

CENTER 38

NATIONAL GALLERY OF ART CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

CENTER38



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NATIONAL GALLERY OF ART CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Record of Activities and Research Reports
June 2017–May 2018

Washington, 2018

National Gallery of Art

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Washington, DC

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Frontispiece: Fellows' tour of the exhibition *Outliers and American Vanguard Art*, April 27, 2018

CONTENTS

6	Preface
7	Report on the Academic Year June 2017–May 2018
8	Board of Advisors and Special Selection Committees
9	Staff
11	Report of the Dean
15	Members
25	Meetings
38	Lectures
42	Publications and Web Presentations
43	Research
51	Research Reports of Members
197	About the Center
199	Fields of Inquiry
199	Board of Advisors and Special Selection Committees
199	Professors in Residence
201	Fellowships
207	Meetings, Research, and Publications
211	Index of Members' Research Reports

PREFACE

The Center for Advanced Study in the Visual Arts at the National Gallery of Art, a research institute that fosters study of the production, use, and cultural meaning of art, artifacts, architecture, urbanism, photography, and film, from prehistoric times to the present, was founded in 1979. The Center encourages a variety of approaches by historians, critics, and theorists of art, as well as by scholars in related disciplines of the humanities and social sciences.

The resident community of international scholars consists of the Samuel H. Kress Professor, the Andrew W. Mellon Professor, the Edmond J. Safra Visiting Professor, the A. W. Mellon Lecturer in the Fine Arts, and approximately eighteen fellows at any one time, including senior fellows, visiting senior fellows, guest scholars, research associates, a postdoctoral fellow, and predoctoral fellows. In addition, the Center supports approximately fifteen predoctoral fellows who are conducting research both in the United States and abroad. The programs of the Center include fellowships, meetings, research, and publications.

**REPORT ON THE ACADEMIC YEAR
JUNE 2017 – MAY 2018**

BOARD OF ADVISORS

Patricia Berger

September 2015–August 2018
University of California, Berkeley

Emily Braun

September 2016–August 2019
Hunter College, City University of
New York

Betsy M. Bryan

September 2016–August 2019
Johns Hopkins University

H. Perry Chapman

September 2015–August 2018
University of Delaware

Huey Copeland

September 2016–August 2019
Northwestern University

Aden Kumler

September 2017–August 2020
University of Chicago

Chika Okeke-Agulu

October 2017–August 2020
Princeton University

William E. Wallace

September 2017–August 2020
Washington University in St. Louis

CURATORIAL LIAISON

Jonathan Bober

September 2015–August 2018
Andrew W. Mellon Senior Curator of
Prints and Drawings, National Gallery
of Art

SPECIAL SELECTION COMMITTEES

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

Gwendolyn H. Everett

February 2018–March 2020
Howard University

Elizabeth Hutchinson

February 2017–March 2019
Barnard College/Columbia University

Leo G. Mazow

February 2018–March 2020
Virginia Museum of Fine Arts

*A. W. Mellon Postdoctoral
Fellowship*

Thomas Cummins

October 2015–February 2020
Harvard University

Rachael DeLue

October 2014–February 2018
Princeton University

Kellie Jones

October 2017–February 2020
Columbia University

STAFF

Elizabeth Cropper, Dean
Therese O'Malley, Associate Dean
Peter M. Lukehart, Associate Dean
Helen Tangires, Center Administrator
Jeannette Ibarra Shindell, Assistant
Administrator for Budget and Accounting

RESEARCH

Stefan Albl, Research Associate
(from November 2017)
Lacey Baradel, Research Associate
(to September 2017)
Mattia Biffis, Research Associate
(to August 2017)
Elizabeth Athens, Research Associate
(from November 2017)
Lara Langer, Research Associate
Lorenzo Pericolo, Robert H. Smith
Senior Research Associate
Tiffany A. Racco, Research Associate/
Edmond J. Safra Research Associate
(from November 2017)
Silvia Tita, Research Associate
Benjamin Zweig, Robert H. Smith
Research Associate

PROGRAMS

Chelsea Dylan Cole, Assistant
to the Program of Research
Elise Ferone, Assistant to the
Program of Research
Danielle Horetsky, Fellowship
Officer/ Center Report Coordinator
Elizabeth Kielpinski, Regular
Meetings Coordinator
Annie G. Miller, Special Meetings
and Publications Coordinator (from
October 2017)
Jen Rokoski, Communications
Assistant/ Center Report Coordinator
Catherine Southwick, Special
Meetings and Publications Coordinator
(to September 2017)



REPORT OF THE DEAN JUNE 2017 – MAY 2018

This year the Center for Advanced Study in the Visual Arts welcomed fellows from France, Italy, Japan, Spain, the United Kingdom, and the United States. The topics of their research ranged from the meanings of aesthetic production of the Nahua people of Central Mexico to artistic encounters with Byzantium during the expansion of Aragon, from Venice's architectural program under Doge Leonardo Donà to the reemergence of narrative in 1970s performance art in the United States, and from the Italian architect Pirro Ligorio to a history of photography of the Swahili coast.

In 2017 the Center accepted responsibility for the organization of the Sydney J. Freedberg Lecture on Italian Art. This annual lecture offered by the National Gallery of Art, which features original research presented by distinguished scholars of Renaissance and early modern Italy, began in 1997 and is named after the great specialist of Italian art Sydney J. Freedberg (1914–1997). For the twenty-first lecture in the series, Beverly Louise Brown presented on the topic “Sugar and Spice and All Things Nice? Titian's Portrait of Clarice Strozzi.” The lecture was released as audio and video presentations on the Gallery's website.

In the program of special meetings, CASVA sponsored a concentrated study day for invited specialists in connection with the exhibition *Vermeer and the Masters of Genre Painting: Inspiration and Rivalry* at the National Gallery of Art. The study day brought together a small international group of curators, conservators, and art histo-

Members of the Center
with Albert Bierstadt's
Mount Corcoran,
December 5, 2017

rians. This year's Wyeth Lecture in American Art, sponsored by the Wyeth Foundation for American Art, was delivered by Cécile Whiting on the topic "The Panorama and the Globe: Expanding the American Landscape in World War II," followed by an incontro with members, "Global War and the New American Landscape, 1939–1948."

Building on the momentum of last year's Wyeth Foundation for American Art Symposium on the topic "The African American Art World in 20th-Century Washington, DC," in September CASVA held a two-day seminar, "New Initiatives in African American Art." A small group of invested scholars joined several members of the curatorial staff to discuss future directions for a new special initiative at CASVA devoted to scholarship in African American art and to broadening opportunities for research by African American scholars. These plans are taking shape, and the initiative will be launched in 2018–2019.

In February the Center organized a two-day symposium entitled "Boundary Trouble: The Self-Taught Artist and American Avant-Gardes." The program was held on the occasion of the exhibition *Outliers and American Vanguard Art* at the National Gallery of Art, curated by Lynne Cooke. Papers explored questions of religion, gender, and cross-disciplinary art practices, which are central to the intersection of American mainstream art with the work of an eclectic range of self-taught artists. The forty-eighth Middle Atlantic Symposium in the History of Art, cosponsored with the University of Maryland, was canceled because of inclement weather, but the keynote lecture, to be given by Krista Thompson of Northwestern University, was rescheduled for next year.

In the first colloquium of the academic year, Diane Favro, Samuel H. Kress Professor, presented on the topic "Celebrating Engineering Victories: Arches and Other Commemorations of Roman Infrastructure." Throughout the year she acted as an advisor to predoctoral fellows completing dissertations and preparing for job interviews, while advancing her research. Following the publication of *Mochi's Edge and Bernini's Baroque*, on the Tuscan sculptor Francesco Mochi, Estelle Lingo, Andrew W. Mellon Professor, began working on a project investigating the interpretation of Caravaggio's sacred art. She gave a public lecture at the National Gallery on the topic "Draping Michelangelo: Francesco Mochi, Gianlorenzo Bernini, and the Birth of Baroque Sculpture," and

her CASVA colloquium, presented in April, was entitled “Unbelievable: Reflections on Caravaggio’s Religious Art.”

In May, David Bomford, Edmond J. Safra Visiting Professor, led a colloquy for an invited group of international scholars, curators, and conservators on the subject “Art and Uncertainty: The Limits of Technical Art History.” He also gave a public lecture titled “Pentimenti: When Artists Change Their Minds.” The new audio and video series, *Reflections on the Collection: The Edmond J. Safra Visiting Professors at the National Gallery of Art*, went live on the Gallery’s website with the four inaugural presentations by Edmond J. Safra Visiting Professors Kathleen A. Foster, Jacqueline Lichtenstein, Anna Ottani Cavina, and Carl Brandon Strehlke. In this series of short presentations Edmond J. Safra Visiting Professors share their unique insights on works of art selected from the Gallery’s collection.

Hal Foster of Princeton University delivered the sixty-seventh A. W. Mellon Lectures in the Fine Arts, on the topic “Positive Barbarism: Brutal Aesthetics in the Postwar Period.” Professor Foster also met informally with members of the Center and Gallery staff for discussion of his research. The lectures, available on the Gallery website as audio and video presentations, will be published in Bollingen Series xxxv by Princeton University Press.

In the program of publications, the Center published *The Artist in Edo*, edited by Yukio Lippit and distributed by Yale University Press. This eightieth volume in Studies in the History of Art includes papers presented at a symposium cosponsored by the Freer Gallery of Art and Arthur M. Sackler Gallery of Art in April 2012.

The Center’s three ongoing research projects, designed to provide access to primary research materials for the field, are described on pages 43–47. The Malvasia project will make available a multivolume English translation and new critical edition in Italian of Carlo Cesare Malvasia’s *Felsina pittrice* (Bologna, 1678). Volume 9, which contains the life of Guido Reni, continues to advance and is projected to be published in late 2018, and the volume dedicated to Francesco Francia and Lorenzo Costa is progressing. The project is directed by the dean, with Professor Lorenzo Pericolo of the University of Warwick serving as editor of the critical edition and project coordinator. The digital database for the History of Early American Landscape Design project, directed by

Associate Dean Therese O'Malley, went live to a limited beta testing audience in February with a projected release date of 2019–2020. This archive of images, people, places, texts, and terms, to be available on the Gallery's website, expands on the published volume *Keywords in American Landscape Design* (2010). Associate Dean Peter M. Lukehart and his team continue to identify and incorporate new documentary sources for the online database dedicated to the Accademia di San Luca, Rome. Place pages linking high-quality images of historical maps with advanced viewing tools that allow users to interact with the content were added to *The History of the Accademia di San Luca, c. 1590–1635: Documents from the Archivio di Stato di Roma* (www.nga.gov/accademia).

A full description of CASVA's fellowship program may be found in the concluding section of this volume. A complete list of publications appears on the National Gallery of Art website at www.nga.gov/research/casva/publications.html. In addition to the contents of *Center 38*, the entire archive of Center reports is accessible online at www.nga.gov/research/casva/publications/center-report.html. This initiative, like the research programs mentioned above, represents a commitment to the exploration of digital resources for research and scholarly communication. A grant from the Robert H. Smith Family Foundation makes possible the appointment of a research associate specializing in digital technologies, enabling us to explore the uses of these technologies and to develop and enrich the Center's contribution to the Gallery's website.

This year was sadly marked by the death of Henry A. Millon, dean emeritus of CASVA, who passed away peacefully at home in Washington, DC, on April 2, 2018. Hank Millon's generous vision for the foundation of the Center some forty years ago, and his long tenure as dean, benefited from a lifetime experience of scholarship, teaching, and administration at the Massachusetts Institute of Technology and the American Academy in Rome. Over his twenty-one years of service to CASVA, Hank set an unparalleled standard for what an international research institute could be, and he leaves an indelible personal legacy at the National Gallery of Art.

Elizabeth Cropper
Dean

MEMBERS

Diane Favro, University of California, Los Angeles (emerita)
Samuel H. Kress Professor, 2017–2018

Estelle Lingo, University of Washington, Seattle
Andrew W. Mellon Professor, 2016–2018

Hal Foster, Princeton University
Sixty-Seventh A. W. Mellon Lecturer in the Fine Arts,
spring 2018

David Bomford, Museum of Fine Arts, Houston
Edmond J. Safra Visiting Professor, spring 2018

SENIOR FELLOWS

Babette Bohn, Texas Christian University
Samuel H. Kress Senior Fellow, 2017–2018
*Women Artists, Their Patrons, and Their Publics in Early
Modern Bologna*

Diane Favro





Estelle Lingo

Babette Bohn and
María Lumbreras





Anne Burkus-Chasson

Amy Freund, Grace
Chuang, Megan
Holmes, and Manuel
Castiñeiras





Giulia Ceriani
Sebregondi, Allison
Caplan, and Prita Meier

Anne Burkus-Chasson, University of Illinois, Urbana-Champaign
Ailsa Mellon Bruce Senior Fellow, 2017–2018
*Engaging Artifice: Chen Hongshou (1598/1599–1652)
and the Illustrated Book*

Manuel Castiñeiras, Universitat Autònoma de Barcelona
Samuel H. Kress Senior Fellow, 2017–2018
*Shifting Identities and Traveling Objects: Artistic Encounters
with Byzantium during the Expansion of the Crown of
Aragon*

Nicola Courtright, Amherst College
Ailsa Mellon Bruce Senior Fellow, spring 2018
*Art and Queenly Authority: The Creation of Spaces for
Marie de' Medici*

Amy Freund, Southern Methodist University
Ailsa Mellon Bruce Senior Fellow, fall 2017
*Noble Beasts: Hunters and Hunted in Eighteenth-Century
French Art*

Megan Holmes, University of Michigan
Paul Mellon Senior Fellow, 2017–2018

*Scratching the Surface: The Marking and Transformation
of Italian Renaissance Panel Paintings, 1250–1550*

Prita Meier, New York University

William C. Seitz Senior Fellow, 2017–2018

*The Surface of Things: A History of Photography from the
Swahili Coast, 1860 to the Present*

AILS A MELLON BRUCE NATIONAL GALLERY OF ART SABBATICAL CURATORIAL FELLOW

Kimberly Schenck, National Gallery of Art, Department of Paper
Conservation

Mary Cassatt and Soft-Ground Etching, 1879–1890

VISITING SENIOR FELLOWS

Basile Baudez, Université Paris-Sorbonne

Millon Architectural Guest Scholar, June 1–June 30, 2017

*Between Original Drawing and Printed Multiples, Tracing
Paper as Commodity: The Example of Antonio Senape's
Italian Landscape Albums*

Basile Baudez, Reva
Wolf, Nancy S. Stein-
hardt, Shigebumi Tsuji,
Karen Koehler, and
Cynthia J. Bogel





Lawrence W. Nichols

- Cynthia J. Bogel, Kyushu University
 Ailsa Mellon Bruce Visiting Senior Fellow, June 1 –
 July 31, 2017
*One Buddha and Two Capitals: A Seventh-Century
 Sovereign and an Eighth-Century Master of Cures Icon
 at Yakushiji*
- Giulia Ceriani Sebregondi, Ministero dei Beni e delle Attività
 Culturali e del Turismo, Rome
 Ailsa Mellon Bruce Visiting Senior Fellow, September 1 –
 October 31, 2017
*The Venetian Doge Leonardo Donà (1536–1612) and
 Architecture*
- S. Hollis Clayson, Northwestern University
 Paul Mellon Visiting Senior Fellow, November 1 –
 December 31, 2017
The Inescapability of the Eiffel Tower
- Eleni Hasaki, University of Arizona
 Ailsa Mellon Bruce Visiting Senior Fellow, March 12 –
 May 11, 2018
*Craft Apprenticeship, Social Networks, and Communities
 of Practice in Ancient Greece*
- Karen Koehler, Hampshire College
 Paul Mellon Visiting Senior Fellow, June 15 – August 15, 2017
Walter Gropius from Exile to Occupation

Elizabeth J. Moodey, Vanderbilt University
Paul Mellon Visiting Senior Fellow, March 1–April 30, 2018
*Conspicuous Abstinence: Grisaille in the Art of the
Burgundian Netherlands*

Jacqueline Marie Musacchio, Wellesley College
Ailsa Mellon Bruce Visiting Senior Fellow, January 2–
February 28, 2018
*At Home Abroad: Anne Whitney and American Women
Artists in Late Nineteenth-Century Italy*

Lawrence W. Nichols, Toledo Museum of Art
Paul Mellon Visiting Senior Fellow, March 13–May 12, 2017
Frans Hals: The Family Portraits

Catherine Phillips, Independent Scholar
Paul Mellon Visiting Senior Fellow, January 2–
February 28, 2018
*From Brussels to the Baltic: Count Charles Cobenzl
(1712–1770) and His Collection of Drawings*

Nancy S. Steinhardt, University of Pennsylvania
Ailsa Mellon Bruce Visiting Senior Fellow, June 15–
August 15, 2017
The Borders of Chinese Architecture: Balhae and Jurchen

Shigebumi Tsuji, Osaka University
Paul Mellon Visiting Senior Fellow, May 1–June 30, 2017
*The Cosmological Background of Monumental
Representation of Christophany before the Iconoclasm*

Nicole L. Woods (right)
with Amy Hughes,
Andrew W. Mellon Fel-
low in Paper Conserva-
tion. Fellows' tour of
paper conservation,
October 24, 2017



Ginette Vagenheim, Université de Rouen
Paul Mellon Visiting Senior Fellow, November 1–
December 28, 2017
A Catalogue Raisonné of Pirro Ligorio's Drawings

Reva Wolf, State University of New York at New Paltz
Ailsa Mellon Bruce Visiting Senior Fellow, June 15–
August 15, 2017
Goya and the Spirit of Freemasonry

Nicole L. Woods, University of Notre Dame
Ailsa Mellon Bruce Visiting Senior Fellow, September 1–
October 31, 2017
*Performing Chance: The Art of Alison Knowles In/ Out
of Fluxus*

POSTDOCTORAL FELLOW

Megan C. McNamee
A. W. Mellon Postdoctoral Fellow, 2016–2018
*The Numerate Eye: Denumeration and Representation in
Europe, c. 950–1100*

PREDOCTORAL FELLOWS (IN RESIDENCE)

Caitlin Beach [Columbia University]
Wyeth Fellow, 2016–2018
*Sculpture, Slavery, and Commerce in the Nineteenth-Century
Atlantic World*

Magdalene Breidenthal [Yale University]
Paul Mellon Fellow, 2015–2018
*Leaving "Heaven on Earth": The Visual Codes of Middle
Byzantine Church Exits*

Allison Caplan [Tulane University]
Ittleson Fellow, 2016–2018
*Their Flickering Creations: Value, Appearance, and Surface
in Nahua Precious Art*

Grace Chuang [New York University]
Samuel H. Kress Fellow, 2016–2018
*The Furniture of Bernard Vanrisamburgh II, Master
Cabinetmaker in Eighteenth-Century Paris*

Catherine Damman [Columbia University]
Twenty-Four-Month Chester Dale Fellow, 2016–2018
*Unreliable Narrators: Laurie Anderson, Julia Heyward, and
Jill Kroesen Perform the 1970s*



Samuel H. Kress Professor Diane Favro (center) with predoctoral fellows in residence Caitlin Beach, Grace Chuang, Allison Caplan, Catherine Damman, Magdalene Breidenthal, María Lumbreras, Fatima Quraishi

María Lumbreras [Johns Hopkins University]

David E. Finley Fellow, 2015–2018

Likeness and Certainty: The Making of Artistic Knowledge in Golden Age Spain

Fatima Quraishi [New York University]

Andrew W. Mellon Fellow, 2016–2018

Necropolis as Palimpsest: The Cemetery of Makli in Sindh, Pakistan (c. 1350–1650)

PREDOCTORAL FELLOWS (NOT IN RESIDENCE)

Ravinder S. Binning [Stanford University]

Paul Mellon Fellow, 2016–2019

The Medieval Art of Fear: Christ Pantokrator after Iconoclasm

Rachel E. Boyd [Columbia University]

David E. Finley Fellow, 2017–2020

Experimentation and Specialization: The Glazed Terracotta Sculpture of the Della Robbia Workshop, c. 1430–1550

Ashley Dimmig [University of Michigan]

Ittleson Fellow, 2017–2019

Making Modernity in Fabric Architecture: Imperial Tents in the Late Ottoman Period

Michele L. Frederick [University of Delaware]

Samuel H. Kress Fellow, 2017–2019

Shaping the Royal Image: Gerrit van Honthorst and the Stuart Courts in London and The Hague

- Ximena A. Gómez [University of Michigan]
 Twenty-Four-Month Chester Dale Fellow, 2017–2019
Nuestra Señora: Confraternal Art and Identity in Early Colonial Lima
- Andrew P. Griebeler [University of California, Berkeley]
 David E. Finley Fellow, 2016–2019
The Byzantine Illustrated Herbal and Its Use in the Transmission and Transformation of Botanical Knowledge, from Antiquity to the Modern Era
- Annika K. Johnson [University of Pittsburgh]
 Wyeth Fellow, 2017–2019
Agency at the Confluence of Euro-American and Eastern Dakota Art, 1835–1900
- Suzanne van de Meerendonk [University of California, Santa Barbara]
 Robert H. and Clarice Smith Fellow, 2017–2018
Public Displays of Affection: Negotiating Power and Identity in Ceremonial Receptions in Amsterdam, 1580–1660
- James Pilgrim [Johns Hopkins University]
 Paul Mellon Fellow, 2017–2020
Jacopo Bassano and the Ecology of Painting
- Emma R. Silverman [University of California, Berkeley]
 Twelve-Month Chester Dale Fellow, 2017–2018
From Eyesore to Icon: The Watts Towers and Modernism in the Margins
- Lauren Taylor [University of California, Los Angeles]
 Andrew W. Mellon Fellow, 2017–2019
The Art of Diplomacy in Dakar: The International Politics of Display at the 1966 Premier Festival Mondial des Arts Nègres

AILS MELLON BRUCE PREDOCTORAL FELLOWSHIPS FOR HISTORIANS OF AMERICAN ART TO TRAVEL ABROAD

- Alba Campo Rosillo
 [University of Delaware]
- Anne S. Cross
 [University of Delaware]
- Matthew Limb
 [University of California, Santa Barbara]
- Krystle Stricklin
 [University of Pittsburgh]

MEETINGS

SYMPOSIA

February 16–17, 2018

BOUNDARY TROUBLE: THE SELF-TAUGHT ARTIST AND AMERICAN AVANT-GARDES

On the occasion of the exhibition *Outliers and American
Vanguard Art*

Friday, February 16

Session 1

Elizabeth Cropper, Center for Advanced Study in the Visual Arts

Welcome

Lynne Cooke, National Gallery of Art

Opening Remarks

Richard J. Powell, Duke University

Moderator

Angela Miller, "Feed-
back Loop: 'Folk Art,'
'Modern Primitives,'
and Modernism
between the Wars,"
"Boundary Trouble:
The Self-Taught Artist
and American Avant-
Gardes," symposium,
February 16, 2018



Angela Miller, Washington University in St. Louis
*Feedback Loop: "Folk Art," "Modern Primitives," and
Modernism between the Wars*

Anne Monahan, New York
Spirituals and Neo-Spirituals

Elaine Yau, Azusa Pacific University
At the Gate with Minnie Evans

Marci Kwon, Stanford University
The Art of Executive Order 9066

Katherine Jentleson, High Museum of Art
Howard Finster's Altars to Invention

Saturday, February 17

Session 2

John Beardsley, Dumbarton Oaks
Moderator

Leslie Umberger, Smithsonian American Art Museum
*Housewives, Witches, Beauty Queens, and Conjure Women:
Locating the Practice of Self-Taught Women Artists*

Tobias Wofford, Virginia Commonwealth University
Neo-Hoodoo: The Southern Roots of a Black Avant-Garde

Michael Moon, Emory University
Quilts as Koans

Bibiana Obler, The George Washington University
Al Loving Looks at Quilts

Emma R. Silverman, University of California, Berkeley
*Naïves and Visionaries: Defining Environmental Self-Taught
Art in the 1970s*

Session 3

Lynne Cooke, National Gallery of Art
Moderator

Julie Ault, New York
Unmapping in Practice: Tim Rollins and K.O.S.

Jessica L. Horton, University of Delaware
Indigenous Vanguard? Sandpainting and the Transmission of Artistic Knowledges

Rita Gonzalez, Los Angeles County Museum of Art
Vernacular Traditions, Barrio Existentialists, and Phantom Folk

Gregg Bordowitz, School of the Art Institute of Chicago
Legends, Raconteurs, and Relatives: Performing Contexts

Hamza Walker, LAXArt
Folk Art and the Age of Mechanical Reproduction

Anne M. Wagner, University of California, Berkeley, emerita
Edges

March 2–3, 2018

MIDDLE ATLANTIC SYMPOSIUM IN THE HISTORY
OF ART, FORTY-EIGHTH ANNUAL SESSIONS

Cosponsored with the Department of Art History and Archaeology,
University of Maryland

This annual meeting was canceled because of inclement weather.
The planned program follows.

Friday, March 2
University of Maryland, College Park

Evening Session

Anthony Colantuono, University of Maryland
Welcome

Linda Aldoory, University of Maryland
Greeting

Joshua Shannon, University of Maryland
Introduction

George Levitine Lecture in Art History
Krista Thompson, Northwestern University
Refracting Art History: Tom Lloyd and the Futures of Information

Saturday, March 3
National Gallery of Art

Morning Session

Elizabeth Cropper, Center for Advanced Study in the Visual Arts
Welcome

Therese O'Malley, Center for Advanced Study in the Visual Arts
Moderator

Isabel Oleas-Mogollón
[University of Delaware]

*The Divine and the Self: Uses and Meanings of Mirrors in the
Church of La Compañía de Jesús in Eighteenth-Century Quito*
Professor Monica Dominguez-Torres: *introduction*

Erica Sherman
[Duke University]
*Race and Space: The Afro-Brazilian Role in the Urban
Development of Vila Rica, Minas Gerais*
Professor Neil McWilliam: *introduction*

Caroline Paganussi
[University of Maryland]
*"A Woman of Total Goodness, and a Singular Talent":
Anna Morandi Manzolini and Self-Portraiture in Wax*
Professor Meredith Gill: *introduction*

Jill Vaum
[University of Pennsylvania]
Yarrow Mamout and Peale's Philadelphia Museum
Professor Gwendolyn DuBois Shaw: *introduction*

Afternoon Session

Emily Catherine Egan, University of Maryland
Moderator

Samantha Karam Encarnacion
[Virginia Commonwealth University]
Dorothea Tanning's Posthumanist Practice
Professor Kathleen Chapman: *introduction*

Aaron Ziolkowski
[Penn State]
Navigating the Revolving Door: Beverly Pepper's Contrappunto
Professor Sarah K. Rich: *introduction*

Ben Ogrodnik
[University of Pittsburgh]
Steelworker with a Movie Camera: Rethinking the Industrial Art Film in an Era of U.S. Deindustrialization
Professor Barbara McCloskey: *introduction*

Catherine Barth
[Emory University]
Frederick Sommer's 7×9s
Professor Todd Cronan: *introduction*

INCONTRI

October 26, 2017

Global War and the New American Landscape, 1939–1948
Cécile Whiting, University of California, Irvine
Wyeth Foundation for American Art Incontro

Megan C. McNamee,
Diane Favro, and
Cécile Whiting, Wyeth
Incontro, October 26,
2017

During World War II, photographs and newsreels documenting death and destruction in theaters of war around the world prompted a change



in painted representations of landscape in the United States. As a well-established genre in American art, landscape painting had a long tradition of celebrating the local, both bucolic settings and topographical wonders. The wider geographic scope of World War II challenged the regional focus of American landscape painting, especially as it had been practiced in the 1930s. Artists struggled to acknowledge an environment now understood to be global and interconnected, and felt compelled to address the sheer scale of carnage caused by the war. Together these artists recast the terms of landscape painting, broadening its scope from the local to the international and from the pastoral to the antipastoral.

The Wyeth Lecture in American Art (see page 38) addressed wartime artists' depictions of landscapes that joined the national and the international. The incontro tested out material on the theme "The Pastoral and the Antipastoral": how American artists alluded to the global war within their landscapes of the home front to contravene both the conventions of the pastoral and the link between the landscape and patriotism. The incontro explored how several images by Andrew Wyeth exemplify this turn in landscape painting, arguing that four of his temperas from the 1940s are haunted not only by complicated interpersonal relationships but also by World War II.

April 30, 2018

Mellon Lectures Incontro

Hal Foster, Princeton University

Sixty-Seventh A. W. Mellon Lecturer in the Fine Arts

A discussion of the 2018 Mellon Lectures

COLLOQUY

May 1–2, 2018

ART AND UNCERTAINTY: THE LIMITS OF
TECHNICAL ART HISTORY

Sixteenth Edmond J. Safra Colloquy

Co-organized with David Bomford, Edmond J. Safra Visiting

Professor



"Art and Uncertainty:
The Limits of Technical
Art History," Sixteenth
Edmond J. Safra Col-
loquy, May 1, 2018

Participants

Maryan Ainsworth, The Metropolitan Museum of Art
David Bomford, Center for Advanced Study in the Visual Arts
Zahira Veliz Bomford, Museum of Fine Arts, Houston
H. Perry Chapman, University of Delaware
Elizabeth Cropper, Center for Advanced Study in the Visual Arts
Joanna Dunn, National Gallery of Art
Michael Gallagher, The Metropolitan Museum of Art
Melanie Gifford, National Gallery of Art
John Hand, National Gallery of Art
Ann Hoenigswald, National Gallery of Art
Larry Keith, The National Gallery, London
Jay Krueger, National Gallery of Art
Peter M. Lukehart, Center for Advanced Study in the Visual Arts
Carol Mancusi-Ungaro, Whitney Museum of Art
John Marciari, The Morgan Library & Museum
Ian McClure, Yale University Art Gallery
Mary Morton, National Gallery of Art
Therese O'Malley, Center for Advanced Study in the Visual Arts
Richard Spear, University of Maryland
David Stone, University of Delaware
Tiffany A. Racco, Center for Advanced Study in the Visual Arts
Mark Tucker, Philadelphia Museum of Art

CONFERENCE

June 2–4, 2017

FESTIVAL DE L'HISTOIRE DE L'ART: LA NATURE,
ÉTATS-UNIS

Sponsored by the French Ministry of Culture and Communications,
Fontainebleau

Elizabeth Cropper, Center for Advanced Study in the Visual Arts
*A User's Guide to the Center for Advanced Study in the Visual Arts,
National Gallery of Art*

Three CASVA Research Projects

Peter M. Lukehart, Center for Advanced Study in the Visual Arts
*The Early History of the Accademia di San Luca, c. 1590–1635:
Documents from the Archivio di Stato di Roma*

Therese O'Malley, Center for Advanced Study in the Visual Arts
History of Early American Landscape Design

Lorenzo Pericolo, Center for Advanced Study in the Visual Arts
Carlo Cesare Malvasia's Felsina pittrice

SEMINARS

May 30–June 2, 2017

STYLE NOW

A. W. Mellon Predoctoral Seminar

The 2017 A. W. Mellon Predoctoral Seminar, conceived and convened by A. W. Mellon Postdoctoral Fellow Megan C. McNamee, explored the place of stylistic analysis and evidence in art historical research and argument today. The ability to discern style was once considered indispensable to the discipline—prized by practitioners and carefully cultivated in the classroom. But for much of the twentieth century, iconographic and contextual approaches superseded discourse on style. A recent uptick in interest, witnessed in the work of Horst Bredekamp, Whitney Davis, Marian Feldman, and Richard Neer among others, raises questions of how to engage with and teach style now.

