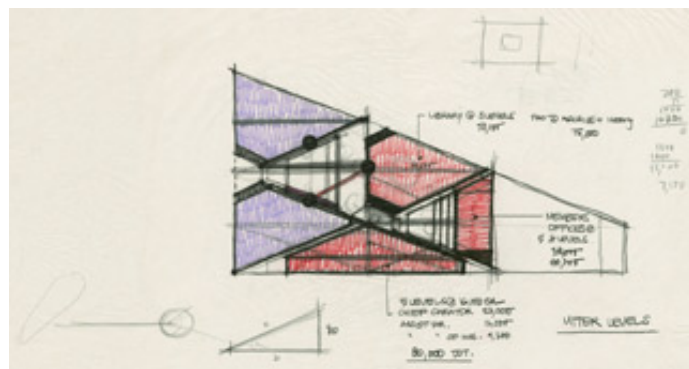


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## National Gallery of Art Center for Advanced Study in the Visual Arts Announces 2011–2012 Appointments



Design study for the East Building (detail), I. M. Pei & Partners, National Gallery of Art East Building Design Team, c. 1968. National Gallery of Art, Washington, Gallery Archives

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 2011–2012. They include Julian Gardner, University of Warwick (emeritus), as Samuel H. Kress Professor; Carmen C. Bambach, The Metropolitan Museum of Art, who continues as Andrew W. Mellon Professor for 2010–2012; and Marc Fumaroli, Collège de France, and Jacqueline Lichtenstein, Université Paris–Sorbonne, as Edmond J. Safra Visiting Professors for fall 2011. Craig Clunas, University of Oxford, has been named the 61st A. W. Mellon Lecturer in the Fine Arts for spring 2012.

CASVA also announced the appointment of six senior and four visiting senior fellows, two postdoctoral fellows, 18 predoctoral fellows, and three predoctoral fellowships for historians of American art to travel abroad.

CASVA was founded in 1979 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.

Julian Gardner is professor emeritus at the University of Warwick, where he was Foundation Professor in the History of Art from 1974 to 2008 and has served as director of the Arts and Humanities Research Board at the Centre for the Study of Renaissance Élités and Court Cultures since 2001. He received a BA from Balliol College, Oxford, and earned his PhD from the Courtauld Institute of Art, where he went on to serve as a lecturer from 1966 to 1974. He was a Paul Mellon Visiting Senior Fellow at CASVA in 1998; Distinguished Visiting Professor in Medieval Studies at the University of California, Berkeley, in 2000; visiting professor in Harvard University's department of the history of art and architecture in 2003; and Berenson Lecturer at Villa I Tatti in 2009. He has published widely in scholarly journals, and his books include *The Tomb and the Tiara: Curial Tomb Sculpture in Rome and Avignon in the Later Middle Ages* (1992), *Patrons, Painters and Saints: Studies in Medieval Italian Painting* (1994), and, most recently, *Giotto and His Publics: Three Paradigms of Patronage* (The Bernard Berenson Lectures on the Italian Renaissance, 2011).

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.

Entering the second year of her two-year term as Andrew W. Mellon Professor, Carmen C. Bambach is curator of the department of drawings and prints at The Metropolitan Museum of Art. She received a PhD from Yale University, where she also earned her BA and MA degrees. Dr. Bambach was a John Simon Guggenheim Fellow in 1996–1997 and the Craig Hugh Smyth Visiting Fellow at Villa I Tatti, the Harvard University Center for Italian Renaissance Studies, in 2009. She is also the author of *Una eredità difficile: I disegni ed i manoscritti di Leonardo tra mito e documento* (1999), *Drawing and Painting in the Italian Renaissance Workshop: Theory and Practice, 1300–1600* (1999), and the forthcoming *Leonardo da Vinci: The Spectacular Legacy of His*

*Drawings and Manuscripts* (3 volumes; spring 2012). Bambach's work has been published in *The Burlington Magazine*, *Apollo*, and an important series of exhibition catalogues on Italian Renaissance drawings.

The position of Edmond J. Safra Visiting Professor was established in 2002 through a grant from the Edmond J. Safra Philanthropic Foundation. The 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 organize colloquia for predoctoral fellows and for emerging scholars and curators. 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.

