

Center 27





National Gallery of Art

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Center 27

Record of Activities and Research Reports June 2006–May 2007 National Gallery of Art

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

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Frontispiece: Paul Mellon in the Sculpture Hall of the National Gallery of Art, 1969. National Gallery of Art, Washington, Gallery Archives

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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, and urbanism, 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 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 twenty fellows at any one time, including senior fellows, visiting senior fellows, research associates, postdoctoral fellows, and predoctoral fellows. In addition, the Center supports approximately twelve predoctoral and visiting senior 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 2006 – May 2007

Board of Advisors

Patricia Fortini Brown September 2004 – August 2007 Princeton University

Anne D. Hedeman September 2005 – August 2008 University of Illinois at Urbana-Champaign

September 2005 – August 2008 Barnard College

Natalie Kampen

Laurence Kanter September 2004 – August 2007 The Metropolitan Museum of Art

Richard Powell, *chair* September 2004 – August 2007 Duke University Martin Powers September 2006 – August 2009 University of Michigan

Richard Schiff September 2006 – August 2009 The University of Texas at Austin

Curatorial Liaison

Franklin Kelly September 2005 – August 2008 Senior Curator, Office of the Deputy Director National Gallery of Art

Special Selection Committees

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

Timothy Barringer Yale University

Margaret Werth University of Delaware

Carla Yanni Rutgers, The State University of New Jersey A. W. Mellon Postdoctoral Fellowship Michael Cole University of Pennsylvania Michael Fried The Johns Hopkins University Mariët Westermann Institute of Fine Arts, New York University

Staff

Elizabeth Cropper, Dean Therese O'Malley, Associate Dean Peter M. Lukehart, Associate Dean Helen Tangires, Center Administrator Kenneth Baksys, Staff Assistant Allison Peil, Staff Assistant (to October 2006)

Senior Research Associate

Frances Gage

Research Associates

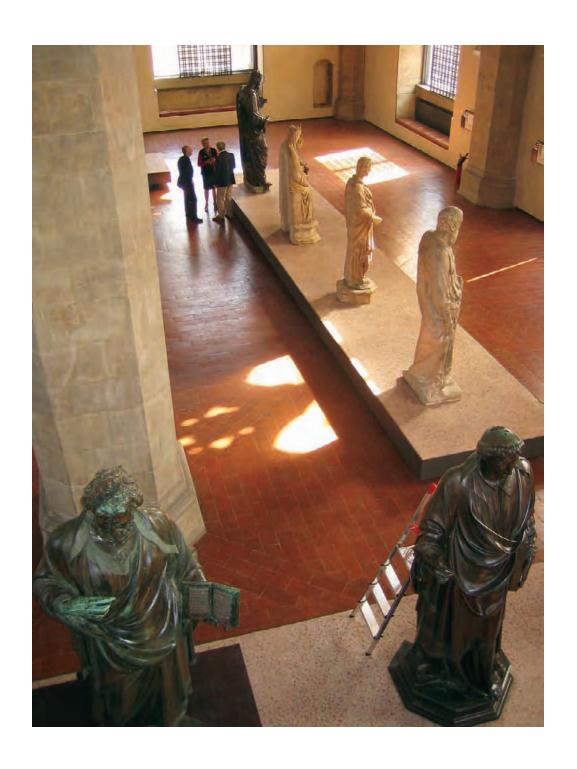
Lucy Davis Anne Nellis Giancarla Periti Eva Struhal

Project Staff

Karen Binswanger, Project Manager for Center Reports

Program Assistants

Andrew Drabkin, Research
Jessica Evans, Regular Meetings and
Publications
Cynthia Jaworski, Special Meetings
and Publications
Elizabeth Kielpinski, Regular
Meetings
Laura Kinneberg, Fellowships
Jessica Ruse, Research



Report of the Dean June 2006 – May 2007

Tour of the Museo di Orsanmichele, "Orsanmichele and the History and Preservation of the Civic Monument," symposium, October 12–13, 2006

This year the National Gallery of Art celebrates the one hundredth anniversary of the birth of Paul Mellon. The Center for Advanced Study in the Visual Arts has special cause to honor the son of the Gallery's founder, for he was our founder. The Center's very existence followed from Paul Mellon's determination that there should be at the Gallery an independent center for research in the visual arts.

The Center was inaugurated in the summer of 1980, but planning began long before that, intensifying in 1967, with steady support from such eminent scholars as Millard Meiss and from Nathan M. Pusey, president of Harvard University, all under the direction of John Walker. In 1968 a report by J. Carter Brown brought these scholarly and administrative threads together. Even earlier conversations involving David Finley and John Walker had first summoned up a vision of the library at Alexandria. But it was patient, thoughtful coaxing by Paul Mellon, supported by Stoddard Stevens, that set the plan in motion and brought it to life. In 1977 the National Gallery Board of Trustees recommended that "there be founded a new Center for Advanced Study in the Visual Arts to be housed in the new building of the National Gallery of Art, and capable of drawing on the total spectrum of its resources."

The East Building was intended from the beginning, then, to house the Center, and we have reason to be grateful every day to both Paul Mellon and his sister, Ailsa Mellon Bruce, for this perfect setting. All of our scholarly exchanges rely upon the proximity to people, to the library, and to works of art made possible by I. M. Pei's design for Mr. Mellon and its sympathetic relationship to John Russell Pope's building for his father. The Center's fellowship and publication programs continue to rely to a very great extent on funds provided by Paul Mellon. The provision of our new housing for fellows, so generously supported by Robert H. Smith, would also not have come about without funds from Paul Mellon's bequest. More than anything, however, the legacy of Paul Mellon to the Center has been—as it has also been to the National Gallery of Art itself—a commitment to excellence, to intellectual freedom, to administrative independence, and to making this a place in which art is enjoyed, taken care of, interpreted, and understood.

This year the Center for Advanced Study in the Visual Arts welcomed scholars from Canada, France, New Zealand, Poland, Serbia, the United Kingdom, and the United States. Our fellows worked on topics ranging from Tupinambá featherwork and its ritual performance in early modern Brazil and Europe to electric sound as a new medium in musical films of the 1930s; from illuminated devotional compendia in late medieval France and England to the work of Juan Sánchez, a Brooklyn-born artist of Afro–Puerto Rican descent; and from indigenous pictography in colonial Mexico to Gertrude Stein's contributions to the history of modern American visual culture.

We were delighted to be able to appoint an unprecedented number of postdoctoral fellows this year. Two Paul Mellon Postdoctoral Fellowships were awarded to former predoctoral fellows who, after successful completion of their dissertations within the fellowship period, were eligible for a year of support to work on curatorial projects (in the Gallery's departments of photographs and of old master prints, respectively). Our first A. W. Mellon Postdoctoral Fellow, supported by a grant from the Mellon Foundation, holds a two-year appointment. The fellow leads an intensive seminar for the predoctoral fellows at the end of the first year and teaches a course in a neighboring university in the second. Amy Freund's seminar, "Paint," organized with the generous collaboration of colleagues in the Gallery's division of conservation, directed the group toward the close study of individual works of art as well as to broader interpretive issues. Next year she will teach a seminar at the University of Pennsylvania.

In the program of publications, French Genre Painting in the

Performance by laReverdie in Orsanmichele, "Orsanmichele and the History and Preservation of the Civic Monument," symposium, October 12–13, 2006



Eighteenth Century appeared as volume 72 in the series Studies in the History of Art. The volume gathers papers by fifteen scholars from the symposium held at the Center in 2003 in conjunction with the exhibition The Age of Watteau, Chardin, and Fragonard: Masterpieces of French Genre Painting. Philip Conisbee, senior curator of European paintings, who organized the exhibition at the National Gallery of Art, also served as the volume's scholarly editor.

In the program of special meetings, "Orsanmichele and the History and Preservation of the Civic Monument," part 2, was held in Florence. This Robert H. Smith Symposium was a very special event. An overseas meeting requires immense logistical attention, and the whole staff of the Center rose to this challenge. It was gratifying indeed to collaborate on the symposium with our colleagues at the Opificio delle Pietre Dure and the Soprintendenza per i Beni Architettonici e per il Paesaggio per le province di Firenze, Pistoia e Prato, and visits to the laboratories of the Opificio and to the new Museo di Orsanmichele were especially memorable. For everyone involved, the concert in Orsanmichele itself, by the ensemble laReverdie, of polyphonic *laude* originally performed there some seven hundred years ago, was an event of extraordinary significance. Much of this music, especially pieces by the banker Franco

Sacchetti (1330–1400), was composed expressly for Orsanmichele but had not been heard in the building for centuries. We are grateful to Professor Blake Wilson of Dickinson College, who rediscovered much of the music, for coordinating the concert, and to the International Exhibitions Foundation Fund and to Barry B. Scherr for helping to make it possible. Nobody present that evening will ever forget the extraordinary effect of the musical performance before the vision of Orcagna's tabernacle.

The Center also sponsored a symposium entitled "Art and the Early Photographic Album," which Stephen Bann helped to organize, on a topic that developed during his tenure last year as Edmond J. Safra Visiting Professor. Adding to our focus on photography, this year's biennial Wyeth Conference, supported by the Wyeth Foundation for American Art, was dedicated to the topic of the documentary image in American photography.

The first A. W. Mellon Curatorial/Conservation Colloquy in Modern and Contemporary Art, attended by international scholars and curators in the early stages of their careers, was devoted to the work of Jasper Johns, coinciding with the National Gallery's exhibitions *Jasper Johns: An Allegory of Painting*, 1955–1965 and *States and Variations: Prints by Jasper Johns.* The establishment of standards for investigation by x-ray fluorescence was the subject of this year's two-day Robert H. Smith Curatorial/Conservation Colloquy, in which a group of curators and scientists discussed the analysis of Renaissance and baroque bronzes by means of this technique. The Center also cosponsored, with the University of Maryland, the thirty-seventh Middle Atlantic Symposium in the History of Art.

Remarkably, this year saw two series of Mellon Lectures. In the fall, Simon Schama, University Professor in Art History and History at Columbia University, delivered the fifty-fifth A. W. Mellon Lectures in the Fine Arts, entitled "Really Old Masters: Age, Infirmity, and Reinvention." In the spring, Helen Vendler, the A. Kingsley Porter University Professor at Harvard University, delivered the fifty-sixth series, "Last Looks, Last Books: The Binocular Poetry of Death." To mark the publication of *Pictures of Nothing: Abstract Art since Pollock*, Kirk Varnedoe's Mellon series of 2004, John Elderfield, the Marie-Josée and Henry Kravis Chief Curator of Painting and Sculpture at The Museum of Modern Art, delivered a lecture entitled "Rockets and Blue Lights (Close at Hand):

Celebrating the Publication of Kirk Varnedoe's Mellon Lectures."

The Center's four ongoing research projects, designed to provide primary research materials and tools for the field, are described on pages 41–45. A full description of the fellowship program and a complete list of publications may be found at the conclusion of this volume. The entire contents of *Center 27*—as well as archived reports from the last three years—continue to be accessible and searchable online at www.nga.gov/resources/casva.htm.

Everything contained in these pages has been touched in some way by Paul Mellon's gift and aspires to fulfill his vision of a Center for Advanced Study in the Visual Arts at the National Gallery of Art.

Elizabeth Cropper *Dean*



Elizabeth Hill Boone

Members

Wanda M. Corn, Stanford University
Samuel H. Kress Professor, 2006–2007

Elizabeth Hill Boone Andrew W. Mellon Professor, 2006–2008

Senior Fellows

David A. Binkley, Chevy Chase, Maryland Frese Senior Fellow, 2006–2007 Situating Kuba Arts in the Colonial and Postcolonial Worlds

Philippe Bordes, Université Lyon 2
Samuel H. Kress Senior Fellow, 2006–2007
Family Portraiture in Europe from the Sixteenth to the Early
Nineteenth Century

Thomas E. A. Dale, University of Wisconsin–Madison Samuel H. Kress Senior Fellow, 2006–2007 Romanesque Corporealities: The Body as Image and Dissimilitude in the Art of Western Europe, c. 1050–1215

Simon Swynfen Jervis, The Fitzwilliam Museum, former director Ailsa Mellon Bruce Senior Fellow, fall 2006 The Cabinet: Evolution of an Archetype



Janice Mercurio, Michelle Kuo, and Thomas E. A. Dale

Wanda M. Corn



Branko Mitrović, School of Architecture and Landscape Architecture, Unitec Institute of Technology, New Zealand Ailsa Mellon Bruce Senior Fellow, spring 2007 Leon Battista Alberti and Euclid

Charles O'Brien, Carleton University
Ailsa Mellon Bruce Senior Fellow, 2006–2007
Film and Electric Sound: New Media across the North
Transatlantic

Daniel J. Sherman, Center for Twenty-First-Century Studies, University of Wisconsin–Milwaukee Paul Mellon Senior Fellow, 2006–2007 Margins of Modernity: The Culture of French Primitivism, 1945–1975 Branko Mitrović



Visiting Senior Fellows

Sally J. Cornelison, University of Kansas
Paul Mellon Visiting Senior Fellow
July 1-August 31, 2006
Medici Power and Popular Piety: Giambologna's Saint Antoninus
Chapel at San Marco, Florence

Smiljka Gabelić, University of Belgrade Paul Mellon Visiting Senior Fellow September 1-October 31, 2006 The Monastery at Konče and Monumental Art of the Fourteenth Century in the Balkans

Amy Golahny, Lycoming College Ailsa Mellon Bruce Visiting Senior Fellow January 3–February 28, 2007 Rembrandt and Italy



Steven J. Wurtzler and Charles O'Brien

Alison Luchs and Marcia B. Hall



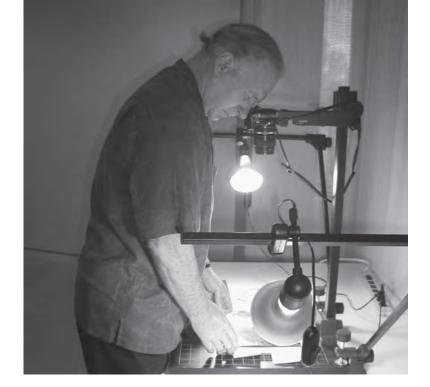
Marcia B. Hall, Temple University
Ailsa Mellon Bruce Visiting Senior Fellow
January 16-March 28, 2007
The Sacred Image in the Renaissance: Crisis and Resolution

Fredrika H. Jacobs

Ailsa Mellon Bruce Visiting Senior Fellow

May 1-June 30, 2007

Devotional Dialogues: Miraculous Madonnas and Gifting Images for Grace



Richard Steven Street

Andrew Hemingway, University College London
Paul Mellon Visiting Senior Fellow
November 1-December 31, 2006
American Modern: Reification and Precisionist Painting

Eik Kahng, The Walters Art Museum
Paul Mellon Visiting Senior Fellow
May 1 – June 30, 2006
The Repeating Image: Multiples in French Painting from
David to Matisse

Joanna Ostapkowicz, World Museum Liverpool Ailsa Mellon Bruce Visiting Senior Fellow July 1-August 31, 2006 Visual Arts of the Caribbean in the Eleventh through the Sixteenth Century: Taíno Wooden and Cotton Sculpture

Richard Steven Street, San Anselmo, California
Ailsa Mellon Bruce Visiting Senior Fellow
September 1-October 31, 2006
Leonard Nadel's Photo Essay on Bracero Laborers in California

Michelle Joan Wilkinson, Washington, DC
Paul Mellon Visiting Senior Fellow
March 1 – April 30, 2007
Juan Sánchez: A Monograph for A Ver: Revisioning Art History

Michelle Joan Wilkinson and Jonathan D. Katz



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

Tamara L. Bray
Wayne State University, Department of Anthropology

L. Gail Sussman

Rimmonim Preservation Consultants

Research period: July 1-August 30, 2005 Residency period: July 1-August 31, 2006 The Historical and Contemporary Significance of the Inca Site of San Agustín de Callo: Modeling the Past and the Future of an Archaeological Site in Ecuador

Postdoctoral Fellows

Amy Freund, Southern Methodist University
A. W. Mellon Postdoctoral Fellow, 2006–2008
Revolutionary Likenesses: Portraiture and Politics in France, 1789–1804

Sarah Gordon, Department of Photography, National Gallery of Art Paul Mellon Postdoctoral Fellow, 2006–2007 Sanctioning the Nude: The Production and Reception of Eadweard Muybridge's Animal Locomotion, 1887



Daniel J. Sherman, Amy Freund, and Michelle Kuo Ashley West, Department of Old Master Prints, National Gallery of Art
Paul Mellon Postdoctoral Fellow, 2006–2007
Hans Burgkmair the Elder (1473–1531) and the Visualization of Knowledge

Predoctoral Fellows

Bridget Alsdorf [University of California – Berkeley]
Twenty-Four-Month Chester Dale Fellow, 2006–2008
The Art of Association: Fantin-Latour and French Group
Portraiture, 1855–1885

Ross Barrett [Boston University]
Wyeth Fellow, 2006–2008
Rendering Violence: Riots, Strikes, and Upheaval in
Nineteenth-Century American Art and Visual Culture

Amy J. Buono [University of California – Santa Barbara]*
Andrew W. Mellon Fellow, 2005 – 2007
Plumed Identities and Feathered Performances: Tupinambá
Interculture in Early Modern Brazil and Europe

Zeynep Çelik [Massachusetts Institute of Technology]

Paul Mellon Fellow, 2005 – 2008

Kinaesthetic Impulses: Aesthetic Experience, Bodily Knowledge, and Pedagogical Practices in Germany, 1871–1918

Cécile Fromont [Harvard University]

Andrew W. Mellon Fellow, 2006-2008

Christian Icons, Kongo Symbols: Defining Form, Religion, and Meaning in Early Modern Central Africa

Susan Elizabeth Gagliardi [University of California – Los Angeles]

Ittleson Fellow, 2006–2008

Crossing Borders, Pushing Boundaries: Senufo Arts and History in a "Frontier"

Robert Glass [Princeton University]*

Paul Mellon Fellow, 2004-2007

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

Angela Ho [University of Michigan]

Robert H. and Clarice Smith Fellow, 2006-2007

Rethinking Repetition: Constructing Value in Dutch Genre Painting, 1650s to 1670s

Ashley Elizabeth Jones [Yale University]

David E. Finley Fellow, 2006–2009

"Lord, Protect the Wearer": Late Antique Numismatic Jewelry and the Image of the Emperor as Talismanic Device

Aden Kumler [Harvard University]*

David E. Finley Fellow, 2004–2007

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

Michelle Kuo [Harvard University]*

Wyeth Fellow, 2005 – 2007

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

Janice Mercurio [University of Pennsylvania]*

Samuel H. Kress Fellow, 2005–2007

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

Melanie Michailidis [Massachusetts Institute of Technology]*

Ittleson Fellow, 2005 – 2007

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

Rebecca M. Moholt [Columbia University]

David E. Finley Fellow, 2005–2008

On Stepping Stones: The Historical Experience of Roman Mosaics

Daniel Morgan [University of Chicago]

Twelve-Month Chester Dale Fellow, 2006–2007

"A Feeling of Light": Cinema, Aesthetics, and the Films of Jean-Luc Godard at the End of the Twentieth Century

Kristin Romberg [Columbia University]

Paul Mellon Fellow, 2006–2009

Gan's Constructivism

Sara Switzer [Columbia University]

Samuel H. Kress Fellow, 2006–2008

Correggio and the Sacred Image

Molly Warnock [The Johns Hopkins University]*

Twenty-Four-Month Chester Dale Fellow, 2005–2007

Painting Blind: Simon Hantai's Technique-Based Paintings

*In residence September 15, 2006 – August 31, 2007

Ailsa Mellon Bruce Predoctoral Fellowship for Historians of American Art to Travel Abroad, 2006 – 2007

Susanne Cowan

[University of California – Berkeley]

Janet Dees

[University of Delaware]

Iason Hill

[University of Southern California]

Wendy Ikemoto

[Harvard University]

Alison Strauber

[New York University, Institute of Fine Arts]

Lily Woodruff

[Northwestern University]

Meetings

Symposia

October 12-13, 2006

ORSANMICHELE AND THE HISTORY AND PRESERVATION OF THE CIVIC MONUMENT PART 2

Palazzo Capponi all'Annunziata, Florence Thursday, October 12, 2006

Afternoon session

Opening Remarks

Elizabeth Cropper, Center for Advanced Study in the Visual Arts

Antonio Paolucci, Direttore Regionale per i Beni Culturali e Paesaggistici della Toscana e Soprintendente del Polo Museale Fiorentino

Cristina Acidini, Opificio delle Pietre Dure e Laboratori di Restauro, Florence

Paola Grifoni, Soprintendente per i Beni Architettonici e per il Paesaggio per le province di Firenze, Pistoia e Prato

Bruno Santi, Soprintendente per il Patrimonio Storico Artistico ed Etnoantropologico per le province di Firenze, Pistoia e Prato

Antonio Godoli, Museo di Orsanmichele Soprintendenza Speciale per il Polo Museale Fiorentino

The Art and Architecture of Orsanmichele

Nicholas Penny, National Gallery of Art moderator

Luciano Bellosi, Università degli Studi di Siena Filippo Brunelleschi scultore (prima che architetto) e il San Pietro di Orsanmichele

Gert Kreytenberg, Ruhr-Universität Bochum The Limestone Tracery Infills in the Outer Arches of the Original Grain Loggia of Orsanmichele

Eleonora Luciano, National Gallery of Art Ghiberti "più alla moderna": il San Matteo per Orsanmichele Enrica Neri Lusanna, Università degli Studi di Firenze Il Santo Stefano di Andrea Pisano e l'avvio della scultura monumentale

Francesco Caglioti, Università degli Studi di Napoli Federico II Giovanni di Balduccio a Orsannichele

Friday, October 13, 2006

Morning session

The Restoration of Orsanmichele

Cristina Acidini, Opificio delle Pietre Dure e Laboratori di Restauro, Florence moderator

Anna Maria Giusti, Opificio delle Pietre Dure di Firenze Le statue nelle edicole esterne di Orsanmichele: venti anni di restauri

Mauro Matteini, CNR – Istituto per la Conservazione e la Valorizzazione dei Beni Culturali, Firenze Scientific Investigation on Bronze and Marble Statues of Orsanmichele