The group critically assessed efforts past and present to define style as a concept and an analytic, to construct style-based narratives for the history of art, and to connect cognitive modes with those of representation. Discussions were enriched by the voices of curators, scientists, and scientific illustrators and grounded in the rich holdings of the National Museum of American History, Dumbarton Oaks, the Folger Library, the Kreeger Museum, and the National Museum of Natural History. At the National Gallery of Art, research conservator Melanie Gifford and conservation scientist Lisha Glinsman conducted connoisseurship exercises in the galleries. The group used the tools of technical art history—handheld microscopes and multispectral imaging—to investigate individual style as evident in the composition and deployment of pigments among artists in the circle of Vermeer. Participants considered Gottfried Semper’s *Der Stil in den technischen und tektonischen Künsten* in the context of contemporary technical manuals as well as compendia on architecture and aesthetics, all drawn from the National Gallery of Art Library’s rare book collection by librarian Yuri Long. They also pursued problems of personal style in workshop production through the terra-cotta masterpieces of the Della Robbia family with Alison Luchs, curator of early European sculpture.

Participants

Megan C. McNamee, A. W. Mellon Postdoctoral Fellow,
2016–2018, organizer
Seth Estrin, Paul Mellon Fellow, 2014–2017
Aaron M. Hyman, Andrew W. Mellon Fellow, 2015–2017
Denva Jackson, Samuel H. Kress Fellow, 2015–2017
Michael Kubo, Wyeth Fellow, 2015–2017
Michelle McCoy, Ittleson Fellow, 2015–2017
Phil Taylor, David E. Finley Fellow, 2014–2017
Leslie Wilson, Twenty-Four-Month Chester Dale Fellow,
2015–2017
Johanna Baker, Kreeger Museum, guest participant
James N. Carder, Dumbarton Oaks, guest participant
Caroline Duroselle-Melish, Folger Library, guest participant
Melanie Gifford, National Gallery of Art, guest participant
Lisha Glinsman, National Gallery of Art, guest participant
Taina Litwak, National Museum of Natural History, guest
participant

Yuri Long, National Gallery of Art, guest participant
Alison Luchs, National Gallery of Art, guest participant
Juan Antonio Murro, Dumbarton Oaks, guest participant
Lilla Verkerdy, Smithsonian Libraries, guest participant

September 27–28, 2017

NEW INITIATIVES IN AFRICAN AMERICAN ART

Participants

Nancy K. Anderson, *National Gallery of Art*
Harry Cooper, *National Gallery of Art*
Huey Copeland, *Northwestern University**
Elizabeth Cropper, *Center for Advanced Study in the Visual Arts*
Gwendolyn H. Everett, *Howard University*
Jacqueline Francis, *California College of the Arts*
Carmenita Higginbotham, *University of Virginia*
Peter M. Lukehart, *Center for Advanced Study in the Visual Arts*
Steven Nelson, *University of California, Los Angeles*
Therese O'Malley, *Center for Advanced Study in the Visual Arts*
Richard J. Powell, *Duke University**
Jeffrey C. Stewart, *University of California, Santa Barbara**
Mabel O. Wilson, *Columbia University Graduate School of
Architecture, Planning and Preservation*

Mabel O. Wilson,
Steven Nelson, Gwen-
dolyn H. Everett, and
Jacqueline Francis with
Anne Simmons, refer-
ence librarian (far left),
“New Initiatives in African
American Art,” seminar,
September 27, 2017

*Participated remotely





"Masters of Genre Painting," study day,
November 17, 2017

STUDY DAY

November 16–17, 2017

MASTERS OF GENRE PAINTING

A Robert H. Smith Study Day

On the occasion of the exhibition *Vermeer and the Masters of Genre Painting: Inspiration and Rivalry*

Participants

Christopher Atkins, *Philadelphia Museum of Art*
 Quentin Buvelot, *Mauritshuis*
 H. Perry Chapman, *University of Delaware*
 Elizabeth Cropper, *Center for Advanced Study in the Visual Arts*
 Stephanie Dickey, *Queen's University*
 Blaise Ducos, *Musée du Louvre*
 Wayne Franits, *Syracuse University*
 Melanie Gifford, *National Gallery of Art*
 Lisha Glinsman, *National Gallery of Art*
 Kristen Gonzalez, *National Gallery of Art*
 Jennifer Henel, *National Gallery of Art*
 Angela Ho, *George Mason University*
 Susan Donahue Kuretsky, *Vassar College*
 Alexandra Libby, *National Gallery of Art*
 Peter M. Lukehart, *Center for Advanced Study in the Visual Arts*

Lawrence W. Nichols, *Toledo Museum of Art*
Therese O'Malley, *Center for Advanced Study in the Visual Arts*
Henriette Rahusen, *National Gallery of Art*
Eric Jan Sluijter, *University of Amsterdam, emeritus*
Adriaan E. Waiboer, *National Gallery of Ireland*
Arthur Wheelock, *National Gallery of Art*
Marjorie E. Wieseman, *The Cleveland Museum of Art*
Anne T. Woollett, *J. Paul Getty Museum*
Lara Yeager-Crasselt, *The Leiden Collection*

COLLOQUIA CCXCIII – CCCI

October 19, 2017

Diane Favro, Samuel H. Kress Professor
*Celebrating Engineering Victories: Arches and Other
Commemorations of Roman Infrastructure*

November 2, 2017

Prita Meier, William C. Seitz Senior Fellow
*The Surface of Things: A History of Photography from the
Swahili Coast*

November 30, 2017

Megan Holmes, Paul Mellon Senior Fellow
*Transforming Demonic Imagery and Disrupting Diabolical Agency
in Renaissance Italy*

January 4, 2018

Amy Freund, Ailsa Mellon Bruce Senior Fellow
*The Hunting Landscape and Political Contestation in Eighteenth-
Century France*

January 18, 2018

Anne Burkus-Chasson, Ailsa Mellon Bruce Senior Fellow
*Engaging Artifice: Chen Hongshou 陳洪綬 (1598/1599–1652) and
the Illustrated Book*

February 1, 2018

Babette Bohn, Samuel H. Kress Senior Fellow
*Reinventing Female Creativity in Early Modern Bologna: Disegno,
Biography, and Women Artists*

March 1, 2018

Manuel Castiñeiras, Samuel H. Kress Senior Fellow
*Mirroring and Appropriating the Sacred: Catalan Perceptions of
the Byzantine East in the Late Middle Ages*

March 15, 2018

Nicola Courtright, Ailsa Mellon Bruce Senior Fellow
*The Paradoxical Queen in the Garden: Marie de' Medici
at Fontainebleau*

April 5, 2018

Estelle Lingo, Andrew W. Mellon Professor
Unbelievable: Reflections on Caravaggio's Religious Art

SHOPTALKS 220 – 227

October 30, 2017

Megan C. McNamee, A. W. Mellon Postdoctoral Fellow
Painting "Mere Surface" in Europe, c. 1000

November 13, 2017

María Lumbreras, David E. Finley Fellow
Pablo de Céspedes and the Skin of Painting

December 7, 2017

Magdalene Breidenthal, Paul Mellon Fellow
*Mary of Egypt's Communion at the Exit: Pushing the Limits
of Ecclesiastical Space*

January 11, 2018

Allison Caplan, Ittleson Fellow
Contingent Color: Language and Color Practice in Nahua Mosaic Art

February 12, 2018

Caitlin Beach, Wyeth Fellow
*"Within a few steps of the spot": Sculpture at the Ends of American
Slavery*

March 29, 2018

Grace Chuang, Samuel H. Kress Fellow
*Performing Secrecy: The Secrétaires en pente of Bernard
Vanrisamburgh II (c. 1700–1766)*

April 16, 2018

Catherine Damman, Twenty-Four-Month Chester Dale Fellow
Novel Forms: Laurie Anderson, 1972–1974

May 3, 2018

Fatima Quraishi, Andrew W. Mellon Fellow
*At the Threshold of Empire(s): Mobility and Artistic Practice
at the Makli Necropolis in Sindh, Pakistan*

Cécile Whiting, "The Panorama and the Globe: Expanding the American Landscape in World War II," Wyeth Lecture in American Art, October 25, 2017



LECTURES

WYETH LECTURE IN AMERICAN ART

October 25, 2017

Cécile Whiting, University of California, Irvine

The Panorama and the Globe: Expanding the American Landscape in World War II

During World War II, maps that pictured troops advancing and retreating across national borders, along with photographs and newsreels documenting death and destruction in locations around the world (including the naval base of Pearl Harbor, the tropical rain forests of Guadalcanal, and the beaches of North Africa), prompted a change in painted representations of landscape in the United States. Cécile Whiting's research focuses on how American artists recast the terms of landscape painting

as practiced in the 1930s, broadening its scope from the local to the international and from the pastoral to the antipastoral. The lecture analyzed the ways in which artists depicted landscapes joining the national and the international. In particular, it examined paintings by Thomas Hart Benton and John Steuart Curry, who adopted a panoramic mode, literally and metaphorically widening the horizontal scope of their paintings to encompass both the United States and Europe. As a counterpoint, it discussed *The Rock*, the painting in which Peter Blume attempted to fit the globe into his landscape.

SYDNEY J. FREEDBERG LECTURE ON ITALIAN ART

November, 19, 2017

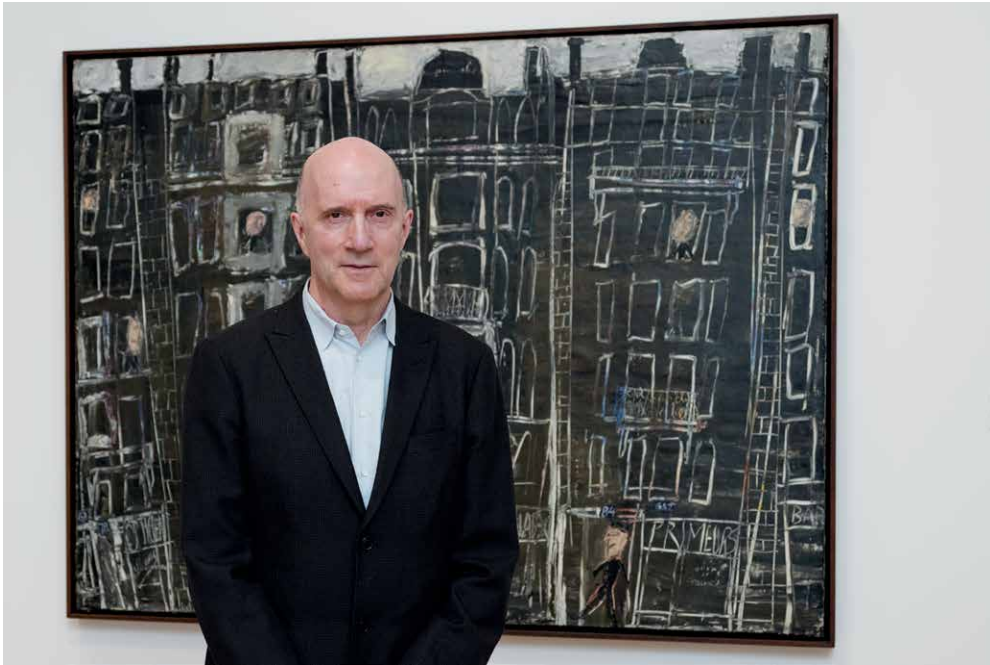
Beverly Louise Brown, The Warburg Institute

*Sugar and Spice and All Things Nice? Titian's Portrait of
Clarice Strozzi*

A popular nineteenth-century nursery rhyme tells us that little boys are made of snips and snails and puppy dog tails while little girls are filled with sugar and spice and all things nice. And who could be nicer than



Beverly Louise Brown,
"Sugar and Spice and
All Things Nice? Titian's
Portrait of Clarice
Strozzi," Sydney J.
Freedberg Lecture on
Italian Art, November
19, 2017



two-year-old Clarice Strozzi, who in Titian's portrait so sweetly shares a ring-shaped biscuit with her toy spaniel? Today, Instagram abounds in similar snapshots eagerly sent by adoring parents to family and friends. Such images would seem to embody the essence of childhood by celebrating their subjects' natural spontaneity. They are lasting reminders of the days of childhood innocence. It is in this spirit that we might assume Clarice Strozzi's parents commissioned her portrait in 1542. But if we look more carefully at Titian's charming portrayal of a little girl and her dog, we soon discover that it is unlikely to have been a mere celebration of sugar and spice and all things nice.

THE SIXTY-SEVENTH A. W. MELLON LECTURES IN THE FINE ARTS, 2018

Hal Foster, Princeton University

Positive Barbarism: Brutal Aesthetics in the Postwar Period

- | | |
|----------|--------------------------------------|
| April 8 | Walter Benjamin and His Barbarians |
| April 15 | Jean Dubuffet and His Brutes |
| April 22 | Georges Bataille and His Caves |
| April 29 | Asger Jorn and His Creatures |
| May 6 | Eduardo Paolozzi and His Hollow Gods |
| May 13 | Claes Oldenburg and His Ray Guns |

LECTURE

May 2, 2018

David Bomford, Museum of Fine Arts, Houston
Edmond J. Safra Visiting Professor

Pentimenti: When Artists Change Their Minds

Hal Foster, April 30,
2018

David Bomford, "Pentimenti: When Artists Change Their Minds,"
lecture, May 2, 2018

PUBLICATIONS AND WEB PRESENTATIONS

The Artist in Edo, volume 80 in the series *Studies in the History of Art*, published by the National Gallery of Art and distributed by Yale University Press, appeared in 2018. This collection of twelve essays, edited by Yukio Lippit, reimagines the concepts of the artist and art-making as they were understood in early modern Japan. It documents a symposium prompted by a historic first showing outside Japan of the thirty-scroll series *Colorful Realm of Living Beings* (c. 1757–1766) at the National Gallery of Art in 2012. A complete list of CASVA publications can be found online at www.nga.gov/research/casva/publications.html.

The sixty-seventh A. W. Mellon Lectures in the Fine Arts, given by Hal Foster, Princeton University, are now available as National Gallery of Art audio and video presentations. A new audio and video series, “Reflections on the Collection: The Edmond J. Safra Visiting Professors at the National Gallery of Art,” shares unique insights on works of art, each selected by an Edmond J. Safra Visiting Professor from the National Gallery of Art collection. The Wyeth Lecture in American Art, given by Cécile Whiting, “The Panorama and the Globe: Expanding the American Landscape in World War II,” and the Sydney J. Freedberg Lecture on Italian Art, given by Beverly Louise Brown, “Sugar and Spice and All Things Nice? Titian’s Portrait of Clarice Strozzi,” were also released this year as video presentations. Online audio and video presentations can be found by following links from www.nga.gov/audio-video.html.

RESEARCH

Three long-term research projects are in progress at the Center for Advanced Study in the Visual Arts:

EARLY MODERN SOURCES IN TRANSLATION: CARLO CESARE MALVASIA'S *FELSINA PITTRICE*



Guido Reni, *Charity*, c. 1627. Metropolitan Museum of Art, New York, Gift of Mr. and Mrs. Charles Wrightsman, 1974

Directed by Dean Elizabeth Cropper in coordination with Professor Lorenzo Pericolo (University of Warwick), this project will result in a critical edition and annotated translation of Carlo Cesare Malvasia's *Felsina pittrice* (Bologna, 1678), one of the most important early modern texts on Italian art. The *Felsina pittrice*, or *Lives of the Bolognese Painters*, provides a history of painting in Bologna that both emulates and challenges Giorgio Vasari's *Lives* (1550/1568), which was republished in Bologna in 1647. The *Felsina pittrice* has never been translated into English in full, and no critical edition has appeared since 1841–1844. This edition and translation, undertaken by a team of international scholars, will appear in sixteen monographic

volumes. Each of the projected volumes will include transcriptions by Lorenzo Pericolo of the relevant manuscript notes made by Malvasia in preparation for his book and now in the Biblioteca dell'Archiginnasio, Bologna. Professor Pericolo will also provide a new critical edition of the Italian text. The series is published for the Center for Advanced Study in the Visual Arts and the National Gallery of Art by Harvey Miller Publishers/Brepols Publishers. Volumes 1 (dedicated to the “primi lumi” of Bolognese painting) and 13 (*Lives of Domenichino and Francesco Gessi*) appeared in 2012 and 2013, respectively. Volume 2, part 2, dedicated to Marcantonio Raimondi and the Bolognese printmakers, was published in 2017 in two volumes featuring an illustrated volume of nearly one thousand works, some published there for the first time. Stefan Albl and Tiffany Racco joined the team in November.

Over the course of this year, members of the research team advanced the completion of volume 9, *Life of Guido Reni*, which will appear in fall 2018 as two volumes containing the text, translation, historical notes, and Malvasia's own preparatory notes, as well as many newly commissioned illustrations and a monographic essay on the artist by Lorenzo Pericolo. Following the departure of Mattia Biffis, who contributed to the project for several years, Stefan Albl is working on these volumes, especially the editing of the bibliography and preparation of the index. Progress continues on the second part of volume 2, devoted to Francesco Francia and Lorenzo Costa, with translation, essay, and notes by Alessandra Galizzi (Università degli Studi di Trento). Tiffany Racco assisted with the preliminary editing of the translation and construction of the historical notes, as well as the identification of illustrations. Elise Ferone continues to support all aspects of the project, especially in securing the illustrations for the life of Guido Reni, as well as verifying accuracy and consistency throughout.

Elizabeth Cropper's lectures on Malvasia, presented at the Prado in 2015–2016 in connection with her appointment to the Cátedra Museo del Prado, were published as *La pintura boloñesa en el Prado: Tras las huellas de Malvasia como crítico de la pintura* by the Museo Nacional del Prado and Abada Editores, Madrid, in 2017.

Critical Edition and Project Coordinator, Robert H. Smith Senior

Research Associate: Lorenzo Pericolo

Research Associates: Mattia Biffis (to August 2017), Stefan Albl (from November 2017), and Tiffany A. Racco (from November 2017)

Assistant to the Program of Research: Elise Ferone

PROJECTS IN AMERICAN LANDSCAPE AND GARDEN DESIGN HISTORY

The past year has witnessed the expansion of the online resource History of Early American Landscape Design (HEALD), a textual and visual inquiry into the history of American landscape and garden design from the seventeenth through the mid-nineteenth century. This digital database, under the direction of Associate Dean Therese O'Malley, is based on the book



Benjamin Henry Latrobe,
*Map Exhibiting the
Property of the U.S. in
the Vicinity of the Cap-
itol*, 1815. Geography
and Map Division,
Library of Congress,
Washington, DC

Keywords in American Landscape Design (Yale University Press, 2010), which, in 2011, received the J.B. Jackson Book Prize and the Council on Botanical and Horticultural Libraries Award.

HEALD, the expanded digital version, incorporates more features than the original *Keywords* project, including, most importantly, essays devoted to one hundred significant places and one hundred notable people in American landscape design. Other key components of

this online resource comprise nearly 2,000 images, enriched archival materials, and a bibliographic feature that links directly to thousands of digitized sources. The depth and variety of such materials allows HEALD to be wide ranging in its examination of garden types as well as various roles—whether proprietor, landscape designer, or enslaved gardener—that it highlights. In this approach, the project is exemplary in its breadth of consideration of the subject of early American landscape design. Together, the extensive corpus of original texts and images and the scholarly essays reveal landscape history as integral to the study of American cultural history.

For ease of navigation, the website has an open-source MediaWiki format that is familiar to web users worldwide and uses a popular scripting language especially suited to web development. The project has entered a pilot period of testing with a goal of being fully available on the National Gallery of Art website within the next year.

Research Associates: Lacey Baradel (to September 2017)

and Elizabeth Athens (from November 2017)

Robert H. Smith Research Associate: Benjamin Zweig

Assistant to the Program of Research: Chelsea Dylan Cole

Editor: Barbara S. Christen (consultant)

THE EARLY HISTORY OF THE ACCADEMIA DI SAN LUCA, C. 1590–1635



Israël Silvestre, *View of the Campo Vaccino* (1640–1660), detail of the Church of Santi Luca e Martina (under construction). National Gallery of Art, Washington, Gift of Robert H. Thayer

When the Accademia di San Luca began its first year of official operation in 1593/1594, painters living in Rome simultaneously severed their ties to the artisanal guilds and gained a new professional association that underpinned their claims to practicing a liberal art. Among the innovations that the Accademia introduced was a program of education for young artists, including biweekly instruction in drawing followed by academies (lectures) on topics ranging from perspective to the theory of the affects. This new emphasis on the intertwined importance of theory and practice represented a model for all subsequent institutional pedagogy of the arts, from the French Académie royale de peinture

et de sculpture (1648) to the university-based system that exists in the present-day United States.

The Early History of the Accademia di San Luca, c. 1590–1635 was conceived as a project in two parts: a volume of interpretive essays concerning the establishment of one of the first artists' academies in late sixteenth-century Italy and a research database of newly rediscovered coeval notarial documents that support current and future study of the Accademia and its members. Based largely upon these important documents, the essays published in *The Accademia Seminars: The Early History of the Accademia di San Luca in Rome, c. 1590–1635* (2009) serve as the first institutional history of the Accademia and cover issues from the creation of new statutes to the siting of the church of Santi Luca e Martina in the Roman Forum, and from the formulation of the educational program of the academy to the roles of the artists and *amatori* who participated in it.

The open-access database of documents (The History of the Accademia di San Luca, c. 1590–1635: Documents from the Archivio di Stato di Roma; www.nga.gov/accademia) complements the essays while allowing for and encouraging new research on the Accademia. With more

than 1,300 names of artists and participants (including many variant spellings), the faceted searching (keywords, document type, places, notaries, and date) provides myriad ways to customize and refine research. Select bibliographies and carousels of images for the more famous artists, assembled by Chelsea Dylan Cole, augment and extend research. In the past year Benjamin Zweig has overseen the addition to the website of four historic maps of Rome that cover a century, from about 1575 to 1675. Along with entries, written by Silvia Tita, on the places where the Accademia interacted with the citizens and the institutions of Rome, the mapping layer includes bibliographies and scores of related images. Configured using the International Image Interoperability Framework (IIIF), the maps and works of art can be instantaneously zoomed and infinitely compared to any IIIF-compliant image on the Accademia website or imported from another repository. In addition, the team is in the process of editing the transcriptions of several hundred new documents, ranging in date from about 1610 to 1670, that will be added to those already available on the website. Together, the volume of essays and the research database are intended to enhance the teaching of early modern Roman art and culture and to support new avenues of scholarly research.

Research Associate: Silvia Tita

Robert H. Smith Research Associate: Benjamin Zweig

Assistant to the Program of Research: Chelsea Dylan Cole

Paleographer: Roberto Fiorentino (consultant)

RESEARCH ASSOCIATES' REPORTS

Research associates engaged in long-term Center projects also pursue independent research.

Giulio Cesare Procaccini, *Lamentation of Christ*, c. 1611.
Kunsthistorisches
Museum, Vienna



Stefan Albl, *Painting in Milan in the Seventeenth Century*

My aim is to write a comprehensive book on painting in Milan in the seventeenth century. I am focusing on the artistic production of Giulio Cesare Procaccini, Morazzone, and Cerano in the era of Carlo and Federico Borromeo. From 1600 to 1630, with the founding of Milan's first public library and

art gallery, the Ambrosiana, and the growth of aesthetic consciousness among religious institutions and collectors, artists in Milan were seeking new means of pictorial expression. Among the challenges of this project is finding a historical balance in presenting the lives and work of these painters and understanding their relationships to their social context.

William Hogarth, *The Analysis of Beauty*, plate 1 (detail), 1753.
The Metropolitan
Museum of Art, Harris
Brisbane Dick Fund,
1932



Elizabeth Athens, *Everywhere the Image of Life: William Hogarth's Natural History*

This project considers the influence of William Hogarth's *The Analysis of Beauty* (1753) on eighteenth-century scientific imaging. Though

predominantly considered a work of aesthetics, *The Analysis* can be read as one of a series of texts that directed naturalists in recording the world, beginning with John Woodward's seminal *Brief Instructions on Making Observations* (1696). Indeed, like other naturalists of his day, Hogarth deposited a copy of his publication with London's Royal Society. By considering the treatise in this alternate light, the project highlights a mode of scientific imaging more dynamic and lively than the "plain" style generally attributed to eighteenth-century natural history.

Raphael, Lorenzetto, and Gianlorenzo Bernini, pyramidal tomb of Agostino Chigi, c. 1513–1654, Chigi Chapel, Santa Maria del Popolo, Rome. Wikimedia Commons, <https://commons.wikimedia.org/w/index.php?curid=31318807>



Lara Langer, *Raphael, Sculpture, and the Chigi Pyramid Tombs*

My research continues to explore funerary art in Italy during the early modern period. At the church of Santa Maria del Popolo in Rome, two breakthroughs in this genre occurred within a few years of each other: the twin cardinal tombs by Andrea Sansovino (1505–1509) and the twin pyramid tombs for the Chigi family, designed by Raphael around 1513 and completed by Gianlorenzo Bernini in the 1650s. In a paper for the 2018 meeting of the Renaissance Society of America, I reexamined Raphael's motivations to utilize the pyramidal form and proposed that the tombs illustrated both his inventive approach to memorialization and his understanding of sculpture and its materiality.

Luca Giordano, *Self-Portrait* (detail), Toledo Cathedral. Author photo



Tiffany A. Racco, *Luca Giordano: Speed, Imitation, and the Art of Fame*

My project presents the economic and artistic life of Luca Giordano as a case study, considering him as an exemplar of a savvy artist who engaged in a widespread enterprise of painting. Analyzing how Giordano's legendary speed, imitative abilities, and vast workshop were used as strategic tools that drove his rise to fame, this study examines the mechanics of how artists achieved their celebrity, with particular attention to the marketability of difficult and uncommon technical skills. I completed two articles for publication this year. The first explores the critical reception of *prestezza* in early modern art theory, and the second considers the ways in which changing concerns about the constructive use of time in the seventeenth century prompted an impulse toward greater artistic efficiency.

Ottavio Leoni, *Giovanni Baglione*, 1625.
National Gallery of Art,
Washington, Gift of
W. G. Russell Allen



Silvia Tita, *Topics in Post-Tridentine Sacred Art: Church Councils, Pontifical Works, and Miraculous Battles*

Branching out from my study on the legal dimension of Constantinian imagery in the early modern period, I completed an article on late sixteenth- and seventeenth-century representations of church councils (“Before the Lateran and the Vatican”) that addresses the practice of forging history

and material evidence and demonstrates the significance of a fabricated past for establishing institutional continuity. Concomitantly, I have furthered development of a parallel project devoted to Giovanni Baglione’s art and writings, presenting another of its draft chapters at an international conference. In addition, I have continued my research on my next book-length project on depicting otherness in imagery related to the battle of Lepanto (1571).

The Crucifixion of Christ, c. 425, plaque from an ivory casket; the earliest known Crucifixion scene, combined with the suicide of Judas. The British Museum, London. M&ME, 1856,6-23,5. © Trustees of the British Museum/Art Resource, NY



Benjamin Zweig, *Imagining the Unforgivable Sin: Suicide in Medieval Art and Thought*

This year I made substantial progress on my book manuscript on the representation of suicide in medieval art. I have further continued

my research on the art and architecture of the medieval Baltic and on the digital humanities. I have two essays slated for publication this year and have completed a short article on an unpublished illuminated manuscript in the collection of the British Library. I presented papers at conferences in Providence, Poitiers, Washington, Kalamazoo, and Mexico City, and participated in a symposium on machine vision learning and art history at the Frick Collection.

RESEARCH REPORTS OF MEMBERS



Chirpa. prae-sapio-potileps

BETWEEN ORIGINAL DRAWING AND PRINTED MULTIPLES, TRACING PAPER AS COMMODITY: ANTONIO SENAPE'S ITALIAN LANDSCAPE ALBUMS

Art and architectural historians have given little attention to the history and use of tracing paper despite its centrality to a wide range of practices since the sixteenth century. Produced through an infusion of chemically unstable oil, wax, butter, or varnish or consisting of standard paper heavily beaten through a mechanical process, tracing paper is inherently fragile, and thus the existing literature concentrates primarily on problems of conservation and treatment. Early modern artists appear to have understood transparent papers as merely an intermediary, material step facilitating either copying or preparation for engraving. Although tracing paper is well documented in artists' manuals, inventories, and sales catalogs, few early examples survive, and even fewer were collected. From the end of the eighteenth century, however, the number of extant examples rises remarkably. Tracing paper enabled artists to copy and circulate motifs from objects unlikely to be removed from Italy, as well as from works in private collections, and it facilitated publication in albums of antique figures and ornaments.

Antonio Senape, *Chiara*
from *Posillipo*, page 9
of *Souvenir Album with*
Views of Naples, South-
ern Italy, and Sicily,
c. 1848. National Gal-
lery of Art, Washington.
Purchased as the Gift
of Joan and David
Maxwell

In the first half of the nineteenth century, transparent paper began to serve purposes beyond copying. Jean-Auguste-Dominique Ingres (1780–1867), for example, used transparent papers as part of a complex working process. The Louvre sketchbooks of Louis-François Cassas (1756–1827) and Prosper Barbot (1798–1878), made in Italy in 1820–1822, attest to travelers' use of transparent paper, which was both lightweight and water-resistant. There is also a small group of remark-

able travel albums on tracing paper that were not intended for personal or workshop use but were acquired as finished works by collectors on the Grand Tour. They document how, for the first time, tracing paper was used for drawings that were aimed explicitly at the market. My research while in residence at CASVA focused on a superlative example of this idiosyncratic, short-lived use of tracing paper, a recently acquired album of Italian views by Antonio Senape (1788–after 1853) in the National Gallery of Art collection.

Senape was one of the most prolific Neapolitan *vedutisti* of the first half of the nineteenth century. The Gallery's album, dated 1848, exemplifies the technique that became synonymous with Senape's name, the "disegno con la penna." It consists of sixty-five line drawings on transparent paper depicting horizontal vistas of Campania, Sicily, and northern Italy. Senape composed such ambitious, meticulously executed albums for Grand Tourists. My research revealed that the album was purchased by an Irish aristocrat, Archibald, Viscount Acheson, who toured Italy with his family in the autumn of 1848. The album belonged to the world of the antiquarian amateur, who, by purchasing such an object, was able to bring back not only views but also evidence of an exchange with a celebrated *vedutista*.

At CASVA, I had the opportunity to study the album closely and, in conversation with Michelle Facini, paper conservator at the National Gallery of Art, to identify the highly specific materials that Senape chose. The paper is of a heavily beaten type bought in rolls that contemporary advertisements indicate were sold by color merchants. Beaten paper is less transparent than tracing papers impregnated with other substances, but it has the benefit of aging much better, thereby serving more easily as a support for a finished work than as an intermediary, ephemeral tool. In order to secure these fragile sheets, Senape had them meticulously pasted onto the album's support of thick, very high-quality Italian paper using cellulose glue.

While at CASVA I was able to situate the NGA album among comparable albums by Senape on the art market, particularly one published by Leonardo di Mauro in 2001 and another, dated 1844, that was sold in 2014. It was possible to establish Senape's working method and the advantages of employing transparent paper. Senape must have retained a series of classic Grand Tour landscape drawings from which clients could

choose a specific sequence that would constitute an album reflecting an individual itinerary on the peninsula. Using transparent paper allowed the artist to work quickly and confidently and to deliver a product in a relatively short time; presumably such an album, copied from Senape's templates, could be executed in a matter of days. Clients could thereby acquire original works of art by a renowned draftsman invested with a far greater aura than a series of comparable prints without having to wait for weeks while the commission was being completed. This singular means of using transparent paper as a commodity readied for the art market remained a unicum in the history of nineteenth-century *vedute*; however, it also served as a curious middle ground between lithographed albums and watercolor drawings and paintings by Senape's rivals in the Posillipo School.

Université Paris-Sorbonne

Millon Architectural History Guest Scholar, June 1–30, 2017

In fall 2018 Basile Baudez will begin a position as assistant professor of eighteenth- and nineteenth-century architectural history in the department of art and archaeology at Princeton University.



CAITLIN BEACH

SCULPTURE, SLAVERY, AND COMMERCE IN THE NINETEENTH-CENTURY ATLANTIC WORLD

In 1850, amid mounting debates about the abolition of slavery in the United States, Hiram Powers's (1805–1873) *Greek Slave* came to St. Louis, Missouri, on a tour of the United States that had begun in 1847. The marble sculpture, modeled by Powers in his Florence studio in 1843, depicted a white Greek woman standing nude and enchained in a Constantinople slave market. In St. Louis it was displayed in a building close to the city's slave market. A correspondent for the prominent abolitionist newspaper *The National Era* commented on the exhibition of the enchained white body of *The Greek Slave* in a city where many black Americans remained enslaved and remarked on the sculpture's location: "Within a few steps of the spot which thy presence is consecrating, maidens as pure and as sensitive as thou art are weekly bought and sold."

