqueline Marie Musacchio
Vassar College
Art, Marriage, and Family Life in the Florentine Renaissance Palazzo

David Schuyler
Franklin and Marshall College
The Sanctified Landscape: The Transformation of the Mid-Hudson Valley, 1824-1909

J. Paul Getty Trust Paired Fellows for Research in Conservation and the History of Art and Archaeology 2004-2005

Nancy K. Anderson
National Gallery of Art, American and British Paintings

Michael P. Swicklik
National Gallery of Art, Paintings Conservation Research

Research Topic: *The Artist and Physician: Exploring Thomas Eakins' Working Method through Examination of His Portraits of Dr. William Thomson*

Elizabeth Simpson
Bard Graduate Center for Studies in the Decorative Arts

Krycia Spirydowicz
Queen's University, Canada

Research Topic: *Reconstruction and Interpretation of the Wooden Furniture and Small Objects from Tumulus P, Tumulus W, and the City Mound at Gordion, Turkey*

Samuel H. Kress Paired Fellows for Research in Conservation and the History of Art and Archaeology 2004-2005

Ann Boulton
Baltimore Museum of Art

Oliver Shell
Baltimore Museum of Art

Research Topic: *The Production of Bronze Sculptures by
Henri Matisse*

Paul Mellon Postdoctoral Fellow 2004-2005

Yu Jiang
National Gallery of Art, Center for Advanced Study in the
Visual Arts
*Statecraft and Cemetery in Early Dynastic China:
Funerary Arts in the Zhou*

Predocctoral Fellows 2004-2005 (in residence)

Sabina de Cavi (Paul Mellon Fellow, 2002-2005)
[Columbia University]
*Spain in Naples: Building, Sculpting, and Painting for the
Viceroys, 1585-1621*

André Dombrowski (Twelve-Month Chester Dale Fellow,
2004-2005)
[University of California, Berkeley]
*Sense and Sensation: Experience at the Extremes in the
Early Work of Paul Cézanne*

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*

Shilpa Prasad (Mary Davis Fellow, 2003-2005)
[The Johns Hopkins University]
*Guercino's "Theatricality": Performance and
Spectatorship in Seventeenth-Century Painting*

Hérica N. 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

Predoctoral Fellows 2004-2005 (not in residence)

Karl Debreczeny (Ittleson Fellow, 2004-2006)

[University of Chicago]

Ethnicity and Esoteric Power: Negotiating the Sino-Tibetan Synthesis in Ming Buddhist Painting

Carlos Roberto de Souza (Andrew W. Mellon Fellow, 2004-2006)

[University of California, Santa Barbara]

The Law of the Heart: Narrative and Audience in the Fotonovela from Beginning to End

Robert Glass (Paul Mellon Fellow, 2004-2007)

[Princeton University]

Filarete's Sculpture and the Taste for the Antique in Mid-Fifteenth-Century Italy

John Harwood (Twenty-Four-Month Chester Dale Fellow, 2004-2006)

[Columbia University]

The Redesign of Design: Multinational Corporations, Computers, and Design Logic, 1945-1976

Aden Kumler (David E. Finley Fellow, 2004-2007)

[Harvard University]

Visual Translation, Visible Theology: Illuminated Devotional Compendia in Late Medieval France and England

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

[University of California, Berkeley]

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

Katharina Pilaski (Samuel H. Kress Fellow, 2004-2006)

[University of California, Santa Barbara]

The Munich Kunstkammer: Art, Nature, and the Representation of Knowledge in Courtly Contexts

Sean E. Roberts (Twelve-Month Chester Dale Fellow, 2004-2005)

[University of Michigan]

Cartography between Cultures: Francesco Berlinghieri's Geografia of 1482

Sarah Gordon Saad (Wyeth Fellow, 2004-2006)

[Northwestern University]

*Sanctioning the Nude: The Production and Reception of
Eadweard Muybridge's Animal Locomotion, 1887*

Natasha Seaman (Robert H. And Clarice Smith Fellow,
2004-2005)

[Boston University]

*Archaism, Devotion, and the Critique of Caravaggio in
the Religious Paintings of Hendrick ter Brugghen*

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

[University of Pennsylvania]

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

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

Doris Chon

[University of California, Los Angeles]

Rhonda C. Goodman

[Stanford University]

Linda Kim

[University of California, Berkeley]

Jason LaFountain

[University of Maryland]

Anna O. Marley

[University of Delaware]

Atsushi Yoshida

[Washington University in St. Louis]

Catherine Zuromskis

[University of Rochester]

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. The mailing address for the
National Gallery of Art is 2000B South Club Drive, Landover, MD 20785.

General Information

The National Gallery of Art and its Sculpture Garden, located on the National Mall between 3rd and 9th Streets at Constitution Avenue NW, are open Monday through Saturday from 10 a.m. to 5 p.m. and Sunday from 11 a.m. to 6 p.m. Admission is free. For general information, call (202) 737-4215 or the Telecommunications Device for the Deaf (TDD) at (202) 842-6176.

Visitors are 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 entrance of the East or West Building to permit X-ray screening and must be checked in the checkrooms at those entrances. Any items larger than 17 x 26 inches cannot be accepted by the Gallery or its checkrooms. For the safety of the art work and visitors, nothing may be carried on a visitor's back. Any bag or other item that cannot be carried reasonably and safely in some other manner must be checked.

The galleries for photographs are most easily accessed through the 7th Street and 6th Street entrances to the West Building.

[Click here](#) for detailed information on National Gallery location, hours, and policies.

For additional press information please call or send inquiries to:

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If you would like to subscribe to the Gallery's Web site newsletter, contact webnews@nga.gov with the word "subscribe" in the subject field and you will be automatically signed up. Your message must come from the e-mail account to which you want the newsletter to be sent. If you decide to remove your name from future mailings, send an e-mail to webnews@nga.gov with the word "unsubscribe" in the subject field.

National Gallery of Art, Press Office

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