Alessandra Griffo, Opificio delle Pietre Dure di Firenze Sculture del Trecento per i tabernacoli esterni di Orsanmichele

Daniel A. Pinna, Opificio delle Pietre Dure di Firenze Scientific Investigations on Brownish Alterations Occurring on Stone Statues Housed in Orsanmichele

Edilberto Formigli, Antiche Tecniche Artigianali, Murlo, Siena Il San Matteo del Ghiberti e la statuaria in bronzo romana: indagini tecniche durante il restauro

Afternoon session

Orsanmichele: From Granary to Museum

Paola Griffoni, Soprintendente per i Beni Architettonici e per il Paesaggio per le province di Firenze, Pistoia e Prato

Elizabeth Cropper, Center for Advanced Study in the Visual Arts *moderators*

Colin Eisler, Institute of Fine Arts, New York University (with the collaboration of Abby Kornfeld and

Alison R. W. Strauber)

Words on Image: Decoding the Anna Metterza Altar, Hebrew, Latin, Hebrew

Francesca Nannelli, Soprintendenza per i Beni Architettonici e per il Paesaggio di Firenze

Orsanmichele: altri aspetti della sua storia recente

Maria Teresa Bartoli, Università degli Studi di Firenze Drawing Orsanmichele: The Rule Rediscovered

Daniela Lamberini, Università degli Studi di Firenze Barricading Orsanmichele: Uses and Abuses in the Conservation History of a Florentine Monument

Giorgio Bonsanti, Università degli Studi di Firenze The Orsanmichele Project

Caroline Elam, London Concluding remarks

March 9-10, 2007

ART AND THE EARLY PHOTOGRAPHIC ALBUM Friday, March 9, 2007

Morning session

Andrew Szegedy-Maszak, Wesleyan University moderator

Stephen Bann, University of Bristol
The Photographic Album as a Cultural Accumulator

Benedict Leca, National Gallery of Art, Washington L'Attrait du trait: *The Album before Photography*

Austen Barron Bailly [University of California–Santa Barbara]; Los Angeles County Museum of Art The Galerie Contemporaine, 1874–1886

Afternoon session

Mark Haworth-Booth, London College of Communication, University of the Arts London; Victoria and Albert Museum moderator



Philippe Jarjat, "Art and the Early Photographic Album," symposium, March 9–10, 2007 Anne McCauley, Princeton University

Fawning over Marbles: Gerardine and Robert Macpherson's Vatican Sculptures and the Anglo-American Cult of Rome

Philippe Jarjat [École des Hautes Études en Sciences Sociales]; Pädagogische Akademie des Bundes in Wien

Michelangelo's Frescoes through the Camera's Lens: Photographic Albums and Visual Identity

Anthony Hamber, London

"Truth," Facsimile, Scholarship, and Commerce: Aspects of the Photographically Illustrated Art Book (1839–1880)

Hubertus von Amelunxen, Universität zu Lübeck Turning the Page: A Talbotian Reading of Anselm Kiefer

Saturday, March 10, 2007

Morning session

Elizabeth Cropper, Center for Advanced Study in the Visual Arts *moderator*

Andrew Szegedy-Maszak, Wesleyan University A Photographer's Photo Album: William James Stillman

Martin Bressani, McGill University

The Opéra Disseminated: Charles Garnier and the Photographic Album

Michael Charlesworth, The University of Texas at Austin India: Confirming Canons and Institutional Response in the "1890 Album"

André Gunthert, Société française de photographie; École des Hautes Études en Sciences Sociales The Invisible Album of the Société Héliographique, or the Way to Turn Photography into Art

Afternoon session

Stephen Bann, University of Bristol moderator

Frederick N. Bohrer, Hood College Edges of Art: Photographic Albums, Archaeology, and Representation

Mark Haworth-Booth, London College of Communication, University of the Arts London; Victoria and Albert Museum Camille Silvy: Photography as Record and Restoration

March 30-31, 2007

MIDDLE ATLANTIC SYMPOSIUM IN THE HISTORY OF ART, THIRTY-SEVENTH ANNUAL SESSIONS

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

Friday, March 30, 2007

Evening session

William Pressly, University of Maryland Welcome

James F. Harris, University of Maryland *Greeting*

Jason Kuo, University of Maryland Introduction

George Levitine Lecture in Art History

Wu Hung, University of Chicago Absence as Presence: Exploring a Fundamental Representational Mode in Chinese Art and Visual Culture

Saturday, March 31, 2007

Morning session

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

Steven Mansbach, University of Maryland *moderator*

Jessica Sponsler

[University of North Carolina at Chapel Hill]

Dangerous Waters and Desolate Lands: The Girona Mappa

Mundi

Professor Dorothy Verkerk: introduction

Kathrin V. Halpern

[The George Washington University]

Reconsidering The Rustic Couple: A Reinterpretation of Albrecht

Dürer's Peasant Print

Professor Barbara von Barghahn: introduction

Jonathan Kline

[Temple University]

On the Symbolic Meaning of Pseudo-Arabic Inscriptions in

Italian Renaissance Panel Painting

Professor Marcia Hall: introduction

Tanya Paul

[University of Virginia]

Which Came First? Originals, Copies, and Multiplicity in the

Still Life Paintings of Willem van Aelst

Professor Lawrence Goedde: introduction

Afternoon session

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

Hannah Wong

[University of Maryland]

Killing Dada: The Role of the Crucified Christ in Francis

Picabia's Wing

Professor Salley M. Promey: introduction

Lynette Roth

[The Johns Hopkins University]

Painting as a "Weapon" in 1930s Germany

Professor Michael Fried: introduction

Maya Mangawang [Bryn Mawr College]

Sophie Calle: Mis(s) Identification Professor Lisa Saltzman: introduction

Shyla Ray

[American University]

Neither Sea nor Shore: Authenticity, Performativity, and

Feminism in Yasumasa Morimura's Photography

Professor Kim Butler: introduction

Conference

November 17, 2006

THE DOCUMENTARY IMAGE IN AMERICAN PHOTOGRAPHY

A Wyeth Foundation for American Art Conference

Morning session

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

Sarah Greenough, National Gallery of Art *Introduction*

Robin Kelsey, "The Documentary Image in American Photography," conference, November 17, 2006



Sarah Gordon, Center for Advanced Study in the Visual Arts Photographic Persuasion: Eadweard Muybridge's Commissions in Western and Central America

Robin Kelsey, Harvard University Flag Raising

Afternoon session

Anthony Lee, Mount Holyoke College Weegee's Human Interest Stories

Olivier Lugon, Université de Lausanne Inventing the Documentary Tradition (1930–1945)

Terri Weissman, University of Notre Dame Modern Document: The Making of Berenice Abbott's Changing New York

Richard Steven Street, San Anselmo, California The Persistence and Mutation of the Documentary Ideal: Leonard Nadel's Massive Photo Essay on Bracero Labor in 1956

Curatorial/Conservation Colloquies

June 19-21, 2006

VENETIAN UNDERDRAWING

Robert H. Smith Curatorial/Conservation Colloquy

Participants

Denise Allen, The Frick Collection
Jaynie Anderson, University of Melbourne
Carmen Bambach, The Metropolitan Museum of Art
Barbara Berrie, National Gallery of Art
Rachel Billinge, National Gallery, London
David Alan Brown, National Gallery of Art
Elizabeth Cropper, Center for Advanced Study in the Visual Arts
Jill Dunkerton, National Gallery, London
Miguel Falomir, Museo del Prado
Molly Faries, Indiana University; Groningen University (emerita)
Sylvia Ferino-Padgen, Kunsthistorisches Museum, Vienna
Sarah Fisher, National Gallery of Art
Maria Clelia Galassi, Università degli Studi di Genova

Robert H. Smith Curatorial/ Conservation Colloquy, "Venetian Underdrawing," June 19–21, 2006



Michael Gallagher, The Metropolitan Museum of Art
Jean Habert, Musée du Louvre
Peter M. Lukehart, Center for Advanced Study in the Visual Arts
Bruno Mottin, Musée du Louvre
Elke Oberthaler, Kunsthistorisches Museum, Vienna
Therese O'Malley, Center for Advanced Study in the Visual Arts
Elisabeth Ravaud, Musée du Louvre
Paolo Spezzani, Treporti, Italy
Giovanni C. F. Villa, Università degli Studi di Bergamo
Elizabeth Walmsley, National Gallery of Art

March 26-28, 2007

JASPER JOHNS: MATERIALS AND METHODS

A. W. Mellon Curatorial/Conservation Colloquy in Modern and Contemporary Art

Participants

Ian Alteveer, [New York University]; The Metropolitan Museum of Art

Virginia Anderson, Harvard University Art Museums Judith Brodie, National Gallery of Art Elizabeth Cropper, Center for Advanced Study in the Visual Arts Elizabeth DeRose, Yale University Art Gallery Ruth E. Fine, National Gallery of Art
Emily Hage, Philadelphia Museum of Art
Leslie Jones, Los Angeles County Museum of Art
Jennie King [Princeton University]; National Gallery of Art
Jay Krueger, National Gallery of Art
Michelle Kuo [Harvard University]; Center for Advanced Study in
the Visual Arts

Peter M. Lukehart, Center for Advanced Study in the Visual Arts Meredith Malone, Mildred Lane Kemper Art Museum Carol Mancusi-Ungaro, Whitney Museum of American Art Seth McCormick [Columbia University] Richard Mulholland [Royal College of Art] Therese O'Malley, Center for Advanced Study in the Visual Arts Marcelle Polednik [New York University]; Monterey Museum of Art

Christina Rosenberger, Harvard University Art Museums Natasha Ruiz Gomez, Brooklyn Museum Joshua Shannon, University of Maryland Molly Warnock [The Johns Hopkins University]; Center for Advanced Study in the Visual Arts Jeffrey Weiss, National Gallery of Art

Ruth E. Fine, Virginia Anderson, Jeffrey Weiss, and Christina Rosenberger, A. W. Mellon Curatorial/ Conservation Colloquy, "Jasper Johns: Materials and Methods," March 26–28, 2007





Robert H. Smith Sculpture Seminar, "X-ray Fluorescence (XRF) Roundtable Discussion," May 21–23, 2007

Seminar

May 21-23, 2007

X-RAY FLUORESCENCE (XRF) ROUNDTABLE DISCUSSION

Robert H. Smith Sculpture Seminar

Participants

Jane Bassett, The J. Paul Getty Museum Francesca Bewer, Harvard University Art Museums Elizabeth Cropper, Center for Advanced Study in the Visual Arts Terry Drayman-Weisser, The Walters Art Museum Katherine Eremin, Harvard University Art Museums James H. Frantz, The Metropolitan Museum of Art Jennifer Giaccai, The Walters Art Museum Arlen Heginbotham, The J. Paul Getty Museum Duncan Hook, The British Museum Peter M. Lukehart, Center for Advanced Study in the Visual Arts Peta Motture, Victoria and Albert Museum Therese O'Malley, Center for Advanced Study in the Visual Arts Nicholas Penny, National Gallery of Art Jens Stenger, Harvard University Art Museums Richard Stone, The Metropolitan Museum of Art Shelley Sturman, National Gallery of Art Karen Trentelman, The Getty Conservation Institute

Lectures

The Fifty-fifth A. W. Mellon Lectures in the Fine Arts, 2006

Simon Schama, Columbia University

Really Old Masters: Age, Infirmity, and Reinvention

November 12 To Start With: Finito? Titian and Rembrandt

November 19 The Elixir? Jacques-Louis David and Revolutionary

Rejuvenation; Goya and Infirmity

December 3 Indistinct Visions: Turner and Monet

December 17 Picasso and Matisse: The Endgames of the

Avant-Garde





Elizabeth Murray and Helen Vendler



The Fifty-sixth A. W. Mellon Lectures in the Fine Arts, 2007

Helen Vendler, Harvard University

Last Looks, Last Books: The Binocular Poetry of Death

April 15 Introduction: Sustaining a Double View

April 22 Facing the Worst: Wallace Stevens, The Rock

April 29 The Contest of Melodrama and Restraint:
Sylvia Plath, Ariel

May 6 Death by Subtraction: Robert Lowell, Day by Day

May 13 Caught and Freed: Elizabeth Bishop,

Geography III

May 20 Self-Portraits While Dying: James Merrill,

A Scattering of Salts



John Elderfield, "Rockets and Blue Lights (Close at Hand): Celebrating the Publication of Kirk Varnedoe's Mellon Lectures," lecture, December 16, 2006

Lecture

December 16, 2006

John Elderfield, The Museum of Modern Art

Rockets and Blue Lights (Close at Hand): Celebrating the Publication of Kirk Varnedoe's Mellon Lectures

Colloquia CCVII-CCXV

October 19, 2006 Wanda M. Corn, Samuel H. Kress Professor Visualizing Gertrude Stein

November 30, 2006 Philippe Bordes, Samuel H. Kress Senior Fellow Problems in Family Portraiture of the Sixteenth and Seventeenth Centuries

December 7, 2006 Simon Swynfen Jervis, Ailsa Mellon Bruce Senior Fellow The Cabinet: Evolution of an Archetype

January 11, 2007 Thomas E. A. Dale, Samuel H. Kress Senior Fellow Redefining Romanesque Art: Theologies of Vision and Corporeality

February 1, 2007 Daniel J. Sherman, Paul Mellon Senior Fellow Totemic Artists: Gaston Chaissac, Jean Dubuffet, and the French Primitive March 1, 2007

Charles O'Brien, Ailsa Mellon Bruce Senior Fellow

Musical Films and Electric Sound: New Media across the Atlantic

April 5, 2007

Branko Mitrović, Ailsa Mellon Bruce Senior Fellow Leon Battista Alberti and Euclid

April 19, 2007

David A. Binkley, Frese Senior Fellow

Situating Kuba Arts in the Colonial and Postcolonial Worlds

Shoptalks 133-139

October 26, 2006

Aden Kumler, David E. Finley Fellow

Visual Translation, Visible Theology: Illuminated Devotional Literature in France and England, 1200–1400

November 16, 2006

Robert Glass, Paul Mellon Fellow

Filarete's Bronze Doors for Saint Peter's: Princely Patronage, the Taste for the Antique, and the Status of the Artist

December 14, 2006

Amy J. Buono, Andrew W. Mellon Fellow

Winged Migrations: Tupinambá Featherwork and Its Performance from Brazil to Early Modern Europe

January 18, 2007

Molly Warnock, Twenty-Four-Month Chester Dale Fellow Simon Hantaï before Pliage

February 22, 2007

Melanie Michailidis, Ittleson Fellow

Invented Traditions: Uses of the Past in the Samanid Mausoleum in Bukhara

March 15, 2007

Janice Mercurio, Samuel H. Kress Fellow

François Boucher: Old Masters and New Opera

March 29, 2007

Michelle Kuo, Wyeth Fellow

Inventing Experiments in Art and Technology (E.A.T.)

David A. Binckley



Publications

French Genre Painting in the Eighteenth Century (2007), volume 72 in the series Studies in the History of Art, appeared this year. The volume gathers papers by fifteen scholars from the symposium held at the Center in 2003 in conjunction with the exhibition *The Age of Watteau*, Chardin, and Fragonard: Masterpieces of French Genre Painting. Philip Conisbee, senior curator of European paintings, who organized the exhibition at the National Gallery of Art, also served as the volume's scholarly editor.

Eight new Studies volumes are in preparation. Also forthcoming is the second in the series of Seminar Papers, *The Accademia di San Luca in Rome*, c. 1590–1635. A complete list of Center publications appears at the end of *Center* 27.

Research

Four 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*



Figure representing Bologna, from Carlo Cesare Malvasia, Felsina pittrice (Bologna, 1678). Department of Image Collections, National Gallery of Art Library, Washington

As part of a larger research project to publish important European art literature from the early modern period in translation, an annotated English translation of this history of Bolognese painting is in preparation under the direction of Dean Elizabeth Cropper. Felsina pittrice, by Carlo Cesare Malvasia (1616–1693), is one of the most important art-historical texts on Italian art. Indeed, it may be considered the seventeenth-century equivalent of Vasari's *Lives*, whose Florentine premises it challenges. Malvasia wrote in an unusually difficult Italian, and the Felsina, first published in 1678, has never been translated in full. It has not been given a new Italian edition in its entirety since 1841. This translation, undertaken by a team of scholars, will appear in some sixteen volumes.

It will include transcriptions of Malvasia's manuscript notes now in the Archiginnasio in Bologna as well as a modern edition of the Italian text, making it valuable not only for teaching purposes, but also for all specialists in Bolognese painting. With the exception of material relating to the lives of the Carracci, which will be edited by Giovanna Perini, of the Università degli Studi di Urbino, the texts and notes will be transcribed and edited by Lorenzo Pericolo, of the University of Montreal.

Research by Elizabeth Cropper and Giancarla Periti has hitherto focused on the first of four parts of Malvasia's text and on providing basic tools for the translators, annotators, and editors of the subsequent volumes. They have completed the annotation of the contents of the first part of the *Felsina*, and will each write an accompanying essay on Malvasia's treatment of the "primi lumi" of Bolognese painting from the twelfth to the fifteenth century. Anne Summerscale is working in a

similar way on the edition and translation of the life of Domenichino. Professor Pericolo will complete the volume on Guido Reni. Additional translators are being identified and will be invited to join the project.

Research Associate: Giancarla Periti

Keywords in American Landscape Design, 1600–1852



William Russell Birch, *The Grove* in Springland, before 1805. McNeil Collection, The Barra Foundation, Wyndmoor, Pennsylvania Keywords in American Landscape Design, delivered last year to its copublisher, Yale University Press, has undergone review and has been resubmitted with revisions suggested by readers' comments. It will proceed to copy editing and design in coming months. This historical and visual reference work is the result of a project to compile a photographic corpus and historical textual database documenting landscape design in

North America during the colonial and antebellum periods. Through texts and images, the book traces the changing meaning of landscape and garden terminology as it was adapted from Old World sources and transformed into an American landscape vocabulary. The goal is to map the evolution of a regional vocabulary of design and the transformation of features within the changing environmental and cultural traditions of America, as defined by the current boundaries of the United States.

Under Associate Dean Therese O'Malley's direction, researchers compiled descriptions of, and references to, gardens and ornamental landscapes from a wide variety of sources, both published and manuscript, and a corpus of images comprising more than eighteen hundred reproductions. Over seven hundred of these illustrations and hundreds of citations are collected in the volume. Each of one hundred keywords is accompanied by a short historical essay, a selection of images, and a chronologically arranged section of usage and citations. Three longer

interpretive essays provide a broader historical and cultural context for terms, sites, and images. Several additional reference tools have resulted from this research, including an extensive bibliography, an analysis of the sales and distribution of books related to garden and landscape design, and a database of images that represents a comprehensive photographic archive on the subject of antebellum American garden and landscape design.

In addition to its support from Center funds, the project has received support from the Getty Grant Program and the Graham Foundation for Advanced Studies in the Fine Arts. The Terra Foundation for the Arts has provided a subvention for the publication.

Research Associate: Anne Nellis

The Early History of the Accademia di San Luca, c. 1590–1635

The aim of this research project, under the direction of Associate Dean Peter M. Lukehart, is to create the first institutional history of the Accademia di San Luca on the basis of original statutes, *adunanze* (records of the proceedings of meetings of the academy), ledger books kept by the treasurers, and court records. The project brings together a large number of new and previously unpublished documentary materials and a collection of secondary sources, shedding light on the foundation, operation, administration, and financial management of the fledgling academy from its origins in the late sixteenth century to its consolidation as an institution in the 1630s.

Frontispiece to Romano Alberti, Origine, e progresso dell'Academia del Dissegno, de pittori, scultori, & architetti di Roma (Pavia, 1604). Biblioteca Casanatense, Rome. Photograph: Mario Setter



A key component of the project is a database that will be searchable on the Web and that will provide access to a systematic and complete transcription of every extant notarial record identified by the project team as well as a digital image of the original document, the two viewable side by side. During the past year the first phase of the project was completed, including the transcription and digitization of all four hundred documents in the Archivio di Stato, Rome, that concern the history of the Accademia di San Luca from about 1589 through 1635. These documents have been edited and reviewed by project coordinator Frances Gage and Eleonora Canepari, a paleographer who specializes in Latin and Italian documents of the late sixteenth and early seventeenth centuries, who joined the project last year. Both sets of data have been organized and assigned identification numbers so that they can be browsed and searched. The project team took courses in extensible mark-up language (XML) and its ancillary program of text encoding in anticipation of beginning to mark up, or tag, the text for deeper searching. David Seaman of the Dartmouth College Library joined the project as a consultant to assist in the production of properly encoded text that both meets the international standard of the Text-Encoding Initiative (www.tei-c.org) and functions effectively as a scholarly tool available on the Web.

The other component of the project, a volume of interpretive essays based on a series of three Robert H. Smith Seminars held in 2004–2006, also continues to move forward. All of the essays have been reviewed by Peter Lukehart, who serves as scholarly editor for the volume, and translations have been completed. Publication work is scheduled to begin later this year. The book will be published as the second volume in the Center's new Seminar Papers series.

Project Coordinator: Frances Gage Research Associate: Lucy Davis

Guide to Documentary Sources for Andean Studies, 1530–1900



Unknown artist, *Tupa Yupanqui*, from Martín de Murúa, *Historia general del Pirú*, folio 47v, c. 1611–1613, 83.MP.159 (Ms Ludwig XIII 16). The J. Paul Getty Museum, Los Angeles

The Guide to Documentary Sources for Andean Studies, 1530-1900, a three-volume reference work for the support of research on the pre-Hispanic, viceregal, and early republican periods of the Andean region of South America, is the outcome of a long-term research project directed by former associate dean Joanne Pillsbury. The work is intended for scholars in anthropology, history, archaeology, art history, and related disciplines. It includes 29 thematic essays and 186 biographical and bibliographical entries reflecting contributions from 125 scholars based in 19 countries. It has been supported by the Getty Grant Program, the Andrew W. Mellon Foundation, and the British Academy. Additional support has come from Dumbarton Oaks and the Sainsbury Research Unit for the Arts of Africa, Oceania, and the Americas.