My dissertation, completed while I was in residence at CASVA, critically interrogates the place of sculpture in an Atlantic world contoured at once by the commerce of American slavery and the campaigns mounted to end it. Sculpted depictions of enslaved and captive figures have long been understood as material sites for dialogues about abolition and emancipation. Yet renewed attention to the terms of their making, circulation, display, and reception complicates this narrative. As the writer for *The National Era* begins to suggest, the production and consumption of statuary also unfolded in proximity to the political economy of slavery—its geographies, its markets, and its regimes of racialized value.

Hiram Powers, *The Greek Slave*, 1846.
National Gallery of Art,
Washington, Corcoran
Collection (Gift of Wil-
liam Wilson Corcoran)

In the nineteenth century, sculpture inhabited an interconnected world of art and commerce: one that spanned merchants' exchanges and cotton factorage houses in the American South, foundries and manufacturing firms in Britain, quarries and studios in Italy, international exhibitions, touring shows, and private homes. Circulated among these contexts, it stood as a highly visible but deeply unstable site from which to interrogate the politics of slavery. I trace this paradoxical position to the ways in which the enterprise and medium of sculpture were entangled, on the one hand, with flows of Atlantic commerce connected to American plantation economies and, on the other, with modes of bodily commodification formed under slavery. In so doing I seek to raise questions about the histories that inhere in art-historical understandings of the sculptural object-as-body and to contribute to broader interdisciplinary dialogues concerning race, representation, and corporeality.

I develop these lines of argument across four chapters, beginning by casting a broader gaze on the praxis of art institutions and criticism in the southern United States in order to center the problem of the interconnection between art and the commerce of American slavery in the antebellum era. The former could not and did not exist without the latter, and this premise is crucial to case studies on works of art and their exhibition histories to follow.

Chapter 2 considers antebellum exhibitions of Powers's *Greek Slave*. Drawing from new archival material concerning the sculpture's display in the American South, I discuss how its exhibition—and the sculptural medium more broadly—were physically and conceptually embedded in the economy of slavery and its configurations of enslaved subjects as objects. These convergences in turn became the focus of redressive critique as former bondspersons and their allies mobilized Powers's sculpture in antislavery discourse on the global stage at the Great Exhibition in London (1851).

In part prompted by the international visibility of *The Greek Slave*, the sculptor John Bell (1811–1895) created statues depicting enslaved black and mixed-race women that prompted Britons in the 1850s and 1860s to consider the immorality of American slavery. Chapter 3 addresses the contradictions of this project by discussing how the modes of production and spaces of display that brought Bell's bronze and marble work into view, from foundries in the West Midlands to exhibi-

tions in Lancashire textile towns, remained tied to circuits of Atlantic commerce in British-made metal and slave-grown American cotton.

Together, the second and third chapters stress how sculpture interfaced with a wider world of commerce and commodification that complicated the ideological work it might be asked, expected, or presumed to perform. The final chapter expands this argument to address the paradoxical place of the sculpted body in dialogues about emancipation after 1865, centering on the making and transnational reception in Europe and America of Francesco Pezzicar's sculpture *The Abolition of Slavery in the United States* (1873). Sculpture stood at the ends of slavery in the nineteenth century, operating as a vital force in abolitionist rhetoric but doing so at the edge of the institution's geographies, economies, and afterlives.

[Columbia University]
Wyeth Fellow, 2016–2018

In fall 2018 Caitlin Beach will take up the position of assistant professor of art history at Fordham University.



CYNTHIA J. BOGEL

COSMOSCAPES: INTERPRETING BUDDHIST IMAGERY IN ANCIENT JAPAN

The primary icon at the eighth-century Japanese temple Yakushiji, Nara, is a bronze Buddha more than eight feet tall, seated cross-legged atop a multitiered five-foot pedestal symbolic of the sacred Mount Sumeru. However majestic and rare this colossal sculpture of the early Nara period (710–794), it is the pedestal, with its unusual combination of secular and Buddhist motifs in relief on all four sides, that is unique in Japan’s representational history. For generations of scholars it has been the subject of intense speculation regarding both its provenance and meaning.

When his main consort became sick, the ruler posthumously known as Emperor Tenmu (r. 672–686) made a vow to build a Buddhist monastery, naming it for the Buddha of Healing, Yakushi Nyorai. Although his consort (posthumously known as Empress Jitō, r. 686–697) recovered, Tenmu himself succumbed to illness. Jitō succeeded Tenmu and completed Yakushiji in the capital, Fujiwarakyō, by around 690. That temple’s main hall housed a seated bronze icon of the Healing Buddha that may have remained in Fujiwarakyō, in this “first” Yakushiji, after the move of the capital to Nara. By 718 the temple’s name was “transferred” to a new monastery in the Nara capital, a practice not uncommon in ancient times. Scholars disagree on whether the triad of a bronze Buddha and two attendant bodhisattvas made for the earlier Yakushiji in Fujiwarakyō was physically moved to Nara or whether it was made anew for the relocated Yakushiji. The style and casting of the triad, in

Triad of the Yakushi Nyorai (Buddha of Healing) and two bodhisattvas, first half of the eighth century. Kondō (main hall), Yakushiji, Nara. With permission of Yakushiji

Yakushi Nyorai (Buddha of Healing), pedestal, detail of north face, west side, first half of the eighth century, Kondō (main hall), Yakushiji, Nara. With permission of Yakushiji and Asukaen



my opinion, indicate the latter, and documented ritual activity suggests a completion date in the 720s. On the basis of the figures and design motifs on the Yakushi Buddha pedestal, I propose that the surviving work is either a copy of the earlier Buddha pedestal made in Fujiwarakyō or newly designed for the Nara temple altar using motifs and symbols of a worldscape, a “cosmos” of rule and good that commemorates the patrons of the Fujiwarakyō temple, Tenmu and Jitō. These parallel possibilities resonate with political viewpoints expressed in eighth-century historical chronicles such as *Nihon shoki* (compiled in 720) in terms of Tenmu’s role in the formation of an imperial-style state.

The sutra dedicated to the Buddha of Healing makes twelve great vows to aid sentient beings. Critical to my hypotheses is the power of the vows of the Healing Buddha expressed through the pedestal imagery, especially with regard to how the agents of that healing are depicted or imagined. The most striking motif is twelve figures in bronze relief seated 4-2-4-2 within arched niches on the sides. The twelve are depicted in loincloths, some with fangs, all with curly hair and — most significantly — generalized physiognomic features used in Tang Chinese representations of dark-skinned foreigners (*kunlun*) from the South Seas; they were foreign workers, slaves, or individuals who delivered tribute to the imperial authority. They were also feared and thus became a visual trope in Buddhist imagery for converted beings.

In the sutra on the Healing Buddha, lesser beings called *yakṣa* (Japanese *yasha*) are named alongside other evil beings who are ultimately converted upon hearing the name of the Healing Buddha. In this state, as the “Twelve Generals,” they carry out the twelve great vows of the Buddha. The twelve on the pedestal are archetypal *yakṣa* depicted in the manner of foreign *kunlun*. Arranged beneath the sublime, seated Buddha in niches and flanking a stout hybrid human-animal god of another creed that literally supports the seated Buddha with an upheld jeweled pillar, the twelve are converted evil forces beneath a powerful good. The figures project submissiveness and charm despite their evil (foreign) guise, while their gazes and gestures engage the viewer.

I propose that these *yakṣa* are the key to interpreting the larger cosmoscape that surrounds the four sides of the pedestal. Rather than relating only to the healing aspects of the Buddha and the Buddha’s vows, the twelve embody both aspects of conversion and hybridity integral to Buddhism and the image of the “outsider,” or “other,” necessary to a Chinese imperial-style state. On the Yakushiji pedestal we see interactive cosmologies of religion and rule beneath the sublime Healer, the Buddha Yakushi. The figures allude to the evil “threats” that Emperor Tenmu held at bay (literally, as the tribute envoys of foreign powers waited offshore when Tenmu wrested the throne from his nephew), events described in Japan’s first historical chronicles—works edited after Tenmu’s death that narrate the origins of an imperial-style rulership for Japan.

In a book in progress I will further argue that the “Mount Sumeru pedestal” was a surface on which to express beliefs and practices coexistent with Buddhism. Design and figural elements on the pedestal—grapevine arabesques, Indic figures supporting the Buddha’s seat, and Chinese *wushu* coin designs—are a cosmoscape that should inform and reshape our understanding of “belief” and “Buddhist” icon during this pivotal period of development for imperial ideology and state-sponsored Buddhism.

Kyushu University

Ailsa Mellon Bruce Visiting Senior Fellow, June 1–July 31, 2017

Cynthia J. Bogel will return to her position at Kyushu University as professor of Japanese art history and Buddhist visual culture in Asia. The article she prepared at CASVA in 2016 was accepted for publication in Japanese, and her expanded English research is the basis for a book manuscript to be completed during her 2019–2020 sabbatical.



BABETTE BOHN

WOMEN ARTISTS, THEIR PATRONS, AND THEIR PUBLICS IN EARLY MODERN BOLOGNA

Early modern Bologna was uniquely receptive to women artists. The only Italian city to treat the artistic accomplishments of local women as a distinguishing characteristic of its culture, Bologna supported the careers of many more women artists than any other artistic center. These included approximately sixty-eight painters, sculptors, printmakers, and embroiderers from the fifteenth through the eighteenth century.

During a period when most artists were men and formidable obstacles impeded professional artistic careers for women, the exceptional proliferation, diversity, and success of these women were supported by several factors. Bolognese women artists benefited from the city's venerable university, whose scholars commissioned women's works and which had celebrated female writers and scholars since the thirteenth century, long before the emergence of local women artists. By the seventeenth century, accomplished women writers, scholars, and visual artists were extolled in local art and literature as complementary components of Bologna's singular civic identity. Unusually diverse artistic patronage, ranging on the social scale from the lower middle class to the aristocracy, also provided professional opportunities to Bolognese women artists. These patrons encouraged their female compatriots to be self-promotional in various ways, including frequent self-portraiture and a high rate of signatures that exceeds the incidence for any other artists in early modern Italy. Responding to a flourishing publishing industry in

Elisabetta Sirani,
*The Deliverance of the
Demoniac of Constantinople by Saint John
Chrysostom*, c. 1659.
National Gallery of Art,
Washington, Gift of
Sydney J. Freedberg, in
Honor of the Fiftieth
Anniversary of the
National Gallery of Art

the city, some local women became printmakers who provided woodcut book illustrations for learned texts by university scholars and others.

Women artists benefited especially from a new approach to female biography on the part of Bolognese writers, who promulgated the achievements of their female compatriots in ways that were anomalous on the Italian peninsula. Particularly during the seventeenth and eighteenth centuries, Bolognese authors recalibrated established formulas for female artistic biography. Moving beyond the token inclusion of one woman artist, as was usual in biographical compendia in other Italian cities, and beyond the qualified praise that typifies writing about women artists elsewhere, Bolognese accounts presented local women artists as a key component of the city's cultural character, marking Bologna as a metropolis with unique claims to women's excellence in the visual arts. These encomiastic writings encouraged women's successful careers during their lifetimes and sometimes promoted their reputations after their deaths, thus stimulating the proliferation of women artists, facilitating their readier access to professional training, and articulating Bologna's status as a city whose artistic identity was distinguished by its gifted female practitioners.

A key figure in this transformation of female artistic biography was Count Carlo Cesare Malvasia (1616–1693), whose *Felsina pittrice* (1678) reinvented the possibilities for celebrating the accomplishment of women artists. Malvasia's biographies of Lavinia Fontana (1552–1614) and particularly Elisabetta Sirani (1638–1665) rejected earlier models, as established in Giorgio Vasari's *Lives of the Artists* (1550, 1568), which typically included only one female biography and foregrounded women's beauty and virtue rather than their artistic accomplishments. In lieu of anecdotal, personalized tropes, Malvasia emphasized women's artistic achievements, specifying an unprecedented number of individual works, extolling the particular gifts of each artist, and characterizing women artists as true professionals for the first time.

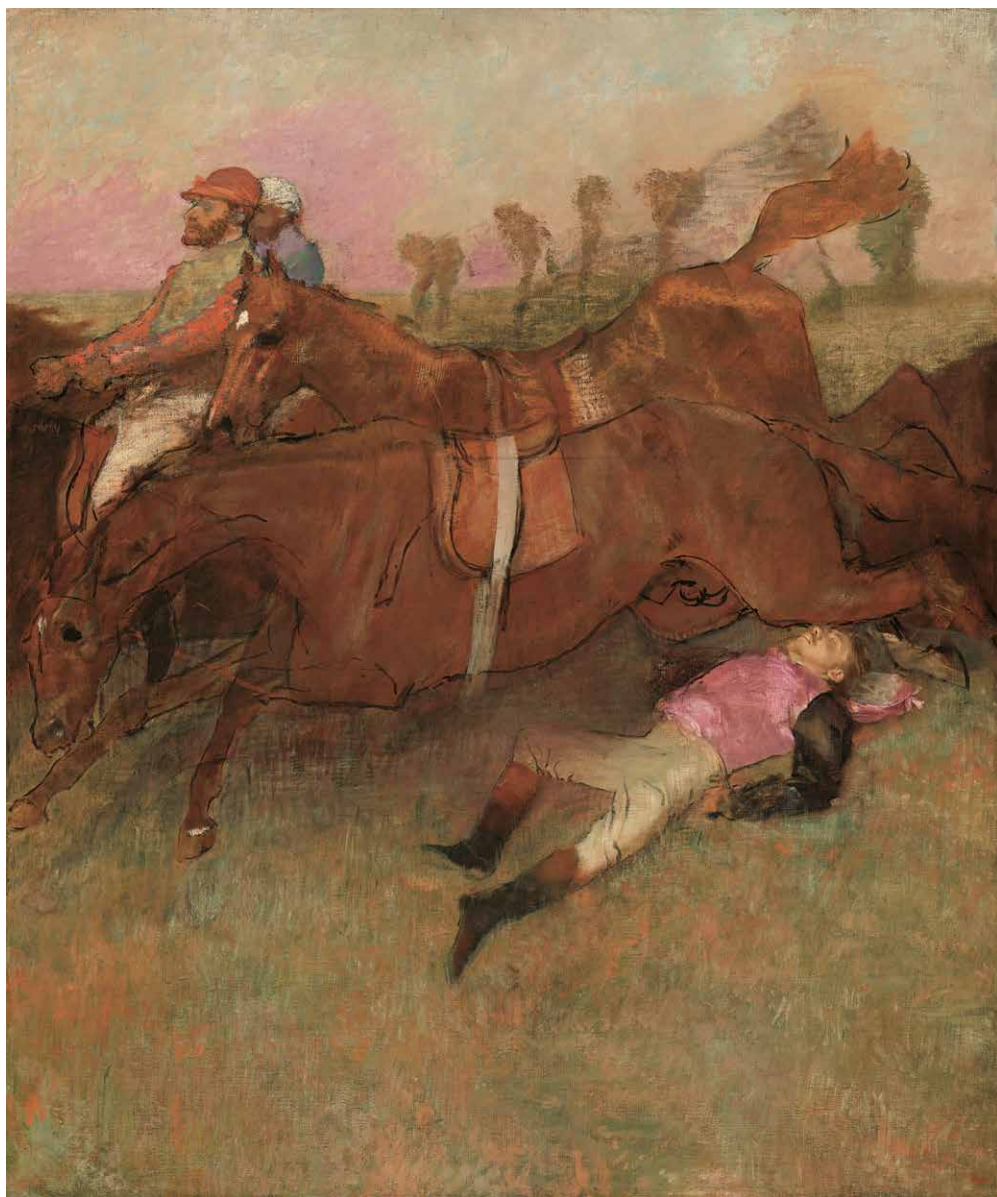
Malvasia's admiration for Sirani's wash drawings lies at the heart of this new approach. For many early modern Italian writers, drawings afforded unique confirmation of artistic *ingegno*, and the almost universal absence of praise for women's drawings implied their incapacity for original invention. Malvasia remarked on the rapidity and apparent effortlessness of Sirani's wash drawing technique in creating "a spirited

invention that seemed without drawn or shaded strokes, and heightened together all at once.” His admiration marked her as an artist whose extraordinary brilliance made her the equal of her most gifted male compatriots, and his views contributed to the enthusiasm of local collectors for the next two centuries. Early inventories include many drawings ascribed to Sirani, situating her among the most frequently identified Bolognese draftspersons, male or female, in these documents.

After Sirani’s death in 1665, the number of women artists expanded exponentially as others were inspired by her success. In this period for the first time many women obtained artistic training from Bolognese male artists who were not family members, suggesting the transformation of social and professional parameters. My archival research has elucidated the appreciation of Bolognese women artists in both published and unpublished biographies; the interest in their works among Bolognese collectors through the eighteenth century; and the unprecedented number of public commissions granted to women during the Seicento. My rewarding tenure at CASVA has contributed enormously to the completion of my book manuscript.

Texas Christian University
Samuel H. Kress Senior Fellow, 2017–2018

Babette Bohn will return to her position as professor of art history at Texas Christian University in 2018–2019. In addition to her forthcoming book on Bolognese women artists, she anticipates imminent publication of several essays and one edited volume, Rediscoveries in the Archives: Deepening the Understanding of Seventeenth-Century Bolognese Art, coedited with Raffaella Morselli (Amsterdam University Press).



DAVID BOMFORD

ART AND UNCERTAINTY: THE LIMITS OF TECHNICAL ART HISTORY

Technical art history is now a well-established area of inquiry with methodologies and a bibliography of its own. Its simple objective is to illuminate and resolve art-historical questions by means of technical examination: to investigate the physical properties of artifacts and works of art in an attempt to establish original authorship, method, intention, and context. Technical art history has been practiced for a long time, but only in the last two or three decades has it come to be identified as a truly rigorous discipline, poised between conservation, science, and art history.

Its successes are undoubted: whole oeuvres, collections, and periods of art are better understood as a result of intensive investigation and publication of results. We now know more than ever before how artists of the past functioned, both individually and collectively. We know their materials, their techniques, their traits, and their unique ways of working.

A little more than twenty years ago, as Slade Professor of Fine Art at Oxford University, I gave a series of lectures that explored the outlines of this emerging discipline under the title “Art and Uncertainty: Technical Studies, Art History and Conservation.” I tried to define the future possibilities of our endeavors, as well as look back at the checkered history of conservation, at such mythologies as the invention of oil painting and at the self-mythologizing of the impressionists, and at how realistic it is to think we can judge original artistic intention. These lectures offered a generally optimistic assessment, claiming that technology could address and resolve many of the art-historical puzzles that present themselves.

Edgar Degas, *Scene from the Steeplechase: The Fallen Jockey*, 1866, reworked 1880–1881 and c. 1897. National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon

As the Edmond J. Safra Visiting Professor, I revisited some of the themes that preoccupied me in Oxford. I organized a colloquy, quite deliberately with the same title as my Slade lectures, but with a more cautionary subtitle: “Art and Uncertainty: The Limits of Technical Art History.” It brought together curators, conservators, scientists, and art historians and asked them to consider the reach and limits of technical art history. Now, twenty years on, we are able to acknowledge that technical studies may give us images or analytical results that are ambiguous, unclear, mysterious, or simply inexplicable. There must, of course, be an explanation of some kind because the object in its present form exists; but our methods or powers of deduction may not be equal to the task. Attribution, authenticity, original or later reworkings, finished or unfinished states, replicas, problems of condition: all may be viewed through the lens of technical art history, but not all cases will or can be resolved. The questions in the end are perhaps simple: What can technical art history tell us? And can it tell us why works appear as they do?

The Safra Colloquium aimed both to present case histories that demonstrated the boundaries and constraints of technical art history and to pose fundamental questions. What can we realistically expect from our inquiries? What issues may ultimately be soluble by technical means, and what will remain beyond our reach? By looking at some examples from our professional experiences and through a focused discussion we hoped to arrive at an appraisal of the current state of the discipline.

The pursuit of this topic also allowed me the opportunity to study several paintings in the National Gallery of Art collection with Gallery colleagues, including Edgar Degas’s extraordinary *Edmondo and Therese Morbilli* (c. 1865), with its multiple reworkings—some by Degas himself and some by a later hand. It is exactly the sort of case history in which technical art history can reveal the complexities of a much-altered work but not readily provide an explanation. This particular painting was the subject of a study session at the colloquy led by conservator and Degas expert Ann Hoenigswald.

The Gallery’s European paintings collection is not only exceptionally fine but also rich in works that challenge our assumptions about artistic intention. As well as Degas (including the incomparable group of wax sculptures), I looked at works by Rembrandt, Manet, Cézanne, and Picasso with curatorial and conservation colleagues and discussed

their latest findings. It was an enormously fruitful interchange, and I am deeply grateful to CASVA colleagues for this wonderful opportunity and privilege. The limits of technical art history are still ripe for exploration, but—for me, at least—they are happily a little better illuminated as a result of the discussions that took place during my tenure here.

Museum of Fine Arts, Houston
Edmond J. Safra Visiting Professor, spring 2018

David Bomford will return to his positions as Audrey Jones Beck Curator of European Art and chair of conservation at the Museum of Fine Arts, Houston. He will open a newly built center for conservation on the museum campus in the summer of 2018 and will curate exhibitions on the British monarchy (fall 2018) and Van Gogh (spring 2019).



MAGDALENE BREIDENTHAL

LEAVING “HEAVEN ON EARTH”: THE VISUAL CODES OF MIDDLE BYZANTINE CHURCH EXITS

Byzantine churches were often described in terms of an earthly heaven. The combined effects of glittering surfaces and monumental representations of Christ, angels, and saints in a domed architectural frame gave the impression that the divine dwelt within such interiors. Arguably, such sacred presence would have been particularly palpable for worshippers during the Middle Byzantine period (c. 843–1204), when, in contrast to earlier centuries when figural representation tended to be concentrated in the eastern part of larger basilicas, churches were comparatively small and sacred figures proliferated throughout the interior. Figures and scenes on curved surfaces such as domes and vaults enveloped beholders, fostering an intimate relationship between image and viewer famously described in 1948 by Otto Demus in his discussion of the “icon in space.”

Although the impact on viewers entering such spaces has been studied thoroughly, its counterpart has received less attention. Counterfacades and narthexes burgeon with imagery around exit doors that frame the process of going out (*exodos*). Both visual and literary evidence suggest that imagery near these doors participated in the multisensory experience of ritual and elicited devotional responses from the faithful as they left sacred space. However, such visual material is difficult to categorize because it embodies a range of iconography, architectural form and function, and ritual contexts. Thus, my dissertation focuses on formal and spatial relationships among images, doorways, and viewers that

Panagia tou Arakos,
Lagoudera, Cyprus,
naos, south door, 1192.
Dumbarton Oaks, Trustees for Harvard University,
Washington, DC

unfolded in the context of *exodos*, an approach that joins the visual, spatial, and kinetic experiences of crossing the threshold. Through this lens, I investigate how images may have engaged viewers as they left the church by pointing to eschatological, hagiographic, and theophanic themes that blur boundaries between sacred space and daily life.

In the first chapter I suggest that this view had already found expression during the Early Byzantine period, when recessionals and stational liturgies regularly crossed exit thresholds and extended ritual into urban life. Liturgy had become more interiorized by the end of Iconoclasm in 843, yet dismissal prayers continued to connect liturgy to the quotidian concerns of the faithful, and I propose that imagery at the exit was critical to maintaining this conceptual link. Subsequent chapters explore connections between visual representation and the process of *exodos* into other realms, broadly defined: the afterlife, the social sphere, and the natural world. Scenes such as the Dormition of the Mother of God and the Last Judgment depicted above exits from the naos and/or narthex draw out the eschatological sense of *exodos* as a metaphor for death and frame departure in terms of desire for bodily incorruptibility and assimilation into the community of saints. This passage was also evoked by funeral and commemorative rites; the Divine Liturgy offered the faithful a foretaste through the consumption of Christ's body in communion.

Concerns about bodily integrity were also central to ideas about social cohesion, which was understood in terms of the relationship between a body and its parts. Viewed in the course of egress, scenes such as the Crucifixion, the Washing of the Feet, and the Pentecost display different aspects of forming community, while Judas offers an antitype in depictions of the Last Supper and the Betrayal of Christ. When placed near the door, hagiographical subjects like the Forty Martyrs of Sebaste, who freeze to death on a lake, and Constantine and Helena with the True Cross suggest that salvation history unfolds not only within the ritual context of the church but also extends to the familiar landscapes into which viewers depart and the communities that inhabit them, bringing them into a sacred topography maintained by the pious donations and virtuous behavior of a church's patrons and congregation.

By virtue of its spatial context, exit imagery demands a dynamic relationship among images, viewers, and their spatial environments; doors admit not only the passage of people but also the atmospheric

effects of sunlight. Above an exit, scenes such as the Transfiguration or the Pentecost incorporate natural light into their compositions in ways that evoke the experience of theophany depicted. Finally, I conclude by focusing on the Communion of Mary of Egypt, examples of which often appear near a door, in order to consider connections among *exodos*, exile, and the exposed body in extra-ecclesiastical landscapes. When placed at the exit of a church, the communion scene, which takes place on the banks of the Jordan River, complicates ideas about the limits of liturgical space by transporting the rite out of the sanctuary and to the edge of the wilderness, opening up the possibility that, even as the faithful leave the earthly heaven, the body is a site for spiritual transformation and divine revelation in the world.

[Yale University]
Paul Mellon Fellow, 2015–2018

Magdalene Breidenthal will continue her dissertation research as a doctoral candidate at Yale University.

ANNE BURKUS-CHASSON

ENGAGING ARTIFICE: CHEN HONGSHOU AND THE ILLUSTRATED BOOK

The eclectic and experimental Chinese figure painter Chen Hongshou 陳洪綬 (1598/1599–1652) experienced the many political, economic, and social changes of the mid-seventeenth century. As a poet, Chen fashioned a series of discordant selves that engaged the varied, unstable circumstances of his life. In my current research on his painting, I have focused on how he responded to and shaped the media revolution of the late Ming dynasty (1522–1644). This revolution saw the final ascendancy of the woodblock-printed book over the manuscript, along with an unprecedented increase in the production of illustrated books. Illustration not only advanced visual forms of knowledge across social boundaries but also sparked artistic experiments at the intersection of print and painting. In this vibrant and competitive environment, few artists worked in these two media with as much wit as Chen. Unlike his contemporaries who exploited the duplicative capacity of printing, Chen transformed his painting through the appropriation of pictorial and bibliographic conventions ordinarily confined to woodblock-printed books.

My research suggests that Chen's engagement with seventeenth-century print culture—and, in particular, the demand for narrative illustration—encouraged him to explore the artifice of pictorial composition. Ultimately, Chen experimented with the juxtaposition of incongruent pictorial conventions and manners of drawing, all contained within a bookmaker's frame. His choice, for instance, to model with graduated colors a facial type taken from printed illustration challenged

Chen Hongshou
陳洪綬, leaf from *Figures, Flowers, and Landscapes*, album of eleven leaves, one leaf dated 1627. The Metropolitan Museum of Art, Gift of Mr. and Mrs. Wan-go H. C. Weng, 1999

viewers not only to acknowledge the image as a fabrication but also to perceive it simultaneously in contradictory ways. Chen's propensity for juxtaposition is echoed in late Ming treatises on art. The writer Li Rihua (1565–1635), for example, described landscape painting as an assembly of formal units, which secondarily assumed the shape of a mountain. Thus, the distorted shapes that distinguish Chen's paintings do not merely show his affinity for the quirky manners of representation derived from his study of forged antiquities; rather they are embedded in a more sophisticated project to reconceive what a picture is and how it is perceived.

At CASVA, while I discovered aspects of late imperial Chinese culture that pertain to my book on Chen's figural art, I also learned about seventeenth-century European print culture and painting. I find compelling Victor Stoichita's analysis of how, in early modern Europe, disparate genres and styles framed within a single image created the possibility of understanding a painting as a representation. Nonetheless, after studying a number of engravings and chiaroscuro woodcuts by Hendrick Goltzius (1558–1617) in the National Gallery of Art collection, I am convinced that the preoccupations of "early modern" European artists are not directly relevant to a study of late imperial Chinese print designers. The virtuosic demonstration of skill in the work of Goltzius is astonishing, but the strangeness of Chen's work relates neither to skill nor to the representation of musculature, which symbolized an autonomous will or agency among early modern European artists, including Goltzius. After all, the concept of "muscle" did not exist in traditional Chinese medical theory. Comparisons drawn between seventeenth-century Chinese and European writers and visual artists, which have recently proliferated, may be informative insofar as they illuminate how a similar issue was differently treated by a Chinese artist and a European artist. But I remain skeptical of finding exact correspondences.

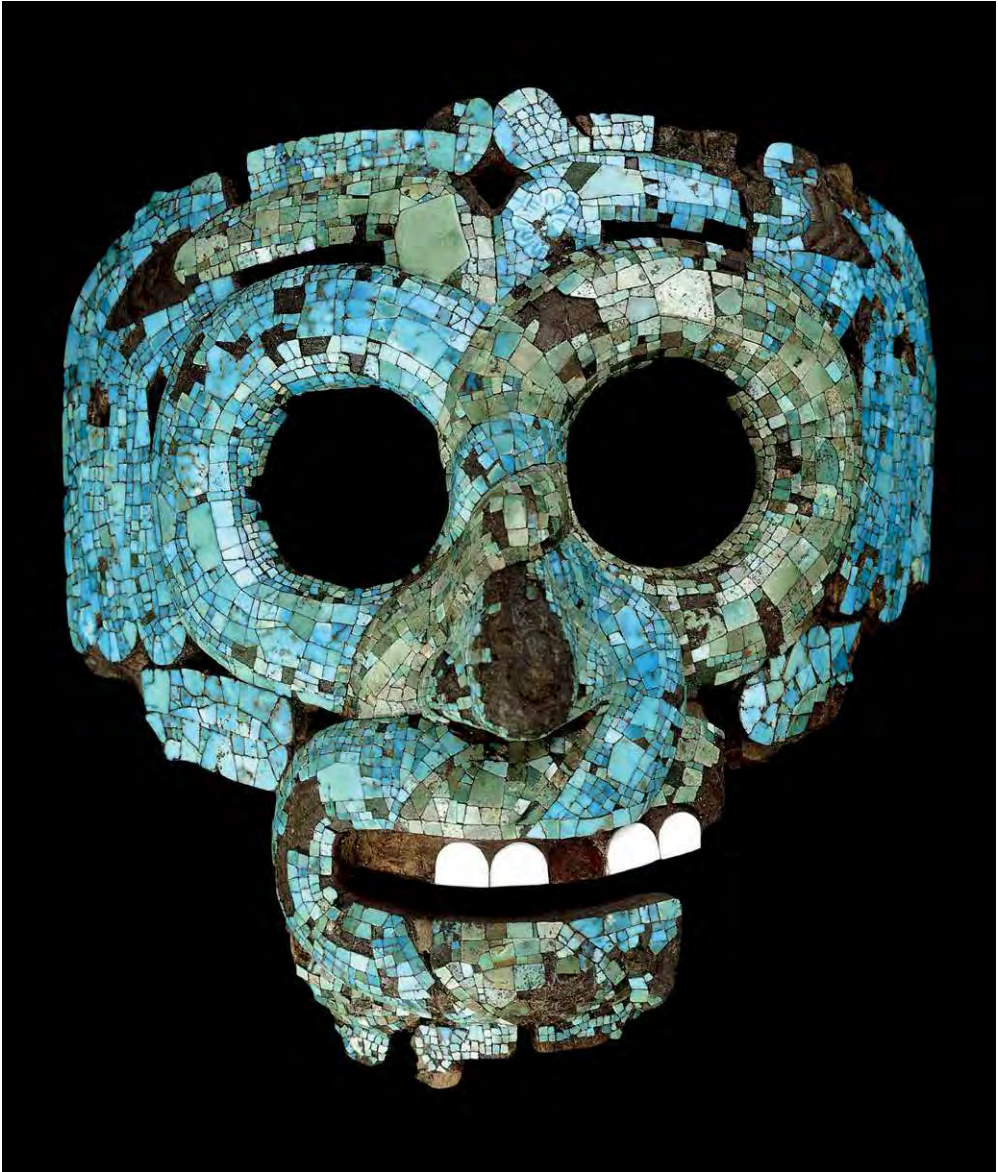
During the past months, I have also studied rare seventeenth-century Chinese illustrated books in the Library of Congress. Most important among these for my research was a household encyclopedia that comprises a physiognomy manual. In this manual, neither illustration nor text focuses solely on how the shapes of a nose or an eyebrow embody a person's destiny to be wealthy or poor, long-lived or short-lived. A picture labeled "lonely bitterness" is accompanied instead by a text that

identifies the physical characteristics that result from this specific state of mind. I concluded from this study that the manifestation of emotion on the face acquired new value in late Ming times. This proposition contradicts the prescriptions that ordinarily governed the representation in Chinese art of the elite male subject, in particular, which was expected to be decorous and subdued.