Marc Fumaroli has been a professor at the Collège de France since 1986, holding the chair in Rhétorique et société en Europe (XVI<sup>ème</sup>–XVIII<sup>ème</sup> siècles). He received his PhD from the Université Paris–Sorbonne, and went on to be a professor there from 1976 to 1986 after serving as *maître de conférences* at the Université de Lille from 1966 to 1976. He received the Balzan Prize in 2001 and was the 49th Andrew W. Mellon Lecturer in the Fine Arts at the National Gallery of Art in 2000. He is a member of the Académie française and the Académie des inscriptions et Belles-Lettres as well as president of the Société des Amis du Louvre. A leading authority on 17th-century rhetoric, he is the author of the landmark *L'Âge de l'éloquence: Rhétorique et "res literaria" de la Renaissance au seuil de l'époque classique* (1980; second edition, 1994) as well as *Héros et orateurs: Rhétorique et dramaturgie cornéliennes* (1990), *L'École du silence: Le sentiment des images au XVII<sup>ème</sup> siècle* (1994), *Paris–New York et retour: Voyage dans les arts et les images* (2009), and, most recently, *When the World Spoke French* (English translation, 2011).

Jacqueline Lichtenstein is a professor of the philosophy of art at the Université Paris–Sorbonne. She completed her PhD at the École pratique des hautes études en sciences sociales and received her *habilitation* from Université Paris I. She taught at the University of California, Berkeley, in the department of French literature, from 1984 to 1991 and was associate professor in the department of philosophy at the Université

Paris X, Nanterre, from 1991 to 2004. She was a Getty Research Institute Scholar in 2001–2002, 2005, and 2009 and a fellow at the École française de Rome in 1983–1984. Her work, widely published in French and English, includes *Conférences de l'Académie de Peinture et de sculpture* (editor, with Christian Michel, 7 volumes of 10, 2007–2010); *La tâche aveugle: Essai sur les rapports de la peinture et de la sculpture à l'âge moderne* (2003; English translation, 2008); and *La couleur éloquente: Rhétorique et peinture à l'âge classique* (1989).

The A. W. Mellon Lectures in the Fine Arts were established by the Board of Trustees of the National Gallery of Art in 1949 to bring to the people of the United States the results of the best contemporary thought and scholarship bearing upon the subject of the fine arts. The program is named for Andrew W. Mellon, the founder of the National Gallery of Art, who gave the nation his art collection and funds to build the West Building, which opened to the public in 1941.

Craig Clunas has been professor of art history at the University of Oxford since 2007 and is the first chair of his department to specialize in art from Asia. He received a PhD from London University's School of Oriental and African Studies, after earning his MA at the University of Cambridge and his BA in Chinese studies at King's College. He received the Iris Foundation Award for Outstanding Contributions to the Study of the Decorative Arts in 2001 and was elected a fellow of the British Academy in 2004. Publishing extensively on the art history and culture of China, he is the author of *Art in China* (1997; second edition, 2009) in the Oxford History of Art series, and, most recently, of *Empire of Great Brightness: Visual and Material Cultures of Ming China, 1368–1644* (2007), based on his 2004 Slade lectures at Oxford.

### **CASVA Members for 2011–2012**

Members of the Center for Advanced Study in the Visual Arts (CASVA) for the 2011–2012 academic year are listed below with their current affiliations and research topics.

#### **Paul Mellon Senior Fellows**

Sonya S. Lee

University of Southern California

*Between Culture and Nature: Cave Temples of Sichuan*

Maria Cristina Wolff de Carvalho

Fundação Armando Álvares Penteado, São Paulo

*The Landscape Art of William John Burchell*

**Samuel H. Kress Senior Fellows**

Estelle Lingo

University of Washington, Seattle

*Francesco Mochi and the Edge of Tradition*

Amy Powell

University of California, Irvine

*The Whitewashed Image: Iconoclasm and Seventeenth-Century Dutch Landscapes*

**Ailsa Mellon Bruce Senior Fellows**

David E. James

University of Southern California

*The Rock 'n' Roll Musical*

Jennifer Purtle

University of Toronto

*Forms of Cosmopolitanism in the Sino-Mongol City*

**Paul Mellon Visiting Senior Fellows, fall 2011**

Nicholas Adams

Vassar College

*Architecture and the Modern Rule of Law: A Study of Gunnar Asplund's Courthouse Extension, Gothenburg, 1934–1937*

Patrizia Tosini

Università degli studi di Cassino

*From the Project to the Finished Work: Painting, Drawings, and Decoration in Rome during the Second Half of the Sixteenth Century*