The guide addresses key texts of the sixteenth through the nineteenth century concerning the

region defined by the extent of the Inca Empire (modern Peru, Bolivia, Ecuador, and parts of Colombia, Argentina, and Chile). The essays and entries consider the contributions and perspectives of authors who wrote on the pre-Hispanic and colonial cultures of this region. As no tradition of writing existed in this area before the arrival of Europeans in the sixteenth century, these texts are critical, though problematic, sources of information on Andean life. The selection also includes a smaller number of early republican (nineteenth-century) sources of particular relevance to the study of the Inca and other indigenous cultures. The guide will reproduce 150 sample illustrations from these works, including woodcuts, engravings, watercolors, and early photographs.

The guide is currently in production with the University of Oklahoma Press, which will copublish it with the National Gallery of Art. The three volumes are scheduled to be published in early 2008. A grant from the Lampadia Foundation will support translation of entries into Spanish for publication of the guide in Latin America.

Research Associates' Reports

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



Lucy Davis, Renaissance Inventions: Stradano's Engraving of Jan van Eyck in His Workshop

While preparing a book manuscript on Peter Paul Rubens' depictions of bacchanals, I have continued my research into the role of

Dutch, Flemish, and German artists in artistic institutions in Florence and Rome, c. 1600. I have written an article, forthcoming in the *Nederlands Kunsthistorisch Jaarboek*, on an engraving designed by Stradano (Jan van der Straet, 1523–1605), who was active in late sixteenth-century Florence and a member of the Accademia del Disegno. I explore the engraving, which represents Jan van Eyck (1390–1440) in his workshop, as a reflection on the reception of Netherlandish painting in Italy, and as a complex polemical response to Giorgio Vasari's promotion of Tuscan painting as the official artistic style in Florence.

Jan van der Straet, called Stradano, *Color Olivi*, c. 1590. The British Museum

Philip Galle after



Frances Gage, Visual Cures: Picture Collecting and the Preservation of Health in Seventeenth-Century Rome

My book in progress, "Visual Cures: Picture Collecting and the Preservation of Health in Seventeenth-Century Rome," examines

the significance of art collecting within the context of seventeenth-century cardinalate culture. Its point of departure is the important theory of collecting articulated in *Considerazioni sulla pittura* (c. 1617–1621), by Giulio Mancini, personal physician to Pope Urban VIII and a prominent art critic. Considered within its historical context of Counter-

Domenichino, Flight to Egypt, c. 1620–1623. Musée du Louvre, Paris. Erich Lessing/Art Resource, New York Reformation Rome, this treatise demonstrates that preoccupations with physical and mental health, social harmony, and virtue informed the courtly culture in which collecting emerged. Mancini recommended that collectors privilege representations of salubrious environments and of social harmony, while interpreting a range of subjects and genres in relation to these dominant cultural values.

The Grand Drawing Room, from John Rutter, Delineations of Fonthill and Its Abbey (London, 1823). The Huntington Library, San Marino, California



Anne Nellis, Spectacle, Exoticism, and Display in the English Country House: The Fonthill Auction of 1822

This year I have focused on writing an essay titled "Spectacle, Exoticism, and Display in the English Country House: The Fonthill Auction of 1822," forth-

coming in *Eighteenth-Century Studies*. This essay analyzes the energetic (and occasionally hostile) reaction of the periodical press to the exhibition and sale of William Beckford's country estate, Fonthill Abbey. The specific circumstances of Beckford's notoriety and unconventional tastes, the conjunction of exhibition and sale, and the publicity surrounding the auction undermined the ideology of country house tourism. The press coverage of the auction reveals an understanding of art that is deeply intertwined with contemporary ambivalence about Britain's dependence on international commerce and empire.

The Judgment of Paris, 1470s, majolica tile from the convent of San Paolo, Parma. Galleria Nazionale, Parma. Photograph SPSAE di Parma e Piacenza



Giancarla Periti, Courts of Ladies: Subjectivity, Gender, and Humanism in Italian Conventual Art

My book manuscript examines works of art produced for or by Italian learned religious women in the period from 1460 to 1530. Specifically, it focuses on a series of paradigmatic works in different

media—frescoes, panel paintings, ceramic tiles, and illuminations—that transformed and re-created private and communal spaces in Benedictine convents of Milan, Parma, and Pavia. Included are works by Correggio (c. 1489–1534) and Bernardino Luini (c. 1475–c. 1533), which are distinctive because their mythological, poetic, and erotic subjects were directed to cloistered women and were integral to the decoration of their magnificently constructed conventual spaces.

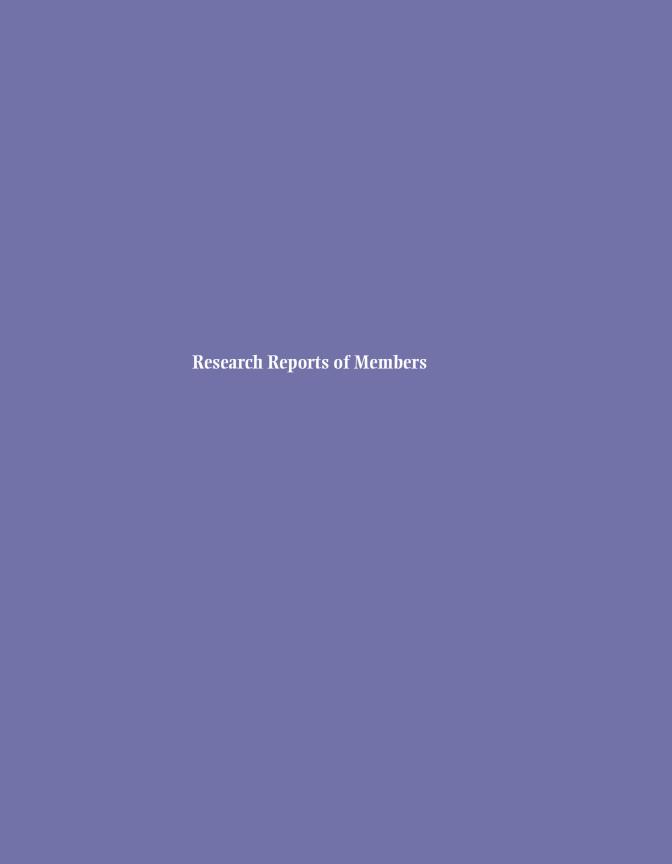


Eva Struhal, "La semplice imitazione del naturale": Lorenzo Lippi's Aesthetics of Naturalism in Seventeenth-Century Florence

My project traces the interplay of painting and poetry in the work of Lorenzo Lippi (1606–1664). It uses Lippi's rarely studied mock epic *Il Malmantile Riacquistato* as an indispensable source for reconstructing the painter's arttheoretical ideas and his aesthetic choices. My analysis of Lippi's painting reveals his opposition to

the grand style of Rome and the seductive, vibrant colors of Venetian painting as well as a profound skepticism toward baroque concepts of the power exerted by the image through its appeal to the passions. Lippi proposed instead an intentional and polemical revival of *naturalezza*, a concept that informed Florentine art and literature during the fifteenth and sixteenth centuries. Lippi's naturalism further reveals his interest in an art based on empirical observation that links it to Galileo Galiei's *nuova scienza*. As a member of several renowned Florentine institutions such as the Accademia del Disegno and literary academies, Lippi serves as a perfect vehicle for undertaking a broader contextualization of Florentine art within the city's intellectual culture, and thereby for underscoring its continuing cultural significance in the century following the Renaissance.

Lorenzo Lippi, The Charity of Saint Thomas of Villanova, 1662. San Agostino, Prato. Scala/ Art Resource, New York





Situating Kuba Culture and Arts in Colonial Worlds, 1880–1910

The arts of the Kuba people of the Democratic Republic of the Congo have sparked the imagination of Western observers for well over one hundred years. Beginning in the late nineteenth century, travelers and explorers in central Africa acclaimed the highly developed culture of the Kuba and the refinement of their artistic production, drawing comparisons to Pharaonic Egypt, Augustan Rome, and imperial Japan. In the twentieth century these accounts resulted in the collection of thousands of Kuba objects, their display in colonial expositions and museum exhibitions, and the publication of articles and books exploring Kuba history, social organization, culture, and visual arts. Despite this attention, the profound impact on Kuba culture and art that resulted from insatiable colonialist exploitation of both human and natural resources in the region has scarcely been noted in ethnographic, anthropological, and art-historical literature.

The project on which I have worked at the Center is intended to contribute three chapters to a monograph entitled "Kuba: Arts of a Central African Kingdom." The book will make an important contribution by situating Kuba arts within specific historical moments of dramatic change, starting with first contact with Europeans in the latter half of the nineteenth century and continuing through the twentieth century.

In the nineteenth century Kuba fortunes grew as the international demand for ivory increased. Kuba traders, advantageously located to the south of a great equatorial forest, purchased ivory from hunters in the

Kuba Wood Sculpture Commemorating Shyaam aMbul aNgoong, Founder of the Kuba Kingdom, watercolor by Norman Hardy after a photograph, plate 1 from Emil Torday and T.A. Joyce, Notes ethnographiques sur les peuples communément appelés Bakuba ... (Brussels, 1911)

north and traded it at several large markets established in the southern Kuba region. The wealth that flowed into the Kuba kingdom through tribute as well as internal and external trade fostered a renaissance in the creation of wood carvings and other decorative objects that were acquired by affluent clients.

By the early 1880s German explorers employed by King Leopold II of Belgium entered the Kasai Basin for the first time to explore its navigable waterways and identify natural resources for exploitation. Soon a number of concession companies established stations along the borders of the Kuba region to trade in ivory and rubber. The concessions consolidated into a trust partly owned by Leopold II and his financial backers. With the support of the colonial administration of the Congo Free State, the trust introduced oppressive and at times brutal practices, including excessive taxation and forced labor for the extraction of rubber. In addition, it is estimated that one half of the population died during epidemics that ravaged the Kasai region after the turn of the twentieth century. Following an uprising by the central Kuba in 1904, the British Foreign Office sent a vice consul to investigate complaints in the Kasai region. His report on the plight of the Kuba and neighboring peoples increased pressure on the Belgian parliament to annex the Congo Free State in order to remove it from the control of private commercial interests.

The years around 1900 were a period of intense international competition among museums and ethnographers to acquire "authentic" non-Western artifacts before the cultures that produced them were irrevocably changed through cultural contact with the West. From 1892 to 1909 major collections of Kuba art and material culture were developed, including one by the German ethnographer Leo Frobenius for the Museum für Völkerkunde in Hamburg, one by the Hungarian ethnographer Emil Torday for the British Museum, and one by the Musée royal de l'Afrique centrale, near Brussels. A fourth important collection was assembled by the African American Presbyterian missionary William H. Sheppard for the Hampton University Museum. The voracious collecting of Kuba artifacts (ranging in the many thousands of objects) and their presentation in museum exhibitions, colonial expositions, and publications had a profound impact on Kuba artistic production, as internal consumption of both old and new objects diminished and external consumption increased.

Research completed during my fellowship has allowed me to study thoroughly this period of dramatic change and the Kuba response to it in the cultural and artistic realms. It has also afforded the opportunity to elucidate the lengthy European and American discussions of Kuba cultural and artistic achievements and the ways in which these assessments, rooted in the early colonial period, have influenced the interpretation of Kuba culture and its arts into the twenty-first century.

Chevy Chase, Maryland Frese Senior Fellow, 2006–2007

In the coming year David A. Binkley will continue research on the publication "Kuba: Arts of a Central African Kingdom" and a related exhibition. He will also complete a short monograph on the arts of the Kuba, coauthored with Patricia Darish, for the series Visions of Africa, published by 5 Continents Editions.

3" ticzno Sieldelos o to mis de sian un aquero di et ano de un conejo el die que fave esta fose li macia une foren la sierra y fi luego rese ste hor hue count Son de la foren la sierra y fi luego est ste hie hue coyott Sesenor sestor here sins huchue coyott quiere sezir larraposa viexa aqui ayuna van los qua ko sias prosteros alque cal coatli se tula que cl que tomo non bra delpri mer que calcoatli yagorale llaman vnacaño que la es bella venns selaqual Se Sizen las poulas questos fichen los y mada eneste sema cateres y medias effer femous de una fosa miderenia cava el onio valifello ma gragaccionate fatomo el lovo bis

The Transformation of Indigenous Pictography in Colonial Mexico

In the centuries before the Spanish invasion of Mexico, the Aztecs and their neighbors refined a semasiographic writing system—what I call Mexican pictography—that prized figuration over abstraction in the semantic realm and relied on spatial principles for its grammatical structure. The Aztecs wrote in images rather than in letters and words. Painted on deerskin, bark paper, and great cotton sheets, pictography was the graphic vehicle for cosmogonies, histories, divinatory manuals, and such practical documents as tribute lists, legal testimonies, and maps. As an extralinguistic graphic system, pictography was particularly well adapted to the multilingual world of fifteenth- and sixteenth-century Mexico.

The Spanish invasion and conquest introduced a different conception of visual communication and recordkeeping. Not only did the Spaniards bring alphabetic script to record spoken language; they also brought a rich system of graphic figuration—an art tradition with a complex iconography that complemented, extended, and sometimes replaced the lettered texts. Hernán Cortés and his men may have carried books as they marched inland to the Aztec capital of Tenochtitlan, but they traveled under banners bearing images of the Virgin and the Holy Spirit, and their books were embellished with woodcuts and engravings. Whereas in Europe these two graphic codes (script and figuration) had developed as separate systems, in Mexico they remained united in pictography. Almost as soon as the Europeans and Mexicans came into contact, it became a project on each side to understand the graphic systems of the other.

Unknown Mexican artist and European writers, including Pedro de los Ríos, *Huehuecoyotl as Patron of the Fifth Week*, Codex Telleriano-Remensis, folio 10v, c. 1553–1563. Bibliothèque nationale de France, Paris

The Europeans saw truth value in the painted books, and, needing precise and sure information about native culture, they looked to the indigenous records. Spanish administrators sought and commissioned paintings containing economic and political data on the Aztec empire, and they accepted pictorial manuscripts as valid evidence in court cases, Inquisition trials, and legal petitions. Mendicant friars proselytizing in Mexico sought Aztec books to inform them about the indigenous calendar and religious system so that they could combat pagan beliefs more effectively. It was this Spanish acceptance of pictography, and the native insistence on visual thinking and expression, that allowed the Mexican script to remain viable for nearly a century after the conquest. Thereafter pictography endured throughout the colonial period as a little-read but nonetheless prestigious script that functioned effectively in specific cultural niches. Even today, some towns in rural Mexico still guard their painted manuscripts, which they consider to be community charters and containers of ancient truths, although the painted images are no longer fully understood.

My project is a book that analyzes the process by which the Mexican graphic system changed and endured under the domination of European alphabetic writing and illusionistic image-making. Although the book will look at continuities with preconquest Mexico—such as painted legal and economic documents and pictorial histories—my research at the Center focuses on the late medieval and early Renaissance discourse about images that shaped Europeans' appreciation of Mexican pictography, and on two new manuscript genres that Europeans introduced after the conquest.

Mendicant friars and Spanish administrators, a number of whom were university trained (for example, at Louvain, Paris, and Salamanca), brought with them a special understanding of the efficacy, value, and intellectual use of images. Many recognized the mnemonic value of images for religious instruction, even before the Council of Trent mandated the use of paintings to teach the faith. Some must have also shared the Neo-Platonist interest in Egyptian hieroglyphs as repositories of ancient and universal truths, and they may have appreciated the play between image and text in emblemata. These perceptions of symbolic and figural images added nuance to the Europeans' interest in and acceptance of the Mexican painted books, and probably infiltrated the schools and *cole*-

gios in which the friars trained the sons of the Aztec lords in European skills, Latin grammar, rhetoric, and the sciences.

I suspect that these kinds of understanding also informed the creation of two new genres of painted texts: conversion documents and cultural encyclopedias, which form an important part of this study. The friars displayed paintings of religious episodes when they preached, and they developed pictorial catechisms that employed indigenous-style pictography to represent canonical Catholic texts such as the Pater Noster and the Ten Commandments. The friars as well as the Spanish administrators sponsored the painting of cultural encyclopedias: compendia of Aztec religion, history, and life ways that were painted by native artists and annotated with explanatory texts. My book will examine the contribution of these new uses to the endurance of Mexican pictography: the ways in which it accommodated and adapted to the colonial situation and the contexts in which it continued to be the preferred means of graphic expression.

Tulane University
Andrew W. Mellon Professor, 2006–2008

In the coming year, Elizabeth Hill Boone will continue her term as Andrew W. Mellon Professor at the Center.



PHILIPPE BORDES

Problems in European Family Portraiture of the Sixteenth and Seventeenth Centuries

The underlying aim of my research at the Center was to elaborate some guiding ideas that might order the unwieldy corpus of European family portraiture dating from the sixteenth to the early nineteenth century. The surge in numbers of images of family life around 1500 makes this an apposite starting point, while the relatively rigid codification of the family portrait as a pictorial and photographic genre in the early nineteenth century suggests the terminus. Since I have discussed developments during the eighteenth century in a pair of recent articles, the focus of my work at the Center has been on the first two centuries of this period. Rather than attempt to circumscribe the family portrait as a genre, I have concentrated on a series of works from a variety of European cultures, remarkable for their pathbreaking singularity or for their culminant exemplarity, and foregrounded resonances from one representation to another. Primarily paintings, but also prints and drawings, sculpture, coins and medals, and even tapestries and ceramics are taken into account.

Peter Paul Rubens (and possibly Jacob Jordaens), Deborah Kip, Wife of Sir Balthasar Gerbier, and Her Children, 1629/1630, reworked probably mid-1640s. National Gallery of Art, Washington, Andrew W. Mellon Fund

This portrait mode generally communicates a sense of harmony, but family life is fraught by negotiations and tensions. The feminine values that family imagery promotes explain some of the resistance that it encountered, and also its appeal, fueled by such disparate factors as the cult of Saint Anne, the impact of Protestant ethics, the marital piety of widows, and the political ambitions of queen mothers for their children. It is important also to understand why paintings of family groups were

rare during certain periods and in certain places, most notably in Italy during the seventeenth century. This rejection of the new mode reflected a traditional aristocratic conception of family life, attuned to the more public expressions of prestige that the family palace, the dynastic gallery, and religious foundations could offer.

Alois Riegl, in his study of seventeenth-century Dutch group portraits (1902), dismissed the family portrait as "essentially nothing more than an elaboration of the individual portrait." He was inattentive to the specific narratives that the family group produces and to its constant interaction with other visual structures, notably religious imagery, allegorical compositions, and genre scenes. In the sixteenth century, when the family was still commonly perceived as an uncanny subject, such interaction helped to invent a new genre, while in the eighteenth century, it was rather a way to break away from rigid compositions that no longer expressed what the family had come to represent. The field of family history, which emerged only in the 1970s, provides elements of context for confronting the diversity of the corpus. But given the current stalemate among historians as to whether openly affectionate behavior in families was common before it began to be depicted in portraiture, this is a propitious moment for renewed exploration of imagery to test competing narratives of social evolution, and to propose a distinct iconographybased history of collective aspirations.

The left wing of the *Diptych of Joris van de Velde (Diptych of the Seven Sorrows of the Virgin)*, conventionally ascribed to Adriaen Isenbrandt (c. 1480–1551), executed between 1521 and 1535 (Musées royaux des Beaux-Arts de Belgique, Brussels), is examined in my study for the spatial ordering of family members and the mingling of the deceased with the living. The versions of *The Holy Kinship* by Lucas Cranach the Elder (1472–1553)—the three-panel *Torgauer Altarpiece* of 1509 (Städelisches Kunstinstitut, Frankfurt am Main) and the single-panel version of c. 1510–1512 (Akademie der bildenden Künste, Vienna)—are of interest because inserted portraits disrupt the strictly religious narrative and introduce a domestic spirit that contrasts with formal family groups of the period. *The Family of Maximilian I* by Bernhard Strigel (1460–1528), of 1518–1520 (Kunsthistorisches Museum, Vienna), was covered, a few decades after it was painted, with inscriptions identifying the figures with the extended cast of the Holy Kinship. The court

humanist who commissioned it had Strigel paint the central group of *The Holy Kinship* on the verso; along with whoever disfigured it with inscriptions, he manifestly needed this religious reference to justify the secular homage.

The interplay between the two compositions of the family of Balthasar Gerbier that came out of the workshop of Peter Paul Rubens (1577–1640) in the 1630s—one of his wife and four of their children (National Gallery of Art, Washington), the other of the couple with nine children (The Royal Collection, Windsor)—attests to the persistent opposition between formality and intimacy in family portraiture. *The Family of Louis XIV in Mythological Guise*, painted for the king's brother by Jean Nocret (1615–1672) around 1667–1668 (Musée national du château de Versailles), is interpreted as a problematic homage.

The difficulty in retrieving signs of the tensions inscribed in such images—the anxiety of the paternal status of the father, the divided loyalties of the mother, the rivalry among siblings—rests in grasping the extent to which the artist's vision met that of his patrons and models. Their shared social ideals were in truth strong, for although the aristocratic and academic cultures in which portraitists worked allowed for personal expression, submission to traditions and conventions remained the main channel of artistic ambition.

Université Lyon 2 Samuel H. Kress Senior Fellow, 2006–2007

In October 2007 Philippe Bordes will take up a position as director of studies and research at the Institut national d'histoire de l'art in Paris.

The Historical and Contemporary Significance of the Inca Site at San Agustín de Callo: Modeling the Past and the Future of an Archaeological Site in Ecuador

The Inca were the last in a series of expansionist polities that rose and fell in the pre-Columbian world before the Spanish invasion. At the beginning of the sixteenth century, their control extended twenty-six hundred miles along the mountainous spine of western South America from Ecuador to Chile. At the height of their power, eighty ethnically distinct provinces were administered from the capital city of Cuzco. Although Inca domination lasted for little more than a century, in this brief period the last autochthonous state left an indelible mark on the physical and cultural landscape of the Andes.

The mechanisms that underpinned the Inca's phenomenal rise to power have long been of interest to scholars of early states and empires. Our study takes up this issue from the perspective of San Agustín de Callo, one of a handful of sites in Ecuador constructed in the signature architectural style of the imperial Inca. This important monument has been in the hands of a prominent Ecuadorian family for several generations. Situated just behind the unconsolidated borderlands of the northern Inca frontier, the site at San Agustín de Callo was obviously a key element of the imperial program in this region, yet its role remains unclear. In our project, we explored the role of San Agustín through the combined application of our different areas of expertise in Inca archaeology and stone architecture and conservation. Two principal objectives of our investigation were to situate it within its regional archaeological and historical context and to initiate documentation of

the architectural elements and construction techniques employed at the site. A third objective was to develop our approach to the site as a model for a new twenty-first-century philosophy of conservation that deals directly with the issue of private ownership of cultural patrimony in developing nations.