My research resulted in a journal article entitled “Chen Hongshou’s Laments,” which will also be incorporated into a chapter of my book. Unlike many scholars who have written about Chen, I am not inclined to suggest that he was engaged with the late Ming “cult of *qing* (emotion).” To the contrary, my research shows that Chen embedded his most arresting images of sorrow or shame in illustrations of poems and historical events. Recollected words contained and sanctioned his strangely expressive bodies. Although the wariness that surrounded the perception of visual phenomena remains to be examined, the book I am writing will be the first to consider Chen’s work in light of his understanding of pictorial representation.

University of Illinois, Urbana-Champaign
Ailsa Mellon Bruce Senior Fellow, 2017–2018

Anne Burkus-Chasson will return to teaching East Asian art history at the University of Illinois at Urbana-Champaign, where she is an associate professor.



ALLISON CAPLAN

THEIR FLICKERING CREATIONS: VALUE, APPEARANCE, AND SURFACE IN NAHUA PRECIOUS ART

Nahua artists working in central Mexico under the Aztec Empire (1428–1521) drew upon their intimate knowledge of material and form to create works that combined fine stones, precious metals, and rare feathers. By meticulously juxtaposing blue and green turquoise tesserae, forming ornaments cast in gold, and delicately layering luminous feather barbs, artists produced intensely sensorial works that were intended for use only by Nahua rulers, god representatives, warriors, and nobles. For Nahua people, works in these media were unified by shared aesthetics—including saturated coloration, silky surface texture, and high shine—and by their perceived ability to contain both extraordinary value and *tonalli*, an animating heat thought to derive from the sun. Such works represented an intersection of economic value, high aesthetics, intense sensory experience, and power.

Although works in these materials have long been studied as distinct artistic media, Nahua cultural practices and original writings in the Nahuatl language point to their conception as a unified form of production seen as the height of artistic achievement. As such, works in these media also represented a site for deep reflection by Nahuas upon the core issues that structured and motivated artistic practice. Collectively, artistic production with precious stones, metals, and feathers motivated a cultural discourse that critically examined the concepts of value, color, surface, and animacy and their roles in artistic practice. Integral to art-

Turquoise serpent
mask, c. 1400–1521.
The British Museum,
London; © The Trustees
of the British
Museum

ists' acts of judgment, these issues also interwove artistic expertise with other realms of knowledge, including philosophy and natural history.

Nahua people articulated this discourse both through their shaping of surviving works of art and through language, preserved in Nahuatl terminologies and written expressions. The combined study of details of facture and linguistic expression permits new insight into the major issues that critically shaped Nahua understandings of artistic work in valued media.

My dissertation examines Nahua theorizations and artistic employments of value, color, surface, and animacy. By analyzing Nahua approaches to materials—through linguistic expression and individual choices made by artists—I draw out the ways in which knowledge of the material world informed Nahua artistic practice and how artists themselves participated in knowledge production. Further, my project asks how Nahua articulations of major issues of artistic theory and practice generate new vantages for art-historical discussions.

Using Nahuatl writings and key works of art, my project explores how value, color, surface, and animacy were constructed and articulated in Nahuatl discourse and how individual artists engaged with these issues in their work with precious materials. The first chapter reconstructs Nahuatl discourses on recognizing valued materials within a larger ecosystem and examines how artists embodied knowledge of different aspects of value in their transformation of natural materials. The second chapter analyzes Nahuatl linguistic constructions of color (*ixnezcayotl*) and establishes that color was conceptualized as arising from relationships between material objects. I examine how the turquoise and shell tesserae of a mosaic mask in the British Museum, London, utilize the logic of such material relationships to represent other entities. The third chapter analyzes the Nahua concept of surface (*ixtli*) as an organ that enabled people and worked objects alike to possess form and thereby to present themselves socially and sensorially. Through a close reading of a Nahuatl narrative of the process of lost-wax gold casting, I draw out an understanding of this process as cultivating the work's form and gradually implanting it in the cast work's surface. The final chapter analyzes the role of *tonalli*, conceived as a form of animating heat derived from the sun, in motivating the physical structure and aesthetics of brilliance in layered feather mosaics, such as the coyote shield in the Weltmuseum

Wien. The conclusion addresses the larger significance of understanding historic Nahua artistic practice and theory from the viewpoint of Nahuatl linguistic traditions and individual practices of art-making.

Ultimately, this project makes visible the forms of knowledge exercised in the creation of Nahua art in precious media and reinserts such works into the larger bodies of knowledge in which they participated. By integrating linguistic and material-based studies, I present understandings rooted in Nahua cultural concepts of key works of art and bring Nahua thinking into conversation with larger scholarly discussions of artistic theory and practice.

[Tulane University]

Ittleson Fellow, 2016–2018

Allison Caplan will join The Metropolitan Museum of Art as the Sylvan C. Coleman and Pam Coleman Memorial Fund Postdoctoral Fellow in the department of the arts of Africa, Oceania, and the Americas for 2018–2019.



SHIFTING IDENTITIES AND TRAVELING OBJECTS: ARTISTIC ENCOUNTERS WITH BYZANTIUM DURING THE EXPANSION OF THE CROWN OF ARAGON

In the last few decades, the late medieval Mediterranean has been the focus of a number of wide-ranging historical studies that emphasize its status as a privileged space for political, cultural, artistic, and commercial exchange between West and East. For art historians this has opened up the possibility of looking beyond long-established categories such as crusader, Byzantine, Gothic, or Muslim and allowed testing the boundaries of previously well-settled narratives of art in modern nation states. The remarkable expansion of the Crown of Aragon during the fourteenth century brought its people into contact with Byzantium (1303–1309) and Greece, where they established themselves as rulers of the duchies of Athens and Neopatras (1311–1388) and Lords of Aegina (1317–1451). This political shift engendered new intercultural identities that fostered unusual artistic encounters—a multifaceted and multidirectional phenomenon in which concepts such as appropriation, hybridization, cultural fusion, and “introjection” (a term borrowed from the field of psychoanalysis) are helpful in defining various levels of interchange.

As there is no comprehensive artistic study of the long-standing Catalan rulership in Greece, the book that I have been writing at CASVA aims to fill this gap and advance understanding of the artistic agency of the House of Barcelona in the wider Mediterranean, where the protection of pilgrims traveling to holy sites and the collecting of prestigious relics from the East seem to have been crucial elements in the special

Saint George, church of Hagios Nikolaos Mavritas (Aegina), 1330. With the permission of the Ephorate of Antiquities of West Attica, Piraeus, and Islands

relationship between the Crown of Aragon, the Palaiologan dynasty, and the Mamluk sultanate. My analysis also includes an earlier moment, at the end of the thirteenth century, when the Iberian Peninsula was especially permeable to the arrival of objects from the eastern Mediterranean by means of the diplomacy and presence of members of the Lascaris family in Aragon. The best-known case is the treasure of the convent of Santa Clara-a-Velha in Coimbra, Portugal (Museu Machado de Castro), whose Sicilian and Venetian-Byzantine objects may have been brought to Portugal or commissioned by Elizabeth of Aragon (1271–1336), queen of Portugal (1288–1325), along with Vataça Lascaris (1270–1336), a member of Elizabeth's court. In this context, I have thoroughly revisited the Spanish provenance of both the Kahn Madonna and the Mellon Madonna, in the National Gallery of Art collection (1949.7.1 and 1937.1.1), which came onto the art market in Madrid in 1912. These paintings, which were probably made in Constantinople in the period of the Union of the Churches (1274–1282), could have then arrived in Spain as a result of the close relationships between Michael VIII Palaiologos and the Aragonese kings.

One of the aims of my research has been to provide the methodological basis for defining the precise nature of Catalan agency in the Mediterranean and the different levels at which such interchange operated. While the maritime republic of Venice presented itself as the heir to Byzantium by looting its treasures and emulating its aesthetics and Genoa presented itself as a faithful ally worthy of imperial gifts, the realm of Aragon—conditioned by Franciscan spirituality—looked to the East as a form of sacred topography: one that connected it with the origins of Christianity and was situated where the messianic kingdom would arise at the Second Coming.

My book will present a series of case studies of Catalan artistic patronage in the eastern Mediterranean, especially those related to the appropriation of ancient monuments, the use of shared shrines, the controversy between Latins and Greeks over the image of Saint George, and the frantic quest for relics from the East. Thus, I will analyze the urban plan of Paliachora (Aegina) in Greece and, in the Holy Land, I will examine the gifts made by the Catalans to the monasteries of Saint Catherine on Mount Sinai and Saint Barbara in Cairo. Critical to these investigations is the Catalan Atlas (1375) of Abraham Cresques, which

serves as a helpful tool for understanding the peculiar *Weltanschauung* of the Aragonese kings.

The ultimate result of this extended two-way exchange can be seen in late medieval Catalan panel painting. Central in this context are the iconography of Saint George and the reception (and invention) of acheiropoietic images, such as the Holy Measurement of Christ, the Valencian Hodegetria, the double Veronica of Christ and the Virgin, and the Mandyion. The appearance and success of the last two in Catalan painting coincided with the arrival in Catalonia of a series of diplomatic embassies from Manuel II Palaiologos (1400, 1407) as well as the earliest documentary record of trade in Byzantine icons from Constantinople, Crete, and Chios through Catalanian ports beginning in 1404.

The intercultural aspect of the Mediterranean is a potentially significant subject within Byzantine studies. Only a reconstruction of the complex network that linked western Christians with eastern Christians and Muslims will enable us to better understand this multifaceted phenomenon and the richness of its artistic agency. In precolonialist and premodern Europe art was in flux and became part of a dialogue in which every work may be seen as an act of reciprocity.

Universitat Autònoma de Barcelona
Samuel H. Kress Senior Fellow, 2017–2018

Manuel Castiñeiras has returned to the Universitat Autònoma de Barcelona (Spain), where he will take up the position of professor of medieval art.



GIULIA CERIANI SEBREGONDI

THE VENETIAN DOGE LEONARDO DONÀ AND ARCHITECTURE

I am conducting research on a key political figure of late sixteenth-century Venice, Leonardo Donà dalle Rose (1536–1612), who became doge at the end of his career. He is famous in political history for his role in the episode of the Venetian Interdict of 1606–1607, the culminating moment of a clash with the papacy. The goal of this study is to explore fully his unique role in the building of Venice. He was a member of all the commissions responsible for the city's major architectural works of the period—the church of the Redentore, the urbanization of the Fondamenta Nuove, the palace of the Procuratie Nuove, the Rialto Bridge, the basilica of San Giorgio Maggiore, and the new town of Palmanova—in addition to overseeing the construction of his own palace and tomb. He actively participated in the design process, if not as an amateur architect, certainly as a project manager.

Donà was the leader of the party known as the *Giovani* (young ones), who promoted greater Venetian political autonomy as well as an austere lifestyle and ties with ancient civic traditions. He favored a style of architecture that drew on the origins of Venice, proposing a different idea of monumentality, one based on concepts such as authority, continuity, and sense of power and defined by size, location, and symbolic presence as opposed to pomp, splendor, or magnificence. In adopting this stance, he set himself in opposition to the *Vecchi* (old ones), who were oriented toward a close connection with the papacy, enjoyed pomp, were attracted to novelty, and admired Roman Renaissance architecture.

Unknown artist, *Leonardo Donà, Doge of Venice*, sixteenth century. Accademia, Venice; Cameraphoto Arte, Venice / Art Resource, NY

Thus in a way Donà belonged to the losing party: architecture went in another direction, that of *all'antica* style. But to what degree did he determine the built form of Venice? His role has never been truly studied from an architectural point of view, in spite of the importance of the works in which he was involved. The position of the “winners” has been widely explored; my project aims to redress the balance by reconstructing Donà’s role in the debate associated with the great interventions. In that debate, technological innovation and local traditional design were often opposed to *all'antica* practice, showing the multifaceted relationship between the terms “innovation” and “tradition.” One of my goals is to understand how he and his followers intended the different type of monumentality they advocated as a tool for maintaining or rebuilding the “myth of Venice.” A careful investigation of the procedures employed in carrying out projects and the roles of the personalities involved allows us to comprehend their complexity and contradiction, bringing to light a narrative outside the mainstream.

In a sense, Donà tried to maintain a cultural identity endangered by contemporary globalization. But he was not a provincial traditionalist. His life was strongly international and culturally open; he was in contact with leading minds of his day such as Giordano Bruno, Galileo Galilei, and Paolo Sarpi. He considered all aspects of his life public and left substantial written evidence that attests to his adoption of the ideal of identity between public and private life and to the building of his own myth.

The project offers the possibility of investigating in a broader political, intellectual, and sociocultural context issues related to art, technology, engineering, and material culture, connecting several humanistic fields in a multidisciplinary study. Moreover, it provides an opportunity to explore topics that resonate intensely with our time. These include relationships between globalization and local identity, mainstream and outlier, architecture and politics, church and state, innovation and tradition.

The research will culminate in a comprehensive book, now partially completed, on Donà and his role in the architectural politics of early modern Venice. The book will be structured in two parts: the first covering topics such as Donà’s life and career, his extensive travels, his country estates, his involvement in the great urban interventions, his family

palace, and his tomb. The second part is devoted to the building of the Palazzo Donà dalle Rose, illustrating in detail chronology, materials, and techniques, with the aim of providing a vivid rendering of an early modern building site. During my fellowship at CASVA I worked on the first chapters, focusing especially on Donà's travels and ambassadorial assignments in Europe and the Mediterranean basin, and on his reputation among contemporaries, which can be ascertained from a fortunate wealth of published materials. Discussions with the CASVA community of staff and fellows and the excellent resources of the National Gallery of Art Library have been invaluable in accomplishing important parts of my work.

Ministero dei Beni e delle Attività Culturali e del Turismo, Rome
Ailsa Mellon Bruce Visiting Senior Fellow, September 1–October 31, 2017

Giulia Ceriani Sebregondi will return to her position as architect-official at the Ministero dei Beni e delle Attività Culturali e del Turismo in Rome while continuing to work on her project. In Italy she has recently received the national scientific qualification as associate professor in history of architecture.



GRACE CHUANG

THE FURNITURE OF BERNARD VANRISAMBURGH II, MASTER CABINETMAKER IN EIGHTEENTH-CENTURY PARIS

In the years immediately following his death, Bernard Vanrisamburgh II (1696/1705–1766) was given an honor more frequently granted to painters, printmakers, or clockmakers than to cabinetmakers: His name was included in descriptions of his works in several auction catalogs. Indeed, in the catalog for an auction in 1771 of the porcelain collection and furnishings of a retired Parisian merchant, the following note was inserted between the descriptions of two lots: “These two cabinets, as well as the following writing desk, are by *Bernard*, skillful artist, and are capable of holding their own in the most distinguished settings.” This catalog was compiled by one of the luxury dealers with whom Vanrisamburgh had a close professional relationship, so it is unsurprising that the dealer could identify him. However, the fact that the dealer felt it pertinent to inform prospective bidders of the first name of his deceased supplier—in italics, no less—suggests that for connoisseurs of luxury furnishings, “Bernard” was a known quantity with a reputation for quality.

However, a more cynical interpretation of Vanrisamburgh’s mention by name in catalogs only during the decade following his death could be that while he was still alive, the various middlemen to whom he invariably sold his furniture found it prudent to conceal the actual source of his finely constructed furniture from their clients, even when the piece in question was created in response to a specific commission. Consideration of such divergent yet nonexclusive possibilities shapes the first chapter of my dissertation, which investigates the socioeconomic conditions under

Bernard Vanrisamburgh
(van Risenburgh) II,
lean-to writing desk
(*secrétaire en pente*),
c. 1750. National Gal-
lery of Art, Washington,
Widener Collection

which Vanrisamburgh produced and sold his furniture. Unlike the other Parisian cabinetmakers of the ancien régime whose oeuvres epitomize the style of a period, Vanrisamburgh — whose output does so for the *style rocaille* during the reign of Louis xv — never held an official title of cabinetmaker to the king or regent that would have freed him from guild regulations and given him the liberty to conduct the multiple steps in the creation of a piece of furniture in his own workshop.

The son of a cabinetmaker who immigrated from The Netherlands, Vanrisamburgh lived and worked his entire career in the faubourg Saint-Antoine, a working-class neighborhood of Paris with a high concentration of both immigrants and cabinetmakers. Although his father became a member of the guild of cabinetmaker-joiners of Paris and Vanrisamburgh followed in his footsteps, he never took advantage of guild regulations giving him the right to open a boutique and sell directly to the public. When Vanrisamburgh sold the contents of his workshop to his son in 1764, the inventory mentions only three workbenches, implying that it was a small operation. My analysis of the surviving archival traces of Vanrisamburgh's overlapping professional and personal networks has led to a working hypothesis that he chose to sell exclusively to luxury dealers and fellow cabinetmakers as part of a business model that minimized his financial risk and reward alike.

The middle chapter of my dissertation is framed by the related question of why successive luxury dealers dominating the highest end of the market repeatedly chose to call upon Vanrisamburgh for case furniture. After assembling a database of his extant works and conducting in-depth examinations of select pieces by Vanrisamburgh and his contemporaries, including his *secrétaire en pente* in the collection of the National Gallery of Art, I have concluded that two characteristics made Vanrisamburgh's workshop the choice for these dealers. The first is that the workshop produced carcasses that were carefully designed, meticulously assembled, and more tidily finished than those made by Parisian cabinetmakers. Luxury dealers could thus be sure that the geographically and/or technologically exotic materials such as Japanese lacquer and Sèvres porcelain plaques they provided for Vanrisamburgh would be set on carcasses that posed the least risk of splitting, warping, or otherwise straining the costly surface decoration to the point of breakage as a result of fluctuations in temperature and humidity or frequent use.

Second, Vanrisamburgh may well have pioneered and was certainly the most technically accomplished producer of a type of marquetry in exotic woods. It consisted of a combination of sinuous and attenuated floral and foliate elements rendered in a darker wood set against a background of lighter wood, often surrounded by a curvilinear frame in yet another darker wood. Owing to their abstract planarity, the design elements in this type of marquetry resist identification beyond their status as representations of flowers and leaves on calligraphic tendrils, highlighting the natural patterning of the wood grain as well as the unified smoothness of the curved surfaces of most of his case furniture.

The final chapter of my dissertation asks how furniture by Vanrisamburgh participated in the performative construction of identity in the elite domestic interior. Specifically, I examine how the two characteristics described above facilitated the activities of inhabitants of these interiors and their social interactions with family, servants, friends, colleagues, and guests. The skill of Vanrisamburgh's workshop in carcass design and construction made his writing furniture ideal for experimentation with rudimentary strategies of concealment beyond the primary defense of lock and key. For example, in his National Gallery of Art *secrétaire*, the frame housing the drawers can be removed, allowing the insertion of shims to block access to the recesses underneath the sliding panels in front of the drawers even when the *secrétaire* is unlocked.

One of the most salient features of marquetry in the style of Vanrisamburgh is that the floral and foliate elements are, by and large, disposed with approximate symmetry with respect to the form they adorn, as is also the case for carved wall paneling in the restrained manifestation of the *style rocaille* in France. I propose that by echoing and amplifying underlying rhythms in the surroundings, case furniture with floral marquetry in the style of Vanrisamburgh played a role not only in orienting individuals in these richly decorated interiors but also in subtly encouraging them to adopt standards of comportment appropriate to the underlying order of their surroundings.

[New York University]
Samuel H. Kress Fellow, 2016–2018

During the 2018–2019 academic year, Grace Chuang will complete her dissertation at the Institute of Fine Arts at New York University.



S. HOLLIS CLAYSON

THE INESCAPABILITY OF THE EIFFEL TOWER

La Tour Eiffel—the 300-meter openwork four-footed iron pylon that was the tallest structure on earth when erected in Paris in 1889 for the Exposition Universelle, held to mark the centenary of the French Republic—continues to pose questions despite its global fame and the abundant scholarship it has inspired. In 1964 Roland Barthes declared, “There is virtually no Parisian glance it fails to *touch* at some time of day. . . . The Tower is also present to the entire world.” My project, inspired by Barthes’s assessment of its twofold visibility, considers a targeted aspect of what I call the tower’s inescapability: the connection of its illuminations to its visibility and reception.

My study has three primary objectives: explaining the technology and purpose of the tower’s everyday lighting then and now (alongside but distinct from its spectacular illumination for special events); analyzing the practices that determine its identity as the French capital’s metonym if not surrogate body; and identifying the former and present-day occupants of the zones of the monument’s visibility.

The tower’s brilliant and festive appearance in 1889 (lit by ten thousand gas flames in opalescent globes plus Bengal lights and powerful electric floodlights, some multicolored, emanating from two levels of the lantern) and during the subsequent exposition of 1900 (when five thousand electric beams replaced the gaslights) are core components of the fabled spectacularity of Paris, Capital of the Nineteenth Century. But quotidian nighttime radiance that presumably enabled evening visits to

Maurice Garin, *The Eiffel Tower Ablaze, the Evening of the Inauguration of the Exposition, May 6, 1889*. Library of Congress, Washington, DC

the tower between the international expositions and thereafter has not been studied. When did it start? Using what technology?

That the tower's lantern was designed to function as a lighthouse, an odd, landlocked *phare* far from any coast, as well as its status as an exceptional monument that both lights and is illuminated, are also at the center of my study. When the tower was erected, its lantern floodlights were intended for strategic observation (in case of war) of movements of the enemy within a radius of sixty kilometers. But this function would also allow scrutiny of civilian Parisians. Gaston Tissandier, scientist and editor, described the singular observational force of the tower's beams of light in 1889: "Objects can . . . be illuminated from within 275 meters of the foot of the Tower. . . . And boats on the Seine, and passengers in the street can be followed with the rays." The visibility of the tower was hence a vexed issue right from the start because it was connected to surveillance.

Twenty-first-century tourist literature spins the sight of the tower as a pleasure and a privilege, but artists and writers protested plans for the structure in the 1880s, and some continued to resist the completed tower, among them Guy de Maupassant, a signatory of the 1887 *Protestation des artistes*, who hated it so much that he often ate lunch in the tower's second-floor restaurant, the only point in the city where he couldn't see "this tall skinny pyramid of iron ladders, this giant and disgraceful skeleton." But the reaction was mixed. A commentator for *L'Illustration* calling himself Rastignac, for example, wrote admiringly about the tower's lights on September 24, 1889: "The little crown of the Eiffel Tower dominates everything, one looks for it everywhere, one sees it from far away. It is the crown of Paris." But who owned the gaze of the 300-meter tower?

Defining the tower's visibility is critical. Did (and does) its much-debated visual prominence, in both daylight and illuminated darkness, correspond to inescapability in Barthes's first sense? If the tower was and remains unavoidable, are we discussing a pleasant or disagreeable encounter? Might a craving to escape *La Tour de 300 mètres* define the relationship between the "Mechanic Monster" and many Parisians? (I borrow Kirk Savage's term for America's 169-meter obelisk, the Washington Monument: tallest structure on earth when completed in 1884, much on Gustave Eiffel's mind, and still the world's highest stone

structure.) Did a wish to erase or ignore Eiffel's iron giraffe explain Parisian visual artists' avoidance of it in their urban imagery for the most part? And why did American and other non-French artists embrace its representation at the same time?

The East Building community of curators and fellows and the material I consulted in the department of image collections in the National Gallery of Art Library and the prints and photographs division of the Library of Congress transformed my research. The expertise I gained (largely during a prior stint at CASVA) in writing my forthcoming book, *Illuminated Paris: Essays on Art and Lighting in the Belle Époque* (University of Chicago Press), anchors the project.

Northwestern University

Paul Mellon Visiting Senior Fellow, November 1–December 31, 2017

S. Hollis Clayson returned to her position as Bergen Evans Professor in the Humanities and professor of art history, Northwestern University. In spring 2018 she will be a visiting scholar (chercheur invité) at the Institut national d'histoire de l'art, Paris.



NICOLA COURTRIGHT

ART AND QUEENLY AUTHORITY: THE CREATION OF SPACES FOR MARIE DE' MEDICI

Can the art and architecture made for an early modern queen help to identify the political significance she possessed for her society? In my book manuscript, “Art and Queenly Authority: The Creation of Spaces for Marie de’ Medici,” I contend that the growth of queens’ spaces in royal residences in sixteenth- and seventeenth-century France and of the attention given to their decoration were a means of persuasion, conveying a picture of authority granted to the queen.

Ordinarily we acknowledge that a queen carried out an essential role in her society by giving birth to a son who would continue the dynastic line of the male monarch; but the idea that she might play an integral part in politics is usually met with skepticism. However, in sixteenth- and seventeenth-century France, historical circumstances often caused queens to assume power as regents when their husbands were away at war, or, more frequently, when kings died and their sons were underage. To be sure, there was great distrust of women in charge, and queens came to be excluded from direct rule by the so-called Salic law. But queen mothers could, and did, reign in the names of their sons.

Not surprisingly, then, in the same epoch in which French queens served as regents for extensive periods, there was a great expansion of queens’ domiciles in royal domains. My book focuses on the spaces devoted to Marie de’ Medici because I show that at the moment she was married in 1600, her husband, Henry IV, sanctioned a major campaign to increase the queen’s visibility by expanding her quarters and introducing

Guillaume Dupré,
*Louis XIII as Dauphin
between Henri IV as
Mars and Marie as
Pallas Athena*, 1603,
reverse. National Gal-
lery of Art, Samuel H.
Kress Collection

new iconography of the queen as his partner. The spaces that the queen inhabited throughout her life—their art and architecture, from the royal residences of the Louvre and Fontainebleau to the widow's Luxembourg Palace—suggest that the king and his advisers strategically developed an official presence for the queen in order to strengthen the Bourbon dynasty, even after his death. In my view, the queen became an essential, visible part of a monarchic system.

I began my time at CASVA by writing a review of a monograph by historian Oliver Mallick on Anne of Austria, Marie de' Medici's daughter-in-law, in which I addressed overarching questions of how scholars evaluate a queen's political importance in early modern France. My in-depth research on French queens' status and Anne's apartments provided the basis for a revision of my own book's first chapter, constructing the rationale for what I consider to be Henry IV's innovation and communicating visually how he shared sovereignty with his consort.

I gave my colloquium on the core portion of the second chapter, "The Paradoxical Queen and the Gardens at Fontainebleau." Henry IV first conceived of depicting the queen's authority in permanent visual form as a complement to his own position at his château in Fontainebleau, where the kings of the previous Valois dynasty had sponsored major programs amplifying the historical and mythic character of their rule. The queen's garden outside her apartment was altered for Henry's new bride, Marie, in a playful manner, appropriate to a garden, that alludes to the contradictory position of a queen, a concept articulated in contemporary literary paradoxes. The fountain of Diana in the center aroused consciousness of a particular kind of joke through its witty juxtaposition of high and lowly beings. Joining an ancient statue of the huntress Diana with urinating dogs below her was a form of *serio ludere*, joking not only for the sake of pleasure but also in order to reveal the seriousness at the foundation of the conceit. Its clever union of contraries could be understood as an irreconcilable proposition: that queens (as women who birthed heirs) were necessarily base, but yet (by association with the virgin huntress) simultaneously elevated. Further, because the sculpture alluded to a fountain owned by an earlier king's mistress, it suggested that, despite Henry's famous love affairs, the queen was indeed the sole beloved of the king.

I have also been researching and drafting the third chapter, “The Queen’s Gallery: Partnership of King and Queen,” on the corridor that flanked the queen’s garden. Although the decoration has been destroyed, its reconstruction from remaining visual evidence clearly delineates Henry IV’s language of partnership with his queen through intertwined monograms and portraits. At the same time it retains unusual imagery of erotic attraction—in mythological scenes recounting the loves of Apollo and those of his partner, the virgin goddess Diana—as an allusive bond for the royal couple.

Amherst College
Ailsa Mellon Bruce Senior Fellow, spring 2018

Nicola Courtright will return to her position as William McCall Vickery 1957 Professor of the History of Art in the department of art and the history of art at Amherst College, where she will also serve as chair of architectural studies.



CATHERINE DAMMAN

UNRELIABLE NARRATORS: LAURIE ANDERSON, JULIA HEYWARD, AND JILL KROESEN PERFORM THE 1970S

The 1970s are widely considered *the* decade of performance, years that saw both the formulation of the term and fierce debates about its precise definition. Championing this novel genre, critics and artists often sought to distinguish performance from both the conventions of theater and the formulas of commercial entertainment. The definition of performance that has since dominated art history ruled out narrative, script, characters, and pretending—all of the elements traditionally associated with theater. However, this understanding of performance relies on a caricature of the genre that excludes much of the work made in downtown New York City in the 1970s: performance art’s constitutive moment. My dissertation, completed during my year in residence at CASVA, is a critical study of this important but heretofore neglected history. In this project, I articulate neither a singular nor an ontological definition of performance but rather a genealogy of the term itself as it was defined, debated, and complexly manifested in the moment of its emergence.

Structured around case studies of pivotal works by Laurie Anderson (1947–), Julia Heyward (1949–), and Jill Kroesen (1949–), path-breaking figures in the downtown milieu, the project considers how artists melded narrative forms, theatrical devices, and charismatic onstage personae with biting social critique. Often challenging television, rock music, and advanced art alike, the performances at hand exemplify the period’s complicated matrix of “selling out” and “crossing over,” adding new dimensions to a long-standing conversation about the relationship

Laurie Anderson, *As:ff*,
Artists Space, April 25,
1974. Photograph by
George Lörczy a.k.a.
Yuri. Image courtesy
Artists Space

between the avant-garde and mass culture. Beginning in the mid-1970s, mass culture was plumbed by a younger group of artists, the Pictures Generation, who borrowed or restaged images from an increasingly spectacular media culture to critique representation itself. As the curator of the 1977 exhibition *Pictures* at Artists Space, Douglas Crimp theorized that these artists had, in fact, “apprenticed in the field of performance.” In subsequent art-historical literature, this connection has been altogether ignored. Understood as an extension of happenings (Allan Kaprow’s reading of Jackson Pollock’s “action painting”) and minimalism (the viewer’s phenomenological encounter with the sculptural object), performance has been theorized primarily through bodily action and physical presence. My dissertation attends to the ways in which artists of the 1970s in fact mobilized the performing body as a site for exploring the limits of representation and cultural legibility. To do so, Anderson, Heyward, and Kroesen tactically employed narrative, though consideration of its importance has been jettisoned from both performance and art history of the period.

