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NATIONAL GALLERY OF ART CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS ANNOUNCES 2005–2006 APPOINTMENTS

Washington, DC—The Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art has announced the appointments of members for 2005–2006. They include Annamaria Petrioli Tofani, Galleria degli Uffizi (emerita), as Samuel H. Kress Professor; Alexander Nagel, University of Toronto, as Andrew W. Mellon Professor; and Stephen Bann, University of Bristol, as Edmond J. Safra Visiting Professor for Fall 2005.

CASVA also announced the appointment of six senior and four visiting senior fellows, two paired fellows for research in conservation and the history of art and archaeology, two guest scholars, one sabbatical curatorial fellow, and seven predoctoral fellows.

CASVA was founded 26 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 CASVA, pursues scholarly work and counsels predoctoral fellows in residence.

Annamaria Petrioli Tofani is the general director emerita of the Galleria degli Uffizi of Florence. She received her Ph.D. from the University of Florence in 1963. Professor Petrioli Tofani is the author of numerous distinguished publications relating to Florentine art from 1400 to about 1650, principally on drawings, paintings, and

scenography. During her tenure at the Uffizi, she wrote the first four volumes of the *Inventario generale dei disegni degli Uffizi*. She has also organized a series of important drawings exhibitions on fifteenth- and sixteenth-century artists, including Andrea del Sarto, Raphael, Pontormo, and Rosso Fiorentino, among others. Her current research focuses on the drawings of the artists who were responsible for the renovations and painted decorations of the Palazzo Vecchio, after Duke Cosimo de' Medici moved his court residence there in the mid-sixteenth century.

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, Professor 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 CASVA. 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 Gallery's permanent collection—from sculpture, to painting, to works on paper of all periods.

Stephen Bann is a professor at the University of Bristol, England. He received his B.A., M.A., and Ph.D (1967) from King's College, Cambridge. Professor Bann has written

extensively on topics ranging from literature and theory to the history of gardens and contemporary art. He is the author of *The True Vine: On Visual Representation and the Western Tradition* (1989), *Romanticism and the Rise of History* (1995), *Parallel Lines: Printmakers, Painters, and Photographers in Nineteenth-Century France* (2001). He serves on the boards of many scholarly periodicals and is a founding member of the editorial board of *Word and Image*. At CASVA, Professor Bann will be conducting research on the place of reproductive prints and photography in nineteenth-century France.

CASVA MEMBERS FOR 2005–2006

Members of the Center for Advanced Study in the Visual Arts (CASVA) for the 2005–2006 academic year are listed below with their current affiliations and research topics.

Paul Mellon Senior Fellow

Carol C. Mattusch

George Mason University

Antiquities, Archaeology, Politics, and Eruptions in Eighteenth-Century Naples, with a New Translation and Annotation of J. J. Winckelmann's "Critical Account of... Herculaneum, Pompeii, and Stabia," 1771

Samuel H. Kress Senior Fellows

Stephen J. Campbell

The Johns Hopkins University

Beyond Translation: Mantegna, Humanism, and the Invention of the Past

Paola Modesti

Venice International University

The Architecture of Venetian Churches: Uses, Functions, Public from the City's Establishment up to the Counter-Reformation

Ailsa Mellon Bruce Senior Fellows

Partha Mitter

University of Sussex

Another Face of Modernism: Social Commitment, Expressionism, and Indian Art, c.

1940–1950

Lorenzo Pericolo

Université de Rennes 2—Haute Bretagne

Narrative in the Painting of Caravaggio and His Followers

Frese Senior Fellow

Lucio Riccetti

Museo dell'Opera del Duomo di Orvieto, Università degli Studi di Perugia

The Duomo of Orvieto: From the "Anonymous Master" to the Death of Lorenzo Maitani, 1284–1330

Ailsa Mellon Bruce National Gallery of Art Sabbatical Curatorial Fellow, spring 2006