In July 2005 we completed an archaeological survey of a twenty-square-kilometer region centered on the site at San Agustín with the assistance of three archaeology students from the Pontifical Catholic University of Ecuador in Quito and one from Wayne State University in Michigan. Using pedestrian transects, the survey team systematically covered the terrain between San Agustín and the small town of Mulahaló to the south. Within the study area, a total of twenty archaeological locales were identified and recorded. Two of the sites (San Agustín Bajo and Mulahaló SE) contained substantial amounts of Inca pottery, as well as stone and bone artifacts associated with the Inca. Five other localities evidenced smaller quantities of Inca ceramics as well as local pottery styles. The remaining sites bore witness to late prehistoric and colonial-period occupations.

Inca structures, San Agustín de Callo, Ecuador. Photograph: Tamara L. Bray



The results of the survey indicate that the Inca compound at San Agustín was situated within a zone that had been densely populated before the Inca conquest of the region. The survey also established that nearby Mulahaló was another important Inca site, though it lacks the impressive architectural remains of San Agustín. The density and distribution of local and imperial wares found at Mulahaló suggest that the Inca established a state installation directly adjacent to an extant population center. The number of chipped stone axes found at this site also suggests that it may have been a center of production for these weapons, implying perhaps a military as well as an administrative function. The proximity of San Agustín de Callo and the radical differences between the two sites in terms of their architecture suggest that the Inca royalty and governing elite specifically chose to segregate themselves from the local population.

As part of the conservation component of the study, in July 2005 we also conducted a site inspection and a survey of the condition of architectural features at San Agustín. One of the most complete Inca structures at the site—currently in use as a chapel—was identified as the building most urgently in need of stabilization and repair. The republican-style roof added to this structure early in the twentieth century was identified as the primary cause of the building's deterioration. Steps were outlined for the temporary mitigation of the problem with further repairs dependent on the securing of additional funds. Through discussions with the owner and other potential funding sources, we determined that the best step toward developing a state-of-the-art conservation plan for the site at San Agustín would be to establish an on-site training program. The organizers conceived it as a hands-on workshop for Latin American professionals and students in which knowledge of conservation principles and best practices in recording; conservation engineering; roofing systems; and stone, wood, adobe, and plaster conservation would be shared by world-renowned experts using San Agustín as the teaching laboratory. The pieces of this comprehensive conservation training program were put in place during the course of this project, and discussions with government and private agencies to obtain the necessary funding to realize this innovative program are currently under way.

In sum, the fellowship provided essential support for placing the Inca site at San Agustín de Callo in a regional historical framework and establishing a baseline understanding of the architectural conservation needs of this important element of Ecuadorian cultural patrimony.

Wayne State University / Rimmonim Preservation Consultants
J. Paul Getty Trust Paired Fellows for Research in Conservation and the History of Art
and Archaeology (July 1 – August 31, 2006)

Tamara L. Bray returned to her position as associate professor of archaeology in the department of anthropology at Wayne State University in Detroit.

L. Gail Sussman returned to her position as principal of Rimmonim Preservation Consultants, where she continues her work developing architectural conservation initiatives and fostering partnerships with environmental groups.

Winged Migrations: Tupinambá Featherwork and Its Ritual Performance from Brazil to Early Modern Europe

The material and ritual culture of the Tupinambá peoples of sixteenth-and seventeenth-century Brazil, the first South American society encountered by Europeans, centered on elaborately constructed featherwork. Within Tupi villages, colonial missions, and European courts, these feathered artifacts played a key role in the formation and performance of identities. Ten extant Tupi feathered capes, now in ethnographic collections in Basel, Brussels, Copenhagen, Florence, Milan, and Paris, are the most significant corpus of Tupi objects that still survive. I contend that they provide a material foundation for understanding the role that indigenous Brazilians and their objects had in the creation of a global Atlantic mercantile culture.

Any study of these artifacts must proceed from a physical analysis of the plant fibers and bird species used in the textile matrix, the construction and feather-binding techniques employed, and the ornamental strategies of the capes. The similarities and differences that emerge from this analysis serve to establish their material, regional, and temporal relationships. Produced primarily from feathers of the scarlet ibis (*Eudomicus ruber*), capes such as the one now in the Musée du quai Branly are testament to the important role of feathers in Tupi corporeality and cosmology, which social knowledge situated within and on the body. Indeed, feathers were a vital aspect of the ongoing construction and reconstruction of Tupi society, part of a system of body modifications and adornments that transformed the individual body into a communal one.



Tupinambá feathered cape, coastal Brazil, c. 1500–1650. Musée du quai Branly, Paris. Photograph: Geoffrey H. Ashley

Plumed capes were among the most symbolically valued items within the semimigratory coastal Tupi communities during the early contact period. Among the few items transported to new Tupi settlements, they were encased in use-specific bamboo tubes for travel in humid and insect-infested environments. Unpublished letters of Jesuit missionaries in Brazil reveal previously unknown aspects of Tupi-Jesuit daily life, such as the continued manufacture and use of feathered capes in Tupi ritual within the *aldeia* (missionary) system. This evidence establishes that the capes were as much colonial products as remnants of a pre-Columbian society. The same archival sources speak to Jesuit agency in the trade and shipment of Brazilian artifacts and animals to Europe. After crossing the Atlantic, the capes entered scholarly and princely collections, where they were studied for their technical mastery and redeployed within court rituals and pageantry.

The Jesuit letters are also crucial in the reconstruction of the social, mercantile, and political networks in which these objects circulated within Brazil, across the Atlantic, and through Europe. My analysis of these networks suggests that the performative function of the capes remained a constant, regardless of their geographical or cultural setting, leading me to conclude that both the conceptual and the physical spaces of colonialism must be understood to include early modern Europe as well as the colonized territories of the New World. Europe was transformed by its contact with the Tupi, just as Tupi society was transformed in the wake of the conquest.

We must understand "Brazil" to be a concept created and mediated by missionaries, merchants, slaves, and indigenes. This conceptual Brazil was situated in the spatial realms of ports and ships, plantations, missionary settlements, marketplaces, and European courts. The transfer of Amerindian objects to Europe was enacted through complex mercantile and informational networks that embodied the economic dimensions of the colonial experience. The financial incentives of the brazilwood dye trade and large-scale sugar production required an engagement with the Brazilian peoples and the South American coastal forests. Tupi plumed artifacts, and the Tupi themselves, traveled alongside these exports of commodities, serving as tangible indexes of European economic interests in the New World.

Methodologically, I construct a sociocultural "biography" of the Tupi feathered capes, tracing their changing functions and values as they move from place to place. Tupi bodily adornments served as vehicles of social coding, their meaning produced through interaction within and among Tupi kinship groups, colonial intermediaries, and early-modern European merchants, scholars, and princes. Thus, the capes, as a reification of this process of social construction, were instrumental in the performance of identity and agency in the colonial nexus.

The new social structure that developed among the Tupinambá and recently arrived European merchants, Jesuit missionaries, and colonial authorities centered on ritual performance and ceremonial costume as common mediums of interaction; the Tupi cloaks are products of this discourse. By reconstructing the intersection of these objects with a set of early modern places, people, and institutions, I seek to enhance our scant knowledge of indigenous traditions within Brazilian missions and,

more generally, of the institutional and economic basis of European engagement with the New World. These remarkable, little-understood feathered objects tell us much about the Tupinambá culture and colonialism as a network of acquisitive practices and epistemic structures.

[University of California – Santa Barbara] Andrew W. Mellon Fellow, 2005 – 2007

During academic year 2007–2008 Amy J. Buono will be a postdoctoral fellow at the Centro Incontri Umani in Ascona, Switzerland.



WANDA M. CORN

Seeing Gertrude Stein

I am at work on a book and an exhibition about Gertrude Stein (1874–1946) that feature what I call the "visual" rather than the "verbal" Stein. The exhibition will present a multidimensional Stein, fleshing out her popular image as an American expatriate in Paris, a collector of Picasso and Matisse, a *salonnière*, and an experimental writer. Including portraiture, domestic objects, clothing, newspaper publicity, her operas and ballet, and something of the rich trove of artistic works inspired by Stein's writing, the exhibition will highlight the lesser-known Steins: the American Stein, the self-fashioned Stein, the domestic Stein, the interdisciplinary Stein, the celebrity Stein, the legendary Stein.

My premise is that Stein was keenly visual and that a historian of art and culture can uncover aspects of her place in history different from those revealed by literary scholars. I am particularly interested in Stein's contributions to the history of modern American visual culture. Not only did she collect and write about art—and correspond with dozens of artists—but she also inspired and encouraged art that took as its subject her radical prose, clothes, and lifestyle. Stein collected fine-art photographs of her friends; she preserved vintage studio portraits of herself and her family; and she and Alice B. Toklas (1877–1967) produced and saved hundreds of snapshots of their life together. Both Stein and Toklas also took pleasure in furnishing their domestic spaces. Both liked to dress in distinctive fashions and bequeathed articles of their custom-made clothing to museum collections. Together they fashioned themselves into a couple with style.

Horst P. Horst, Carl Erickson Drawing Gertrude Stein and Horst, 1946. © Horst P. Horst / Art + Commerce

Some of my research has been dedicated to the Stein who emerges from portraiture. In 1906, when Pablo Picasso (1881–1973) painted her, Stein inaugurated what would become a lifetime practice: sitting for portraits. Stein's willingness (even eagerness) to pose was a form of patronage, and she helped painters, sculptors, and photographers establish their credentials as celebrity portraitists. Those who portrayed her included Jo Davidson (1883–1852), Man Ray (1890–1976), Cecil Beaton (1904–1980), George Platt Lynes (1907–1956), Carl Van Vechten (1880–1964), and Horst P. Horst (1906–1999). In return, the scores of artists who rendered her likeness gave her a public face. Or, I should say, public *faces*, as there was a distinct typology to the portraiture of Stein. In the studio portraits of her in her student years, she modeled in Gibson Girl dress, one of the marks of the "New Woman." Once she arrived in Paris in 1903, she reinvented herself as a Bohemian priestess, posing in corduroy robes and seated Buddha-like in the "mushroom" pose. The final trope of Stein that emerged after World War I was decidedly masculine and neoclassical. By the late 1920s and throughout the 1930s, photographers rendered her in the visual language used for ancient kings and emperors. They had her sit in strict profile, cut her off at the bust, and accentuated the contours of her head, cropped hair, and face.

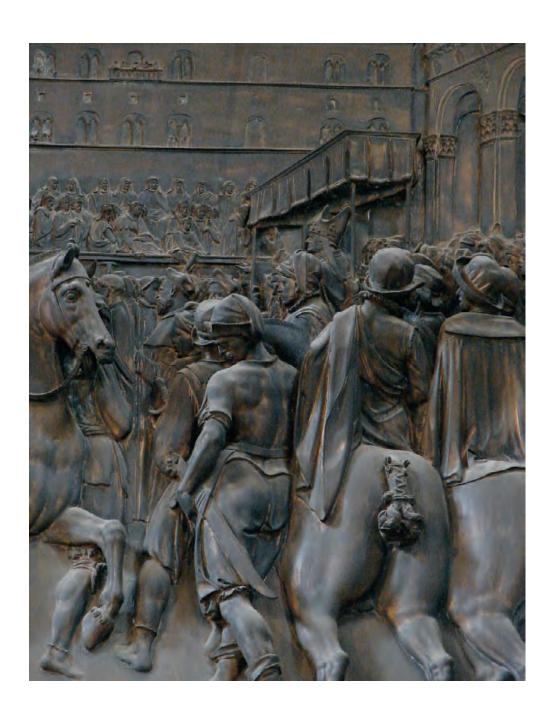
In the early 1920s Stein also began to pose alongside Toklas, sometimes in the privacy of their homes and gardens, occasionally in photographers' studios. At first the women appeared in ambiguous relationships. But after Stein cut her hair in 1926, they presented themselves as a couple, openly expressing their lesbian sexuality. In studying the semiotics of dress and body language in the portraiture of Stein, I uncover ways in which she *visually* contested normative definitions of woman, writer, and marriage.

In 1934, after thirty-one years of expatriation, the sixty-year-old Stein and fifty-seven-year-old Toklas sailed across the Atlantic and traveled in the United States for almost six months. In the literary tradition of Charles Dickens and Oscar Wilde, both of whom made extensive lecture tours in the States, Stein lectured about her theories of writing and modern art. In twenty-two weeks, traveling cross-country from New York to California and south to Texas and New Orleans, Stein gave something like fifty-seven lectures—two to three per week—to college, university, and club audiences. To her pleasant surprise and that of her close friends,

the tour was nothing short of a triumph. The press, surprised to find her so accessible, followed her travels and lectures in extensive detail, commenting not only on her down-to-earth wisdom and candor, but on her appearance, dress, and voice. The media reception of Stein in America provides another window into her impact on American art and culture. The trip also produced a memorable recording of Stein reading three of her word-portraits, allowing me an opportunity to include her resonant voice in the exhibition.

Stanford University
Samuel H. Kress Professor, 2006–2007

In fall 2007 Wanda M. Corn will hold the H.D. Fellowship in American Literature to work on the Gertrude Stein papers at the Beinecke Rare Book and Manuscript Library at Yale University. Soon to retire, she will return to Stanford University in spring 2008 for a final term as the Robert and Ruth Halperin Professor in Art History.



Medici Power and Popular Piety: Giambologna's Saint Antoninus Chapel at San Marco, Florence

On Tuesday, May 9, 1589, the remains of the sainted Florentine archbishop Antoninus Pierozzi (1389–1459) were translated to a sumptuous new chapel in the left transept of the Dominican church of San Marco in Florence. This event, replete with liturgical pomp and fanfare, was timed so that it would coincide with the month-long celebration of the marriage of Grand Duke Ferdinando I de' Medici to Christine of Lorraine. Indeed, the transfer of Saint Antoninus' relics to their new resting place was something of a Medici family affair, as Ferdinando's cousin, the archbishop of Florence Cardinal Alessandro de' Medici, officiated at the translation and played an important role in its planning stages. In addition, Cardinal Alessandro's nephews, Averardo and Antonio Salviati, both prominent Florentine bankers, financed the construction and decoration of the chapel. Furthermore, Medici court artist Giambologna (Giovanni da Bologna, 1529–1608) and his associates designed, built, and decorated the chapel between 1578 and 1588.

In the book I am writing on the history of Saint Antoninus' cult and relic chapel, I will bring attention to an aspect of Giambologna's oeuvre that has been neglected in favor of his better-known secular and mythological sculptures. More important, I will show that from the time of his death in 1459, Florentines of all stations in search of saintly protection held Saint Antoninus and his cult in particular esteem. The images and objects created in honor of the saint and his relics, as well as the rituals practiced at his place of burial, served dual functions: to

Giovanni da Bologna, called Giambologna, and Domenico Portigiani, *Saint Antoninus' Entry into Florence as Archbishop*, 1578–1588, Saint Antoninus Chapel, San Marco, Florence. Author photograph link his saintly power and person to the needs, aims, and history of the larger ecclesiastical and political community in which he was buried, and to underscore his effectiveness as an intercessor for both elite and non-elite audiences. Although the decorations of the Giambologna chapel make targeted references to the popular nature of devotion to Saint Antoninus, its construction also marked the climax of the appropriation of his cult and relics by the Medici family over the course of the sixteenth century.

My theoretical approach to this project is indebted to the work of social and religious historians of the Middle Ages and Renaissance and to art-historical inquiries into issues of patronage, gender, audience response, and the functions and meanings of images, relics, and ritual performance. These diverse methodologies provide me with the intellectual tools with which to interpret how Saint Antoninus' place of burial appeared at various stages in its history, how it functioned, and what it meant to very different types of audiences. The chapel has always been regarded as an important visual statement of elite patronage and Counter-Reformation design. However, some of the chapel's images and ritual celebrations emphasize female devotions to the saint, as well as his effectiveness in helping distressed women and infertile couples—clearly indicating that they were designed with a gendered audience in mind. In this study I will also follow more traditional avenues of art-historical inquiry by identifying for the first time the textual sources for the iconography of the chapel's bronze reliefs and frescoes depicting Antoninus' life and by situating those images within the broader medieval and Renaissance visual traditions of saints' lives and miracles.

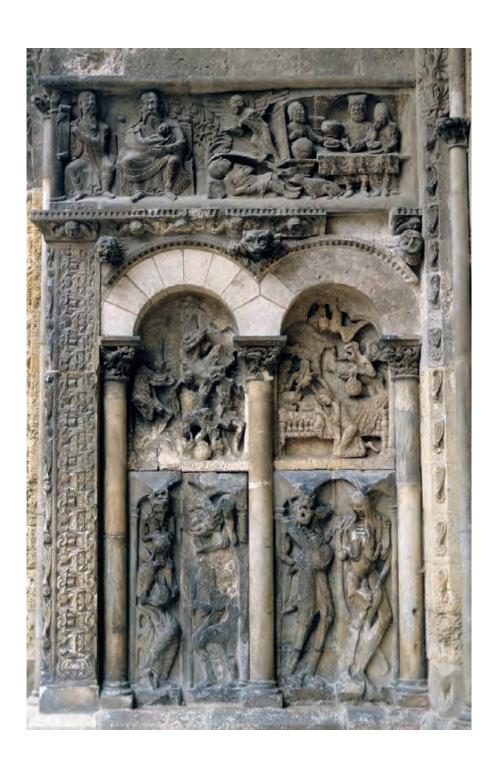
During my two months at the Center I drafted the first two chapters of the book. The first chapter provides a summary of Saint Antoninus' life, death, and obsequies. It also traces the history of his canonization, the rituals that celebrated that event in 1523, early Medicean promotion of his cult, and the various lives of Saint Antoninus that were composed between the time of his death and the completion of the Giambologna chapel in 1588.

The second chapter reconstructs the appearance of Antoninus' first tomb and chapel at San Marco and addresses questions such as how accessible the burial site was to the laity since it was located beyond San Marco's *tramezzo*, or rood screen, and what images and votive offerings

marked it as the site of a holy burial. On the basis of this reconstruction subsequent chapters will show that some of the features of the Giambologna chapel recalled images and devotional practices associated with the saint's first tomb.

University of Kansas Paul Mellon Visiting Senior Fellow, July 1 – August 31, 2006

Sally J. Cornelison returned to her position as assistant professor of art history at the University of Kansas. In fall 2006 she held a Humanities Research Fellowship at the Hall Center for the Humanities at the University of Kansas.



THOMAS E. A. DALE

Romanesque Corporealities

Invented by William Gunn as an architectural term in the 1810s, "Romanesque" has come to be applied to all of the arts in Western Europe created in concert with a revivalist form of Roman architecture from the eleventh to the early thirteenth century. More favorably appraised by formalist criticism in the early twentieth century, "Romanesque" was recast in the 1930s as a protomodernist style anticipating twentieth-century abstraction and the preoccupation with surface. Although the balance of scholarship on Romanesque art shifted to iconographic and contextual approaches by the 1960s, the broader period designation and its formalist framework have remained fundamentally intact.

My book in progress proposes an alternative framework, starting from the observation that art of the eleventh and twelfth centuries is distinguished by a renewed emphasis on corporeality. This applies, in particular, to the revival of monumental figural sculpture in stone and the wide dissemination of large-scale, life-sized crucifixes and anthropomorphic reliquary figures in the round. It also pertains to the interest in representing and "reading" the body, its movement, and gestures in both real and illusionistic spaces in two-dimensional media such as painting and mosaic. The more palpable presence of manufactured images complements, in turn, a shift toward understanding the body and the senses as essential means of spiritual insight that can be associated with a broad range of contemporaneous theological ideas, from real presence in the Eucharist to the relationship of outer body to inner soul, and of corporeal to spiritual senses.

Benedictine abbey of Saint-Pierre, Moissac, France, c. 1115–1131, detail from the south portal with the figure of Luxuria (Lust) at the lower far right. Vanni / Art Resource, New York

This theological framework has prompted me to rethink how certain art-historical genres function within Romanesque art. The wide diffusion of the monumental sculpted crucifix in the eleventh and twelfth centuries has long been connected with the theology of real presence and the cult of relics. Relatively little attention has been given to the role that the form and scale of these images played in evoking the multisensual experience of the body of Christ as complement to the Eucharist and the paraliturgical reenactments of the Passion and Adoration of the Cross. During this period, the illusionistic sculpted *corpus* of Christ became a surrogate for touching and seeing the fleshly body of Christ, as well as imaginatively tasting it.

Portraiture is conventionally defined in terms of individualized physiognomy and likeness. A consideration of tomb effigies such as the celebrated cast bronze monument of Rudolf von Schwaben at Merseburg Cathedral (c. 1080–1100) shows, on the contrary, that the individual could be deliberately represented as a stereotyped image. Analogous to the seal, the primary instrument of personal identity at the time, the individual likeness was fashioned according to ideal social types and institutional matrixes. Seemingly expressionless faces communicated virtue and exerted a powerful presence for the beholder through material radiance and prominent, staring eyes. The medium of cast metal also represented a key metaphor for the resurrected body.

The personification of Lust in the south portal of the Benedictine abbey of Saint-Pierre at Moissac (c. 1115–1131) offers an instructive case study for reconsidering the nude. Kenneth Clark's classic study of the genre suggests that medieval artists could only represent the unclothed body as "naked" because it was always tainted by connotations of shame derived from Genesis. The classical and Renaissance nude, by contrast, implies an idealized, beautiful form that elicits an erotic response. I argue that the figure of Luxuria (Lust) at Moissac suggests greater ambivalence. While the element of shame is certainly evoked by the serpents attacking the figure's breasts, an erotic response must also be assumed in this context, and this was the very reason why an unclothed figure was introduced in monumental form opposite the chaste figure of Mary in this portal. Commissioned by a monastic community, such images embodied the monks' anxiety over maintaining chastity and repressing sexual desire. As monastic writers such as Saint Bernard of Clairvaux suggest, visualizing

the corporeal images that stirred the monk's imagination was considered a salutary means of identifying sin and converting carnal to spiritual desire.