Contemporaneous with these artists’ performance work, the resurgence of narrative was also a major point of contention in the adjacent fields of film and literature. Film theory grappled with the increasing turn of avant-garde cinema—previously dominated by the formal and material concerns of structural film—toward narrative as a critical device within the genre known as the New Talkie. At the same time, a predominantly queer San Francisco Bay Area poetry scene coalesced around the writers Robert Glück and Bruce Boone under the title New Narrative. (Kathy Acker, a prominent author associated with this movement, was one of Kroesen’s friends and collaborators.) The related contexts of both filmmaking and poetry suggest that narrative strategies were understood as necessary for broader artistic reevaluations of subjectivity: the cinematic return to narrative was often localized around debates about feminism, while New Narrative poetry stemmed from the urgencies of telling stories about queer life (often the writer’s own). Coupling comparative and historical perspectives, I reconstruct the circumstances that fomented this “narrative turn,” which I demonstrate was not only integral to the development of performance over the course of the 1970s but also inflected art-making in the decades to follow.

Rather than constituting a total renunciation of theater, as has often been proposed, performance emerged in the 1970s, as I argue, in a complex dialectical relation with theater's elements. For the artists represented in this dissertation, performance was fundamentally something to be staged—in the sense of contrived, falsified, or manipulated—an instability that productively engages the ways in which stage practices have long been maligned as sites of manipulation, trickery, and deceit.

[Columbia University]

Twenty-Four-Month Chester Dale Fellow, 2016–2018

Catherine Damman will be an Andrew W. Mellon Postdoctoral Fellow at the Center for the Humanities, Wesleyan University, for 2018–2020.



DIANE FAVRO

CONSTRUCTING VICTORIES: ARCHES AS CELEBRATIONS OF ROMAN INFRASTRUCTURE

Looking at all the commemorative arches adorned with chariots and triumphal emblems in Rome of the first century CE, a contemporary wag scrawled on one “αρκετά!” — “enough!” (Suetonius, *Domitian*, 13). The Romans erected well over eight hundred arches across the empire. Pervasive and eye-catching, these simple structures became icons of Roman culture, still replicated today, as in the case of the Millennium Gate Museum in Atlanta (2008). Highly decorated, freestanding memorial arches usually had militaristic associations, but only around thirty can be securely associated with an official triumph; the others commemorated different achievements. In previous work I analyzed the construction of the famous arch of Septimius Severus (r. 193–211 CE) in Rome, considering how the act of building disrupted urban activities while simultaneously providing public entertainment. In another publication I examined how the sculptural programs and placement of arches manipulated the movements and memories of ancient viewers. These studies were pebbles thrown into a large pool, creating endless ripples of inquiry. Among the most tantalizing were those lapping at such large questions as: Why were commemorative arches so enduringly pervasive? How did these seemingly simple designs maintain their experiential appeal? Did those in the countryside operate differently from those in cities? Why were arches frequently associated with great engineering projects?

Via delle Gallie, early imperial Roman consular road near Donnas, Italy, with commemorative arch cut from living rock. Photograph: Maria Grazia Schiapparelli

While at CASVA I began a holistic examination of this ubiquitous architectural form, initiating an open-source, geotemporal database of the entire corpus that can be analyzed by date, form, donor, design, scale, materials, and other factors. This will inform several projects, including a book-length study on the deployment of honorific arches to commemorate infrastructure projects. Roman military and engineering operations were inextricably linked. Both were essential to elite male careers; both reflected a strong cultural admiration for organizational prowess, technical proficiency, and paternalism. When in the military, senators acquired logistical skill and technical knowledge building military machines and transportation networks that facilitated troop movements and regional control. Such expertise carried over to subsequent nonmilitary posts, as almost every level of the *cursus honorum* involved engineering works with potent propaganda value. For Roman leaders, the defeat of a river by erecting a bridge paralleled the defeat of human foes; both deserved enduring recognition. Relatively inexpensive yet attention-grabbing memorial arches were enduring billboards, ever reminding viewers of costly projects undertaken on their behalf. For example, when creating a road through the Alps in the reign of Augustus (27 BCE – 14 CE), military engineers cut away a 221-meter section of stone cliff but pointedly left a segment of living rock in the form of an arch to ensure that their achievement would not be forgotten.

The emperor Augustus was the first to deploy honorific arches to memorialize construction works. In republican Rome, statues were elevated above urban crowds atop simple freestanding arches called *fornice*s. Augustus strategically renamed the form, describing those specifically honoring state achievements as *arcus*. He erected several on bridges and other big engineering projects in the countryside, touting their infrastructural connections with representations on coins. Generally funded by the Senate and people of Rome and the emperor, the memorial *arcus* proliferated. Every journey along a major Roman imperial highway, every landing at a port was punctuated by carefully choreographed sequences of arches regaling travelers with narratives of state largess. Initial experiential analyses indicate that donors exploited the bidirectionality of arches to provide varied readings. By examining specific roadscapes over time using digital mapping and modeling, I hope to reveal how the addition of new arch memorials integrated evolving imperial agendas

while emphasizing the state's unfailing engineering achievements and paternalism.

My explorations of arches have been greatly enriched by discussions with CASVA colleagues on a wide range of topics, from kinetic viewing and regionalism to materiality and iconicity. The interrogation of ancient descriptions, building and engineering techniques, artistic depictions, communication routes, and imperial administration in the Roman world would have been impossible without the expert help of CASVA research associates and the National Gallery of Art librarians, especially the unparalleled detective skills of the interlibrary loan staff. During my residency I laid out the structure of the book on Roman arches and infrastructure projects and lectured on the topic at the University of Pennsylvania. Simultaneously, my analysis of construction sites as spectacular venues resulted in an article, "Bones for Obelisks" (*Seleucia*, 2018), exploring Roman deployment of small inserts (astragals) to support giant obelisks re-erected using a vertical lift system, a show-stopping undertaking emulated by Domenico Fontana (1543–1607) when moving the Vatican Obelisk. In addition, this year I completed numerous maps, plans, and other digital illustrations for the forthcoming book *Roman Architecture and Urban Design*, coauthored with Fikret Yegül (Cambridge University Press).

University of California, Los Angeles (emerita)
Samuel H. Kress Professor, 2017–2018

After conducting fieldwork on the choreography of highway arches in Asia Minor over the summer, Diane Favro will return to UCLA as research professor emerita in the school of the arts and architecture. There she will continue to work on the book on arches and infrastructure while further refining the database, which will provide material for several future publications on Roman arches.



AMY FREUND

HUNTING LANDSCAPES AND POLITICAL CONTESTATION IN EIGHTEENTH-CENTURY FRANCE

My fellowship at CASVA was devoted to researching and writing a chapter of my book “Noble Beasts: Hunters and Hunted in Eighteenth-Century French Art.” “Noble Beasts” rethinks the history of early eighteenth-century art by placing hunting art, generally understood as a minor, and slightly embarrassing, mode of representation, at the center of visual and political culture. In representations of the hunt, animal bodies rival or supplant human bodies, directly contradicting the theoretical priorities of the academy and offering viewers a kind of delectation far removed from the lighthearted pastorals, erotic mythologies, or sophisticated fêtes galantes generally studied by historians of early eighteenth-century French art. At this crucial moment in French history, when absolute monarchy existed in tension with noble and nonnoble elites and the Enlightenment was eroding old certainties about selfhood and society, hunting art insisted on the delights both of the senses and of the creation and destruction of life, against more rational forms of visual representation, sociability, and governance. “Noble Beasts” confronts its readers with an unfamiliar and often nonhuman version of the rococo, in which the natural world is the stage for human and animal selves acting out violent forms of personal and political sovereignty.

Pierre-Denis Martin,
*Hunting Rendezvous at
Bougival*, c. 1730.
Musées de Senlis;
photograph: Christian
Schryve

The hunt was in fact one of the most spectacular manifestations of political power in early modern France, training its participants for military officership and enacting elite mastery of the land and its inhabitants. It was, as a 1724 treatise put it, “a noble exercise, and the exercise of

nobles.” Eighteenth-century artists and patrons, well aware of its rhetorical potency, used the visual representation of the hunt, from monumental paintings of the royal hunt and animal combat to dog portraits and decorated guns, as a vehicle for their personal and political ambitions.

Of the many modes of hunting art, landscape painting, the subject of the chapter I completed at CASVA, is one of the most literal in its evocation of the mastery of nature and of the nation. The king and his court were particularly fond of hunt-themed landscape paintings, which combined the pursuit of animals with portraits of the royal entourage and panoramic views of the countryside and of royal residences. The master of this mode of representation was Pierre-Denis Martin (1673–1742), who as an official royal painter churned out scores of paintings for the king and the princes of the blood. My work at CASVA examined the problem of the hunt landscape through the lens of a monumental Martin painting of suburban Paris executed sometime in the late 1720s or early 1730s—a painting notable for its peculiarity as a landscape and as a representation of the hunt. Unlike most images of this type, it depicts neither the king nor a royal domain, nor does it have an apparent architectural focus. Its protagonists are women rather than men; the assembled hunting party is distinguished mostly for its disorganization; and the quarry is nowhere to be seen. The commissioner was a disgraced but still extremely wealthy former army contractor whose modest rental property serves as a pretext for the composition.

Neither Martin nor his patron seems to have been interested in making the usual claims about the pursuit of animals or the concomitant human domination over nature. This is not a sign of a shortcoming of the artist or the patron. Instead, I argue, this painting should be understood as appropriating the well-worn conventions of the hunting landscape to promote a different kind of personal and political sovereignty: one that was grounded in new money, in financing the army rather than leading it into battle, and in the suburbs rather than the king’s hunting domains. My research situates Martin’s painting and its visual rhetoric in the history of hunting art and of landscape painting but also in the cartographic tradition, the world of property law, and the political struggles of the regency and early reign of Louis xv. Through an analysis of Martin’s and his client’s upending of pictorial and political norms, I account both for the royal uses of hunting art and for the

genre's sly subversion by nonnoble elites. Martin's painting is, I argue, less an assertion of authority than a celebration of personal and political freedom and of the possibilities of picture-making.

Southern Methodist University

Samuel H. Kress Senior Fellow, September 18, 2017–January 12, 2018

Amy Freund will return to her position as associate professor and Kleinbeinz Family Endowment for the Arts and Education Endowed Chair of Art History at Southern Methodist University.



ELENI HASAKI

CRAFT APPRENTICESHIP, SOCIAL NETWORKS, AND COMMUNITIES OF PRACTICE IN ANCIENT GREECE

The *kerameikoi* (potters' quarters) dedicated to production of decorated vases in ancient Athens (600–400 BCE) are among the best-studied communities of practice in Greek and Roman classical archaeology. The rich imagery of the vases has served research in aspects of Greek culture from myths to daily life, religion, and gender, among others. Their level of craftsmanship made them highly desirable both at home and abroad, especially in Etruria. The rarity of potters' signatures and the silence of ancient texts limit the amount of extant biographical information on Greek potters, especially in comparison to what we have for bronze sculptors and panel painters regarding their works, teachers, and pupils. Modern connoisseurship studies, mainly owing to Sir J. D. Beazley (1885–1970), professor at the University of Oxford, have established ties among potters and painters. Beazley, using a Morellian connoisseurship method devised for discerning the oeuvres of Renaissance painters, distinguished more than 1,200 Athenian “hands” on the basis of idiosyncratic renderings of figures (such as faces, hands, and feet) that are thought to capture the essential style of an artist. He incorporated his results and those of his contemporaries in two fundamental works: *Attic Black-Figure Vase Painters* (ABV; 1956) and the second edition of his *Attic Red-Figure Vase Painters* (ARV²; 1963).

At CASVA, I revisited Beazley's connoisseurship studies in the context of attribution research in both Athenian and Renaissance art with three main goals in mind: to probe deeper into the long-standing practice of evaluating newly discovered Athenian vases or painters in relation to

J. D. Beazley, drawings of figures from Athenian red-figure neck amphora of 490–480 BCE. Beazley Archive Pottery Database

Renaissance art; to employ social network analysis (SNA) to convert Beazley's connoisseurship ties into a more comprehensive, dynamic set of relationships; and to bring the complicated connections of apprenticeship, collaboration, or imitation into greater relief.

Beazley's connoisseurship studies in Athenian vase painting served as a model for detecting "hands" in a variety of cases, from Corinthian potters, to Cycladic marble figurine sculptors, to Mycenaean palatial scribes of Linear B clay tablets. According to Beazley's reconstruction, the Athenian potters' quarters were extremely complicated, densely populated with followers, imitators, brothers (in his terminology), and companions working together. He devised but never defined a long list of terms to denote the stylistic relationships based on these ties. In the 1990s this celebrated approach underwent intense criticism for the ethical dilemmas it created regarding inflated art market prices for "attributed" objects. A review of scholarship for Italian and Northern European connoisseurship studies, even as late as the 2000s, revealed how the same concerns and the same opacity of terminology remain thorny issues regardless of the cultural period in which they are deployed.

Beazley would sometimes use Renaissance regional affinities to differentiate the style of an Athenian painter: one painter was more Siennese, another more Florentine. Comparing Greek vases to Renaissance art can in fact be traced back to the volumes commissioned by Sir William Hamilton, British ambassador to Naples from 1764 to 1800, on his vase collection in advance of selling it to the British government. For two centuries, from Hamilton to Beazley, Athenian vases and Renaissance art shared an intimate relationship in the scholarly literature. The rare book collection of the National Gallery of Art Library allowed me to undertake a more profound study of these archival sources. The engravers for Hamilton's volumes heavily distorted the decoration of Greek vase paintings, often divorcing them from the carrying pot, other times misplacing or omitting figures, and regularly adding extravagant decorative borders more appropriate for textiles than ceramics. This visual alteration was hardly surprising, as some of the engravers were employed in the manufacture of tapestries in Naples. Drawing parallels between newly discovered Greek art and Renaissance or later European painting guaranteed a swift and solid means of integration and validation of ancient Greek art in the canon of Western art.

Beazley's connoisseurship ties for the Athenian vase painters, despite the criticism they have received, provide a good test case employing SNA. As part of a collaborative project, I combed through *ABV* to pair any type of connection (for example, collaboration, imitation, or apprenticeship), in a two-column format (called "edge list" in SNA terminology) and to render them through social networks software (NodeXL) in order to visualize the connections among more than 400 artists working in the black-figure technique in Athens from 600 to 400 BCE. Visualizing these ties from listings in a linear book format, with related entries often hundreds of pages apart, as Beazley himself lamented, is challenging. In addition, the current limitations of an otherwise valuable digital resource (Beazley Archive Pottery Database) for searching connections among artists corroborated the importance of undertaking a panoramic project of associations in which both central and peripheral actors would be readily noticeable.

Our analysis also highlighted how Beazley had closely associated artists with certain shapes. Half of the *ABV* chapters are constructed around vase shapes (such as amphorae, lekythoi, olpai, or drinking cups), matching in number his chapters centered on important personalities. The intensity of curvature, for instance, would have played a vital role in the training of painters who specialized in scenes of certain sizes and certain types of optical distortion. SNA will also be applied to Beazley's tighter interconnections among painters working in the red-figure technique to compare collaboration patterns of black-figure painters to those of red-figure painters.

Ultimately, the connoisseurship-based SNA for the Athenian potters' quarters can serve as a model for employing this method for mapping apprenticeship and collaboration ties as recounted in ancient encyclopedias, such as Pliny's lists of sculptors and their pupils, or in artists' lives, such as Vasari's accounts of Renaissance apprenticeships and collaborations. With this last example, Greek vases could now serve as a model for Renaissance arts, reversing a time-honored hierarchy.

University of Arizona
Ailsa Mellon Bruce Visiting Senior Fellow, March 12–May 11, 2018

During her sabbatical year 2018–2019, Eleni Hasaki will be a senior fellow at the Center for Hellenic Studies, Harvard University, where she will focus on social network analysis of the Athenian potters' quarters. She has presented her work carried out at CASVA internationally at conferences in Germany (Universität Bonn) and England (University of Oxford).



MEGAN HOLMES

SCRATCHING THE SURFACE: THE MARKING AND TRANSFORMATION OF PANEL PAINTINGS IN LATE MEDIEVAL AND EARLY MODERN ITALY, 1250–1550

Surviving physical and textual evidence suggests that in late medieval and early modern Italy, people marked and modified works of art in situ to a much greater extent than is currently acknowledged in the art-historical literature. During my CASVA residency, I worked on a book that makes visible these transformative interventions and sheds light on an important dimension of reception history that involved complex cultural understandings of the activation, efficacy, and mediation of visual images. This reception history also embraces a broad spectrum of viewers, including nonelite members of society, who are rarely considered in histories of art written about this period.

I focus on panel painting because the material properties of its media, widely utilized in Renaissance Italy, allow one to track the practice of marking and modifying works of art to a greater extent than other media such as fresco or sculpture. The wood support, gesso ground, pigments, and gold leaf have the capacity to absorb and register the marks of sharp implements, so that these marks remain somewhat legible over time. Most of the scratchings and material transformations of panel paintings are not documented and cannot be dated with any precision. I have, however, compiled a rich corpus of more than two hundred fifty examples representing distinct patterns and features that can be tied to late medieval and early modern Italian cultural attitudes and practices and to related textual evidence.

Lorenzo Monaco,
Madonna and Child
(detail), 1413, tempera
on panel. National Gal-
lery of Art, Washington,
Samuel H. Kress
Collection

These encompass an intriguing range in the modes of scratching and in the implied tools that must have been used to make the marks: gouges, scrapes, incisions, and blows, some applied with evident force and others with a lighter hand, with more control and precision. There is a range, too, in the kinds of subjects and motifs that are singled out for marking, across a wide variety of pictorial genres and formats. These subjects and motifs include portraits and coats of arms; sensual, seductive bodies; protagonists in secular narratives in domestic imagery; politically charged subjects; animals; imagery related to demons and sorcery; representations of classical antique “idols”; monks and members of the clergy; non-Christian “others”; foreigners; beggars and disabled people; sacred figures in altarpieces and devotional panels; and the faces and limbs of the antagonists in religious narratives. While some of these scratching acts were clearly meant to damage and deface the imagery, others are more constructive and affirmative and include inscriptions, embellishments to the pictorial imagery, and devotional gestures like inscribed crosses and interpretive glosses.

The project is informed by recent scholarship on iconoclasm and graffiti and by current debates about cultural heritage. In considering intentional damage to works of art across historical cultures and geographies, scholars argue that the breaking of images operates in a dialectical relationship between destruction and construction, as defacement calls attention to that which has been damaged or removed, reinforcing the very power of the imagery in the process. Meanings change significantly when works of art are damaged, and many continue to have active afterlives in their modified states. Rich contexts for interpretation open up when the complex conditions, motivations, and power relations involved are explored—and not just during moments of conquest, or the heightened antagonism between proponents of opposing religions, or during regime changes.

Within late medieval and early modern Italian discourses, the intentional scratching of an image could be construed as a kind of disrespectful blasphemy and as a variety of religious piety. It could also be considered a licit form of superstitious behavior, tolerated by ecclesiastic and civic authorities, and a justifiable retaliation against public figures fallen out of favor, following the ancient practice of *damnatio memoriae*. I situate and contextualize the scratching of different types of imagery

within different social domains and in relation to cultural practices and discourses. I consider scratching acts and the culture of *sgraffito*; devils, diabolical agency, and the inspiriting of images; *damnatio memoriae* and political conflict; secular imagery on domestic furniture; changing valuations of visual art and artistic heritage; violent and punitive engagement with religious narrative on altarpieces; and sacred images, blasphemy, and miraculous image cults. My study offers both a point of comparison for studying similar phenomena in other cultures and a prehistory of image transformation preceding the eruption of confessional debates about the use and efficacy of images during the Protestant Reformation and Catholic reform in Europe.

University of Michigan
Paul Mellon Senior Fellow, 2017–2018

Megan Holmes will return to her position as professor of art history at the University of Michigan.



KAREN KOEHLER

WALTER GROPIUS AND BERLIN: DISTRACTION, DESTRUCTION, AND THE MEANING OF HOME

The architect Walter Gropius (1883–1969) had an enduring relationship with the city of Berlin. Gropius’s upper-middle-class Prussian family had contributed significantly to the fabric of the city: his great-uncle designed the Berlin Kunstgewerbemuseum (1881), and his father was a planner and city inspector. In the 1890s the family moved into a flat on the posh Kurfürstendamm. From this newly built yet overstuffed, neohistoricist home, Gropius witnessed the transformation of the Wilhelmine metropolis: the introduction of the electric tram and automobile, the growth of mass production, and the development of new building types, from the kiosk to the department store. The sights, sounds, and materiality of the changing city left their mark on him; like the theorist Walter Benjamin (1892–1940), Gropius lived a true “Berlin childhood.”

During the years 1908–1914, Gropius worked first for the architect Peter Behrens (1868–1940) in Berlin and then started his own firm; in both contexts he designed factories and objects for mass production. At the University of Berlin, he attended the popular lectures of the urban sociologist Georg Simmel (1858–1918), whose ideas about money, the division of labor, and the relationship of external form to the modern intellect and the individual soul are directly reflected in Gropius’s earliest writings on the relationship between architecture and the industrial worker.

At the end of World War I, as a disillusioned soldier, Gropius returned to Berlin to take part in the German revolution, writing: “We artists, too, must strike while the iron is hot.” Some of his most profound writings

Unknown photograph, Walter Gropius viewing the rubble of the Kunstgewerbemuseum, Berlin, 1947. Reginald R. Isaacs papers, c. 1842–1991 (bulk 1883–1985). Archives of American Art, Smithsonian Institution

about the role of art in creating a new society were composed in Berlin during the heady months of 1918–1919, demonstrating a class consciousness that is often dismissed. A decade later, while leading the Dessau Bauhaus, Gropius created a stunning series of designs for a new Berlin theater for Erwin Piscator (1893–1966), a leftist playwright and frequent collaborator with Bertolt Brecht (1898–1956). Gropius’s proposal incorporated film projections and a rotating, interactive stage—features that reflected his awareness of the political potential of the new media. In 1930 Brecht and Benjamin hoped that Gropius would collaborate with them on their planned activist journal *Krise und Kritik*. Neither the theater nor the journal, however, would materialize.

After leaving the Bauhaus in 1928, Gropius opened his second architectural firm based in Berlin. Often in collaboration with former Bauhaus faculty and students, he designed houses and housing complexes, furniture, automobiles, and a number of significant architectural exhibitions. His works from these years embody what Siegfried Kracauer (1889–1966) and other writers characterized as an exhilarating metropolitan mass culture based simultaneously on alienation and distraction. Rather than any one place, however, it was the peripatetic nature of Gropius’s life that ultimately shaped his oeuvre.

In the 1920s Gropius was forced by protofascists to move from Weimar to Dessau to Berlin. His architecture was denigrated as Semitic and Bolshevik—not German enough. In 1936, after a confrontation with Nazi authorities, he left Berlin for good, living first in London, and then settling in Massachusetts, where he joined the architecture program at Harvard University in Cambridge. In 1947 he returned to Berlin as a U.S. citizen and special envoy to the American military, asked to assess the bombing and offer recommendations for reconstruction. His tour included the destroyed remains of the Kunstgewerbemuseum; Gropius wrote to his wife that Berlin was a “desecrated corpse.” Working with The Architects Collaborative, for the remaining decades of his life he designed projects all over the world, including a renewed yet now divided Berlin, among them the extensive residential complex Gropiusstadt, which opened in 1960.

Too often, Gropius’s publications are studied in isolation, while his designs are named by many as representative of an imagined international style. A reliance on master narratives flattens the ambiguities

inherent in his life—or any life. What if we look more deeply at this tumultuous historical context and consider Gropius as a serious thinker whose writings and designs are reflected in one another and whose ideas are tied to cultural criticism and aesthetic theory? The documents and photographs that I examined during my CASVA fellowship—in the Smithsonian Archives of American Art, the National Archives, and the Library of Congress—support such an alternative analysis. My study places Gropius’s architecture and essays on a trajectory of shifting modernities: wars and revolutions, exile and transience, technology and the rapid expansion of scientific inquiry—underscoring his acculturating definitions of the architect as a public humanist. As we navigate the ramifications of ongoing wars and refugee crises as well as renewed xenophobic cultural critique, my forthcoming book also contributes to debates about the role of the artist and intellectual in defining the concept of “home” when things fall apart.

Hampshire College
Paul Mellon Visiting Senior Fellow, June 15–August 15, 2017

Karen Koehler is completing her book on Walter Gropius for Reaktion Books. Before returning to her position as professor of art history at Hampshire College, she continued her Gropius project as a fellow at the Kahn Institute seminar “War” at Smith College.



ESTELLE LINGO

UNBELIEVABLE: RETHINKING CARAVAGGIO'S RELIGIOUS ART

The question of how to interpret the religious art of Michelangelo Merisi da Caravaggio (1571–1610) has divided the vast literature on the artist for decades. A large body of scholarship reads Caravaggio's religious paintings as giving visual expression to aspects of Counter-Reformation Catholicism. In these accounts the perceived naturalism of Caravaggio's style and the visual prominence in his works of studio models, who were invariably drawn from the lower classes, are linked to the sensory engagement emphasized in post-Tridentine devotional practices and concern with the plight of the poor among new religious orders. Many other scholars, however, take these same visual features as the basis for a diverging view of Caravaggio as a protomodern artist, whose painterly commitments are variously interpreted as a subversion of the authority of the institutional church, religious skepticism or atheism, or the visualization of libertine desires. Those scholars seeking a middle ground have usually found it by embracing an inherent ambiguity in Caravaggio's religious painting, which is often construed as an aspect of the artist's modernity. Such solutions are attractive but in general have not effectively situated the operations of Caravaggio's paintings in their historical contexts.

It seems clear, then, that the interpretation of Caravaggio's sacred art is largely inseparable from the question of the implications of his style. Caravaggio painted in a new way that art historians are still working to describe adequately—visually, technically, and historically—but that,

Caravaggio, *The Fruit Basket*, c. 1595.
Pinacoteca Ambrosiana, Milan; photograph: Scala/Art Resource, NY

as the seventeenth-century painter and art writer Joachim von Sandrart memorably put it, made “most other pictures appear to be composed of colored paper.” Both Caravaggio’s contemporaries and modern scholars have understood the artist’s method of painting directly from the model in a controlled studio environment, without the mediation of preparatory figure drawings or elaborate compositional studies, as the key to this startling effect. In early modern art writing and still today, Caravaggio’s style is most commonly—but too generically—described as naturalistic. This book project seeks to rethink the debate over Caravaggio’s religious art by developing a more precise account of his approach to the figure and the resulting visual characteristics of his painted surfaces.

I propose that Caravaggio approached figure painting from outside its traditions and methods, applying emerging illusionistic techniques for still life to representation of the human figure. The result was an uncanny new type of image that crossed the wires of much contemporary thinking about painted representation; early commentators on Caravaggio’s art articulated with striking clarity the gains and losses of approaching the human figure as still life and struggled to pinpoint what was natural and unnatural about it. Furthermore, while Caravaggio worked within the medium of painting, through his visual insistence upon the presence of the studio model and his evolution of a technique that artificially manipulated light in order to structure form, he created some of the conditions of viewing that would later be produced by photography. The early modern reception of Caravaggio’s art amply attests to the ways his paintings gave the question of the image’s relation to the real-world referent—the bodies of his models—a critical urgency that would not recur until the invention of photography. This urgency, I contend, stemmed from a sense that the different type of viewing enabled by this new form of image held significant risks in relation to the traditional functions of the religious image, functions that were under renewed scrutiny and institutional surveillance in the post-Tridentine era.

Moving away from attempts to reinscribe Caravaggio’s sacred art as either wholly orthodox or somewhat crudely subversive, my study explores the historical ramifications of this visual innovation, reconsidering Caravaggio’s religious paintings as evidence for the artist’s own searching exploration of the possibilities that this method of production and mode of viewership created for the early modern sacred image. I

believe, moreover, that this work may be undertaken most fruitfully by thinking in unaccustomed ways across the historiographies of early modern painting and photography, not least because these histories are in fact related. The late nineteenth- and early twentieth-century debates about whether or not photography could be considered art were directly informed by academic conceptions of art that were first formalized and mobilized in the seventeenth century in response to the threat that Caravaggio's painting was perceived to represent. From this wider vantage point, it is possible to recognize Caravaggio's painterly experiments as a first tear in the screen of traditional representation, a wound sanitized and sutured by academic criticism, but definitively reopened by the advent of photography.

University of Washington, Seattle
Andrew W. Mellon Professor, 2016–2018

*In autumn 2018 Estelle Lingo will return to her position as Donald E. Petersen
Endowed Professor in the Division of Art History at the University of Washington,
Seattle.*



MARÍA LUMBRERAS

“THE CERTAINTY OF LIKENESS”: PORTRAITS AND THE MAKING OF ARTISTIC KNOWLEDGE IN EARLY MODERN SPAIN

A drawing by the Spanish painter and art theorist Francisco Pacheco (1564–1644), completed in 1606, shows the Sevillian Carmelite monk Fray Fernando Suárez at age fifty-nine. The artist has depicted the body slightly turned to the left so that viewers can appreciate aspects otherwise easily masked. The angle affords a view of the chubby contours of Suárez’s face along with the asymmetry of his eyebrows, his saggy eyelids and etched crow’s feet, the matching reddish color of lips and ear. “The parts of his face,” runs a line in the text below, “shall not be told by the pen, as it is this portrait that tells them.” From the late 1590s to his death in 1644, Pacheco worked on a book concerning the “description of true portraits,” for which he produced more than 150 drawings, collecting along the way a massive amount of documentation. Originally intended as a theorization of *destreza*, or bodily skill, the book’s focus had soon shifted toward the question of truth (and truthfulness) in depiction. Pacheco had begun to focus on the flaw, the facial trait or natural particular that was then considered nonessential and without meaning. He had begun to probe habits of recognition, interrogating the relationship between perception and expectation and between pictorial and textual description. Intriguingly, at a time when debates about the relationship between seeing and knowing raged across Europe, the Spanish artist was interested in the technical and material aspects of the highly fraught *certeza del parecido*, the “certainty of likeness.” How could Velázquez’s master see the period’s quest for certainty as so naturally aligned with the making and viewing of portraits?

Francisco Pacheco,
*Portrait of Maestro
Fray Fernando Suárez*,
c. 1606, *Libro de
retratos*, c. 1599–1644,
fol. 51. Biblioteca de
la Fundación Lázaro
Galdiano, Madrid,
IB 156545

Histories of early modern Spanish art theory typically feature artists like Pacheco as readers rather than makers and as concerned with social recognition and religious orthodoxy rather than with matters of epistemology. These are narratives in which skepticism or the frailties of sight rarely drive art writers' attention; nor do they usually discuss the portrait. By the early seventeenth century, however, Spanish artists' engagement with the portrait, in text and with their hands, often registers an interest in a new type of artifact—both object and concept, technology and metaphor—suggesting that it was only by *thinking with it* that vexed problems such as naturalism, style, or the contours of knowledge in depiction came to seem critically approachable. The portrait was in these instances neither a genre nor a representation but an epistemic tool—one that, I argue, had profound ramifications in the period's concern with facture and its relationship to evolving notions of discernment and truth.

My dissertation explores the intersection of religious, antiquarian, naturalist, and artistic endeavors that turned the portrait into a central component of early modern Spanish learned empiricism, and with it, early projects to theorize painting. Focusing largely on Seville at the turn of the seventeenth century, it traces the variety of practices and interactions—across trading routes, fields of knowledge, intellectual communities, and forms of expertise—crucial to the forging of this new category of image. During the latter half of the sixteenth century, a growing array of images came to be associated with the notion of *retrato*. As the term migrated from the realm of the notary to that of the learned scholar, its meaning condensed into a particular function: *retrato* primarily denoted a faithful replica, that is, a copy invested in providing evidence. It was thus integral to work in sacred history, archaeology, and the study of nature but also to juridical practice and artistic connoisseurship. Indeed, for the first time in Renaissance Spain, reproductive objects of this kind—of things like recently unearthed relics or newly discovered plants—were produced and circulated with the sole purpose of reaching experts who would examine them.