Faya Causey

Department of Academic Programs

Pre-Roman Amber as Amulet and Ornament

Paul Mellon Visiting Senior Fellows, fall 2005

Jean-Philippe Antoine

Université de Lyon 3—Jean Moulin

Samuel Morse and the New Economy of Signs

Sheila R. Canby

British Museum

Manuscript Illumination in Safavid Iran, 1501–1722

Ailsa Mellon Bruce Visiting Senior Fellows, fall 2005

Stéphanie Laurent

Université de Paris 1 —Panthéon-Sorbonne, Institut national d'histoire de l'art

Decorative Arts, Fine Arts, and Techniques: The Concept of the Unity of Arts Developed by Raoul Dufy's "Fée Electricité"

Boris Il'ich Marshak

The State Hermitage Museum

The History of the Art of Sogdiana

J. Paul Getty Trust Paired Fellows in Conservation and the History of Art and Archaeology 2005–2006

Tamara L. Bray

Wayne State University, Department of Archaeology

L. Gail Sussman

Rimmonim Preservation Consultants

Research Topic: *The Historical and Contemporary Significance of the Inca Site of San Agustin de Callo: Modeling the Past and the Future of an Archaeological Site in Ecuador*

Podhorsky Guest Scholar, spring 2006

Sergej Androsov

The State Hermitage Museum

Rome as a Center of International Neoclassical Sculpture in the Late Eighteenth Century

Starr Foundation Guest Scholar, spring 2006

Bo Jiang

Institute of Archaeology, Chinese Academy of Social Sciences

A Study on Ceremonial Architectures in Beijing

Predoctoral Fellows 2005–2006 (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. Mellow Fellow, 2004–2006)

[University of California, Santa Barbara]

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

End

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

[Columbia University]

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

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

Sarah Gordon (Wyeth Fellow, 2004–2006)

[Northwestern University]

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

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

[University of Pennsylvania]

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

Predocctoral Fellows, 2005–2006 (not in residence)

Amy J. Buono (Andrew W. Mellon Fellow, 2005–2007)

[University of California, Santa Barbara]

Planned Identities and Feathered Performances: Tupinambá Interculture in Early Modern Brazil and Europe

Zeynep Çelik (Paul Mellon Fellow, 2005–2008)

[Massachusetts Institute of Technology]

Kinaesthetic Impulses: Space, Performance, and the Body in German Architecture,

1870–1918

Robert Glass (Paul Mellon Fellow, 2004–2007)

[Princeton University]

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

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

[Harvard University]

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

Michelle Y. Kuo (Wyeth Fellow, 2005–2007)

[Harvard University]

"To Avoid the Waste of a Cultural Revolution": Experiments in Art and Technology (E.A.T.), 1966–1979

Meredith Martin (Twelve-Month Chester Dale Fellow, 2005–2006)

[Harvard University]

Marie Antoinette's Hameau and Female Subjectivity in Eighteenth-Century Pleasure Dairies

Janice Mercurio (Samuel H. Kress Fellow, 2005–2007)

[University of Pennsylvania]

Imitation and Creation: A Dialogue between the Arts of Painting and Music in Eighteenth-Century France

Melanie Michailidis (Ittleson Fellow, 2005–2007)

[Massachusetts Institute of Technology]

Landmarks of the Persian Renaissance: Monumental Funerary Architecture in Iran and Central Asia in the Tenth and Eleventh Centuries

Rebecca M. Molholt (David E. Finley Fellow, 2005–2006)

[Columbia University]

On Stepping Stones: The Historical Experience of Roman Mosaics

Noel Schiller (Robert H. and Clarice Smith Fellow, 2005–2006)

[University of Michigan]

The Art of Laughter: Society, Civility, and Viewing Practices in the Netherlands, 1600–1640

Molly Warnock (Twenty-Four-Month Chester Dale Fellow, 2005–2007)

[The Johns Hopkins University]

Painting Blind: Simon Hantai's Technique-Based Paintings

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

Alexandra Davis

[University of Pennsylvania]

Erica Hannickel

[University of Iowa]

Saadia Lawton

[University of Wisconsin-Madison]

Abigail McEwen

[New York University, Institute of Fine Arts]

Stefanie Snider

[University of Southern California]

Leslie Ureña

[Northwestern University]

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>) . 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>) .

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. Follow the Gallery on Facebook at www.facebook.com/NationalGalleryofArt and on Twitter at 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:

Press Office

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