Finally, I respond to Saint Bernard of Clairvaux's celebrated critique of the monstrous by examining the cloister capitals of the Benedictine abbey of Saint-Michel-de-Cuxa (c. 1140). I show how monsters, hybrid beasts, and deformed human bodies were deployed as images of spiritual deformity. Contrary to conventional wisdom, I argue that such images were not so much the product of an individual artist's fantasy as elements of a recognizable repertory of monstrosities that were designed to externalize and ultimately purge the potentially harmful visions and diabolical nightmares so frequently recorded in monastic literature of the time.

University of Wisconsin-Madison Samuel H. Kress Senior Fellow, 2006-2007

Thomas E. A. Dale will return to his position as professor of medieval art at the University of Wisconsin–Madison.

Revolutionary Likenesses: Portraiture and Politics in France, 1789–1804

The French Revolution destroyed many cultural and political certainties: the nobility was stripped of its privileges; the Roman Catholic Church lost its autonomy and its property; and the absolute monarchy was replaced with a representative government. These radical changes in the structure of French society were felt not only in the public sphere but also in the lives of ordinary people, who were suddenly called upon to shed their status as royal subjects for new identities as republican citizens. Ironically, it was the collapse of one of the pillars of pre-Revolutionary cultural life, the Royal Academy of Painting and Sculpture, that facilitated the visual expression of new ideas about self and society. The demise of the Academy, the accompanying erosion of hierarchies of genre, and the opening of the official Salon exhibition to artists outside the Academy helped foster a boom in portraiture. The portrait, in all media, sizes, and degrees of sophistication, became the most popular and effective means of redefining individual identity in Revolutionary terms.

My project both analyzes the visual language of Revolutionary portraits and explores how portraiture came to play such an important role in the era's cultural imagination. The study opens with a consideration of Revolutionary concepts of personhood. I am particularly interested in the ways in which the nascent culture of consumption in late eighteenth-century France shaped definitions of the self and helped to erode traditional social hierarchies. Portraits were very much a part of the market



Anonymous,
Portrait of Camille
Desmoulins, His
Wife Lucile, and
Their Son Horace
Camille, c. 1792.
Grand Trianon,
Châteaux de
Versailles et de
Trianon. Réunion
des Musées Nationaux / Art Resource,
New York

in luxury goods, as my research on artists' account books, commercial almanacs, and sitters' and artists' correspondence demonstrates. However, after 1789 portraits also contributed to a different register of self-definition—that of civic virtue and transparency to the polity. Indeed, the genre was at the center both of Revolutionary debates about self and society and of the tug-of-war over what kinds of art were best suited to the new political regime.

These tensions between commerce, aesthetic theory, and Revolutionary ideology play out in the rest of my study, which investigates how five different types of portraiture participated in political and cultural discourses. I begin with an examination of a series of print portraits of the deputies to the National Assembly. These early images of political power crystallize some of the basic problems of Revolutionary portraiture: the relationship between the individual and the collective body politic; the creation of a sense of intimacy and equality between sitter and viewer; and the expansion of portrait-making and -viewing to a larger public. This consideration of the image of the legislator is followed by a chapter on portraits of officers of the new National Guard. These paintings, often quite modest in size, commemorate the accession of bourgeois men to positions of military leadership and demonstrate how elite forms of imagery such as military portraiture were appropriated and transformed by the middle class.

In my third case study, I examine the ways in which artists and sitters pictured the republican citovenne, comparing the elegant but restrained portraits of women from the early 1790s by Jacques-Louis David (1748-1825) with the overtly politicized portrait of Thérésia Cabarrus (better known as Madame Tallien) in prison, painted by Jean-Louis Laneuville (1748-1826) and exhibited in the Salon of 1796. My fourth chapter pursues the analysis of Revolutionary categories of masculinity and femininity through a consideration of portraiture in the landscape, taking as an example a 1798 portrait of the political leader Louis-Marie Revelliere-Lépeaux by François Gérard (1770–1835). Gérard's portrait defines a kind of male subjectivity that is at once sensible, republican, and reconciliatory—a response in portraiture to the excesses of the Terror. The final chapter moves from single-figure portraits to images of the family. Portraits such as the anonymous painting of journalist and politician Camille Desmoulins and his family (c. 1792) promote the affective possibilities of a regenerated society, in which loving individuals are forged into a single entity in order to effect change.

I have deliberately chosen my examples to be representative of the wide range of portraitists practicing in Paris, including not only the work of David and his most famous students, but also that of artists, both male and female, trained outside the academic tradition. Furthermore, my project juxtaposes expensive large-format portraits in oil on canvas with paintings of more modest dimensions and with portraits in other formats and media, such as miniatures and prints. By discussing the genre as a whole, my study provides a comprehensive analysis of a visual

culture common to people of all social classes and political persuasions, and argues for the power of portraiture as an agent of political, social, and cultural change.

A. W. Mellon Postdoctoral Fellow, 2006-2008

In the coming year Amy Freund will continue her term as A. W. Mellon Postdoctoral Fellow. As part of her fellowship, in fall 2007 she will teach a course at the University of Pennsylvania.

The Monastery at Konče and Monumental Art of the Fourteenth Century in the Balkans

During my stay at the Center, I worked on revisions for a monograph on an important Byzantine church, the monastery church at Konče, in the Republic of Macedonia, formerly in Yugoslavia. Dedicated to Saint Stephen the Protomartyr, it was built around 1366 by Grand Duke Nikola Stanjevic. Within the larger framework of Byzantine art in the Balkans, Konče numbers among aristocratic foundations of high quality.

Konče's long and relatively richly documented history is presented in the first chapter of the book. The second chapter discusses the architecture of the church, which is built in stone and brick on a cross-in-square plan with a single dome and a stone tower and incorporates a number of sculptural details, possibly of earlier date. The third chapter deals with the badly damaged fresco decoration of the interior. The preserved wall paintings depict the feast cycle and the ministry and Passion of Christ, as well as liturgical subjects (in the apse) and a number of individual figures of saints—the Virgin of Chilandar, Christ the Savior, Christ the Great High Priest, archangels, warriors, and martyrs. All the inscriptions are in Old Slavonic.

Saint Christopher with the Christ Child on his shoulder is among the most important saintly images in Konče. It represents one of only a few Byzantine examples of such iconography. In the Christian East up to the fifteenth century, this saint was portrayed as young and beardless, with long hair, dressed in a long robe and cloak or in a soldier's uniform, standing frontally and holding a cross or, rarely, a stone or the Christ



Saint Christopher, fresco in the monastery church at Konče (detail), Republic of Macedonia, c. 1366. Author photograph Child. He was also shown in nonhuman form, with the head of a dog. Whether represented as a martyr or warrior, or as a cynocephalus, Saint Christopher has never gained the popularity in the Eastern church he has had in the West. He was not as prominent a figure in fresco programs in Eastern churches. When he did appear, there was little emphasis on his superhuman physique, he was not shown holding a flowering staff or crossing a river, and the figure of the Christ Child was by no means a common addition. However, the practice of showing Saint Christopher in fresco on a prominent part of the wall, on a jamb, or near the entrance, as is the case in Konče, persisted.

A comparison of Konče with contemporaneous churches in the same region revealed only limited influence of other monuments, mainly in its architectural features. In my

investigation of the fresco program, I sought to identify barely visible fresco images, compositions, and cycles and to determine their programmatic correlations, the underlying ideas of their imagery, and their iconographical and stylistic models or followers. In dealing with this church and the art of the southeastern Balkan region—monumental painting in particular—the book will illumine the previously insufficiently studied Byzantine art of the fourteenth century.

University of Belgrade
Paul Mellon Visiting Senior Fellow, September 1-October 31, 2006

Smiljka Gabelić has returned to her position as senior research associate at the Institute of Art History at the University of Belgrade.



ROBERT GLASS

Filarete's Bronze Doors for Saint Peter's in the Vatican

In July 1445, Antonio Averlino, called Filarete (c. 1400–c. 1469), was putting the finishing touches on the most important sculptural commission of his career: bronze doors for Saint Peter's in the Vatican. The colossal project had taken him and his six assistants more than a decade to complete. Over twenty feet tall and richly decorated, the doors provided the basilica with a majestic entrance, one worthy of its great age and status. When Old Saint Peter's was torn down and rebuilt in the sixteenth and seventeenth centuries, Filarete's set of doors was one of the few monuments to be preserved intact and reinstalled on the new building. Today, well over five hundred years after they were first put into service, they continue to perform their original and prestigious function as the central doors of one of the foremost basilicas in Christendom.

But despite their prominent location and impressive appearance, Filarete's doors are not well known. Long considered an oddity because of their unusual stylistic and iconographic features, they have received only sporadic attention from scholars and have remained marginal in traditional accounts of Renaissance art. Though published a century ago, Michele Lazzaroni and Antonio Muñoz' monograph on Filarete still provides the most comprehensive study of the project and its historical context. Later scholars have favored shorter inquiries focused on particular aspects of the work, especially questions of iconography. Their methodologies, however, have not always been complementary, nor, with few exceptions, have their findings been definitive. The resulting plurality

Antonio Averlino, called Filarete, bronze doors of the Basilica of Saint Peter's, Vatican City. Reproduced by kind permission of the Fabbrica di San Pietro in Vaticano

of interpretations has served to muddy as much as clarify understanding of the project. Our picture of the doors today is a partial and fragmented one, much in need of synthesis and fresh perspectives.

My dissertation seeks to make a contribution toward this end by situating the doors for Saint Peter's in their historical context more concretely than has been done in the past. The first chapter demonstrates the need for such work through a review of the reception of the doors from the mid-fifteenth century to the present. I then address the problem of Filarete's training and activity as a sculptor in Florence and Rome, analyzing the absence of archival documentation and suggesting a probable account based on circumstantial evidence. The third and fourth chapters are devoted to discussion of the design and execution of the doors. I argue that in conceiving the work, Filarete was particularly concerned with two fundamental, yet little-explored, factors. First, he was acutely aware of the site. During its long life, Saint Peter's had accumulated a diverse collection of visual elements—mosaics, frescoes, panel paintings, antique spolia, inscriptions, relics, and other objects. In designing the doors, Filarete drew from this vast repertoire of imagery to create a frontispiece for the basilica that was visually and symbolically tied to the site. Marking the central and primary entrance, the doors provided a summa, both iconographically and stylistically, of the great ideological and pictorial patrimony of the building.

Second, Filarete took into account the ceremonial function of the doors. Generally, they served as a backdrop for the processions of the pope and other dignitaries, who always entered through the central portal. But they also functioned as the site of specific rituals, most notably as a stop on the itinerary followed by the Holy Roman Emperor during his coronation by the pope. The ceremonial of the curia, like that of every court in Europe, placed great value on the display of luxury goods as an expression of status. In designing the doors, Filarete drew from the visual language of courtly display to create a work that was both iconographically and stylistically suited to the curial processions that passed before it. In particular, he developed a unique style that privileged ornament and surface decoration over the rendering of the human figure and emphasized these aesthetic values through innovative sculptural techniques.

The result is a work that has little in common with the sculpture of

Filarete's more famous contemporaries in Florence, such as Lorenzo Ghiberti (1378–1455) and Donatello (c. 1386–1466). Consequently, the doors have typically occupied a nebulous place in accounts of fifteenth-century art. Their stylistic qualities, however, are not simply the product of an eccentric or inept artist, but a reflection of a particular aesthetic of the time, one that can also be observed in contemporary courtly painting and manuscript illumination. By exploring these themes and connections, we can begin to understand features of the doors that have long been viewed as peculiar or deficient, and reinsert Filarete and his work into the discourse on Italian art of the early fifteenth century.

[Princeton University]
Paul Mellon Fellow, 2004–2007

Robert Glass will complete his dissertation in fall 2007.

AMY GOLAHNY

Rembrandt and Italy

Firsthand accounts of Rembrandt van Rijn (1606–1669) emphasized his unwillingness to acknowledge Italian art as worthy of his attention. Around 1630, the statesman and amateur Constantijn Huygens wrote that the young Rembrandt stubbornly refused to travel to Italy, with the excuse that there was abundant Italian art to be seen more efficiently in the Netherlands, without the bother of visiting scattered cities and collections in Italy. Huygens for his part proclaimed that, if only this young painter had studied the works of Raphael (1483-1520), he would surely surpass the greatest Italian artists. Rembrandt's earliest biographer, Joachim von Sandrart, assessed the artist in 1675: "Thanks to his natural gifts, unsparing industry, and continuous practice, he lacked nothing but that he had not visited Italy and other places where the Antique and the Theory of Art may be studied: a defect all the more serious since he could but read simple Netherlandish and hence profit little from books....He did not hesitate to oppose and contradict our rules of art—such as anatomy and the proportions of the human body, perspective and the usefulness of classical statues, Raphael's drawing and judicious pictorial disposition, and the academies which are so particularly necessary for our profession." Yet in fact Rembrandt had studied all those topics that Sandrart denied him.

That his works did not have the smooth, polished, and predictable appearance of those by academic painters is due to Rembrandt's aesthetic choice to cultivate a tactile surface, a heightened expressiveness



Rembrandt van Rijn, *The Toilet of Bathsheba*, 1643. The Metropolitan Museum of Art, New York, Bequest of Benjamin Altman, 1913 (14.40.651). Photograph © 1995 The Metropolitan Museum of Art, New York

interpreted from models in nature and art, and an academically sanctioned camouflage of his sources. As the Italian tradition as a whole encompassed antiquity, its values were transmitted to northern European artists both firsthand and secondhand. Rembrandt did read ancient authors in the vernacular with extreme care, and he studied anatomy, perspective, and ancient sculpture. Without traveling outside the Netherlands, he amassed one of the finest collections of prints and drawings by Italian and northern European masters in Holland. By evaluating both Rembrandt's use of Italian art and his identification with northern artists and traditions, I emphasize his uniqueness as a Dutch artist who assimilated Italian art and deployed this knowledge as it served him.

Rembrandt's engagement with Italian art matches in intensity that of his older Flemish colleague, Peter Paul Rubens (1577–1640), who passionately incorporated it into his own aesthetic language, yet made his debt easily recognizable in homage to his sources. Rembrandt's appropriation of Italian art is neither as systematic nor as affectionate as that of Rubens and may be understood in many cases as a deliberate rivalry intended to demonstrate his own superiority or, in other cases, as a subversion of Raphael's ideal forms. One example of this appropriation is found in *The Toilet of Bathsheba* (1643; The Metropolitan Museum of Art, New York). For the bathing Bathsheba, Rembrandt transformed Raphael's ideal nude through rendering the appearance of flesh; the Raphael model came from a print in Rembrandt's own collection, an engraving by Jacopo Caraglio (c. 1500–1565), *Roxana and Alexander*. Until recently, Rembrandt's debt to Raphael went unrecognized.

When Dutch authors considered the *disegno-colore* paradigm, they placed Rembrandt within the tradition of *ruwe*, or *colore*, typified by visible paint application. In his rewriting of Carel van Mander's *Den grondt der edel vry schilder-const* (1604) under the title *Den Leermeester der Schilderkonst door Karel van Mander* (1702), Wybrand de Geest substituted Rembrandt's name for that of Titian. Collectors readily admitted Rembrandt's debt to Venetian painters. Around 1750, Pierre Crozat owned Titian's *Danae* and Rembrandt's *Danae* (c. 1554 and 1636; both in The State Hermitage Museum, Saint Petersburg), and hung them side by side. Viewers held discussions about the relative merits of each. By 1823, William Young Ottley hung Rembrandt's *Bathsheba* (1654; Musée du Louvre, Paris) and a *Europa* by Titian opposite one another in a large room.

Surely Rembrandt regarded Titian's and Raphael's nudes as a standard to surpass, but he also was acutely knowledgeable of the Italian artists who lived during or nearer to his own lifetime, notably Federico Barocci (c. 1535–1612) and Caravaggio (1573–1610). He eagerly studied the works of these and other artists, to determine how they could be useful in his own inventions, whether for figural motifs or spatial organizing principles.

My research will result in a book that examines Rembrandt's uses of Italian motifs, his subversion of the ideal, and his conceptual and practical appropriation of others' art. This approach further contextualizes Rembrandt in an international network of artists and ideas, even as it asserts his northern European identity.

Lycoming College Ailsa Mellon Bruce Visiting Senior Fellow, January 3–February 28, 2007

Amy Golahny received a National Endowment for the Humanities summer stipend for 2007. She will return to her position as professor of art history at Lycoming College in fall 2007.

Eadweard Muybridge: East and West

Beginning in 1872, Eadweard Muybridge (1830–1904) gained widespread acclaim for capturing bodies in motion by shooting serial photographs at unprecedented shutter speeds. At the request of racehorse breeder, railroad magnate, and former California governor Leland Stanford, he first trained his lens on horses as they walked, trotted, and galloped along a track in northern California. In the mid-1880s, Muybridge expanded his work to record humans and a variety of wild and domestic animals in motion. This project took place on the grounds and under the auspices of the University of Pennsylvania, and the photographs were published in 1887 in eleven volumes titled Animal Locomotion: An Electro-photographic Investigation of Consecutive Phases of Animal Movements. The photographer himself believed that his photographs would serve as a corrective to centuries of artistic ignorance regarding the positions of bodies in motion. Later scholars and critics have deemed them the precursor to cinematic technology and narrativity. My work, however, does not focus on the aspects of Muybridge's photography that aim to arrest and reanimate human and animal locomotion. Rather, I have sought to analyze the historical and social significance of the subjects that he chose to photograph, as well as the formal properties of the images themselves.

Since completing my dissertation, on the nudes in the *Animal Locomotion* series, I have embarked upon two projects related to that work. First, I have begun to explore Muybridge's photographs of the American

Eadweard Muybridge, Coffee Harvesting at San Isidro — Elevation 1000 feet, Guatemala, from The Pacific Coast of Central America and Mexico; the Isthmus of Panama; Guatemala; and the Cultivation and Shipment of Coffee, (1877). Smithsonian American Art Museum, Gift of Jeffrey A. Lichtenberg in honor of his parents, Laura and Harold Lichtenberg, 1999.97.36

West, which predate his more famous motion studies. Before embarking on his photographic exploration of motion, Muybridge had established himself as a successful landscape photographer in San Francisco. Unlike many other professional photographers in the mid-1860s, he was not content to make studio portraits. Rather, he explored the spectacular landscape of the nearby Yosemite Valley, where he created stunning photographs of some of the most remote spots of the American West. He also undertook three major photographic commissions: in 1868 he photographed forts, military posts, harbors, and native inhabitants of the newly purchased Alaskan territory for the United States War Department; in 1871 he accompanied members of the United States Lighthouse Board to document lighthouses recently erected along the West Coast from Alaska to southern California; and in 1875 he traveled to Central America under the sponsorship of the Pacific Mail Steamship Company to photograph the cities, landscapes, coffee plantations, and workers of Guatemala, Panama, and Mexico. In my exploration of these photographic projects, I found that Muybridge's aim to create formally daring



images of dramatic landscapes also served to advance his sponsors' goals of promoting development of western and Central American land.

The second project I have undertaken during this year has been to expand upon the chapter of the dissertation that addresses the ways in which Muybridge's Animal Locomotion photographs reinforce physical and social hierarchies embedded in Victorian American society. As published in eleven leather-bound volumes, the Animal Locomotion series begins with images of men performing athletic feats and acts of labor. It proceeds to pictures of women undertaking housework and other domestic activities and of individuals with physical disabilities walking and convulsing before the lens, and then concludes with photographs of wild and domestic animals in motion. Both male and female human subjects are depicted in the nude. While the progression from humans to other animals follows Charles Darwin's theory of the continuity of species, the hierarchy evident among humans presented in the volumes does not support the racial hierarchy of social Darwinism. Rather, the ordering of subjects reinforces the superiority of the healthy male body over female and disabled bodies. In addition to this physical hierarchy, the Animal Locomotion photographs reinforce the social hierarchy of Victorian America, and specifically Philadelphia. It was the prestige and professionalism of Muybridge's colleagues at the University of Pennsylvania that legitimized the publication and distribution of thousands of nude photographs. Produced by an individual or entity of lower status, the pictures would likely have faced censorship, or at the very least harsh criticism. Largely because of the social and professional status of a number of its producers, Animal Locomotion, to the contrary, was greeted with glowing praise from critics and reporters.

I believe that in examining divergent aspects of Muybridge's career these two projects will serve to enrich the scholarship on the photographer. In addition, they address important issues in both landscape photography and representations of the human body in nineteenth-century America.

Department of Photographs, National Gallery of Art, Washington Paul Mellon Postdoctoral Fellow. 2006–2007

In academic year 2007–2008 Sarah Gordon will continue to work on special projects in the department of photographs at the National Gallery of Art.

The Sacred Image in the Renaissance: Crisis and Resolution

Two events of 1563 demonstrate the dilemma of the Renaissance creator of sacred images. The decree of the Council of Trent laid out the requirements of the Roman Catholic Church for sacred images that would serve, first and foremost, the needs of the faithful. In the same year, artists in Florence achieved recognition of the status they had long sought with the founding of the Accademia del Disegno. Thus, on the one hand, artists were instructed by the church to lay aside the concerns of art; on the other, they were acknowledged by society as inventors who used their manual skills, directed by the imagination, to interpret their subjects. How a handful of painters, among the most talented artists of the Renaissance, reconciled these competing demands is the subject of this study, told against the troubled history of the sacred image in the preceding century and a half.

The tension between the devotional and artistic functions of the sacred image ran through the whole of the Renaissance, from the moment when artists succeeded the anonymous copyists of traditional icons and began to sign their works. Patrons sought out painters for their artistic skills, but the painters themselves recognized that they served two masters. The ever-expanding techniques of naturalism and intolerance of the traditional paraphernalia of the supernatural—gold grounds, striation, haloes—made it increasingly difficult to distinguish depictions of the divine from the human.

A crisis was precipitated in Florence in the last decade of the fifteenth



century by Girolamo Savonarola. His criticism of sacred images anticipated those of the Counter-Reformation and prepared the ground for the revolutionary innovations of Leonardo da Vinci (1452–1519) and the artists of the high Renaissance who followed him. Leonardo's sfumato offered the means for the painter to present a sacred image as his personal interpretation, rather than a version that claimed to derive from a holy prototype or even to be objective. This ingenious technique thus freed his images from the danger of idolatry.