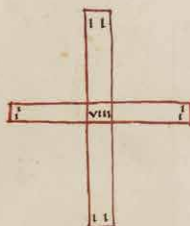
Retratos were often related to contested rather than established objects of inquiry. As I have come to realize during my year in residence at CASVA, they exposed in novel ways the troubled contingencies of made-ness, generating through both their production and inspec-

tion new insights into the instability of vision and its main connoisseurial application, recognition. In Seville, where old and new habits of exchange kept the city's artisanal and intellectual circles tightly connected to the Atlantic, Italy, and Flanders, these objects also ended up sparking sustained discussion over the uses and abuses of learned credulity and skepticism. The study of *retratos* forces us to look into the intertwined histories of forgery, restoration, artisanal know-how, and erudition. In doing so, it also offers new perspectives on why Spanish artists like Pacheco or Pablo de Céspedes (c. 1538–1608), two of the main protagonists of my dissertation, came to think about painting in the peculiar and sophisticated ways they did.

[Johns Hopkins University]
David E. Finley Fellow, 2015–2018

During the 2018–2019 academic year, María Lumbreras will be a visiting fellow in the department of history of art and architecture at Harvard University, where she will complete her dissertation.

Omnis enī tetragonū una q̄ de superficie: quattuor angulorū: co
cidē lacerū: Omnis autē cyb; q̄ ex tetragonorū superficie in p̄fun
ditatē corporis creuit p̄tetragonū scilicet & latē multiplicatē habe
bit quidē superficie vi; quarū singula planitudo tetragono
illi priori equalis ē; lacerā ū. xxi; quorū unū q̄q; singulis his
quē superioris fuerē tetragonū aequiū ē. & ut superius demon
strauim; tot unitatē; angulorū octo; quorū singul; subtrib; hu
iusmodi contineat; quales priores fuerē tetragonū unde cybus
ipse p̄ductus est; ergo ex naturalit; p̄fuso numero q̄ in subiecta
forma descripta sunt:



subiecta tetragona nascunt;
& ex his tetragonis q̄ sub no
tis cyb; p̄uehuncur:

1	11	111	1111	v	vi	vii
TETRA GONI						
1	111	viii	xvi	xxv	xxxvi	xlvi
CYBI						
1	viii	xxvii	lxiiii	cxxv	ccc	lxxv

E t q̄m omnis cybus ab aequalit; quadrat; p̄fect; ē; equis ipse
omnib; parib; ē; Nā & latitudo in longitudo: & his duob;
cōparē altitudo: & scdm. vi. partes id sursum deorsū: dex
tra sinist; ante. post: sibi equalē ēē necesse ē; huic oppo
sitū contrariūq; ēē oportebit: quinēq; longitudinē latitu
dinē; neq; duo p̄funditatē gerat aequalia; scd cuncta sine
qualib; quāuis solidasit figura: ab equalitate cubi longi
tudinē distare uideat; h; autē ē: ut si quis faciat bis tres quat
ter quattuor quinquies: & alia huiusmodi quae p̄q̄
les spatio; gradus inaequalit; p̄uehunt; Hec autē forma
gēo nomine scaleno suoocat; Nos ū gradatū possum; dice
re: q̄a minore in uelut gradib; crescat ad maius; Vocat;

MEGAN C. MCNAMEE

PICTURING NUMBER IN THE CENTRAL MIDDLE AGES

Number was vested with divine authority throughout the Middle Ages. According to the Bible, the cosmos was wrought by a mathematically minded God who made all things by “number, measure, and weight” (Wisdom 11:21). Thus number was believed to be the ultimate basis of matter, and the medieval analogues of today’s sciences (for example, physics, biology, chemistry, medicine) were subject to mathematical precepts. Humans, moreover, were thought to possess an acuity for numeric order. Plato, in his *Timaeus*, a dialogue on the cosmos that undergirded much medieval and early modern scientific speculation, claimed that the “supreme good” of vision was the ability to “denumerate” (*dinumerare* in the Latin translation), meaning to discern number, count, or calculate (47a). For centuries, these truths governed everyday realities and significantly shaped how people apprehended and interacted with the material world. The book I have written at CASVA traces the ramifications of these twin axioms, exploring the nature of numeracy, its cultivation, and the quality of its effect on visual culture in Latin Europe around the year 1000. Period artifacts evince a marked attention to quantity; interest in pattern, sequence, and placement; and emphasis on shape. I show how the success of this abstract pictorial repertoire was contingent on taught habits of body and mind cultivated in the era’s monastic and cathedral schools.

A cruciform cube pictured beside a verbal description of an eight-fold cube in Boethius, *On Arithmetic*, Saint-Benoît-sur-Loire (Fleury), early eleventh century. Bibliothèque nationale de France, Paris, BnF lat. 6401, fol. 133v; photograph © Bibliothèque nationale de France

Education changed in the central Middle Ages, roughly the late ninth through the eleventh century. While the trivium, the arts of gram-

mar, rhetoric, and dialectic, remained the foundation of learning, the quadrivium—arithmetic, geometry, astronomy, and music—received new emphasis. This shift is attested in the surge in production of late antique and early medieval tracts by such figures as Boethius, Calcidius, Macrobius, Martianus Capella, Isidore of Seville, and Bede, which composed the quadrivial canon. Pictures (including figures, tables, and complex schemata) were an integral and substantial part of these works. Copied and recopied, the texts changed little, but the pictures attracted annotation and underwent significant modification. Experimentation with placement, scale, color, and contours manifests a keen awareness of morphology, vision, and limits of representation that were themselves the product of numerate exploration. Pictures, in short, were the primary locus of scientific inquiry and vehicles of quadrivial instruction.

Though little known and almost unstudied today, quadrivial manuscripts were ubiquitous in the Middle Ages. My project is grounded in them. I focus on those that were produced, copied, and used at the cathedral of Reims and the monastery of Saint-Benoît-sur-Loire (Fleury), centers of numeric pursuit. The masters of these schools, Gerbert of Aurillac (later Pope Sylvester II; c. 940–1003) and Abbo of Fleury (c. 944–1004), gained renown for their mathematical prowess and charismatic teaching. They (and a handful of others) educated a generation of Europe’s powerful elites and a host of clerics, nuns, monks, and priests. In the relatively closed economy of the tenth and eleventh centuries, these men and women were the primary patrons, makers, and viewers of objects. All were numerate, and their numeracy had a demonstrable impact on contemporary imaging and imagining. Students of arithmetic became freshly attuned to quantity and form. While the study of time-reckoning and astronomy developed an agile eye capable of animation, the practice of geometry exercised the intellectual eye, sharpening it, according to Gerbert, “for contemplating spiritual things and truths.”

My work challenges established narratives in the history of science and of art and expands our notion of the visual scientific. Historians of all stripes have treated the central Middle Ages, especially the tenth century, as a period that witnessed the eclipse of the “hard sciences.” The twelfth century, when quantitative knowledge began to be assimilated from Arabic and Greek sources, is generally identified as the beginning of Western science in Europe. This conventional chronology emerged from

a history of science bound up with the recovery of the classical past (the works of Aristotle, Archimedes, Euclid, and Ptolemy, among others) as well as the direct observation of nature. Guided by this narrow account, historians of art have de facto rarely looked to scientific paradigms to help explain representational trends in the early and central Middle Ages. We have thus failed to recognize the deeply intellectual roots of the period's radical abstraction. Indeed, the chief characteristics of styles of the year 1000 and of the early Romanesque—the flattened forms, unmodeled and patterned surfaces, heavily delineated contours, nonspatial proportion, and intermingling of textual and graphic elements—have generally been deemed inimical to rational apperception. Yet pictures constructed to convey quantitative concepts reveal the same graphic tendencies. By questioning the appearances of rationality in the past, my project restores critical connections between artistic representation and scientific investigation.

A. W. Mellon Postdoctoral Fellow, 2016–2018

In fall 2018 Megan C. McNamee will take up a three-year Leverhulme Early Career Fellowship at the Warburg Institute, School of Advanced Study, University of London.



SUZANNE VAN DE MEERENDONK

PUBLIC DISPLAYS OF AFFECTION: NEGOTIATING POWER AND IDENTITY IN CEREMONIAL RECEPTIONS IN AMSTERDAM, 1580–1660

Marie de' Medici (1573–1642) visited Amsterdam in September 1638, after spending seven years in exile as the result of a dispute with her son Louis XIII (1601–1643). As the former queen regent of France (1610–1614), however, she was the first royal figure who personally visited and thus explicitly acknowledged the Dutch Republic as a sovereign country. The circumstances and conditions of this first state visit were nonetheless controversial, and the States General of the republic warned its cities not to support the former queen at the state's expense. Given these instructions and the precarious position of the guest, the splendor with which she was welcomed in Amsterdam was astonishing. Ephemeral triumphal arches with tableaux vivants decorated Marie's processional entry into the city, and she was escorted by civic militia companies, both mounted and on foot. A floating theater erected in the Rokin staged additional tableaux on the third day of her visit, and she was treated to an elaborate banquet of products from the East Indies as well as to tours of the city.

During my CASVA fellowship I have worked toward completing a draft of my dissertation, which examines the decorative programs designed for such ceremonial receptions in Amsterdam during the first eight decades of the Dutch Republic (1580–1660). My dissertation constructs an understanding of their (political) purpose and impact through evidence found in the surviving archival documents and printed materials that celebrated and memorialized them, ranging from elaborately illustrated festival books to cheap prints and songbooks marketed to

Pieter Nolpe after
Claes Moeyaert,
*Marie de' Medici as
Berecynthia Welcomed
by the Maid of Amsterdam*, 1638, plate 5 in
Caspar Barlaeus, *Blyde
inkomst der allerdoor-
luchtigste koninginne,
Maria de Medicis,
t'Amsterdam...*, 1639.
The New York Public
Library, Astor, Lenox
and Tilden Foundations,
Spencer Collection

broad audiences. I argue that the Dutch ceremonial entries, as republican adaptations of the monarchical *joyeuse entrée* and triumphal entry formats, took shape at the intersections of inherited traditions of monarchy and contemporary developments in Dutch republican politics and visual culture, particularly those offered by Amsterdam's booming art and information markets. As such, these receptions and their representation in print not only functioned as platforms for emerging political and social hierarchies but also employed various media, such as painting, print, performance, poetry, and music, to help construct and negotiate those hierarchies.

A tableau vivant performed for Marie de' Medici on the day of her entry, for instance, represented her as the mythical Mother of Gods Berecynthia (Cybele), accompanied by her children in a triumphal chariot drawn by lions. The theme was meant to underscore not only Marie's continued relevance and political influence as matriarch of a European royal dynasty but also to represent a symbolic meeting—and radical equality—between the queen and the Dutch capital of international trade. As a mirror image to the Berecynthia scene, a cog ship carrying a personification of Amsterdam was placed on the opposite side of the stage. Its emphasis on the city's identity as a global mercantile power is particularly visible in an illustration of the scene by Pieter Nolpe (1613/1614–1652/1653) after designs by Claes Moeyaert (1591–1655) found in Caspar Barlaeus's *Medicea Hospes* (1638; Dutch and French editions, 1639). Instead of placing personifications of the four continents surrounding Berecynthia's chariot, as described in the text, Moeyaert shows them to the side of the Amsterdam cog, signaling the city's status as an international trading nation. The placement of chariot and ship on the same level furthermore provides a visual equivalency between the two figures that prompts a direct comparison. That the city regents formed a particularly eager audience for Barlaeus's book is evidenced by their recorded ownership of customized copies of the Dutch edition, featuring hand-colored prints, as well as large-format copies with additional inserted prints.

In four chronologically ordered chapters, my dissertation traces the adaptation of this historic ceremonial tradition in the interpretive contexts of Amsterdam's quickly expanding urban fabric, cultural networks, and lively print culture. I reconstruct processional routes and sites

of importance from festival publications, unpublished accounts, and archival records, such as decrees (*keuren*). At the same time, I examine the city's patronage of the festivities through commissions recorded in city ledgers (*stadsrekeningen*) and correspondence, as well as poems and their dedications. I analyze richly illustrated festival books, such as *Medicea Hospes*, as mnemonic agents that represent the ceremony in constructed and idealized fashion, but I also utilize cheap prints and pamphlets responding to the festivities in order to provide a "bottom-up" investigation of their popular reception. The ceremonial format of the joyous entry procession in these contexts, I find, was innovatively utilized both to formulate arguments for Dutch sovereignty and to bestow traditional notions of royalty and status associated with such events on a new order of recipients—including Amsterdam's ruling class of merchants.

[University of California, Santa Barbara]

Robert H. and Clarice Smith Fellow, 2017–2018

During the 2018–2019 academic year, Suzanne van de Meerendonk will complete her dissertation at the University of California, Santa Barbara.



Dar-es-Salaam

Native girl

PRITA MEIER

THE SURFACE OF THINGS: A HISTORY OF PHOTOGRAPHY FROM THE SWAHILI COAST, 1860 TO THE PRESENT

The Swahili coast of eastern Africa is one of the most fluid nodes of the Global South, where people, ideas, and materials from all over the world converge and intermingle. A Muslim cultural complex, it has long been in dialogue through its arts with places across the Indian Ocean, especially the coastal regions of South Asia and the Middle East. Strikingly, not long after its invention in the 1830s, photography, one of Europe's most revolutionary media, became essential to Swahili practices of self-fashioning. Commercial photography studios were wildly popular on the Swahili coast from the 1870s until the 1970s: Swahilis, Arabs, South Asians, and Europeans all frequented them to have portraits made or to buy images of others. The local engagement with photography very much attests to Africa's global interconnectivity. But what did—and does—it mean to the diverse communities living in this littoral region? Why was the photograph so immediately desirable, especially given that before its introduction locals did not produce pictorial likenesses?

During my residency at CASVA I have been completing a book manuscript that seeks to answer these questions. Tentatively titled “The Surface of Things: A History of Photography from the Swahili Coast, 1860 to the Present,” it will be the first major transregional study of popular vernacular photography from this area and is based on my extensive fieldwork and archival research in Kenya and Tanzania over the last eight years. I focus especially on late nineteenth- and early twentieth-century photographs. I write about a range of photographs, including large albu-

Postcard of a young woman in Dar es Salaam, present-day Tanzania, photograph before 1910, postcard printed c. 1940s. Collection of Christraud M. Geary

men prints, cartes de visite, postcards, and personal familial snapshots from more than thirty public and private archives in Africa, Europe, and North America. While I provide important social and historical contexts, I primarily foreground the aesthetic and cultural politics of photography, revealing how photos accrued value as they circulated from one context to another or from one port to another. In fact, especially before independence from Britain in the 1960s, the photograph was primarily understood as an itinerant thing, made and sold by humble merchants from South Asia, who also had opened the first commercial photography studios in Mombasa and Zanzibar by the 1860s or perhaps even earlier.

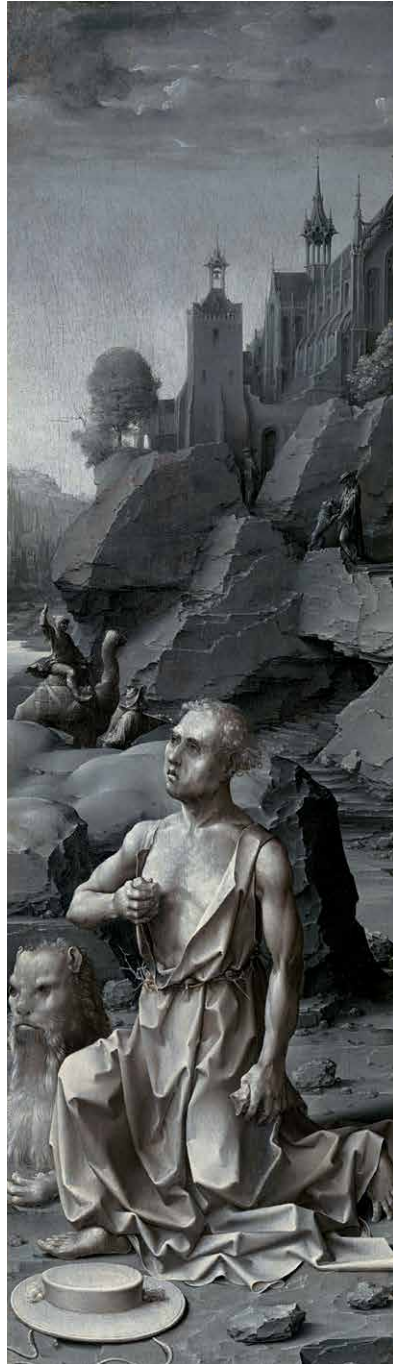
“The Surface of Things” consists of seven chapters (including an introduction and a coda). The first part charts the introduction of photographs to the Swahili coast during the second half of the nineteenth century, showing how photography was absorbed into a much older tradition of collecting mobile trade objects. It presents photographs as surface ornament and also argues that this photography was very much about the haptics of interior architecture. The book’s second part focuses on the complex role that photographs of people played in relationship to capitalist globalization and colonization. Presenting photography as both a technology of empire and a technology of self, I juxtapose studio photographs of Swahilis created for consumption in the colonial metropole to portraits commissioned by local residents (including new immigrants, such as Europeans and Arabs), revealing how both genres are very much connected to processes of objectification and artifice. Especially when printed and framed as a carte de visite or postcard, the photograph effectively presented the subject as a traveling, transferable, and interchangeable type. But the conformity and the normativity of these objects also engendered new forms of transcultural engagement, at least on the level of surface similitude. The photograph also presented people *as things* in new ways. These surface effects of the photograph in fact constituted the making of a new aesthetic on the Swahili coast, through which the difference between sentient beings and things became less clear.

The final part of the book emphasizes that photography on the Swahili coast, as elsewhere in the world, was also constituted by rupture and revolution. By the 1950s and 1960s the ways their parents and grandparents posed and dressed in black-and-white portrait photo-

graphs seemed suspect and artificial to younger generations. By that time, sitting for one's photographic portrait was a leisure activity for youth, who loved the modern mass media culture of big cities like Mombasa. Local teenagers delighted in playing with the contingent, temporary nature of the photographic encounter. Rather than making photography a performance of communal identity, they used it to craft creative and inventive likenesses, ones that emphasized the exteriority of the self. Strikingly, these photographs are now viewed by younger generations as not properly local, largely because the sitters are dressed in Western fashions.

New York University
William C. Seitz Senior Fellow, 2017–2018

In fall 2018 Prita Meier will take up her appointment at New York University as associate professor of art history.



ELIZABETH J. MOODEY

CONSPICUOUS ABSTENTION: GRISAILLE IN THE ART OF THE BURGUNDIAN NETHERLANDS

A pair of tall panels in the National Gallery of Art entitled *Saint Jerome Penitent* (1509/1512), painted by the young Jan Gossaert (c. 1472–1532), follows a convention for Southern Netherlandish altarpieces that originated in the previous century. The two panels originally formed left and right wings that closed over a full-color painting of the Agony in the Garden (now Staatliche Museen zu Berlin, Gemäldegalerie). They show Jerome in anguished introspection before a crucifix, kneeling within a rocky landscape in three-quarter view to underscore his spiritual imitation of the kneeling figure of Christ inside. Interior and exterior scenes are in contrasting palettes, however, as the gray monochrome wings would open to reveal Gossaert's full-color moonlit scene of Gethsemane. The practice of equipping altarpieces with wings painted in shades of gray (given the term *grisaille* only in the seventeenth century) seems to have begun in the first third of the fifteenth century, not with gray landscapes such as Gossaert's but with fictive niches set with the figures of saints. These early, illusionistic "sculptured" grisaille wings suggested to scholars that painters were engaged in rivalry with their brethren in the sculptors' guild, even though contemporaneous sculpture was routinely polychromed—and later examples such as the National Gallery of Art *Saint Jerome* indicate, in my view, that imitating sculpture was not the artists' goal. My project during the months I was in residence at CASVA begins with altarpieces but goes on to examine the larger idea of imagining full-color reality in gray monochrome—a difficult, highly

Jan Gossaert, *Saint Jerome Penitent* (left and right panels), c. 1509/1512. National Gallery of Art, Washington, Samuel H. Kress Collection

artificial undertaking for a painter but one that flourished both on the exterior wings of altarpieces and on the pages of contemporary illuminated manuscripts in the Southern Netherlands under Philip the Good, duke of Burgundy (d. 1467).

Painting the altarpiece wings in gray monochrome, in contrast to the glorious full-color sculpted or painted scenes that they shuttered for most of the liturgical year, testified to the artist's skill; it certainly enhanced the dramatic effect when the wings were finally opened, and it would be foolish to discount the charm of *trompe l'oeil*. But more profoundly, the gray panels accord with restrictions on church ornament during Lent (a connection first argued by Molly Teasdale in 1957). I am skeptical of the idea that painters limited their palettes merely to imitate sculpture. What if these images are not a monochromatic gray because artists wanted to imitate the appearance of stone? What if the conceit of illusory stone was chosen instead because the wings needed to be gray? Although Netherlandish artists were celebrated for their ability to convince us that we are looking at something other than a painted surface, we may be assuming that duplicating another medium was the only goal of grisaille painting, while the most satisfying solutions to the puzzle of grisaille should accommodate both painterly skill and religious observance. My study broadens the field of vision to include instructive examples of grisaille from illuminated manuscripts, dress, heraldry, and literature. It posits that, like everything else in the semiotic universe, colors realize their meaning in opposition to other colors.

The body of grisaille manuscript painting includes clear examples of artists using gray in opposition to full color to distinguish one scene from another. In Duke Philip's luxurious copy of *Mirror of Human Salvation* (*Speculum humanae salvationis*; Newberry Library, Chicago, MS 40), for example, the miniaturist uses gray monochrome typologically. In each opening of the manuscript, three episodes from antiquity and the Old Testament, traditionally faulted as incomplete or veiled, are depicted in gray while a single New Testament episode is set off in full color. Both manuscripts and altarpieces include *trompe-l'oeil* elements, but understanding the way color works in the larger visual culture of the period requires that we consider what I believe are strategic practices across several media.

Having a chance to present my material, formally and informally, to generous colleagues with a range of scholarly approaches, working on broadly differing subjects, has been extremely useful in laying out the framing chapters of my book and helping me identify misleading assumptions. Transcribing the full-color world into shades of gray is actually very challenging work for an artist. Our facility at reading black-and-white photography both explains the appeal of grisaille to modern eyes and hampers our understanding of its place in medieval visual culture. Photography supplies us instantly with an alternative monochrome version of reality to which we are so habituated that we no longer notice or appreciate the camera's alchemy; it thus diminishes the achievement of rendering reality in antinaturalistic color. My project attempts to restore both what the absence of color would have indicated to a late-medieval viewer and what it would have demanded of a late-medieval artist.

Vanderbilt University
Paul Mellon Visiting Senior Fellow, March 1–April 30, 2018

Elizabeth J. Moodey will return to her position as associate professor of the history of art at Vanderbilt University.



two or three thousand years. In truth, allowing for the difference of costume, and if a lion's skin could have been substituted for his modern talmu, and a rustic pipe for his stick, Donatello might have figured perfectly as the marble Faun, miraculously softened into flesh and blood.

"Yes; the resemblance is wonderful," observed Kenyon, after examining the marble and the man with the accuracy of a sculptor's eye. "There is one point, however, or, rather, two points, in respect to which our friend Donatello's abundant curls will not permit us to say whether the likeness is carried into minute detail."

And the sculptor directed the attention of the party to the ears of the beautiful statue which they were contemplating.

But we must do more than merely refer to this exquisite work of art; it must be described, however inadequate may be the effort to express its magic peculiarity in words.

The Faun is the marble image of a young man, leaning his right arm on the trunk or stump of a tree; one hand hangs carelessly by his side, in the other he holds the fragment of a pipe, or some such sylvan instrument of music. His only garment—a lion's skin, with the claws upon his shoulder—falls half way down his back, leaving the limbs and entire front of the figure nude. The form, thus displayed, is marvellously graceful, but has a fuller and more rounded outline, more flesh, and less of heroic muscle than the old sculptors were wont to assign to their types of

JACQUELINE MARIE MUSACCHIO

AT HOME ABROAD: ANNE WHITNEY AND AMERICAN WOMEN ARTISTS IN LATE NINETEENTH-CENTURY ITALY

In the late nineteenth century regular and affordable steamships and railways carried Americans to and around Europe in growing numbers. Many of these travelers were aspiring women artists seeking the training and contact with original works of art that they could not receive at home. They naturally gravitated to Rome, where Henry James evocatively but dismissively characterized some of them as a “strange sisterhood of American ‘lady sculptors’ who at one time settled upon the seven hills in a white, marmorean flock.”

The poet and sculptor Anne Whitney (1821–1915) was part of this group. She and her companion, the painter Addy Manning (1836–1906), lived abroad in 1867–1871 and 1875–1876, primarily in Rome, but also in Florence and for several months each summer in more temperate locales. Their lives abroad, as revealed in the art and other objects they created, admired, and acquired, and in the more than three hundred letters they wrote to and received from family and friends, form the framework for my study. My research also examines contemporary newspapers as well as the letters and diaries of other sculptors, painters, authors, patrons, and travelers, both female and male, held in archives and institutions here and abroad. While in residence at CASVA I spent much of my time examining unpublished documents at the Library of Congress and the Archives of American Art. These primary sources demonstrate that Whitney’s experience abroad was not unique, though her detailed documentation of it was extremely unusual, and they provide me with a

Italian photographer,
Resting Satyr, attributed to Praxiteles
(c. 130 CE), after 1860,
in Nathaniel Hawthorne,
Transformation, or, The Romance of Monte Beni [The Marble Faun] (Leipzig, 1860). National Gallery of Art Library, Washington, Department of Image Collections

way to construct a vivid narrative of the experience of American women artists in Italy.

Whitney and her peers realized they were doing something new, but they had few models to guide them. Perhaps the most notable was Margaret Fuller, author of *Woman in the Nineteenth Century* (1845) and the first female foreign correspondent for the *New York Tribune*. After Fuller's death in 1850, her brother compiled her writing in a volume entitled *At Home and Abroad* (1856). I altered the title of that volume for my book to reflect the manner in which Whitney and her sister artists made Italy their home for both short and long periods of time. At the same time, however, this was a fraught period in Italian history. The tensions of unification, which pitted the papacy against the secular government to create the modern state, resulted in political, economic, and social upheavals across the peninsula.

Despite these tensions, American women appreciated what Italy offered them. They were informed by works such as Germaine de Staël's *Corinne* (1807), Elizabeth Barrett Browning's *Aurora Leigh* (1857), and Louisa May Alcott's *Little Women* (1868), all of which celebrated Italy as a destination for independent, creative women. The character of Amy in *Little Women*, like Alcott's real painter sister May, confirmed this; she stated that she wanted to "go to Rome, and do fine pictures, and be the best artist in the whole world." Nathaniel Hawthorne's *The Marble Faun* (1860), a novel about the Rome Hawthorne knew from his own visit in the late 1850s, revolved around three American artists—the male sculptor Kenyon and the female painters Hilda and Miriam—and the ways in which the women circumvented social norms and were integrated (or not) into Roman culture. Hawthorne's vivid descriptions of sites and works of art made the novel necessary reading for all travelers or would-be travelers. An especially popular edition, published by the Leipzig firm Tauchnitz, was sold by English-language booksellers throughout Europe. Each volume came with blank pages onto which the purchaser could paste specially purchased photographs, after which it was professionally bound to create a personal souvenir. The copy in the image collections of the National Gallery of Art Library, in two volumes with cream vellum bindings and decorative endpapers, has forty albumen prints of photographs—including one of the titular faun (sometimes

known as *Resting Satyr*), inserted in the first chapter at the point where Hawthorne's artists admire it in Rome's Capitoline Museum.

My book examines how Italy transformed American women artists—whether real, like Whitney and Manning, or fictional, like Hilda and Miriam—and how they brought their experience home. I look at what these women made, saw, wrote, bought, sold, and lived with while abroad as well as on their return to the United States. They were the first American women to live independently in Italy and learn from its art and history. Their lives abroad gave them a perspective they would not have had otherwise, and their experiences make them much more interesting than the anonymous flock described by Henry James.

Wellesley College

Ailsa Mellon Bruce Visiting Senior Fellow, January 2–February 28, 2018

Following her CASVA fellowship Jacqueline Marie Musacchio will continue her research as a short-term fellow at Winterthur Museum, Garden, and Library. In fall 2018 she returns to her position as professor in the art department at Wellesley College.



FRANS HALS —THE FAMILY PORTRAITS

One of the greatest portraitists of all time, and with Rembrandt van Rijn (1606–1669) the leading portraitist of seventeenth-century Holland's Golden Age, Frans Hals (1582/1583–1666) painted individual portraits, pendant portraits, and two solitary double portraits as well as his renowned group portraits, including militia companies/civic guards, syndics, and regents of charitable organizations (almshouses, hospitals). In addition, Hals is known to have painted four family group portraits.

The earliest of the family portraits—until recently referred to as *Family Portrait in a Landscape* and for a number of decades on loan to the National Gallery of Wales in Cardiff from its former owner, the eleventh Viscount Boyne—was acquired by the Toledo Museum of Art in 2011. After its appearance at auction in Leiden in 1829, the painting was first published by Hofstede de Groot in 1910 and more fully by him in 1921. In 1929 it was included in the Royal Academy of Arts *Exhibition of Dutch Art, 1450–1900*. An article published by Leo van Puyvelde that same year noted similarities between *Family Portrait in a Landscape* and a painting given in 1928 to the Royal Museums of Fine Arts Belgium, Brussels, *Three Children with a Goat Cart*. However, it was only in the 1960s, in an article by Roger A. d'Hulst and another by Seymour Slive, that the relationship between the two canvases as initially parts of one composition was established. Shortly thereafter, in the Brussels exhibition of 1971, *Rembrandt en zijn tijd*, the two parts were displayed together, as they were subsequently in the last major retrospective on the

Frans Hals, *The Van Campen Family in a Landscape*, c. 1623–1625. Toledo Museum of Art, Purchased with funds from the Bequest of Florence Scott Libbey in Memory of Her Father, Maurice A. Scott, the Libbey Endowment, Gift of Edward Drummond Libbey, the Bequest of Jill Ford Murray, and other funds, 2011.80

artist, shown in 1989–1990 in London, Haarlem, and in Washington at the National Gallery of Art.

Two discoveries since the Toledo purchase have shed additional light on Hals's original composition. As a result of archival research, Pieter Biesboer has established the identity of the subjects as the Haarlem cloth merchant Gijsbert Claesz van Campen, his wife, and their fourteen children. Second, lengthy conservation treatment of *Three Children of the Van Campen Family with a Goat Cart*, carried out in Brussels and completed in late spring 2016 has provided visual evidence that three more figures were included in Hals's original composition, the head of one of them, a boy, existing today in a private collection. The remainder of the canvas, which would have included the other family members, sadly is lost.

It is in this context of our scholarly understanding concerning one of Hals's family group portraits that I am co-organizing the exhibition *Frans Hals Portraits: A Family Reunion*, which will be on view at the Toledo Museum of Art (autumn 2018), the Royal Museums of Fine Arts Belgium, Brussels (winter 2019), and the Museo Thyssen-Bornemisza, Madrid (spring 2019). The exhibition will unite for the first time the three surviving components of the work now called *The Van Campen Family Portrait in a Landscape* (c. 1623–1625). In addition, all three of Hals's other family group portraits are to be included: *Portrait of a Dutch Family* (c. 1635; Cincinnati Art Museum); *Family Group in a Landscape* (c. 1645–1648; Thyssen-Bornemisza Museum, Madrid); and *Family Group in a Landscape* (c. 1647–1650; National Gallery, London).

My fellowship at CASVA was devoted to researching and writing an essay, "Frans Hals—The Family Portraits," which will form part of the exhibition catalog. Most seventeenth-century Dutch family group portraits by artists such as Pieter Fransz. de Grebber (c. 1600–1652/1653), Thomas de Keyser (1596/1597–1667), Jan Daemen Cool (c. 1589–1660), Adriaen van Ostade (1610–1685), and Jan Mijtens (1613/1614–1670) featured a family in either a domestic interior setting or a parkland, the likes of which could be found outside Dutch cities. In the main, they are conceived in a mode that is fundamentally and intentionally lacking the appearance of spontaneity. In contrast, the genius of Hals's family group portraits, their compositional contrivance notwithstanding, is that, through their inward focus and deliberate theatricality, they convey

to us over the centuries the fleeting moment of lifelikeness. It is this sense of extemporaneity — an impression of real people with real relationships responding in real ways to each other, unrehearsed — that is Hals's innovative contribution to the seventeenth-century family group portrait. He confronted the pressing challenge incumbent on a painter of group portraits of any category: how to capture individuality as well as the collective dynamic of the group and each individual's relationship to it.