## **Ailsa Mellon Bruce Visiting Senior Fellow, fall 2011**

Louisa C. Matthew

Union College

*The Material Renaissance: A History of Colorants in Renaissance Venice*

Monika Schmitter

University of Massachusetts Amherst

*Portrait of a Collector: Andrea Odoni in His Sixteenth-Century Venetian Palace*

## **Postdoctoral Fellows**

Marden Fitzpatrick Nichols

A. W. Mellon Postdoctoral Fellow, 2010–2012

*Vitruvius on Display: Domestic Decor and Roman Self-Fashioning at the End of the Republic*

Lukasz Stanek

A. W. Mellon Postdoctoral Fellow, 2011–2013

Institut für Geschichte und Theorie der Architektur, Zürich

*Henri Lefebvre's "Vers une architecture de la jouissance" (1973): A Manifesto of Architectural Research*

## **Predocctoral Fellows (in residence)**

Benjamin Anderson

David E. Finley Fellow, 2009–2012

[Bryn Mawr College]

*World Image after World Empire: The Ptolemaic Cosmos in the Early Middle Ages*

Dana E. Byrd

Wyeth Fellow, 2010–2012

[Yale University]

*Reconstructions: The Visual and Material Cultures of the Plantation, 1861–1877*

Jason Di Resta

Samuel H. Kress Fellow, 2010–2012

[The Johns Hopkins University]

*"Crudeliter accentuando eructant": Rethinking Center and Periphery in the Art of Giovanni Antonio da Pordenone*

Razan Francis

Twenty-Four-Month Chester Dale Fellow, 2010–2012

[Massachusetts Institute of Technology]

*Secrets of the Arts: Enlightenment Spain's Contested Islamic Craft Heritage*

Di Yin Lu

Andrew W. Mellon Fellow, 2010–2012

[Harvard University]

*Seizing Civilization: Antiquities in Shanghai's Custody, 1949–1996*

Anna Lise Seastrand

Hittleson Fellow, 2010–2012

[Columbia University]

*Praise, Politics, and Language: South Indian Mural Paintings, 1500–1800*

Jennifer M. S. Stager

Paul Mellon Fellow, 2009–2012

[University of California, Berkeley]

*The Embodiment of Color in Ancient Mediterranean Art*

### **Predocctoral Fellows** (not in residence)

Susanna Berger

Samuel H. Kress Fellow, 2011–2013

[University of Cambridge]

*The Art of Philosophy: Early Modern Aristotelian Thesis Prints and Illustrated Student Notebooks*

Emmelyn Butterfield-Rosen

David E. Finley Fellow, 2011–2014

[Princeton University]

*"Canonical Views": The Disposition of Figures in Modern Art, 1886–1912*

Meredith Gamer

Paul Mellon Fellow, 2010–2013

[Yale University]

*Criminal and Martyr: Art and Religion in Britain's Early Modern Eighteenth Century*

Marius Bratsberg Hauknes

Twenty-Four-Month Chester Dale Fellow, 2011–2013

[Princeton University]

*Imago, Figura, Scientia: The Image of the World in Thirteenth-Century Rome*

Jessica L. Horton

Wyeth Fellow, 2011–2013

[University of Rochester]

*Places to Stand: History, Memory, and Location in Native American Art*

Nathaniel B. Jones

David E. Finley Fellow, 2010–2013

[Yale University]

*Nobilibus pinacothecae sunt faciundae: The Inception of the Fictive Picture Gallery in Augustan Rome*

Joshua O'Driscoll

Paul Mellon Fellow, 2011–2014

[Harvard University]

*Picti Imaginatio: Image and Inscription in Ottonian Manuscripts from Cologne*

Fredo Rivera

Andrew W. Mellon Fellow, 2011–2013

[Duke University]

*Revolutionizing Modernities: Visualizing Utopia in 1960s Havana, Cuba*

Maggie Taft



Twelve-Month Chester Dale Fellow, 2011–2012

[University of Chicago]

*Making Danish Modern, 1945–1960*

Noa Turel

Robert H. and Clarice Smith Fellow, 2011–2012

[University of California, Santa Barbara]

*Life to Likeness: Painting and Spectacles au vif in the Burgundian State*

Yanfei Zhu

Httleson Fellow, 2011–2013

[The Ohio State University]

*Transtemporal and Cross-Border Alignment: The Rediscovery of Yimin Ink Painting in Modern China, 1900–1949*

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

Laura Turner Igoe

[Tyler School of Art, Temple University]

Erin Leary

[University of Rochester]

Erica North Morawski

[University of Illinois at Chicago]

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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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