In the early years of the sixteenth century, Reformers attacked Roman Catholics for abusing images and violating the commandment prohibiting idolatry. The Catholic response at the Council of Trent was ultimately to endorse images but to control their appearance and content, though not before several decades of anxious deliberation had passed. In central Italy by midcentury, the rediscovery of the antique world through texts and artifacts, combined with a determination on the part of artists to assert themselves as intellectuals, not mere artisans, led to exquisite creations but to problematic sacred images. The grandest "altarpiece" of all, Michelangelo's Last Judgment in the Sistine Chapel (1537-1541), was admired extravagantly by the cognoscenti as a powerful work of art but attacked by churchmen who were attuned to the iconoclastic accusations of the Protestants. Michelangelo's fresco became the scapegoat, the symbol of the vaunting of art over devotional requirements. While Luther proclaimed a church in which every believer was a priest, Catholics continued to adorn their churches with costly decorations inaccessible to the common man.

Venice remained largely aloof from these issues. Titian (c. 1488–1576) continued the tradition of creating landscapes as metaphors for God's presence. It was thus Titian, who, more than any other painter, established the ground for the post-Tridentine solution. Both Tintoretto (1518–1594) and El Greco (c. 1541–1614) had crucial experience of the Venetian's handling of light, color, space, and, above all, brushwork that would in turn enable them to invent highly personal styles for interpreting sacred narrative. Federico Barocci (1528–1612) developed his affective style from the study of Leonardo, Correggio (c. 1489–1534), and Raphael (1483–1520). Caravaggio (1573–1610) derived from another tradition altogether, that of Lombardy, but honed his art in Rome.

I am studying each of these painters in the context of Counter-

El Greco (Domenikos Theotoko-poulos), Madonna and Child with Saint Martina and Saint Agnes, 1597/1599.
National Gallery of Art, Washington, Widener Collection

Reformation theory, and I see them as individuals, not as a group or school. Each took the mandate of Trent in his own way to make sacred images that told the Christian stories lucidly so that they could be understood by the illiterate, and that would, above all, in the language of the decree, move the emotions of the faithful. It is on their success in creating affective paintings that I base my contrarian view of Counter-Reformation art. We should take not the dreary, didactic images with which lesser artists responded to the Council of Trent, but the ground-breaking inventions of Titian, Tintoretto, Barocci, El Greco, and Caravaggio to be the art of the Counter-Reformation.

While at the Center I wrote the chapter on El Greco. It proved a fortuitous choice because I was able to make use of the National Gallery library's excellent holdings on the painter from Harold Wethey's bequest of his personal library.

Temple University
Ailsa Mellon Bruce Visiting Senior Fellow, January 16 – March 28, 2007

Marcia B. Hall will return to her position as professor of art history and director of the graduate program at Temple University in Philadelphia. She also holds a National Endowment for the Humanities fellowship for 2006–2007.

American Modern: Reification and Precisionist Painting

My project, on reification and American precisionist painting of the 1920s, centers on three artists: George Ault (1891–1948), Stefan Hirsch (1899–1964), and Louis Lozowick (1892–1973). During my fellowship I focused primarily on the second of these.

Hirsch, the child of German-American Jewish parents, was born in Nuremberg in 1899 and grew up in Germany. He was expelled as an enemy alien in 1917 and finished his secondary education in Zurich, where he also studied briefly at the university before immigrating to the United States in late 1919. According to his own report, while in Zurich Hirsch had some contact with the Dada movement and was also involved with James Joyce's English Players. I was unable to find any corroboration for these claims in his papers, in the Archives of American Art. A 1949 letter from the music critic and impresario Hermann Gattiker, however, reveals that in his Zurich years Hirsch was the leading figure in what Gattiker termed an "expressionist" cabaret and had contact with the artists Karl Hosch (1900–1972) and Paul Bachmann (dates unknown). Research on Swiss expressionism and the general strike of 1918 has given me a context for a drawing titled *Revolutionär* and related works in an expressionist style that are preserved in the Hirsch papers.

Hirsch returned to Germany several times in the 1920s and maintained a substantial correspondence with the art historian Justus Bier, a friend from their schooldays, whom he helped to immigrate to the United States in 1936. Bier probably mediated contacts between Hirsch

Stefan Hirsch, New York, Lower Manhattan, 1921. The Phillips Collection



and the Galerie Neumann-Nierendorf in Berlin as well as the dealers Alfred Flechtheim and Max Drey. He also probably introduced Hirsch to the Neue Sachlichkeit painter Carl Grossberg (1894–1940) and helped direct his interests in contemporary German architecture. Hirsch's correspondence with his lover Elsa Rogo reveals that in 1929 he made a painting of the Nuremberg stadium, designed by Otto Schweizer, an architect on whom Bier published a monograph that same year. One of my goals at the Center was to establish the relationship between some Hirsch paintings from the later 1920s and Neue Sachlichkeit art of the same period. For instance, there are suggestive similarities between the pseudonaïve idiom of Hirsch's 1926 painting Winter (which won an Art News prize) and Grossberg's Fabrikland im Schnee (Factory Site in the Snow) of three years earlier, while an important lost painting of a generator house in Niagara Falls City (1927) has clear affinities with Grossberg's view of an automobile test strip in Berlin, Avus (1926, 1928; on loan to the Rheinische Landesmuseum, Bonn). The Hirsch self-portrait (Curtis Galleries, Minneapolis) in which he depicts himself in modern suit and bow tie is similar in style and self-presentation to Otto Dix's well-known *Self-Portrait with Easel* (1926; Leopold-Hoesch-Museum der Stadt Düren).

A more surprising conclusion arising from my research at the Center was that an earlier moment in the history of German art provided a way of understanding two of Hirsch's paintings in the Phillips Collection: New York, Lower Manhattan (1921) and Milltown (1925). Although New York, Lower Manhattan needs to be seen in the context of Hirsch's relationship with the artist and patron Hamilton Easter Field (1873–1922) —it depicts the view from Field's residence at 104-106 Columbia Heights, a view Field himself painted a number of times—stylistically it is utterly different from Field's work. The uncanny, mute forms of the city, as Hirsch paints them, suggest he had been thinking about both the cityscape elements in the work of Giorgio de Chirico (1888–1978) and about the transmutation of de Chirico's motifs by Georg Grosz (1893–1959). However, the painting can also be read as a simultaneous updating and critique of the late romantic landscapes of Arnold Böcklin (1827-1901), specifically Isle of the Dead. Although Hirsch was only six at the time of the great controversy around Julius Meier-Graefe's attack on Böcklin in Der Entwicklungsgeschichte der modernen Kunst and Der Fall Böcklin und die Lehre von den Einheiten, he could hardly have been unaware of Meier-Graefe's work or the way in which Böcklin had come to stand as a symbol of a racially exclusive German nationalism and all that was backward and inward-looking in German artistic culture. Hirsch's sensitivity to these issues, I suggest, would have been reinforced by his own Jewishness and his expulsion from the land of his birth. Milltown, in my view, also takes part in his dialogue with German romantic painting, a hypothesis supported by a letter Hirsch wrote to Rogo in 1929, in which he described Caspar David Friedrich (1774–1840) as "one of the great painters of all times."

University College London
Paul Mellon Visiting Senior Fellow, November 1—December 31, 2006

Andrew Hemingway currently has a Leverhulme Research Fellowship to continue his work on precisionism. He will return to his position as professor of history of art at University College London in September 2007.



Rethinking Repetition: Constructing Value in Dutch Genre Painting, 1650–1680

Exquisitely wrought paintings of fashionably dressed young couples in elegant interiors have prompted art historians to speak of a new kind of Dutch genre painting after 1650. From comparison of works by such artists as Gerard ter Borch (1617–1681) and Gerrit Dou (1613–1675), distinguished by their meticulously rendered and polished surfaces, with genre pieces from the 1620s and 1630s, it is indeed evident that stylistic and thematic shifts had taken place. It is also striking that the artists who introduced these changes did so by way of a seemingly paradoxical practice: the use of remarkably repetitive imagery. My dissertation reconsiders the relationship between repetition and innovation in the Dutch Republic from 1650 to 1680.

My study argues that the repetition and variation of trademark elements in Dutch genre paintings developed within the context of art collecting. In this environment, the seventeenth-century viewer valued a specific kind of novelty, one that was tied to technical and thematic innovations on the one hand, and to pictorial traditions on the other. My research suggests that Dutch artists distinguished their products by highlighting their singular abilities to achieve certain pictorial effects. For example, Ter Borch simulated the shimmering effects of satin with layers of intricate brushstrokes. The motif then became a sign of Ter Borch's authorship through its recurrence in multiple paintings. Likewise, the niche picture format was an innovative feature that allowed Dou to underscore his ability to create illusionistic imagery by suggesting

Gerrit Dou,
The Trumpeter,
c. 1660–1665.
Musée du Louvre,
Paris. Photograph:
Erich Lessing/
Art Resource,
New York

the penetration of objects and figures through the picture plane. At the same time, the compressed spatial articulation between foreground and background accentuated the artifice of the painter's creation. These elements in Ter Borch's and Dou's works not only conformed to contemporary standards of artistic excellence; they redefined the capacity of painting to simulate the visible world. My study argues that through the production of versions and variants, these artists created a pictorial commentary on the art of painting and claimed their own places within the Netherlandish tradition.

My work draws on the recent statistical research on the seventeenth-century Dutch art market, but at the same time it complicates the open-market model used to describe supply and consumption of paintings. Unlike most studies of the art market, which concentrate on general trends in price levels and volume of production, my project emphasizes the social practices involving the ownership of paintings in specific segments of that market. For those at the top of the socioeconomic hierarchy, collecting paintings became an indicator of cultural distinction. Collectors and connoisseurs developed the ritual of visiting one another's collections, where they were expected to engage in informed discussions about works of art. A certain competence was required of the viewers, and paintings had to offer them the opportunity to display their knowledge of the distinctive manners of renowned masters.

My research in the past year has focused on the connections among workshop practice, notions of invention and originality, and the social and cultural agency of paintings in the third quarter of the seventeenth century. Ter Borch's method of creating compositions by arranging stock motifs into different combinations, for example, has been seen as an efficient production practice adopted by generations of artists. I argue, however, that the process also facilitated his juxtapositions of figures drawn from different pictorial themes, thus creating new types that confounded the informed viewer's expectations. The subtle variations among his paintings formed a self-referential commentary that invited the viewer to recall examples seen in various collections, and to marvel at the painter's repetition of his own virtuoso performance.

The dense pattern of display in seventeenth-century collections and the activities carried out in these spaces compelled ambitious painters not only to project distinctive authorial identities, but also to engage in dialogues with one another. For example, Frans van Mieris the Elder (1635 – 1681) drew on the work of Dou—his master—and Ter Borch, appropriating many of their motifs and techniques, but simultaneously accentuating his own variant inventions. Through deliberate allusions to his sources, Van Mieris prompted his sophisticated viewers to compare his works to those of his celebrated models. My study argues that the appropriation and recontextualizing of canonical masters' innovations were neither a matter of originators' "influencing" their lesser followers, nor simply a by-product of the persistence of workshop traditions. Rather, the repetition and transformation of a reservoir of available tropes and motifs should be understood in relation to the prevalence of creative imitation as a mode of invention, which in turn was fostered in the competitive environment of early modern art collecting. My investigation into the phenomenon of pictorial repetition thus offers an avenue for rethinking the dynamic between the process of artistic creation and the active role of art in social negotiations in the early modern Dutch Republic.

[University of Michigan, Ann Arbor]
Robert H. and Clarice Smith Fellow, 2006–2007

In fall 2007 Angela Ho will take up a position as lecturer in the School of Art at the University of Tennessee, Knoxville.

The Cabinet: Evolution of an Archetype

From about 1500 the cabinet was the catalyst for crucial formal and technical developments in furniture design and manufacture, and at once the crucible and focus of shifting patterns of use and significance. During my time at the Center I pursued a long-term project to provide a comprehensive account of the evolution of the cabinet, structured as a diachronic narrative, geographically promiscuous and continually alternating between wider and narrower viewpoints.

My work focused on the late Middle Ages and built on my earlier surveys of ancient and medieval case furniture, the formal and technical precursors of cabinets. These concluded with accounts of the extraordinary part-Gothic, part-Mudéjar armoire in León Cathedral, probably from the late thirteenth century, and of contemporary armoires depicted in the Cantígas of Alfonso El Sabio. One of the defining characteristics of the cabinet proper is a multiplicity of small drawers. Depictions of Evangelists, fathers of the church, and writers in manuscripts and paintings yield a modest number of examples of desks incorporating one or two small drawers, while armoires used to store records provide the examples of multiplicity, culminating in two grids, each of eighteen drawers—simulated, in this case—on the great archive armoire of 1518 in Basel Cathedral. This object is veneered, and my consequent study of craft organizations and technical developments among makers of furniture spanned some eight centuries, from Charlemagne's Capitulare de villis of about 800 to Etienne Boileau's Livre des métiers of 1268 to



Writing desk (cabinet) made for Henry VIII or Catherine of Aragon, c. 1525/1527. Victoria and Albert Museum

demarcation disputes in Augsburg in the sixteenth century concerning the right to use veneers, and the banning of printed paper substitutes. A necessary excursus embraced the adoption (or nonadoption) of Italian developments in intarsia north of the Alps and its use in studies and similar private retreats in Italy and France.

"Cabinet" is a word with many meanings, but its closely related applications to the private retreats just mentioned and to pieces of furniture, usually luxurious, needed to be disentangled. Curiously, as England was distant from the main centers of taste, Henry VIII's inventories of 1547 prove to be a useful guide to the usage of the word itself and to the furniture it described. A famous little desk in the Victoria and Albert Museum, made for Henry VIII or Catherine of Aragon, probably in 1525–1527, but sadly not identifiable in the inventory, would in 1547 have been called a cabinet in England as in France, although the term was not current elsewhere in Europe. Remarkably, Henry VIII's palace at Westminster contained a secret study lined with a grid of open

compartments, or "cabons," which must have anticipated the well-known drawing of 1627 recording Andrea Vendramin's mode of displaying his smaller antiquities in Venice.

The words *scrittoio* and *studiolo* were applied in sixteenth-century Italy both to private rooms and to cabinets. The Spanish term for a cabinet, in the furniture sense, was the equivalent, *escritorio*. The final stretch of my research at the Center focused on the origins of the Spanish cabinet known since the late nineteenth century, for no very good reason, as a *vargueño*. This line of inquiry involved revisiting my first article, also the first modern article on the cabinet, published in the *Victoria & Albert Museum Bulletin* in 1968, and testing its conclusions about the origins of the form in Spain. Although this segment of my research is not complete, it appears that my central thesis of 1968, which has been widely adopted, will survive, but that the development of the *escritorio* will emerge as a less linear and more complicated process requiring a more nuanced account.

Hunting this particular snark is a tantalizing business. The inquiry offers continual temptations to plunge headlong into relevant, overlapping, and neighboring territories, the art of memory and the much-tilled realm of the Kunstkammer being typical examples. The cabinet might easily be swallowed up in a welter of interdisciplinary imprecision. On the other hand, the object and the subject demand to be set within a dense cultural context. And then the practical aspects of manufacture, materials, and trade must not be ignored, nor the many very simple, undecorated cabinets such as might have been used in, say, a printer's workshop or a scholar's study (perhaps leading back to the art of memory). Many a faux ami waits in ambush, and the challenge, for example, of interpreting late medieval Catalan as used in inventories is not inconsiderable; this is a quintessentially international subject. But the experience and the effort have proved stimulating, and the cabinet now rests on sounder foundations. Has an archetype evolved? That, I fear, must wait for the final chapter.

London

Ailsa Mellon Bruce Senior Fellow, September 18, 2006 – January 12, 2007

Simon Jervis has returned to London to pursue his work as an independent scholar and to resume his service as life trustee of Sir John Soane's Museum, and chairman of the Furniture History Society and the Walpole Society.

The Repeating Image: Multiples in French Painting from David to Matisse

This short-term fellowship provided me with the ideal opportunity to research and map out the introductory essay I was preparing for a catalogue that will accompany the exhibition entitled Déjà-vu? Revealing Repetition in French Masterpieces. Through a selection of twelve nineteenth- and twentieth-century French artists from both the academic and avant-garde arenas, the exhibition explores the cultural terrain that nurtured the nineteenth-century tendency toward repetition in painting, setting the stage for the highly reiterative mode of production that has long dominated the contemporary art world. The period covered by the exhibition and the catalogue essays (roughly 1800-1940) encompasses the invention of photography and its perfection as a reproductive medium, as well as its emergence as an art form in its own right. It also covers the invention and ascendancy of film and the consequent sea change in habits of making and viewing that the technology of the moving image has imposed. The nineteenth and twentieth centuries further saw the establishment of modern conditions for the production, diffusion, and consumption of the fine arts. Gallery culture, the catalogue raisonné, and a mass-market cultivation of an ever-growing demand for the image were all in place by the middle of the nineteenth century. The span of time treated by the exhibition, then, offers a perfect environment in which to profile what one readily intuits as a radical shift in the significance of repetition in painting and to speculate upon its implications.

While the catalogue will function as a record of the objects included





Jean-Auguste-Dominique Ingres, Oedipus and the Sphinx, 1864. The Walters Art Museum. Purchased by Henry Walters, 1909

Jean-Auguste-Dominique Ingres, Oedipus Solving the Riddles of the Sphinx, 1808. Musée du Louvre, Paris. Photograph: Erich Lessing/Art Resource, New York

in the installation, it will also provide a set of essays by leading specialists in the field. Essayists include Stephen Bann, Simon Kelly, Charles Stuckey, Richard Shiff, and Jeffrey Weiss. My essay sets the stage for these pieces, each of which will have a distinct tone and theoretical range.

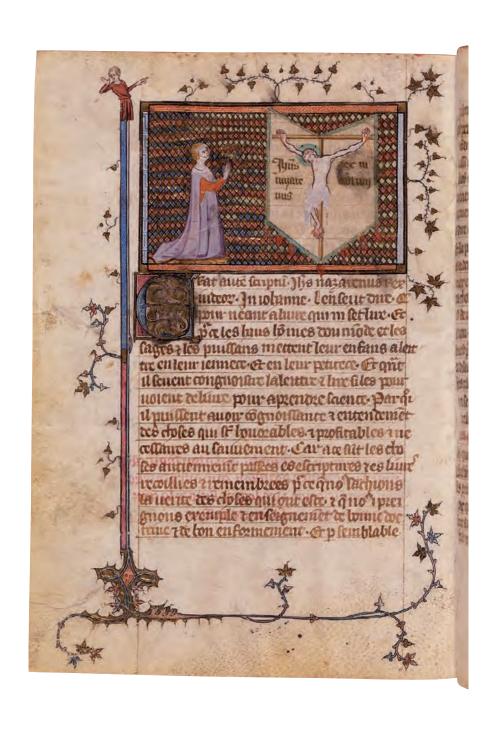
Even to posit repetition in painting as a topic may seem at first to be historically tenuous because the reasons for it are usually presumed to be self-evident. For example, artists repeat themselves when attempting to work out or perfect an initial idea. The several versions of *Oedipus and the Sphinx*, by Jean-Auguste-Dominique Ingres (1780–1867), are a case in point, although it remains unclear what function the smaller version, now in the collection of the National Gallery, London, may have served. Thus, art historians routinely use preparatory drawings, sketches, and the like to guide understanding of an artist's intentions. Artists also repeat themselves for purely practical reasons. An important commissioned portrait of a religious official, for example, exists in multiple studio replicas, whether autograph or not. However, the transparency of repetition in painting quickly becomes murky when we move into the modern era. Even today the ubiquity of repetition as a typical mode of decoration, a condition of technological production and consumption,

a common tactic of advertising, let alone a storied habit of minimalism and its aftermath, makes the concept nearly impossible to "see" at a comfortable historical distance.

To be sure, this is not the first attempt to explore the question of repetition in painting. But the question has more often been discussed from the point of view of making and meaning in the Western tradition, specifically with respect to the changing status of copying in the history of painting. There is no question that copying (a term whose modernday pejorative connotation instantly vanishes when it is returned to the context of academic emulation) provided the lifeblood of the Western tradition. There is also general agreement that the status of copying underwent a crippling fall from grace in early modernism. Emulation as a positive and nurturing aspect of the academic tradition was displaced by a modern anxiety over issues of authenticity and its closely related cousin, originality. The spatial metaphor implicit in the old Platonic definition of the mimetic copy as increasingly "distant" from its original essence abruptly lost its footing in this context. In my essay I will pursue some of the subtle differences between the old aesthetic framework of the original (and by implication, its copy) and what might be described as an aesthetics of repetition. In so doing, I hope to throw into at least low relief the expressive necessity of repetition as a fully naturalized symptom of modernity, one that is as much rooted in the philosophical bind of secular skepticism as it is in the reproductive technologies of late capitalism.

The Walters Art Museum
Paul Mellon Visiting Senior Fellow, May 1 – June 30, 2006

Eik Kahng returned to her position as curator of eighteenth- and nineteenth-century art at The Walters Art Museum. Déjà-vu? Revealing Repetition in French Masterpieces will be on view at the Walters from October 7, 2007 through January 1, 2008. The companion publication, The Repeating Image: Multiples in French Painting from David to Matisse, will be distributed by Yale University Press.



ADEN KUMLER

Visual Translation, Visible Theology: Illuminated Compendia of Spiritual Instruction in Late Medieval France and England

The emergence of the vernaculars alongside Latin, the traditional language of sacred revelation, learning, and ecclesiastical administration, is one of the defining developments of the high and later Middle Ages. Following the Fourth Lateran Council (1215), which legislated a broad pastoral mission to the laity, the literature of spiritual instruction in the vernacular played a decisive role in the spiritual and moral formation of Christians throughout Europe. Images and image-making also played a critical, if sometimes controversial, part in this ambitious attempt to refashion priests, parishioners, and *ecclesia* after the ambitious and idealizing vision of the pastoral reform movement.

In the sixth century, Pope Gregory the Great (c. 540–604) had characterized the governance of souls as the "art of arts"; his lionizing characterization of pastoral care required significant translation in the thirteenth and fourteenth centuries. The transmission of the mandates and strictures of the pastoral reform movement entailed not simply a bureaucratic dissemination and an interlinguistic transformation of pastoral precepts, but also a conceptual translation by which the pastoral project was transmitted not only from the altar to the nave, but also into the invisible, interior spaces of the soul. In this translation of the *cura animarum* (pastoral care) into a *cura propriae animae* (pastoral self-care), Gregory's "art of arts" was itself translated into the artful forms of vernacular text and visual representation.