Toledo Museum of Art

Paul Mellon Visiting Senior Fellow, March 13–May 12, 2017

Lawrence W. Nichols has returned to his position as William Hutton Senior Curator of European and American Painting and Sculpture before 1900 at the Toledo Museum of Art.



CATHERINE PHILLIPS

FROM BRUSSELS TO THE BALTIC: COUNT CHARLES COBENZL (1712–1770) AND HIS COLLECTION OF DRAWINGS

The existence, largely intact, of a collection of more than four thousand Old Master drawings formed in the 1760s is of itself a rare occurrence. That of Count Charles Cobenzl, most of which remains in the State Hermitage Museum in St. Petersburg, offers a wealth of material on different fronts. One of very few significant eighteenth-century collections of drawings in the Austrian (Southern) Netherlands, it broadens our understanding of the picture beyond the main artistic centers (for drawings, France, the Dutch Netherlands, and England). This is illustrated by a simple analysis of numbers of drawings collections listed in sales catalogs of the period (next page). Moreover, when Catherine the Great purchased Cobenzl's collection in 1768, it became, as far as we know, the first of only a handful of drawings collections in Russia in the eighteenth century.

A mass of supplementary information further illuminates contemporary collecting practice: most of the drawings are still on their original mounts, many in the boxes made for them in Brussels, and a manuscript catalog compiled in 1768 records the drawings individually. These boxes and mounts and the notations on them tell us that Cobenzl—based both geographically and culturally between Paris and the Dutch Netherlands—similarly reflected two different traditions in collecting works on paper, moving from a loose-leaf album-based system to the use of stiff mounts and boxes. Changes in the organization of his drawings are also attested in his abundant personal correspondence, which allows us not only to assess the finished collection but also to see how it was

Konstantin Ukhtomsky,
*The Gallery of Drawings
in the New Hermitage*,
1859. The State Her-
mitage Museum,
St. Petersburg; photo-
graph by Leonard
Kheifets, © The State
Hermitage Museum

Numbers of Drawings Collections Listed in Eighteenth-Century Sales Catalogs

	France	England	Dutch Netherlands	Southern Netherlands	
				Overall	<i>More than 200 drawings</i>
1725–1749	13	32	58	1	1
1750–1774	52	39	123	11	7
1775–1784	86	80	117	16	6
1785–1799	86	178	171	12	7
TOTALS	237	329	469	40	21
<i>Of which with more than 500 drawings</i>			180		13

Notes: Comparisons of collections with more than 500 drawings were made only for the Dutch and Southern Netherlands. Figures for the Dutch Netherlands compiled by Michiel Plomp.

assembled over the years. Cobenzl’s letters throw light on the status and social aspects of collecting; they set out his preferences, illustrating his own understanding of individual drawings, of his collection as a whole, and indeed of a “collection” per se. As a noted bibliophile, credited with saving the Royal Library of Burgundy (composed largely of medieval manuscripts and historic texts and formed by the dukes of Burgundy), and founding the Bibliothèque Royale in Brussels as a public institution, Cobenzl seems to have been guided by the idea of the collection as a comprehensive “dictionary” of artists.

During the two months of my fellowship I made considerable progress on my catalog of the drawings in Cobenzl’s collection, many of which have never been published. In the eighteenth century the question of attribution and the relative value of originals and copies was still in flux. Historical attributions of drawings have, therefore, much to tell us about attitudes and connoisseurship both within a specific circle and more generally. Moreover, not all apparently secondary drawings should be dismissed as “mere” copies: rather, it is among them that some of the most interesting works are to be found.

In the Cobenzl collection, a reassessment of a group of copies after paintings has already led to the establishment of the creative identity of Francesco Petrucci (1660–1719), one of the favorite artists of Grand Prince Ferdinando de' Medici, previously known only from contemporary records. The rich and complementary sources of the National Gallery of Art and the Library of Congress produced a number of similarly rewarding discoveries, some of them entirely serendipitous.

A small sheet mistakenly acquired as a drawing, for example, is now revealed to be an extremely rare print after a small design for a lamp by Michelangelo (1475–1564; Fogg Museum, Harvard University), the work of French architect and sculptor Pierre Biard II (1592–1661), whose oeuvre is thus increased from twenty-six to twenty-seven known prints. A number of copies after Raphael (1483–1520), previously largely disregarded, can now be shown to occupy an important place in the development of several compositions by Raphael and his studio. A heavy ink drawing relating to *The Standard Bearer*, prints by Agostino da Veneziano (1490–1540) and Marcantonio Raimondi (c. 1470/1482–1527/1534) apparently after a design by Raphael, suggests the existence of an earlier drawing (by Raphael himself?), recorded only in this one sheet. The extensive body of recent publications on Raphael and his drawings has revealed the significance of other “copies,” perhaps the most interesting being *Nude Transfiguration*, an important addition to the relatively large body of studies and *modelli* (originals and copies) related to the (clothed) painting in the Vatican. Recent attention to a rather coarser compositional drawing with nude figures in the Albertina, which is dated to the middle of the sixteenth century, makes it possible to put the more finished Hermitage drawing in context and suggest that, though a copy, it should be placed somewhat earlier, perhaps immediately after the death of Raphael. These unexpected discoveries in the Cobenzl collection are now to be included in an exhibition in 2020 at the Hermitage marking the five hundredth anniversary of Raphael's death.

St. Petersburg and Norwich, UK
Paul Mellon Visiting Senior Fellow, January 2–February 28, 2018

Catherine Phillips is joint curator of an exhibition devoted to Count Charles Cobenzl, to be held at the State Hermitage Museum. She is also overseeing a long-term project to edit and publish the Hermitage's scholarly paintings catalogs in English.



FATIMA QURAISHI

**NECROPOLIS AS PALIMPSEST:
THE CEMETERY OF MAKLI IN SINDH,
PAKISTAN (C. 1380–1660)**

“Where all manner of mendicants, free spirits, literati, and other intellectuals arrived”: so Thatta is described in *Chahar Chaman* (The Four Gardens), a celebrated memoir of life at the court of the Mughal emperors of Delhi penned by the poet and state secretary Chandar Bhan Brahman (d. c. 1666–1670), as translated in Rajeev Kinra’s account of Bhan, *Writing Self, Writing Empire* (2015). Indeed, Thatta, a port city in southern Sindh and a significant entrepôt in the trading zone that had connected the Arabian peninsula, Central Asia, and the Indian subcontinent since antiquity, had long been an entry point and welcome space for the itinerant avant-garde. The unique position of Sindh made it a space of global mobility and cosmopolitanism, with a visual culture rich in traces of these long-distance connections. Operating in a liminal zone at the periphery of powerful empires, the artists of southern Sindh were dynamic innovators. They engaged actively with the diverse cultural traditions they encountered, creating artistic products that reflect the transregional and transcultural network of which they formed a part. The incommensurability of these buildings and objects with the existing disciplinary conventions of Islamic and South Asian art history have resulted in their general absence from both fields. And yet, they have the potential to challenge long-established notions of civilizations and cultures as hermetically sealed, by calling attention to the cultural productivity of cosmopolitan

Cenotaph of Diwan
Shurfa, 1638 CE,
Makli necropolis,
Sindh, Pakistan.
Author photograph

centers and mercantile networks, even in what are considered marginal or interstitial centers such as Sindh.

My dissertation focuses on the Makli necropolis, a funerary complex on the outskirts of Thatta. Makli was conceived as a modest hermitage for Sufi mystics sometime in the late fourteenth century, but subsequent building on the site transformed it into a vast cemetery; by the mid-seventeenth century the site covered more than ten square kilometers. Located on a natural ridge, the necropolis's extraordinarily diverse architecture of carved stone monuments and tile-clad brick tombs stretched along the Indus River, creating a striking vista visible from afar. Existing scholarship on Makli has focused on a few monumental structures, approaching them as singular artifacts, profoundly disconnected from its spatial context. This fragmentary approach has eclipsed the critical role that accretional building practices played in establishing the necropolis as a unified space. Through a comprehensive diachronic study of Makli, one that approaches the site through the sociopolitical affiliations of different dynastic polities in Sindh in this period, Islamic funerary beliefs and practices, and trade and pilgrimage networks, this dissertation aims to disentangle the layers that make up the Makli necropolis and demonstrate the potential of such an examination for the study of built environments in both their tangible and intangible aspects.

Taking into account the broader context of Islamic funerary architecture, I discuss the critical role played by religion—emerging from both orthodox Muslim traditions and popular piety—in shaping the site. Primary textual sources and architectural evidence for funerary practice, particularly the use of extensive inscriptional programs to commemorate the dead and perhaps also to direct ritual practices, are foundational for this investigation. This research demonstrates that Sufi saints were the central figures in Makli's development: during their lifetimes; through their philosophies, teaching, and political affiliations; and in death, when Sufi bodies—through burial, enshrinement, and pilgrimage—became the spatial anchors of a sacred landscape.

As pilgrims of all socioeconomic classes flocked to the site, vying to be buried in the shadow of these venerated saints, they built tombs and cenotaphs that reflected their varied cultural traditions. These monuments index the mobility and migrations of a wide variety of ethnic and religious groups, including the artisans, craftsmen, and patrons respon-

sible for their construction. Turning to unstudied material remains, such as manuscripts and administrative documents, as sources of information that complement the architectural styles employed at Makli, I explore the modalities of artistic transmission and the processes of selective appropriation and transformation that local artists employed to assert their own aesthetic sensibilities. The constitutive nature of accretional building also meant that these new cultural products stood alongside earlier architecture, and the dissertation's *longue durée* approach emphasizes how Makli came to be a conceptual and material palimpsest. The visual and material culture of southern Sindh displaces singularly conceived architectural, formal, and historical categories that have long governed the study of Indian and Islamic art history, demonstrating the need to rethink these formulations beyond simplistic notions of identity, culture, and temporality.

[New York University]
Andrew W. Mellon Fellow, 2016–2018

In fall 2018 Fatima Quraishi will join the art history department at the University of California at Riverside as assistant professor in the art and material culture of the Islamic world.



KIMBERLY SCHENCK

MARY CASSATT AND SOFT-GROUND ETCHING, 1879–1890

Mary Cassatt (1844–1926) produced her most avant-garde prints between 1879 and the early 1890s, when she began to make color etchings inspired by Japanese woodcuts. Like her pastels and oil paintings from the period, the prints record women engaging in private moments, attending the theater, or visiting friends and family. Cassatt was introduced to innovative etching techniques, such as soft ground, by Edgar Degas (1834–1917), master etcher Félix Bracquemond (1833–1914), and other French artists in her immediate circle. She enthusiastically embraced experimental printmaking and proceeded to make over one hundred prints during this period. By combining and layering different techniques, Cassatt created highly complex, impressionistic works that exhibit a variety of tones and textures. These painterly etchings feel spontaneous and unfinished compared to her later, more refined color prints. Even though the artist's work in other media has been addressed in several publications, her early experimental soft-ground etchings have not been technically explored in depth as a group. My CASVA research focused on these etchings and, in particular, the drawings used to produce them.

Nearly seventy-five etchings by Cassatt from this period include the soft-ground technique. When invented in the mid-eighteenth century, soft-ground etching was used commercially for making facsimiles of chalk or pencil drawings. Later, during the mid-nineteenth-century etching revival in Paris, the immediacy of the technique became especially

Mary Cassatt, *In the Opera Box* (No. 3), 1880. National Gallery of Art, Washington, Rosenwald Collection

attractive to painter-etchers, including Cassatt, who wished to produce effects in etching similar to those possible in drawing. Thus, in certain simple line etchings Cassatt used the paper and plate like a sketchpad, while in other prints she created complex images by adding and reworking areas of bitten tone. Printing proofs of the plate at different stages provided Cassatt with a visual record of changes as she developed an image.

To make a soft-ground etching, a sheet of paper is placed on a printing plate coated with a tacky wax ground. The artist draws on the sheet, and, where pressed, the paper picks up the ground, leaving areas of bare metal that are then etched with a solution of acid. Correspondingly, the tacky ground sticks to the verso of the drawing paper, thus providing a record of the marks actually transferred to the etching plate. Despite numerous tears, holes, and green stains from splashes of etching acid, a surprising number of Cassatt's graphite drawings used for making soft-ground etchings survive.

The travel portion of the fellowship allowed me to study twenty-two drawings, as well as numerous etchings, housed in public and private collections. Common to several of the drawings and prints are tiny splatters of oil paint and particles of powdered pastel. Although these bits of other media could be considered merely artifacts of a messy studio, collectively they suggest that Cassatt's uses of different media — prints, paintings, and pastels — to explore the same compositions may be more closely intertwined than previously imagined by scholars. Art historians have written that Cassatt's prints from this period were made after a painting or pastel was completed. I argue instead that the evidence of splatters of paint and pastel particles on these drawings and prints may indicate Cassatt went back and forth between media as she explored compositions in both graphic and painted forms.

In earlier, related research I compared the drawings made by Cassatt and Degas for their soft-ground etchings that were to be included in the unrealized journal *Le Jour et la nuit*. For my CASVA project I wanted to determine if Cassatt continued to use the same drawing and transfer techniques in her subsequent etchings. Indeed, I discovered that the graphite pencil remained her primary drawing tool, and she typically traced drawings already on sheets to copperplates, also using a graphite pencil. However, in the drawing for the etching *In the Opera Box* (No. 3) for *Le Jour et la nuit*, Cassatt used a tracing technique she probably

learned from Degas. She added some hatched lines in the fan and on the sitter's dress using a stylus, or perhaps even her fingernail, which did not leave a dark mark on the front of the sheet but did transfer the ground from the plate to the back of the paper where she had pressed with the tool. Cassatt's use of "blind stylus" in the production of this soft-ground etching appears to be unique in her printmaking oeuvre. This small observation reconfirms Cassatt's working relationship with Degas at the time of their intended contributions for *Le Jour et la nuit* and also illustrates that she discovered her own working process as she continued to make soft-ground etchings.

National Gallery of Art
Ailsa Mellon Bruce National Gallery of Art Sabbatical Curatorial/Conservation Fellow,
2017–2018

Kimberly Schenck has returned to her position as head of paper conservation at the National Gallery of Art.



EMMA R. SILVERMAN

FROM EYESORE TO ICON: THE WATTS TOWERS AND MODERNISM IN THE MARGINS

In 1952 an article in the *Los Angeles Times* described how Sabato (Sam) Rodia (1879–1965), a working-class Italian immigrant with no formal training in art or architecture, worked for three decades to create a monument to his love for America. In an accompanying photograph Rodia poses at the base of his creation—three hundred-foot towers of steel covered in concrete and ornamented with intricate mosaics of shell, glass, and tile, surrounded by a playfully ornamented perimeter wall, graceful fountains, and numerous smaller tower forms. Rodia began to build these handmade structures in the 1920s, and for the first three decades of its existence his backyard environment had been little more than a local curiosity. This changed in the early 1950s, when the *Los Angeles Times* article was part of a wave of public attention directed at the unusual site, which came to be known as the Watts Towers after its location in the Watts neighborhood of Los Angeles. The label of “monument” was commonly applied to the Watts Towers, but the question of what exactly the site monumentalizes remains unresolved. Since the 1950s, the Watts Towers has had multiple meanings, standing as a marker of a humble immigrant’s achievement of the American dream, as an avant-garde work in the lineage of the German artist Kurt Schwitters or the Spanish architect Antonio Gaudí, and as a landmark of black cultural renaissance in the wake of violent uprising.

My dissertation is the first book-length academic study of the site. It traces how artists and other cultural workers in Los Angeles discov-

Sabato (Sam) Rodia,
Watts Towers, Los
Angeles, c. 1921–1954.
Photograph by Sey-
mour Rosen, 1964;
© SPACES — Saving
and Preserving Arts
and Cultural
Environments

ered and advocated for the Watts Towers from the 1950s through the 1970s and surveys the art and visual culture that emerged as a result— assemblage sculptures, black nationalist imagery, and museum exhibitions of self-taught art. Through these interactions artists made and remade the Watts Towers’ meaning as a public monument, and in turn, the site played a pivotal role in the formation of postwar cultural movements in California. By placing the Watts Towers at its center, my study revises the dominant narrative of modern art in Los Angeles, evaluating the works of well-known artists both in light of processes of urban renewal and in conversation with the visual cultures of social movements and community arts programs. Ultimately, I argue that artists’ appropriation of the Watts Towers worked to integrate racialized notions of folk art into the core of American modernism.

During my tenure as a Chester Dale Fellow I considered the crucial role that art and visual culture played in claiming the Watts Towers for a black public in the decade after the Watts Rebellion in August 1965. I analyzed the rich and understudied body of representations that incorporate the Watts Towers into the imagery of black nationalism alongside photographs of Muhammad Ali and fashion photo shoots with African textiles. I also conducted oral histories with artists like Judson Powell to understand how the minoritarian aesthetic of “junk” embodied in the towers resonated with the assemblage sculptures made by black artists that were shown in exhibitions such as *66 Signs of Neon*. The integration of the Watts Towers into these new forms of cultural expression was key to its transformation from a structure whose location in a majority African American neighborhood seemed to be incidental to its meaning as a monument inextricable from that community. Further, in the context of the systematic cultural disenfranchisement of African Americans in Los Angeles, the reformulation of the meaning of the Watts Towers was a powerful strategy that mobilized representational counternarratives and new visions of black culture in the 1960s and 1970s.

I also devoted my time as a fellow to an examination of the ways in which the Watts Towers shaped the institutionalization of self-taught and folk art in the 1970s through curators and art historians from Los Angeles who moved into positions at institutions across the country, bringing their history with the Watts Towers with them. Among other examples, I identified a compelling comparison between these curators’

definitions of large-scale, self-taught art in two exhibitions, *Naives and Visionaries* (Walker Art Center, 1974) and *In Celebration of Ourselves* (San Francisco Museum of Modern Art, 1976). I presented this research at the National Gallery of Art as part of the symposium “Boundary Trouble: The Self-Taught Artist and American Avant-Gardes,” which took place in February 2018 in conjunction with the exhibition *Outliers and American Vanguard Art*. The generative conversations that emerged out of the symposium and the exhibition’s incisive historicization of the interactions between self-taught art and the mainstream continue to shape my thinking as I write a study of the Watts Towers that narrates a history of American modern and contemporary art from its margins.

[University of California, Berkeley]

Twelve-Month Chester Dale Fellow, 2017–2018

In the coming year Emma R. Silverman will take up the position of visiting assistant professor of American art and architecture at Smith College.



NANCY S. STEINHARDT

THE BORDERS OF CHINESE ARCHITECTURE: BALHAE AND JURCHEN

Why so many buildings look like so many other buildings is a recurrent question in the study of Chinese architecture. Stated another way, how is it possible that a civilization as philosophically, militarily, bureaucratically, and technologically sophisticated as premodern China maintained a building system with so little diversity through millennia? Bracket sets evolve and regional styles can be identified, yet from the second millennium BCE up to the twentieth century CE the overwhelming majority of Chinese buildings were elevated on platforms and supported by wooden frames and had bracket sets and ceramic tile roofs. This simple, timber-frame building was modular; its size could be changed through increase or decrease in number of pillars; and its function could be altered by replacing a throne with an altar without moving most of the wooden components. Construction had no role for architects, only for craftsmen who followed prescribed ratios and proportions. The building of interlocking wooden parts could be a palace; ritual hall; Buddhist, Daoist, or Confucian temple; mosque; or garden pavilion. It could be copied ad infinitum in brick or stone or metal.

Stele base in the form of a tortoise, mid-eighth to ninth century CE, Xinglong Monastery, within the outer wall of the Upper Capital (Shangjing), Ning'an, Heilongjiang province, China. Author photograph, 2015

The implementation of the Chinese building tradition in Japan and Korea is well documented. Diaries, travel accounts, and court records confirm that Buddhist monks and emissaries brought Chinese construction to both countries. “The Borders of Chinese Architecture” explores buildings farther from China than Korea or Japan for which the records

of borrowing are scarce and surviving architecture and excavated evidence are the primary documentation.

The Balhae and Jurchen, or Jin, empires (698–926 and 1115–1234, respectively) are two of the sources for this investigation. Although they are separated by 189 years, the juxtaposition is logical. Both are included in the historical narratives of China, Korea, Mongolia, and Russia, in all of which present-day countries their territories lie. Balhae and Jin bookend the Liao dynasty (907–1125), which absorbed Balhae and was conquered by Jin. Both polities and Liao had a five-capital governing system. Both engaged in war and diplomacy with China.

The study of Balhae and Jin architecture even now is guided by events of war and diplomacy. Although monographs about Balhae and Jin civilization have been written in Chinese, Korean, Japanese, and Russian, no scholar has studied the physical remains of either empire across its expanse. Nor has even one book utilized the extent of multinational scholarly research available. This study began with on-site investigation in each part of the Balhae and Jurchen empires except North Korea. It continued with research in all relevant languages. Excavation records and extensive written sources that have been fundamental to all assessments and conclusions about Balhae and Jin architecture to date will be employed for assessment of other polities covered in a broader investigation of the borders of Chinese architecture that will begin in the third century CE and extend into the twentieth.

This study shows that Balhae's capitals followed the plan of China's premier imperial city of the seventh to the ninth century, Chang'an. It demonstrates that the position of palaces in the Tang (618–907) capital was a characteristic shared in all Balhae cities and that the U-shaped palace plan with projecting towers may or may not also have been shared. It further shows that the ground plans of Balhae's Buddhist buildings reflect both Tang China's most complicated Buddha hall with two concentric rings of columns and simple buildings with just perimeter pillars.

As for Jin, its remains divide into those that were part of the Balhae empire and those in north China. The second body of material is better studied, and one can argue it was part of the Chinese building tradition. New Jin information, from former Balhae territory, has emerged from excavations in eastern Mongolia, northeastern China, and Russia after decades of hiatus following excavations by Japanese archaeologists when

this territory formed part of Manchuria. The cities and buildings that have become known recently are smaller, use more stone, and suggest more direct knowledge of Balhae construction than Jin architecture in north-central China. Pottery, roof tiles, animal heads, and belt pieces confirm influence of Balhae on Jin, sometimes without the input of Liao.

The historical and practical circumstances of imitation, borrowing, adoption, or adaptation of Chinese architecture are behind every aspect of this project. The study confronts colonialism in the form of Chinese military commanderies and garrisons and later Japanese occupation; diffusionism with the intention of spreading Chinese civilization beyond China; and the historical memory of people transplanted outside their native land by religion, commerce, or conquest. This book also explores architecture as a primary symbol of national identity, and the unique symbolism of a multimillennial building tradition in the architecture constructed at China's borders.

University of Pennsylvania

Ailsa Mellon Bruce Visiting Senior Fellow, June 15 – August 15, 2017

Nancy S. Steinhardt has returned to her position as professor of East Asian art and curator of Chinese art at the University of Pennsylvania. She also continues as chair of the department of East Asian languages and civilizations. The Borders of Chinese Architecture will be published by Harvard University Press.



SHIGEBUMI TSUJI

THE COSMOLOGICAL BACKGROUND OF MONUMENTAL REPRESENTATION OF CHRISTOPHANY BEFORE THE ICONOCLASM

My recent work focuses on the study of a series of mosaics and frescoes that adorn the vaulted ceilings of early Christian and early Byzantine religious buildings. The decoration consists of two motifs: the night sky dotted with numerous sparkling stars, and the cross, the symbol of Christ, hovering in the heavens. The composite motif was invented in the last quarter of the fourth century. At that time, erudite church fathers and skilled artists all endeavored to recast the legacy of classical culture within the new framework of Christian belief.

In the East, the Christian renovation is attested by the thought and activity of the Cappadocian fathers, represented by Saint Basil the Great, bishop of Caesarea (330–379). They were grounded in the Greek system of learning, *paideia*, which, in addition to the liberal arts, included the study of nature. Simultaneously, they inherited the Platonic and Neoplatonic philosophical tradition from the preceding generation and adapted it to new exegetical requirements. Soon the Latin West came under the influence of Greek authors whose works were translated and introduced by such Latin fathers as Saint Ambrose (339–397), bishop of Milan. The dramatic transformation of a pagan to a Christian worldview is vividly described by Saint Augustine in his *Confessions*.

During my CASVA fellowship, I organized my research into three broad divisions: a catalog of the ten existing monuments with the composite iconography of the cross hovering in the starry sky, interpretation of the iconography, and the historical context of the monuments.

Christogram in a starry sky, dome mosaic, c. 400, Baptistry of San Giovanni in Fonte, Naples. Author photograph

Both the starry night and Christ's symbol have precedents from before the last quarter of the fourth century. Of the surviving examples, the mosaic decorating the dome of the baptistery of San Giovanni in Fonte in Naples seems to be the earliest. Moreover, it surpasses all the other extant monuments in its superb artistic quality. The mosaicist elaborated the spatial depth of the night sky by skillfully variegating the sizes and colors of the stars. As a result, the symbol of Christ seems to appear abruptly in the dark sky. As seen in the Neapolitan mosaic, the composite iconography is often accompanied by the apocalyptic tetramorph. Scholars have thus unanimously recognized in the mosaic program of San Giovanni in Fonte the Christophany at the end of the world. In doing so, they tended to interpret the two motifs separately and paid little attention to scrutinizing the essential idea by which they are combined. It was Carl-Otto Nordström who, in 1953, noted the vertical structure of the mosaic program of the so-called Mausoleum of Galla Placidia. He compared it to a Parousia image in the *Christian Topography of Cosmas Indicopleustes* (Vat. Cod. Gr. 699, fol. 89r). However, the manuscript illustration differs decisively from the mosaic in that the Pantocrator seated on the throne occupies the summit of the composition, and his background is painted in solid cerulean blue, without star motifs.

One of the most important literary explanations of the intrinsic meaning of the starry sky is found in Saint Basil the Great's late work, *Hexameron*. The significant section for my discussion is his Third Homily on the Firmament. Basil faithfully follows scripture (Genesis 1:6) in describing the firmament as separating the waters below and above it. Despite his exegetical approach to the Heaven of Heavens, or Third Heaven, of scripture, he tries to explicate the nature of the firmament at length by traditional (Hellenistic-Roman) natural science. While discussing the shape of the firmament, he notes that its essence is water, which gains solidity as it is frozen but turns into invisible vapor when heated.

There is some visual evidence that the firmament represented as the starry sky signified the source of water, especially water from above the most sacred sphere, the Heaven of Heavens. One example is a marble plaque from Aquileia with an engraved image representing a scene of the baptism in Paradise, in which water gushes from the starry sky in a roundel hovering above the head of the baptized. This image suggests an interpretation of a small detail of an ivory panel depicting John the

Baptist on the front of the cathedral of Maximianus in Ravenna. Draped like a hanging cloth, streams of water flow from under the feet of the Agnus Dei enframed within a disk held by the Precursor.

The creators of this composite motif of the cross and starry night never intended to depict a scientific schema of the universe. Late antique visuality was thoroughly hodological, that is, fundamentally performative. For coeval viewers, the descent of the cross was an extraordinary, awesome spectacle involving them both physically and cognitively, as the souls of men and women on earth, both dead and alive, were lifted to the highest register of heaven.

Osaka University
Paul Mellon Visiting Senior Fellow, May 1–June 30, 2017

Shigebumi Tsuji returned to Japan to pursue his research.



GINETTE VAGENHEIM

PIRRO LIGORIO AS A DRAFTSMAN: THE CATALOGUE RAISONNÉ OF HIS DRAWINGS

The initial step in preparing the publication of the first catalogue raisonné of the drawings of Pirro Ligorio (1512–1583) was to review thoroughly the collection of three hundred drawings published by David Coffin in his posthumous monograph of 2004 (*Pirro Ligorio: The Renaissance Artist, Architect, and Antiquarian*). That undertaking was made possible by an earlier fellowship at CASVA in the summer of 2015. At that time, I showed that the drawings were attributed to the artist on the basis of John Gere's 1971 article on Ligorio's early drawings. I also demonstrated the limitations of Gere's thesis on Polidoro da Caravaggio's influence on Ligorio's first period of activity (1534–1550), finding that one of the key works he attributed to Ligorio, *Diana and Apollo Killing the Children of Niobe* (National Gallery of Art), should in fact be excluded from Ligorio's oeuvre.

During my second residency at CASVA, I concluded that the only way to define Ligorio's style was to begin by studying the drawings that are dated with certainty; I thus determined that, even if Ligorio's style evolved over time, the fundamental characteristics of his early style are still present in the drawings of his maturity. I was able to show the evolution of Ligorio's manner during the three essential moments of his life: the first Roman period (1534–1554), linked with his activity as a painter of facades after Polidoro and also marked by his only extant painting, *The Dance of Salome*, preserved in San Giovanni Decollato; the second Roman period (1555–1567), when he served as papal architect in Saint

Pirro Ligorio, *Woman Standing at Left Looking at Three Women Standing on Platform*, mid-sixteenth century, photoreproduction. David Robbin Coffin Papers, 1918–2003, Dumbarton Oaks, Trustees for Harvard University, Washington, DC



Pirro Ligorio, *Three Women Standing, One Woman Sitting*, mid-sixteenth century, verso of drawing on page 184, photoreproduction. Schrafl Collection, Zurich, n.1; David Robbin Coffin Papers, 1918–2003, Dumbarton Oaks, Trustees for Harvard University, Washington, DC

particular graphic style and then created a new visual vocabulary in line with the need both for self-affirmation and for the glorification of his illustrious patrons (popes, cardinals, and princes). Through drawings, he also shaped the architectural and pictorial repertoire that would be used in the decoration of palaces and gardens of the late Renaissance (Vatican gardens, Villa d'Este, Caprarola, Villa Lante, Bomarzo). These works reflected the stylistic preferences he summarized in his *Trattato . . . di alcune cose appartenente alla nobiltà delle antiche arti, et massimamente dela pittura, dela scoltura, et dell'architettura*, where he wrote that “in painting Raphael must be followed and in style and drawing, Michelangelo and Polidoro.”

Another opportunity provided by my most recent fellowship at CASVA and the scholarly connections it offers was my first exploration of Coffin's archives, preserved at Dumbarton Oaks Research Library and Collections. I discovered that they contain documents essential to

Peter's and produced designs for the Casino of Pius IV and for the villa and gardens in Tivoli; and the Ferrarese period (1568–1583), when he was an antiquarian at the court of Duke Alfonso d'Este and his work included important iconographic programs for the Este Castello and the Palazzo Ducale in Mantua.

I had the opportunity to test my new methodology in an article on Ligorio drawings in the Morgan Library and Museum, to be published in *Master Drawings*. There, I showed how Ligorio elaborated upon the iconographical language of Roman antiquity. After carefully scrutinizing the meaning of each ancient work of art, he expressed that language in his

completing my catalogue raisonné, including photographs of drawings from auction houses or private owners that are completely inaccessible today. That is the case, for example, for a drawing that was preserved in Coffin's time in a private collection in Zurich, only the verso of which had been published in an auction catalog. Thanks to Coffin's letter of request to the owner, a reproduction of the recto is now available in his archives, adding to the known corpus of Ligorio's drawings.

Université de Rouen-Normandie
Paul Mellon Visiting Senior Fellow, November 1–December 28, 2017

Ginette Vagenheim returned to her position as professor of Latin language and literature at the Université de Rouen-Normandie. She will continue her work on Pirro Ligorio's drawings with the support of a research award at Dumbarton Oaks during August 2018, and she is a recipient of a Matilde D. Mascioli Short-Term Fellowship at the Folger Shakespeare Library for academic year 2018–2019.