The ideals of the late medieval pastoral project and the spiritual

Prefatory illumination for *Livre* de vie et aguillon d'amour et de dévotion, c. 1330–1340. Bibliothèque nationale de France, Paris, MS n. a. fr. 4338, folio 143v

ambitions of its participants—both clerical and lay—made tremendous demands on the resources of the visual and literary arts. My dissertation explores how vernacular text and visual representation met these challenges. It examines a series of exemplary thirteenth- and fourteenthcentury French and English illuminated manuscripts containing vernacular-language treatises of spiritual instruction. Some works in this tradition (for example, the Somme le roi) are well known, but many have never appeared in scholarly editions. They therefore remain relatively unknown to historians of literature, and certainly to historians of art. Drawing from a rich and varied medieval theorization of translation, I argue that the programs of imagery in these thirteenth- and fourteenth-century manuscripts accomplish a translation of their own through which sacred and saving truths are transferred from a textual to a visual register. The importance of the manuscripts I examine lies in the varied ways in which they advance and advocate for images as indispensable means in the pursuit of salvation.

Taking an exemplary manuscript or group of manuscripts as a point of departure, each of the dissertation's four chapters addresses an important domain of Christian spiritual experience as it is refashioned through the work of visual translation. Although I pay close attention to the textual contents of these manuscripts, my focus remains the role of images in soliciting the reader-viewer's hermeneutic engagement and the spiritual transformation that they promise the viewer in return.

Recent scholarship has explored the various ways in which late medieval devotional art affirms visual experience and the value of visual representation. I link such claims of spiritual efficacy to late medieval understandings of the sacraments, above all the sacrament of the Eucharist. The Eucharist's status as utterly divine and intrinsically visible and material makes it an exemplary limit case for a valorization of vision and its objects. My study argues that the claims to spiritual authority articulated by and for visual representation have their origins in the nature and powers of the sacrament as articulated in contemporary theology.

The illuminations examined in my dissertation not only illustrate but ultimately transform the "truth" to which images are believed to lend access. The visual programs found in vernacular manuscripts of spiritual instruction do not simply supplement or complement their textual counterparts; rather, they serve in their own right as authoritative statements of sacred truths, formulated in visual terms. Modeled on the sacraments in their operation, if not always their content, images come to do the work of a visible theology. Taking their theological authority seriously requires that we revise our understanding of the importance of theology to late medieval devotion. It further entails a reassessment of the theological formation and sophistication of the elite lay reader-viewers who so frequently were the principal audience for these manuscripts.

[Harvard University]
David E. Finley Fellow, 2004–2007

In fall 2007 Aden Kumler will take up a position as assistant professor of medieval art in the department of art history at the University of Chicago.



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

The relationship between art and technology is perhaps the defining force behind twentieth-century avant-gardes — motivating not only a utopian aestheticization of technics, but also urgent protest against the colossal industry of modern warfare and administration. My project reassesses this historical relationship by providing the first comprehensive examination of Experiments in Art and Technology (E.A.T.), a nonprofit organization that facilitated a wide array of collaborations between artists and engineers in the post—World War II period.

Engineers Billy Klüver (1927–2004) and Fred Waldhauer (1927–1993), both of Bell Laboratories, and artists Robert Rauschenberg (1925–) and Robert Whitman (1935–) cofounded E.A.T. in 1966. The group's mission statement called for corporate sponsorship to partner art and industry; it made an appeal "to avoid the waste of a cultural revolution"—conjoining opposing concerns of aesthetics and utility, revolution and pragmatics. Indeed, I argue that E.A.T. allowed participants—including Andy Warhol (1928–1987), John Cage (1912–1992), and Mel Bochner (1940–)—to redefine the limits of these contradictory aims. Art and technology became parallel *experimental methods:* each was as predisposed to rationalized results as to waste, uncertainty, or aimless "research."

An early series of open-ended investigations into invention and experimentation predated E.A.T. but laid the groundwork for its inception. For example, Klüver and his colleagues at Bell Laboratories worked with Rauschenberg to devise *Oracle* (1962–1965), a five-part sculpture

Andy Warhol, Silver Clouds. 1966. Refabricated for The Andy Warhol Museum, Pittsburgh, Founding Collection. © 2007 Andy Warhol Foundation for the Visual Arts/ Artists Rights Society (ARS), New York. Photograph: Paul Rocheleau

incorporating custom-engineered wireless radio transmitters and speakers; fabricated with Warhol an unbounded and aleatory set of metallized pneumatic forms titled *Silver Clouds* (1965–1966); and teamed with ten artists to produce the seminal multimedia performance series *9 Evenings: Theatre and Engineering* in 1966. The works generated hybrids of new industrial materials, handcrafted elements, and communications networks involving sound and projected image.

In these ventures, engineers and artists operated in defiance of predetermined solutions. Technological research and formal investigation altered one another, confounding teleologies of modernist medium-specificity and technical innovation. Through a close reading of these works and contemporaneous discourses on scientific method and systems engineering, my study shows that models of industrial research and development made possible alternate, unforeseen paths—ludic and nonfunctionalist modes of production that resulted in unstable objects or technological failure. What is more, E.A.T. inaugurated a reconfiguration of key neo-avant-garde strategies: Cage's 1950s notion of the chance operation, for example, was newly framed in terms of risk management and the probabilistic control of dynamic systems. That the bureaucratic organization of E.A.T. would become a catalyst of such disruptions bespeaks the paradox at the project's core.

The interrogation of communications systems was crucial to this conflicted undertaking. Beginning in 1967, E.A.T.'s "matching program" brought artists into a variety of corporate research environments, including broadcast television studios, computer laboratories, and telecommunication stations. The communicative gap between artists and engineers—their lack of a common language—resulted in works that explored precisely this disjunction in discourse and experience between disciplines. These projects ranged in tenor from skeptical inquiries into quantification and communicative failure to utopian models of noise-free exchange. My dissertation examines E.A.T. against this shifting landscape of postwar information theory—a context of utmost immediacy, since many of the engineers involved worked for the Communication Sciences Division at Bell Laboratories.

E.A.T. also echoed the type of decentralized, horizontal management increasingly practiced at Bell and other corporations. Yet E.A.T. repurposed such administrative structures to other ends. Its Local Groups

Project initiated satellite branches of E.A.T. in over thirty cities, each meant to operate autonomously as a node in a nonhierarchical network, with membership open to all. The organization thus turned attention to producing *relations* and the attendant transformation of its participants. For the Pepsi Pavilion (1970) at the Osaka World's Fair, sixty-four engineers and artists joined to construct an ambitious enterprise in sensory alteration. A mechanically generated fog surrounded the pavilion; inside, an immense ninety-foot mirrored dome produced three-dimensional reflections and myriad acoustic effects. Both the pavilion's visitors and producers had to reconcile individual sensation with mass event, physical disorientation with the fair's corporate and nationalist spectacle.

By bringing artists and engineers into contact on such a large scale, E.A.T. aimed at a radical deformation of artistic and technocratic labor. For the mode of collective production that emerged in E.A.T. was unprecedented. It came from the least likely place: the working structures of the corporate research laboratory. Such processes enabled modes of authorship and reception that were fundamentally different from the neo-avant-garde tactics best known today. If these neo-avant-gardes had focused on resisting postwar systems of totalizing administration and the military-industrial complex, E.A.T. provided the means for another kind of insurrection—one that literally came from *inside* the think tanks of those totalizing systems. What might happen, the members of E.A.T. hoped, was a dissipation of disciplinary categories and modes of thought at the level of the individual. That such a wholesale transformation failed to occur does not obviate the importance of E.A.T. It does compel us to try to understand its historical moment and the constellation of possibilities that might have been.

[Harvard University] Wyeth Fellow, 2005–2007

In the coming year, Michelle Kuo will finish her dissertation with the support of a Harvard University Dissertation Completion Fellowship.



JANICE MERCURIO

Staging Alliances: Redefining Painting and Music in Early Eighteenth-Century France

My dissertation explores the possible benefits of alliances between painting and music in the first half of the eighteenth century in France. In so doing, it recasts the Académie Royale de Peinture et de Sculpture as an institution seeking a public of its own making. The great variety of interactions between the arts of painting and music, although never truly collaborative, played a crucial role in a far-reaching redefinition of the arts that emerged in the first half of the century.

The major event that drew painters and musicians into conversation at this moment was the rise to prominence of a textless music, or, as it is known today, absolute music. Fundamental to the French academic system was the belief that the sister arts were unified by their common objective of imitating nature. The new instrumental music placed a severe strain on this unity, since it had no model in the natural world, yet it also created opportunities for thought and feeling. I explore these opportunities, seeking to reveal what painting and music had to gain from one another, by examining the theoretical works of Roger de Piles (1635–1709); the paintings of Antoine Coypel (1661–1722), Nicolas Vleughels (1668–1737), Jean Raoux (1677–1734), Jean-Antoine Watteau (1684–1721), and François Boucher (1703–1770); and the music of Jean-Baptiste Lully (1632–1687), Michel Pignolet de Montéclair (1667–1737), François Couperin (1668–1733), and Jean-Philippe Rameau (1683–1764).

My research confirms that borrowings of subject matter and genres

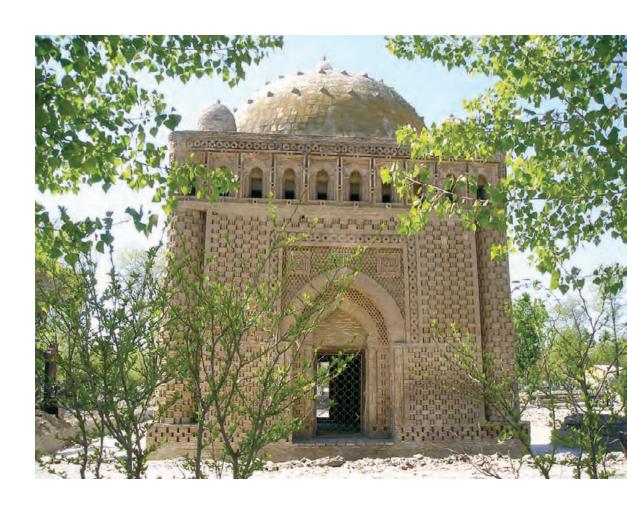
Jean-Baptiste Greuze, Ange-Laurent de Lalive de Jully, c. 1759. National Gallery of Art, Washington, Samuel H. Kress Collection between the arts provided a means for painters and musicians to make compelling new claims for the imitative powers of their respective arts. Furthermore, this research demonstrates that the Académie Royale de Peinture et de Sculpture was an active institution, taking full advantage of the visibility of musical culture rather than passively awaiting the arrival of the public Salons at midcentury. Finally, my emphasis on the role of music in shaping definitions of imitation and representation from the beginning of the eighteenth century forward situates discussions about the arts currently associated with romanticism at least a half century earlier, ultimately revising our notion of the beginnings of modernism.

During my fellowship period I completed my dissertation and began a new project related to the many portraits of musicians I had gathered in the course of my research. My analysis reveals that a study dedicated to these portraits reopens the question of what music in a portrait attempts to represent. While acknowledging the traditional scholarship asserting that music in portraiture is an attribute whose function is typically to convey either a level of accomplishment relating to social status or the achievement of harmony in social relationships, my study proceeds, in some ways, in the reverse of such an externalized view, a view that I think can too readily leave the exploration of music at the level of iconography. In contrast, I consider the intimately personal and highly individualized aspects of musical performance, those seemingly ephemeral aspects of performance which may not at first seem to be well suited to historical interpretation, but would have been most relevant to the subject of the portrait and his or her audience of viewers and listeners. Indeed, all of the sitters I examine would have performed for, played with, or practiced in front of the individuals who were ultimately the intended viewers of their portraits, as exemplified, for instance, in the portrait of Ange-Laurent de Lalive de Jully (c. 1759) by Jean-Baptiste Greuze (1725–1805). In the private world of daily musical practice, the social status of the subject was rarely in question, but the character of the subject, expressed in his or her music-making, was extremely relevant. The portrait featuring music engaged the viewer's visual, and, equally important, aural, memory; a memory of sound as unique to the sitter as his or her appearance, and in some cases arguably more so. In a society in which music could occupy a major portion of private as well as social life and was only heard live, most frequently in small interior settings, an individual who chose to be portrayed with music wished, quite expressly, I would argue, to recall his or her music-making activities to the viewer.

My examination of portraiture in this period thus leads to questions about the role that music played in defining personality, and, more broadly, to insights into the objective of portraiture itself. The often privileged opportunity for painters to witness their subjects' musical performances provided a welcome challenge, I argue, to capture the human vulnerability and movement involved in the production of musical sound, indeed the very breath of life that animates music, in a medium that must by nature be eternally fixed. Long before music was recorded, portraits of music-making functioned as both visual and aural markers of one of the most joyful, and, in the case of the performer, hard-won pleasures that life had to offer.

[University of Pennsylvania] Samuel H. Kress Fellow, 2006–2007

In fall 2007 Janice Mercurio will take up a research appointment in the department of music and the Humanities Center, Harvard University.



MELANIE MICHAILIDIS

Landmarks of the Persian Renaissance: The Royal Mausolea of Iran and Central Asia in the Tenth and Eleventh Centuries

The mausolea of the Persian Renaissance are geographically widespread across modern Iran and the former Soviet Central Asian republics. The monuments take two forms: the tomb tower and the domed square. There are functional as well as formal differences between the two types, and they differ in geographical distribution. The earliest tomb towers are concentrated in the inaccessible Alborz Mountains in northern Iran, a remote region with a history quite distinct from that of Central Asia, where the earliest extant domed square mausolea are located. My dissertation, completed while at the Center, investigates the sudden proliferation of mausolea for secular rulers of Iranian descent in the tenth and eleventh centuries and the new and specific ways in which these patrons drew on the pre-Islamic past. Historians of architecture have often noted that certain features of funerary architecture in Iran and Central Asia have a vague connection with the pre-Islamic past, but this connection has never been precisely defined or explained. I argue that the cultural dynamics that resulted in particular architectural forms differed significantly in these two regions, so that pre-Islamic Iranian traditions were selectively continued in the Caspian region of northern Iran, whereas other elements of the Iranian past were consciously revived in Central Asia.

Samanid mausoleum, c. 907, Bukhara, Uzbekistan. Author photograph

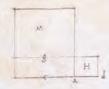
The Central Asian tombs all took the form of the domed square, and the earliest, the ninth-century Samanid mausoleum in Bukhara, is considered the masterpiece of the genre. The city of Bukhara under Samanid rule (819-1005) was a center of Islamic learning and culture that rivaled Baghdad. From the time of the Arab conquest until the tenth century, Arabic had been the language of literary production, but now a form of Persian, newly enriched with Arabic loan words, was officially promulgated. Bukhara was the locus of the first major literary movement to utilize New Persian, largely under the patronage of the Samanids themselves. The Samanid mausoleum, one of the earliest extant funerary monuments in the Islamic world, was constructed during this period (c. 907). It is open on four sides, a form widely attributed to the precedent of Zoroastrian temples of Iran, and, like some ceramics from this time, it also bears pre-Islamic decorative motifs. At the time it was built, however, this region had become thoroughly Islamicized, a fact that, paradoxically, made possible the resurrection of selected aspects of pre-Islamic Iranian culture. I argue that it was this dialogic relationship with the pre-Islamic past that resulted in the creative revival of certain elements of that past to form the newly invented traditions of the Persian Renaissance.

The earliest of the tomb towers is the Gunbad-i Qabus, built for the Ziyarid ruler Qabus b. Vushmgir in 1006-1007. Constructed on a mound ten meters high and towering to a height of fifty-one meters, this dramatic brick building with a star-shaped plan is articulated by ten flanges and decorated only by two bands of Kufic inscription. Like the Samanid mausoleum, it is considered to be a masterpiece. It is the most monumental of a group of tomb towers in the Alborz Mountains made for rulers of the Bavandid dynasty. They are all sited on high hills and hence are visible from a distance. They are constructed of baked brick, with double-domed roofs, single entrances high off the ground, and single dark chambers, and they have Middle Persian as well as Arabic inscriptions that use the Sasanian and the Arabic calendars. None have burial crypts or contain remains. Since the legitimacy of the Bayandids derived from their Sasanian connections, I postulate that the form of the tomb towers and the syncretic funerary practices associated with them reflect a particular perception of the Sasanian past.

Both northern Iran and Central Asia were affected by and participated in the Persian Renaissance, but in very different ways, since the process of Islamization was so different in each. Moreover, leaders in each of these regions utilized the past in different yet equally interesting and compelling ways through their patronage of funerary architecture. By focusing on these fascinating monuments, which have been little studied, my dissertation situates them in their historical context for the first time and examines them in a new way, as an expression of the Persian Renaissance. Since the mausolea were influential not only in the development of funerary architecture but also in the development of Islamic architecture as a whole, understanding their origins and formation is important for the history of Islamic architecture.

[Massachusetts Institute of Technology] Ittleson Fellow, 2005–2007

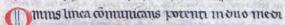
In fall 2007 Melanie Michailidis will begin a Mellon Postdoctoral Fellowship in the department of art and art history at Carleton College.



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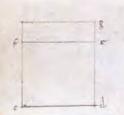
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BRANKO MITROVIĆ

Leon Battista Alberti and Euclid

The quantification of visual experience is the central topic of Leon Battista Alberti's treatises on the visual arts. De pictura and Elementa picturae discuss the geometrical construction of perspective, De statua is concerned with the methods of replicating shapes, De re aedificatoria discusses proportions of architectural elements, and Descriptio urbis Romae describes Alberti's attempt to provide a quantified description of Rome. The mathematical knowledge that stood behind Alberti's program was largely derived from his study of Euclid's Elements. He owned and annotated a manuscript of Johannes Campanus' thirteenth-century Latin translation of the *Elements*, which is still preserved in the Biblioteca Nazionale Marciana in Venice. Although this manuscript has long been known to scholars, little work has been done on it. My project attempts to correct this oversight, examining the nature and content of Alberti's annotations, the kind of mathematical knowledge he derived from his studies of Euclid, and the insights his annotations can provide for current Albertian scholarship. My work is based on a transcription of the annotations prepared by Paola Massalin.

Euclid, *Elements*, translation by Johannes Campanus, c. 1260, folio 84v. Biblioteca Nazionale Marciana, Venice, Lat. VIII.39 (3271) Among Alberti's treatises it is the *Elementa picturae* that relates most directly to Euclid's *Elements*. Not only do the title and a number of Alberti's definitions in this little treatise derive from Euclid; its very structure clearly resembles that of the *Elements*. However, the real significance of the Marciana manuscript is broader than anything that can be inferred about Alberti's formulations from a single treatise; more

generally, it provides important insights into the mathematical knowledge that enabled him to formulate his program of the quantification of visual experience.

Alberti's study of the Campanus translation was thorough. He made a substantial effort to compare it with other manuscripts of Euclid's treatise and correct, in his hand, the scribe's omissions. Since the manuscript lacked many of the illustrations described and referred to in the text, Alberti actually completed it by producing many of the missing drawings. Also, some of his annotations seem to have been intended to adapt the book for easier perusal: they provide internal cross references, name the concepts defined, and specify topics discussed or repeat words or terms used in Campanus' text. Particularly interesting are Alberti's own comments on certain mathematical problems as well as the sections that he marked as important.

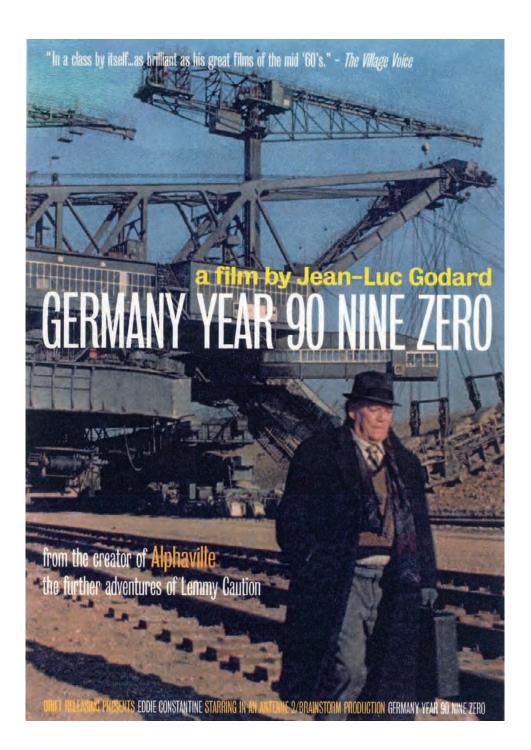
The manuscript also provides insights that are valuable in the context of contemporary debates about Alberti's work. One of these pertains to his use of the word *lineamenta*, a term that presents a major stumbling block in translating his architectural treatise, *De re aedificatoria*. Its meaning and origin have been extensively debated to this day. My recent survey of all occurrences of this word in Alberti's writing has demonstrated that it can always be successfully translated into English as *shape*. Alberti's introduction of the term actually parallels the terminological problems Euclid had to resolve in the opening definitions of the eleventh book of the *Elements*. The annotations provide a possible explanation of the derivation of the term and suggest that its use was triggered by Campanus' adoption of the cognate term *lineatio:* propositions 17 and 31 in book 6 of Campanus's translation use this term, as Alberti noted in his marginalia.

The annotations also shed interesting light on Alberti's understanding of the homogeneity of space. Early in the twentieth century, Erwin Panofsky noted that the geometrical construction of perspective required postulating space as a homogeneous medium and proposed that the development of this concept of space in the early Renaissance enabled that of mathematical perspective. Other scholars have subsequently argued that such an understanding of space did not exist until the late eighteenth century. Against these views one can now cite Alberti's annotation of Euclid's proposition 17 in book 11, which shows that he *did* conceive of

space as homogeneous. This proposition holds that if two straight lines are intersected by parallel planes, they will be cut in the same ratios. In his annotation Alberti notes that this rule pertains to an unlimited number of parallel planes, and that it does not matter whether the lines themselves are parallel. If the principle is applied to the geometrical construction of perspective, it follows that in the space depicted by a perspectival drawing, lines, parallel or not, will always be cut in the same ratio by any plane parallel with the picture plane. In other words, Alberti clearly conceived of the space depicted in a perspectival drawing as homogeneous.