REVA WOLF

GOYA AND FREEMASONRY

On the cover of a 2010 issue of *The Journal of the Masonic Society* is a reproduction of *The Injured Mason* (1786–1787), a painting by Francisco de Goya y Lucientes (1746–1828). Details of Goya’s early travels, of his extended correspondence with a close friend, and of his art in all media provide compelling evidence that he himself moved within Masonic circles and may have been a Mason. My working theory is that these associations contributed to aspects of Goya’s art that have long been viewed as strikingly modern and singularly powerful.

The greatest challenge in conducting research on Freemasonry in eighteenth- and early nineteenth-century Spain stems from the fact that the order was prohibited, in accordance with a papal bull, for much of this period. Therefore, the usual records, such as lists of lodge members, are often lacking. In the case of Goya, other kinds of evidence—traces of Masonic social networks and a highly developed symbolic visual language—offer clues to his likely identity as a Mason.

When Goya traveled to Italy in the early 1770s to study art, he filled a sketchbook with drawings and notations, including the name of a Mason, Louis Tarteiron—a Protestant businessman and an important member of the Masonic community in Marseille. As a fellow at the Center for Advanced Study in the Visual Arts I discovered important details of Tarteiron’s identity through the research I conducted at the library of the Scottish Rite Temple (or House of the Temple) in Washington, where I consulted a pioneering history of Freemasonry in

Francisco de Goya,
Bartolomé Sureda y
Miserol, c. 1803/1804.
National Gallery of Art,
Washington, Gift of
Mr. and Mrs. P.H.B.
Frelinghuysen in mem-
ory of her father and
mother, Mr. and Mrs.
H.O. Havemeyer

eighteenth-century Marseille that few libraries in the world possess, as well as other, similar sources.

A different kind of evidence pointing to Goya's involvement with Freemasonry is contained in letters he wrote during the 1770s, 1780s, and 1790s from Madrid to his hometown friend, Martín Zapater, in Zaragoza. Several letters include drawings, often combined with words as parts of sentences. These pictographs have puzzled scholars, who have called them "mysterious" and "not very easy" to comprehend. However, these images—for instance, of a thumb on a nose, or of an eye, an ear, and a mouth lined up horizontally within a sentence—have striking parallels in Masonic hand gestures and visual symbols present on a diverse range of objects and printed materials of the period. Such gestures and symbols also are described in late eighteenth- and early nineteenth-century Masonic handbooks, as I discovered in consulting examples at the House of the Temple library. Through this research, I have enriched my awareness of the visual symbols of eighteenth-century Freemasonry that would have been meaningful to Goya and to some of his friends and patrons.

The visual symbolic language of Freemasonry evident in Goya's letters also can be seen in his art. Several portraits contain gestures indicating a Masonic identity. A striking example is Goya's depiction of the artist and industrialist Bartolomé Sureda y Miserol (c. 1803/1804). Sureda traveled to England in the mid-1790s and to France in the early 1800s. Like Goya (and other Spaniards), Sureda may well have become involved in Freemasonry while outside Spain. In Goya's sensitive portrait, Sureda grips his hat awkwardly and unnaturally, thumb and index finger coming together to form a circle on the underside of the hat's rim. The circular configuration of the hand, in combination with the right-angle formations of both arms, literally embodies the Masonic compasses and square. (In a later portrait by another artist, Agustí Buades i Frau [1804–1871], Sureda actually holds a compass.) At CASVA, my study benefited from consulting the curatorial files on Goya's painting and other related portraits as well as reviewing publications on the artist in the superb National Gallery of Art Library (where I found virtually *any* book on Goya that I wanted to read).

My research at CASVA yielded important evidence to support my theory that Goya operated within a Masonic network that was meaningful

to him personally, professionally, and artistically. His apparent identity as a Mason deepens our understanding of his sophisticated use of hand gestures, his creation of albums of drawings that are “private,” or secret, and his masterful ability to hold reason and emotion in a dynamic visual balance. In her important study, *Living the Enlightenment*, the historian Margaret C. Jacob described late eighteenth-century Freemasonry as “a microcosm of a new secular and civic, yet quasi-religious, political order we have now come to know simply as the modern world.” In this context, the seemingly “modern” aspects that have been ascribed to Goya’s art since the mid-nineteenth century acquire a new, historically grounded significance.

State University of New York at New Paltz

Ailsa Mellon Bruce Visiting Senior Fellow, June 15–August 15, 2017

Reva Wolf is currently coediting a book, “Freemasonry and the Visual Arts from the Eighteenth Century Forward: Historical and Global Perspectives.” She organized the 2018 exhibition Marking Time: Andy Warhol’s Vision of Celebrations, Commemorations, and Anniversaries, on which she collaborated with a group of students at the State University of New York at New Paltz, where she is professor of art history.



NICOLE L. WOODS

PERFORMING CHANCE: THE ART OF ALISON KNOWLES IN/OUT OF FLUXUS

Writing in *Something Else Newsletter* in 1966, Fluxus artist Dick Higgins (1938–1998) aptly summarized the postwar era’s spirit of artistic reinvention by coining the term “intermedia” to describe the emergence of hybrid forms: happenings, minimalist music, avant-garde film, multimedia performance, video art, and so on. Fluxus was an itinerant and loosely knit group of international artists, writers, performers, and composers who came together in New York City and Western Europe in the early 1960s out of a shared desire to erode the boundaries separating artistic disciplines. The name Fluxus, derived from the Latin for “flow,” was chosen for its breadth of meaning and linguistic flexibility. The group formally coalesced in 1962 when George Maciunas (1931–1978), a Lithuanian-born artist, invited several artist friends to travel from New York City to Wiesbaden, Germany, to perform in the “newest music festivals”—largely characterized by minimally scripted performance scores for action (shaving a head, destroying a piano, reading out printer receipts at various intervals, making a salad). These unusual proposals were derived from experimental musical notation modeled on that of American composer John Cage (1912–1992). One of Cage’s close collaborators was a founding member of Fluxus, the American artist Alison Knowles (b. 1933), who transitioned from an early career in abstract expressionist painting to a lifelong embrace of performance art predicated on an interpretation of Cagean theories of chance and indeterminacy. Directly stimulated by Cage’s deployment of words (instead of

Alison Knowles, *Proposition #2 (Make a Salad)*, October 24, 1962, Institute of Contemporary Arts, London. The Gilbert and Lila Silverman Fluxus Collection Gift, The Museum of Modern Art, New York

numbers or graphs) to compose musical scores in the late 1950s, Knowles would create innovative scores designed for studio painting—including tossing a pair of dice according to number charts in the *I Ching* to resolve shape and color arrangements on large-scale canvases. A rigorous adoption of chance as a method for composition offered Knowles a nominal emancipation from her own willful choices, even her own subjectivity. An embrace of indeterminate outcomes permitted her to move effectively into a more contingent, depersonalized space of aesthetic possibilities.

It was under the auspices of the Festival of Misfits in London, for example, that Knowles premiered her now famous Fluxus score, *Proposition #2: Make a Salad* (1962). Briefly, Knowles composed a salad for the audience with foodstuffs collected throughout the day in a large pickle barrel found in a local market. She did not offer a recipe for the salad, nor did she indicate its specific form or ingredients; rather, she provided a template that merely required an action to be completed. Her deliberately open proposition became a consciously artistic, even musical, staging as the sounds produced in the gesture of slicing vegetables subtly inferred sonic movements and served to undermine certain expectations of viewing. Which is to say, Knowles refused to produce what an audience might reasonably require—a discrete art object whose primary aim is subjective contemplation—and instead performed a living-art event, the aim of which was categorically more provocative. In fact, the artist's choice of actions and materials was no innocent gesture. With its invocation of domestic service (shopping for the salad, preparing the salad, sharing the salad), Knowles elevated an accepted fact of living for aesthetic consideration and signaled a desire to address the implications of gender, ritual, and the routinized performances one labors through every day.

The cultural and practical conditions for the emergence of Fluxus and Knowles's role within it form the first two chapters of my book, "Performing Chance: The Art of Alison Knowles In/ Out of Fluxus." The first scholarly monograph on Knowles, the book, organized into five chapters, provides close formal and historical readings of key works made from the late 1950s to the early 1980s. Despite the deliberate lightness and humor evident in much of her practice, I argue that Knowles's Fluxus scores and performances occasion a deeply serious engagement with her audiences—an ethics of generosity, even—grounded

by a fierce commitment to the labor of creative expression premised on a denial of mastery and ego. In the remaining three chapters, I consider a specific set of projects created by Knowles that were informed by her expanded investigations of chance, the body, and the everyday. I look at her readymade objects (*Bean Rolls*, 1963); her performances based on her life as a working artist and mother (*The Identical Lunch*, 1969–1975); and her groundbreaking works in digital poetry, acoustical art, and large-scale installations (*The Big Book*, 1967; *The House of Dust*, 1969; *Gentle Surprises for the Ear*, 1973; *The Book of Bean*, 1983). The book also situates Knowles within the discursive apparatus of earth art projects of the era, comparing her work, for the first time in the historical literature, with the built environments of, for example, Mary Miss and Alice Aycock. Broadly speaking, the book expands our understanding of the post–World War II cultural landscape by analyzing the rapid proliferation of indeterminate outcomes as a viable mode for interdisciplinarity—not simply and uncritically aping the aleatory activities of Cage, as is often the charge against Fluxus artists, but rather through a protofeminist dialectic of chance. Ultimately, I conclude that as a method of art-making, Knowles advanced an understanding of chance as no arbitrary formulation but rather a politics, a structure, and a stake in the reception and distribution of art’s meaning.

During my residency at CASVA, the manuscript was significantly broadened and deepened by late-stage writing and archival research. In addition to the exceptionally rich materials in the National Gallery of Art Library, including a remarkable collection of Fluxus books and vertical files, I was able to closely examine Something Else Press artists’ pamphlets, a large folio of prints by John Cage, and rare pieces of concrete poetry. I also greatly benefited from regular access to the Archives of American Art at the Smithsonian Institution, which holds Fluxus files and ephemera; the Dick Higgins Papers, 1958–1997; and transcripts of oral histories of key Fluxus artists, including Knowles.

University of Notre Dame

Ailsa Mellon Bruce Visiting Senior Fellow, September 1–October 31, 2017

Following page:
Tour of French painting
galleries with David
Bomford, April 24,
2018

Nicole Woods has returned to her position as assistant professor of modern and contemporary art history at the University of Notre Dame, where she is completing the manuscript of her book on Alison Knowles with the support of a Graham Foundation Individual Research Grant.



ABOUT THE CENTER



FIELDS OF INQUIRY

The Center for Advanced Study in the Visual Arts fosters study of the production, use, and cultural meaning of art, artifacts, architecture, urbanism, photography, and film, from prehistoric times to the present. The Center supports research in the visual arts from a variety of approaches by historians, critics, and theorists of art, as well as by scholars in related disciplines of the humanities and social sciences. It is also committed to the exploration of new media and computing technologies that promote advanced research and scholarship in the visual arts.

BOARD OF ADVISORS AND SPECIAL SELECTION COMMITTEES

The Center's Board of Advisors, comprising seven or eight historians of art or related disciplines appointed to rotating terms, meets annually to consider policies and programs. Advisors also make up selection committees that review applications for fellowships at the Center. In addition, an ad hoc selection committee is appointed for each special-initiative fellowship program. Recommendations for fellowship appointments are forwarded to the Board of Trustees of the National Gallery of Art.

PROFESSORS IN RESIDENCE

Samuel H. Kress Professor

The National Gallery of Art and the Center for Advanced Study in the Visual Arts select annually a distinguished art historian as Samuel H. Kress Professor, a position created by the Gallery, with the support of the Samuel H. Kress Foundation, in 1965. In addition to pursuing independent research, the Kress Professor is the senior member of the Center and counsels predoctoral fellows. From 2018 this appointment, newly endowed by the Samuel H. Kress Foundation in response to a challenge grant from The Andrew W. Mellon Foundation, will be known as the Kress-Beinecke Professorship.

Andrew W. Mellon Professor

The National Gallery of Art and the Center for Advanced Study in the Visual Arts select biennially a distinguished academic or museum pro-

Board of Advisors of the Center, left to right: Emily Braun, Aden Kumler, Huey Cope-land, William Wallace, H. Perry Chapman (not pictured: Patricia Berger, Betsy M. Bryan, Chika Okeke-Agulu)

Eleni Hasaki and Elizabeth J. Moodey



fessional as Andrew W. Mellon Professor, a position created in 1994. Scholars are chosen to serve two consecutive academic years in residence and are free to pursue independent research.

Edmond J. Safra Visiting Professor

The Edmond J. Safra Visiting Professorship was established in 2002 through grants from the Edmond J. Safra Foundation. In 2017 the foundation endowed the professorship in perpetuity in connection with a challenge grant from The Andrew Mellon Foundation. Safra Visiting Professors, selected by the National Gallery of Art and the Center for Advanced Study in the Visual Arts, serve for terms of three to six months, forging connections between the research of the Gallery's curatorial staff and that of visiting scholars at the Center. While in residence, Safra Professors advance their own research on subjects associated with the Gallery's permanent collection. They may also present seminars or curatorial lectures for graduate students and emerging professors, conservators, and curators from other institutions.

FELLOWSHIPS

*Paul Mellon, Ailsa Mellon Bruce, Samuel H. Kress,
and William C. Seitz Senior Fellowships*

Senior fellowships are awarded without regard to the age or nationality of applicants. Senior fellowships are limited to those who have held the PhD for five years or more or who possess an equivalent record of professional accomplishment at the time of application. Awards are usually made for the academic year, although awards for one academic term are possible. Senior fellows must reside in the Washington area during the fellowship period, which normally runs from early fall to late spring, and are expected to participate in the activities of the Center. Senior fellows may not hold other teaching or lecturing appointments while in residence at the Center. Individuals currently affiliated with the National Gallery of Art are not eligible for the senior fellowship program. In addition to a stipend, senior fellows receive an allowance for travel to a professional meeting. Each is provided with a study. Senior fellows who relocate to Washington are provided with housing in apartments

Charles Dempsey and
Nicola Courtright





Fellows' tour of object conservation with Dylan Smith, November 7, 2017

near the Gallery, subject to availability. The application deadline for senior fellowships is October 15. Each candidate must submit an online application that includes a project proposal, two publications, and a financial statement. Three letters of recommendation in support of the application are required.

Paul Mellon and Ailsa Mellon Bruce Visiting Senior Fellowships

The Center awards visiting senior fellowships for residencies of up to sixty days during either of two periods: September through February or March through August. Qualifications and conditions of appointment are the same as those for senior fellowships. For appointment to visiting senior fellowships in 2019–2020, the Center encourages applications in the fields of the visual arts and culture of African Americans, Africa, and the African diaspora. The stipend is intended to cover the visiting senior fellows' relocation and research materials. Each is provided with a study and other privileges while in residence at the Center. Visiting senior fellows who relocate to Washington are provided with housing in apartments near the Gallery, subject to availability. The application dead-

lines for visiting senior fellowships are March 21 (for September through February) and September 21 (for March through August). Candidates must submit an online application, including a project proposal and one article or chapter of a book. Two letters of recommendation in support of the application are required.

Associate Status

The Center may appoint associates who have obtained outside fellowships and awards. These appointments are without stipend and may be made for periods ranging from one month to one academic year. Qualifications and conditions are the same as those for visiting senior fellowships (for residency for up to sixty days) and senior fellowships (for residency for the academic year or one term). The application deadline for associate appointments for the full year or one term is October 15. The procedures are the same as those for senior fellowships. The application deadlines for appointments of up to sixty days are March 21 (for September through February) and September 21 (for March through August). The procedures are the same as those for the visiting senior fellowships.

A. W. Mellon Postdoctoral Fellowship

During both years of a two-year residency the A. W. Mellon Postdoctoral Fellow carries out research and writing for publication and designs and

“Reading the Invisible:
New Issues Concerning
the Kahn and Mellon
Madonnas,” gallery talk
with Manuel Castiñeiras
and senior conservator
Ann Hoenigswald,
November 30, 2017





Research staff and deans of the Center, left to right: Benjamin Zweig, Chelsea Dylan Cole, Therese O'Malley, Elizabeth Athens, Tiffany Racco, Elizabeth Cropper, Elise Ferone, Stefan Albi, Lara Langer, Silvia Tita, Peter M. Lukehart, January 30, 2018

directs an intensive weeklong seminar for the seven predoctoral fellows at the Center. In the second academic year, while continuing research and writing in residence, the fellow is expected to teach one course (advanced undergraduate or graduate) by arrangement at a neighboring university in addition to directing the predoctoral seminar, which may repeat the one designed and directed in the first academic year. Postdoctoral fellows who relocate to Washington are provided with housing in apartments near the Gallery, subject to availability. The next application deadline will be announced on the A. W. Mellon Postdoctoral Fellowship page on the CASVA website (<https://www.nga.gov/research/casva/fellowships/mellon-postdoctoral-fellowships.html>). Each candidate must submit an online application, including a brief proposal for the topic of the predoctoral seminar and the university course, and one article or chapter of a book. Three letters of recommendation in support of the application are required.

Resident and Nonresident Predoctoral Dissertation Fellowships

The Center awards a number of one-, two-, and three-year fellowships to PhD candidates in any field of art history, architectural history, or archaeology who have completed their university residency requirements, coursework, and general or preliminary examinations. Students must have certification in two languages other than English. Certain fellowships are designated for research in specific fields; others require a twelve-month period of residency at the Center that may include participation in a curatorial research project at the National Gallery of Art. A candidate must be either a United States citizen or enrolled in a university in the United States. In addition to a stipend, predoctoral dissertation fellows receive allowances for research-related travel and expenses, depending on the terms of the fellowship. Fellows in residence are provided with apartments near the Gallery, subject to availability. Application for resident and nonresident predoctoral dissertation fellowships may be made only through nomination by the chair of a graduate department of art history or other appropriate department. The nomination deadline is November 15. Fellowship grants begin on September 1 of the following academic year and cannot be deferred or renewed. Nomination forms are sent to department chairs during the summer preceding the fall deadline. After the deadline, any inquiries about the status of a nomination should be made by the department chair.

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

The Center awards up to four fellowships to doctoral students in art history who are studying aspects of art and architecture of the United States, including native and pre-Revolutionary America. The travel fellowship is intended to encourage a breadth of art-historical experience beyond the candidate's major field, not for the advancement of a dissertation. Preference is accorded to those who have had little opportunity for research travel abroad. Applications may be made only through nomination by a chair of a graduate department of art history or other appropriate department. The nomination deadline is November 15 for the period June through May.

Facilities and Resources

The Center's offices and seminar room and individual members' studies are located in the East Building of the National Gallery of Art. The National Gallery of Art Library of more than 480,000 volumes is available to members. The Gallery's collections, as well as the library's image collections of almost 15 million photographs, slides, and digital images, are accessible during regular business hours. By arrangement, members of the Center also have access to other libraries in the Washington area, including the Library of Congress, the Folger Shakespeare Library, Dumbarton Oaks, and the libraries and collections of the various museums of the Smithsonian Institution.

Further Information about Application and Tenure

Visiting senior fellows may receive awards in three consecutive years but thereafter must wait three years before reapplying to the Center. Holders of senior fellowships and associate appointments, as well as postdoctoral fellowships, may reapply after an interval of five years from the completion of the fellowship. Holders of one-term appointments may reapply three years after the completion of the fellowship. Individuals may not apply for other Center fellowships while an application is pending or while holding a fellowship. Fellowships are not renewable and may not be postponed.

Online applications and instructions for fellowships and associate appointments are available on the Gallery's website (www.nga.gov/casva). Further information about fellowships may be obtained from the fellowship officer: (202) 842-6482.

MEETINGS, RESEARCH, AND PUBLICATIONS

Meetings

The Center sponsors regular and special meetings throughout the academic year. Meetings held at regular intervals include colloquia, presented by the senior members of the Center, and shoptalks, given by the postdoctoral and predoctoral fellows. Art historians and other scholars at area universities, museums, and research institutes are invited to participate in these gatherings. Special meetings, which occur periodically throughout the year, include symposia, conferences, curatorial/conservation colloquies, incontri, seminars, and lectures. These involve participants from local, national, and international communities of scholars. Such gatherings, along with the Center's annual reception in honor of new members, introductory meeting with the curatorial, conservation, and education departments of the National Gallery of Art, and weekly luncheon and tea, encourage exchange among the members and help stimulate critical discourse in advanced research in the history of art and related disciplines. A list of the meetings held at the Center in 2017–2018 may be found on pages 25–41.

Research

Each of the deans directs a project designed to be of value to the wider scholarly community. For current research projects, please see pages 43–47. Reports by members of the Center are published annually. An index of reports written by members in 2017–2018 begins on page 211.

Publications and Web Presentations

A complete list of CASVA publications can be found by following links from www.nga.gov/research/casva/publications.html. Audio and video presentations of lectures, including the A. W. Mellon Lectures in the Fine Arts, the Wyeth Lecture in American Art, and the Sydney J. Freedberg Lecture on Italian Art, on the National Gallery of Art website can be found by following links in the individual listings below or, for other platforms, by following links from www.nga.gov/audio-video.html.

NEW PUBLICATIONS

The Artist in Edo, edited by Yukio Lippit, Studies in the History of Art, vol. 80, Symposium Papers LVII, 2018

PUBLICATIONS IN PREPARATION

The Global Reception of Heinrich Wölfflin's Principles of Art History, edited by Evonne Levy and Tristan Weddigen, Studies in the History of Art, vol. 82, Symposium Papers LIX

The African American Art World in Twentieth-Century Washington, DC, edited by Jeffrey C. Stewart, Studies in the History of Art, vol. 83, Symposium Papers LX

Boundary Trouble: The Self-Taught Artist and American Avant-Gardes, edited by Lynne Cooke, Studies in the History of Art, vol. 84, Symposium Papers LXI

NEW VIDEO PRESENTATIONS

Sixty-Seventh A. W. Mellon Lectures in the Fine Arts, 2018
Positive Barbarism: Brutal Aesthetics in the Postwar Period
Hal Foster, Princeton University
www.nga.gov/audio-video/mellon.html, released June 2018

Reflections on the Collection: The Edmond J. Safra Visiting Professors at the National Gallery of Art

Winslow Homer, Boys Wading (1873), Kathleen A. Foster,
Edmond J. Safra Visiting Professor, 2015

John Robert Cozens, Cetara on the Gulf of Salerno (1790),
Anna Ottani Cavina, Edmond J. Safra Visiting Professor, 2014

Edgar Degas, Little Dancer Aged Fourteen (1878–1881),
Jacqueline Lichtenstein, Edmond J. Safra Visiting Professor,
2011–2012

Domenico Veneziano, Saint John in the Desert (c. 1445/1450),
Carl Brandon Strehlke, Edmond J. Safra Visiting Professor, 2005

<https://www.nga.gov/audio-video/safra.html>, released December 2017

Wyeth Foundation for American Art Symposium

The African American Art World in Twentieth-Century Washington, DC:

Artists Panel

<https://www.nga.gov/audio-video/wyeth.html>, released July 2017

Wyeth Lecture in American Art

The Panorama and the Globe: Expanding the American Landscape

in World War II

Cécile Whiting, University of California, Irvine

<https://www.nga.gov/audio-video/wyeth.html>, released February 2018

Sydney J. Freedberg Lecture on Italian Art

Sugar and Spice and All Things Nice? Titian's Portrait of

Clarice Strozzi

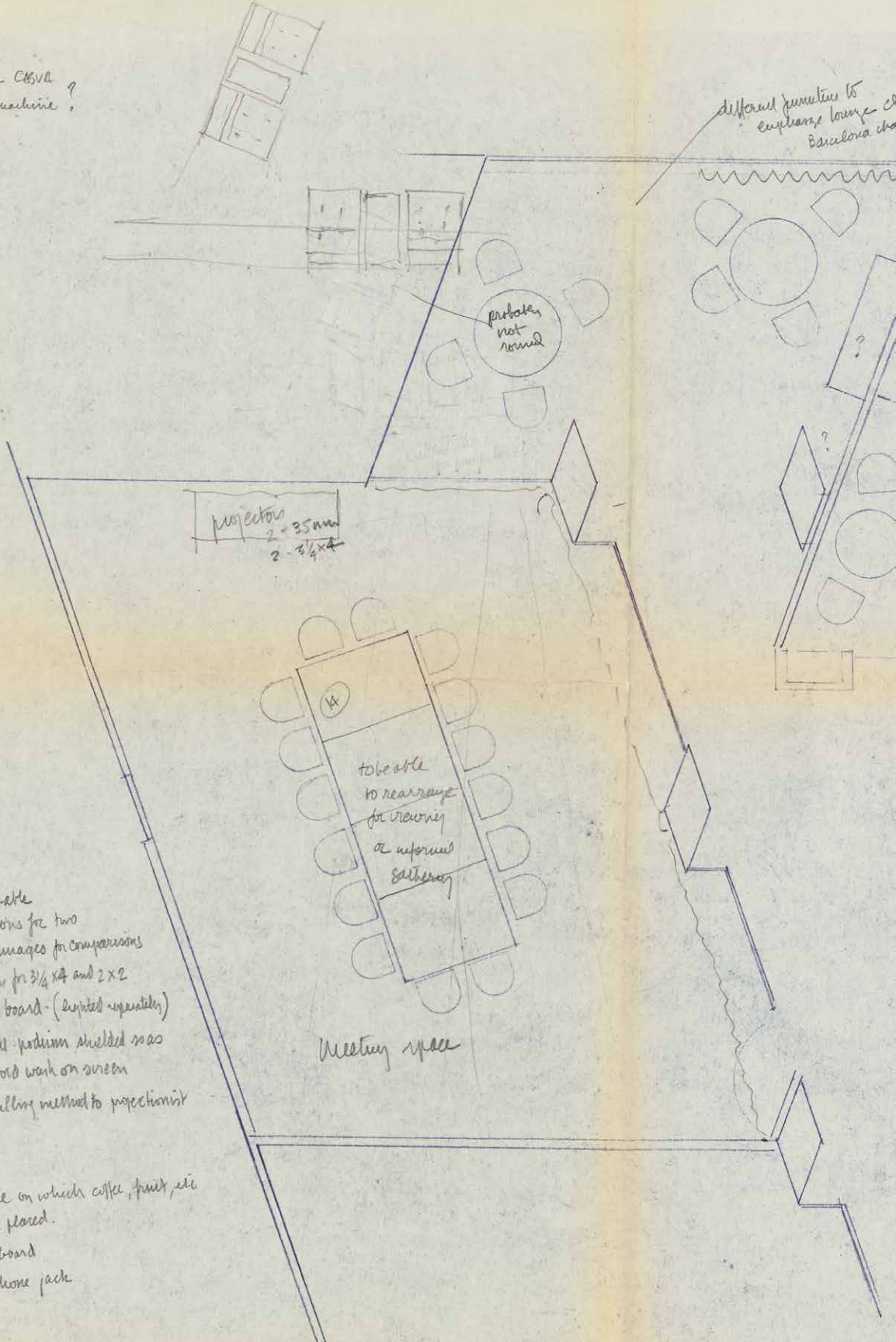
Beverly Louise Brown, The Warburg Institute

<https://www.nga.gov/audio-video/freedberg.html>, released

February 2018

Spot for CDSV?
Espresso machine?

different furniture to
exhibition lounge - CDS
Barcelona chair



For small seminars

- darkenable
- provisions for two slide images for comparisons
- provisions for $3\frac{1}{4} \times 4$ and 2×2
- chalk board - (erased separately)
- lighted podium shielded so as to avoid wash on screen
- silent signalling method to projectionist

for meetings

- surface on which coffee, fruit, etc can be placed.
- chalk board
- telephone jack

INDEX OF MEMBERS' RESEARCH REPORTS

- Baudez, Basile, *Between Original Drawing and Printed Multiples, Tracing Paper as Commodity: Antonio Senape's Italian Landscape Albums* 53
- Beach, Caitlin, *Sculpture, Slavery, and Commerce in the Nineteenth-Century Atlantic World* 57
- Bogel, Cynthia J., *Cosmoscapes: Interpreting Buddhist Imagery in Ancient Japan* 61
- Bohn, Babette, *Women Artists, Their Patrons, and Their Publics in Early Modern Bologna* 65
- Bomford, David, *Art and Uncertainty: The Limits of Technical Art History* 69
- Breidenthal, Magdalene, *Leaving "Heaven on Earth": The Visual Codes of Middle Byzantine Church Exits* 73
- Burkus-Chasson, Anne, *Engaging Artifice: Chen Hongshou and the Illustrated Book* 77
- Caplan, Allison, *Their Flickering Creations: Value, Appearance, and Surface in Nahua Precious Art* 81
- Castiñeiras, Manuel, *Shifting Identities and Traveling Objects: Artistic Encounters with Byzantium during the Expansion of the Crown of Aragon* 85
- Ceriani Sebreghondi, Giulia, *The Venetian Doge Leonardo Donà and Architecture* 89
- Chuang, Grace, *The Furniture of Bernard Vanrisamburgh II, Master Cabinetmaker in Eighteenth-Century Paris* 93
- Clayson, S. Hollis, *The Inescapability of the Eiffel Tower* 97
- Courtright, Nicola, *Art and Queenly Authority: The Creation of Spaces for Marie de' Medici* 101
- Damman, Catherine, *Unreliable Narrators: Laurie Anderson, Julia Heyward, and Jill Kroesen Perform the 1970s* 105
- Favro, Diane, *Constructing Victories: Arches as Celebrations of Roman Infrastructure* 109
- Freund, Amy, *Hunting Landscapes and Political Contestation in Eighteenth-Century France* 113
- Hasaki, Eleni, *Craft Apprenticeship, Social Networks, and Communities of Practice in Ancient Greece* 117

Center for Advanced
Study in the Visual Arts,
detail of early furniture
plan showing seminar
room and lounge, blue-
print with notations
by Henry A. Millon,
c. 1979

- Holmes, Megan, *Scratching the Surface: The Marking and Transformation of Panel Paintings in Late Medieval and Early Modern Italy, 1250–1550* 121
- Koehler, Karen, *Walter Gropius and Berlin: Distraction, Destruction, and the Meaning of Home* 125
- Lingo, Estelle, *Unbelievable: Rethinking Caravaggio's Religious Art* 129
- María Lumbreras, "The Certainty of Likeness": *Portraits and the Making of Artistic Knowledge in Early Modern Spain* 133
- McNamee, Megan C., *Picturing Number in the Central Middle Ages* 137
- Meerendonk, Suzanne van de, *Public Displays of Affection: Negotiating Power and Identity in Ceremonial Receptions in Amsterdam, 1580–1660* 141
- Prita Meier, *The Surface of Things: A History of Photography from the Swahili Coast, 1860 to the Present* 145
- Moodey, Elizabeth J., *Conspicuous Abstention: Grisaille in the Art of the Burgundian Netherlands* 149
- Musacchio, Jacqueline Marie, *At Home Abroad: Anne Whitney and American Women Artists in Late Nineteenth-Century Italy* 153
- Nichols, Lawrence W., *Frans Hals—The Family Portraits* 157
- Phillips, Catherine, *From Brussels to the Baltic: Count Charles Cobenzl (1712–1770) and His Collection of Drawings* 161
- Quraishi, Fatima, *Necropolis as Palimpsest: The Cemetery of Makli in Sindh, Pakistan (c. 1380–1660)* 165
- Schenck, Kimberly, *Mary Cassatt and Soft-Ground Etching, 1879–1890* 169
- Silverman, Emma R., *From Eyesore to Icon: The Watts Towers and Modernism in the Margins* 173
- Steinhardt, Nancy S., *The Borders of Chinese Architecture: Balhae and Jurchen* 177
- Tsuji Shigebumi, *The Cosmological Background of Monumental Representation of Christophany before the Iconoclasm* 181
- Vagenheim, Ginette, *Pirro Ligorio as a Draftsman: The Catalogue Raisonné of His Drawings* 185
- Wolf, Reva, *Goya and Freemasonry* 189
- Woods, Nicole L., *Performing Chance: The Art of Alison Knowles In/Out of Fluxus* 193