Unitec Institute of Technology, Auckland, New Zealand Ailsa Mellon Bruce Senior Fellow, January 15 – May 11, 2007

Branko Mitrović will return to his position as professor of architectural history and theory at the School of Architecture and Landscape Architecture, Unitec Institute of Technology, Auckland, New Zealand.



"A Feeling of Light": Cinema, Aesthetics, and the Films of Jean-Luc Godard at the End of the Twentieth Century

Jean-Luc Godard (1930–) is widely acknowledged to be one of the most important postwar filmmakers. In a career that has spanned five decades, this regard has taken different forms. His films of the early 1960s were celebrated for their cinematic exuberance and for their contribution to an international art cinema. In the late 1960s and 1970s, Godard became an important model for political filmmakers. It is striking, then, that although he has made fourteen feature films and almost thirty videos since 1980, including some of his most complex, beautiful, and significant works, very few have received critical or popular attention.

My dissertation provides an interpretation of a series of Godard's films from the late 1980s and early 1990s: Soigne ta droite (Keep Your Right Up, 1987), Nouvelle vague (New Wave, 1990), and Allemagne 90 neuf zéro (Germany Year 90 Nine Zero, 1991). I argue that, in these works, Godard has mounted a compelling defense of film as a medium centrally oriented toward aesthetics and aesthetic theory. He has done so at a time when aesthetics has undergone a profound critique at the hands of various modernisms and postmodernisms, and when film as a medium is being supplanted in popular consciousness by newer media that depend upon the digital production of images. I show that, rather than basing his defense in film's ostensible ability to record the world automatically or directly—older claims challenged by the new media—Godard emphasizes concerns such as how we experience films and the complicated nature of that experience; the centrality of a viewer's

Poster for *Germany Year 90 Nine Zero*,
directed by JeanLuc Godard, 1991.
Photograph:
University of
California,
Berkeley, Art
Museum, Pacific
Film Archive

judgment in grasping the connections his films make between events and ideas; the way in which this judgment ties the individual to a broader viewing public; the way in which the cinematic image, as opposed to what appears on a television monitor, holds together diverse historical and artistic forces; and how nature and natural beauty can be revitalized and used toward analytic ends in film. I argue that, if Godard's films of this period offer a compelling exploration of the aesthetic resources of film, in so doing they demonstrate the value of aesthetics as an analytic framework for thinking about film and films more generally.

The focus of my research this past year has been the topic of nature and natural beauty in Godard's late films. While Godard's films of the 1960s and 1970s for the most part depicted an urban and industrial world, in this later period images of the sky, of waves, of trees, of the sun and the moon, and of fields of grass blowing in the wind suddenly appear in the midst of scenes, breaking the flow of the film. Generally, they have been read as indicative of spirituality, mysticism, rural idylls, and so forth—associations traditionally carried by the idea of nature. I argue that, to the contrary, careful analysis of the films shows these images of nature not as opposed to but as deeply immersed in human history.

An important example is *Germany Year 90*. Organized around a journey through Berlin immediately after the fall of the Berlin Wall, the film reveals that what we take nature to be, especially in a German context, is in fact the result of prior human intervention. Thus, the landscape we see being taken apart by giant earth movers is not wilderness invaded by industry but a remnant of nineteenth-century construction. Natural sites are shown as marked by—and retaining the traces of—the specific historical events that have taken place in and around them. A gorgeous shot of a tree alone in a field that begins as an image of respite from the violence of history is quickly connected to that history, first by its declared resemblance to Goethe's oak, and then by reference to the concentration camp that was built around it.

As Godard's later work shows again and again, images of nature in cinema can provide access to hidden elements of history that lie just beneath the surface of the present. Not only can nature be used as an analytic tool in cinema; cinema itself functions as a kind of second nature. This line of thought, and my dissertation as well, conclude with an

argument about Godard's *Histoire(s) du cinéma* (1988–1998), a stunning four-hour video essay that offers something like a "natural history" of the cinematic image: a way to understand cinema's history in relation to the turmoil of the twentieth century as it comes to a close.

[University of Chicago] Twelve-Month Chester Dale Fellow, 2006–2007

In fall 2007 Daniel Morgan will take up a position as assistant professor of film studies in the department of English at the University of Pittsburgh.



CHARLES O'BRIEN

Musical Films across the Atlantic: Electric Sound as New Medium

Musical films made in the United States, Britain, France, and Germany during the early 1930s offer rich illustrations of aesthetic change at a pivotal moment in media history. Marking this moment were three transcontinental developments: the conversion from silent to sound cinema; the spread of broadcast radio; and the introduction of electric recording and reproduction into the music industry. My project examines how the aesthetics of American and European sound movies were shaped by the period's developments in electric sound media. The outcome of my work at the Center will be two books: a full-length study of the transnational musical films of the early 1930s, provisionally titled "Musical Films across the Atlantic"; and a shorter work on the French and German film versions of Kurt Weill and Bertolt Brecht's *Die Dreigroschenoper*, made under the direction of G. W. Pabst (1885–1967) in Berlin in 1930.

My focus on the aesthetic impact of technological change raises questions pertaining to current trends in film and media. Film soundtracks of the early 1930s were dotted with popular songs marketed through recorded disk, broadcast, and public performance—like soundtracks today. Also, electric sound was seen as having revolutionary cultural effects, comparable to those ascribed to today's shift from analogue to digital representation. My work at the Center has involved examining these parallels between present and past through research into three main archives: (1) some three hundred feature films made during the period 1928–1933 in the United States, Britain, France, and Germany;

Production still from Sous les toits de Paris, directed by René Clair, 1930. Wisconsin Center for Film and Theater Research/Wisconsin Historical Society (2) some thirty film and entertainment periodicals published during the same years, in English, French, and German; and (3) various additional documents, ranging from movie screenplays to illustrated sheet music, photographs of film shoots, gramophone catalogues, and other records pertaining to the making and reception of specific films.

Motivating my decision to focus on aesthetic questions is the extent to which the development of electric sound, regardless of its anticipation of today's digitalization, also counts as a singular media-historical event. New-media upheavals had occurred before electric sound, and they continue into the present. But electric sound's introduction into film was (and still is) unprecedented in that it was taken to have destroyed an art form. As filmmakers and critics were keenly aware, the uniquely filmic uses of cinematography and editing manifest in the film masterpieces of the 1920s were largely irrelevant to sound cinema.

Signaling the aesthetic challenge of electric sound was the odd salience of pop songs in sound movies. Instead of merging imperceptibly into a film's narration in the manner of orchestral music, song sequences came up as separate, self-sufficient entities. Instead of advancing a film's story, songs often interrupted it, compelling interest on their own, and, for the song-acculturated viewer, recalling extrafilmic experiences. Facing the commercial imperative to interpolate recorded pop songs into narrative films, filmmakers struggled to reconcile song structure with film technique so as to recover cinema's formal coherence before electric sound. The challenge, as a British critic put it, was to bring about "the 'cinematisation' of the sound picture."

My investigation concerns the impact of this aesthetic challenge on the musical films of the period. How did the transcontinental change-over to electric sound condition cinema's use of popular song? How did American and European musical films—from vaudeville-like revues to Broadway adaptations and Viennese-style operettas—clarify electric sound's artistic potential?

In work undertaken at the Center on the manuscript for "Musical Films across the Atlantic," I completed full-length drafts for each of the proposed book's eight chapters. In addition I expanded the manuscript by adding to each chapter a case study centered on a specific musical film. Included among the case study films are the Warner Brothers/Vitaphone production *The Singing Fool* (1928), featuring Al Jolson (1886–1950);

Sous les toits de Paris (1930), directed by René Clair (1898–1981); Universal Pictures' *The King of Jazz* (1930), starring bandleader Paul Whiteman (1890–1967); *Der blaue Engel* (1930), made also in an English version, also with singing performances by Marlene Dietrich (1901–1992); and the Ufa operetta *Ich bei Tag und du bei Nacht* (1932), together with its French and English versions. The diversity of musical films encompassed by the case studies allows for detailed examination of the variety of ways in which filmmakers at the time interpolated recorded songs into feature films.

The objective of my investigation into the integration of songs into sound movies is a twofold contribution to film and media history scholarship: an account of a major film-historical transition centered on a rethinking of electric sound as a new-media phenomenon, together with a demonstration of how stylistic analysis of film can illuminate the dynamics of technological change in media.

Carleton University
Ailsa Mellon Bruce Senior Fellow, 2006–2007

Charles O'Brien will return to his position as associate professor in the School for Studies in Art and Culture at Carleton University in Ottawa, Canada.





JOANNA OSTAPKOWICZ

Visual Arts of the Caribbean in the Eleventh through the Sixteenth Century: Taíno Wooden and Cotton Sculpture

The sculptural arts of the Taíno people are among the most significant and dramatic achievements of the ancient Americas. Although a much larger corpus of stone, bone, and shell artifacts survives in the archaeological record of the Caribbean, it is the objects constructed of ephemeral materials—wood and cotton—that perhaps most vividly enhance our perceptions of this artistic legacy. Such sculptures were integral to Taíno cacicazgos (chiefdoms), which reached their apogee c. 1000–1500 in the Bahamas and the Greater Antilles (Dominican Republic, Haiti, Puerto Rico, Cuba, and Jamaica). By the time of Columbus' arrival in 1492, sculpture was central to social, political, and religious practices and took on a wide variety of forms, including cemis (depictions of spirits, deities, and ancestors), canopied stands that held hallucinogenic snuffs used during ceremonies, and duhos (seats) reserved for the use of caciques (chiefs) and other elites during important ritual and social occasions. A number of these pieces have survived through early export from the Caribbean as curiosities or through fortuitous preservation in caves or waterlogged sites. Several important examples have come to epitomize the pinnacle of Taíno artistry. These are the high-profile pieces of international museum exhibitions and publications—the "icons" of Taíno art. Yet, surprisingly, even these seminal objects have received no systematic or cohesive study, and the vast majority of Taíno wooden sculpture remains poorly known. There is little understanding of the stylistic range of sculptural categories, how they developed over time,

Front and back of a miniature *cemi*, carved to one side of a large feasting platter (308), guaiacum wood with shell inlay, c. 1100–1550. Museo di Storia Naturale, Sezione di Antropologia e Etnologia, Florence

under what conditions they were manufactured, and, ultimately, the context of their use.

Our current understanding of Taíno sculptural arts is constrained by several factors. First, the reliance on the same key works in exhibition catalogues and displays has for many years reinforced a static perception of Taíno art. While the emphasis on these, which represent the most finely finished and least damaged examples of Taíno wooden sculpture, is certainly understandable, they perhaps instill an impression of greater stylistic unity than actually exists. Numerous other sculptures also have much information to convey: examination of the wider corpus reveals apparent differences among the islands' artistic traditions and within categories of objects that could suggest different functions (for example, high-back and low-back duhos may reflect use by different classes of individuals, or use in different ceremonies or both). Do these differences reflect the development of carving skills over time (and so perhaps the emergence of specialist carvers), or was this variability contemporaneous? Second, understanding of these objects has also been limited by an unexamined assumption that all complex wooden sculpture was produced within the hundred years before European contact; yet only a handful of pieces have been subjected to carbon-14 dating, the preliminary results of which promise to challenge this perception. Third, undermining a more cohesive study of Taíno art is the fact that many of the pieces are widely distributed among different institutions and private collections and have not been brought together as a corpus. Their dispersal, coupled with the endemic problem of poor documentation for many of the sculptures and consequent uncertainties about their provenance and their subsequent histories, has posed yet another limitation on our knowledge of this art form. One of my principal aims is to address these issues in a catalogue raisonné, bringing together all known pieces in a detailed review of their histories and stylistic characteristics. My fellowship has contributed to this project by providing dedicated time to update the manuscript with recent work on selected pieces (including radiocarbon dates and wood identification), as well as enabling a reconnaissance of pre-Hispanic sculpture and weaving equipment at the National Museum of the American Indian and the National Museum of Natural History.

One of the most interesting and fruitful areas of my study at the

Center—in terms of both use of library resources and discussions with colleagues—involved the tracking of early Taíno pieces in sixteenthcentury European collections. Since Columbus' first voyage, cemis were sent back as evidence of indigenous practices and beliefs, entering the collections of the Spanish court and the Vatican. Through the hands of some of the most influential leaders of the time—including the Medici family—they were also dispersed to other European courts, such as those in Germany, where they became part of royal Kunstkammer or Wunderkammer collections. These pieces were desirable primarily because of their exoticness and their links to a significant historical event: the "discovery" of the New World and its peoples. But the histories of many of these important early works have been obscured, often through the inadequacies of historical documents and early collection records. In some instances, Caribbean objects were misattributed to other geographical areas, such as Mexico, compounding the difficulties of attribution. Consultation of early inventories and later museum records has resulted in new identifications of a number of Caribbean works and in the recovery of histories of known sculptures in greater detail than has previously been possible.

World Museum Liverpool Ailsa Mellon Bruce Visiting Senior Fellow, July 1-August 31, 2006

Joanna Ostapkowicz will return to her position as curator of the Americas Collections at the World Museum Liverpool, Liverpool, England.



French Primitivism and the Ends of Empire, 1945–1975

In recent decades certain central characteristics of primitivism have become apparent, chiefly as discursive gaps and fissures within earlier narratives. Primitivism, while extolling the lives and creative expression of supposedly simpler and more authentic others, serves to reinscribe the legitimacy and superiority of the Western observer. The "primitive" comes into existence only with its constitutive other, the modern. And though many primitivists may have criticized colonialism, imperial structures of power and knowledge provided access to the objects central to primitivism and thus must be regarded as primitivism's basic conditions of possibility.

Yet with few exceptions the dominant paradigm for the study of primitivism has privileged its instantiation through individual works of art or literature. My project, in contrast, proceeds from the assumption that primitivism also has a broader social and political dimension, susceptible to the focused contextual approach of cultural history. To make this case, I emphasize one of the key sites of emergence of both primitivism and modernity, France, in the thirty years following World War II, a time of considerable upheaval: not only rapid demographic and economic growth, but also violence and political turmoil resulting from the loss of most of the country's overseas empire.

Primitivism, I argue, did not simply serve as a refuge from these developments; it also represented a crucial psychosocial mechanism for absorbing them. My study encompasses four aspects of primitivism

Gaston Chaissac, Untitled (Mortadelle), c. 1961. Musée de l'Abbaye Sainte-Croix, Les Sables-d'Olonne. © 2007 Artists Rights Society (ARS), New York/ADAGP, Paris in this period, each of which forms a chapter of a book in progress: the development of a field of ethnography devoted to traditional rural France, with its institutional embodiment in the Musée national des arts et traditions populaires in Paris; the sale, reception, and display in France of works of art from Africa and Oceania; *art brut*, the French equivalent of outsider art, both a concept and a collection associated with the artist Jean Dubuffet (1901–1985); and new forms of tourism, notably in Tahiti and elsewhere in French Polynesia, that offered access to supposedly more primitive cultures.

At the Center I have concentrated on the visual aspects of the study, especially significant to its middle chapters. While paying due attention to Dubuffet, my exploration of the complex of ideas and practices that made up art brut focuses on a lesser-known artist, Gaston Chaissac (1910–1964), whose diverse oeuvre, produced mostly in the rural Vendée in western France, complicated the categories of "naive" and "primitive" in ways both symptomatic of larger developments and significant for the history of French art. What might be called the double bind of Chaissac—a sometime primitivist whom critics, because of his distance from Paris and his perceived eccentricity, tended to treat as himself a primitive—also points to the larger contradictions of Dubuffet's conception of art brut. In addition to published and unpublished letters and statements of both artists, the chapter considers the larger meanings and critical fortunes of a series of late works that Chaissac called "Totems": tall, narrow, painted slabs of wood, sheets of metal, or collages with human faces and somewhat cryptic symbolism.

In another phase of writing, Karl Marx's concept of "primitive accumulation" offered a productive framework for considering attempts to resignify spaces coded as "colonial" in France before the advent of the Fifth Republic in 1959. Its past as a didactic museum of French colonialism suddenly an embarrassment, in that year a museum built for the Paris Colonial Exposition of 1931 became a museum of African and Oceanic art. In the absence both of comprehensive collections and of the traditional colonial channels for acquiring them, curators found themselves both seeking out and competing with private collectors for objects worthy of a museum, in a field still quite new to art-historical scholarship. At the same time, photo spreads in high-end art and design magazines offered readers ways of fusing the "modern" and the "primitive"

in domestic interiors that read as fantasies of a postcolonial global harmony. The link between museum acquisitions and interior decoration, as crucial to both as it was obscured or denied, was the market, which replaced traditional colonial circuits as the primary vehicle for acquiring objects from "other" cultures. The market dynamic presented both the opportunity and the means for a discourse of universal aesthetic appreciation to foreclose any possibility of a truly historical and political accounting for the presence of "primitive" objects in the postcolonial West. The opening in Paris in 2006 of the Musée du quai Branly, the new French national museum of non-Western art, and its reluctance to engage in such an accounting, make the legacy of primitivism even more salient to ongoing debates over national and group identities, in France and elsewhere.

University of Wisconsin-Milwaukee Paul Mellon Senior Fellow, 2006-2007

Daniel J. Sherman returns to his position as professor of history and director of the Center for Twenty-First-Century Studies at the University of Wisconsin-Milwaukee.



Leonard Nadel's Photo Essay on Bracero Laborers in California

During the spring of 1956, Mexican braceros said goodbye to their families, packed their belongings in battered suitcases and cardboard boxes, and departed from countless small villages across the Central Highlands. In a ritual followed annually over the previous twelve years, they headed north to work in the fields of California. One hundred thousand came that year.

Braceros took their name from the Spanish word *brazo*, or arm. They were literally "strong-armed men" or "men who worked with their arms," but they had other names as well—cabbage cutters, lettuce hands, ditch men (irrigators), and hoe-slingers (who used the short-handled hoe to weed fields). They lived in isolated labor camps, slept in cramped barracks, and earned minimum wages doing stoop labor. They sent home every dollar and penny that they could save. Disciplined, energetic, family-oriented, selfless men who maintained a sense of dignity and purpose that kept them going, braceros rescued countless Mexican villages from abject poverty, sustained California's premier industry, solidified old traditions of labor migration to El Norte, and, through their remittances, kept Mexico's economy from imploding.

A phantom labor force, seldom seen by the public, braceros were caught between two worlds. Contracted to labor in America, they left a life of poverty behind to seek an elusive fortune under conditions no better, and sometimes worse, than those back home. It was a world somewhere between despair and paradise. In many ways, it was the

Leonard Nadel, Braceros Receiving Holy Communion at a Mass Conducted by an Itinerant Priest in a Labor Camp Somewhere in the Salinas Valley, July 1956. National Museum of American History, Smithsonian Institution, Leonard Nadel Collection

familiar heroic story of farm labor in California: yet another wave of immigrants and dispossessed people pouring into the fields, an American peasantry at the heart of the most productive agricultural system on the planet. But this time they were arriving not as immigrants but rather as hired hands under an elaborate labor importation program, conceived and sanctioned by the governments of Mexico and the United States, that worked them for the season and then sent them home.

Their story was chronicled in compelling detail by a little-known photographer, a New York City-born son of Austrian-Hungarian immigrant garment workers named Leonard Nadel (1916–1990). His year-long submergence in the world of the braceros resulted in the only comprehensive photo essay of their experiences north of the border, from their family life and their ordeal while being processed in Mexican and United States reception centers to their employment on farms and their daily routine in isolated labor camps scattered throughout the Rio Grande valley of Texas and the Salinas, Santa Maria, and San Joaquin valleys of California.

Powerful documents, Nadel's photographs exemplify the best in the tradition of social documentary photography and are evidence of its survival a generation after it made its debut. Far too disturbing and provocative for the times, they touched all those who saw them in the 1950s but never received the wide attention they deserved. Except for layouts in several modest publications and a few scattered exhibitions, Nadel's work has remained largely unseen by citizens whose attitudes toward immigrants and modern agriculture, as well as their appreciation of a dynamic mode of visual inquiry, might have been drastically altered by a powerful photo essay probing a labor system that many contemporaries characterized as a disgrace.

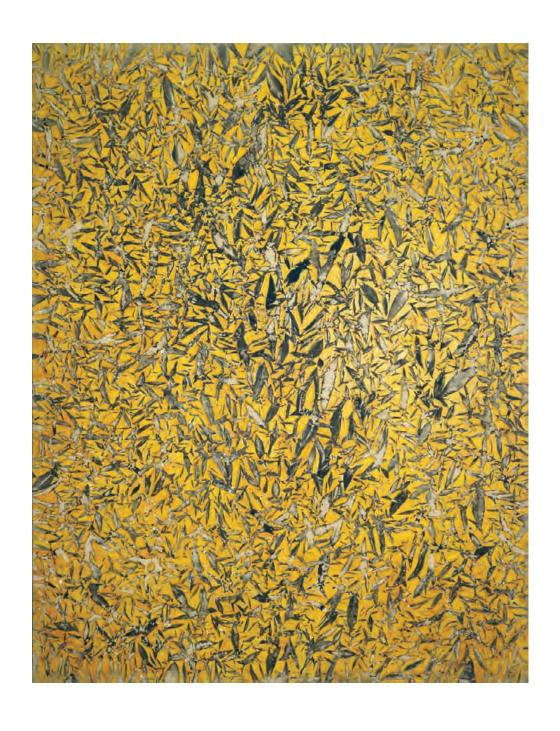
For a freelance photographer who had left a successful business to travel vast distances, dodge arrest, endure considerable personal hardships, and tell a dramatic and highly original story, the failure to reach a larger audience could not have been more disappointing. For the braceros he photographed, it was an opportunity forever lost. Fifty years would pass, and Nadel would long be in his grave, before anyone would begin to appreciate his dissection of a program designed to extract cheap labor from impoverished people under harsh conditions.

Nadel was radicalized by his experience. He saw braceros as modern

slaves and hoped that his images would help terminate the program. Although his essay is bleak, it does not sustain a thesis of modern slavery. Rather, it illustrates the human cost of cheap food. It asks us to pause in our daily routine and reflect on an agricultural system that rests, in large part, on an imported peasantry. Little has changed.

San Anselmo, California Ailsa Mellon Bruce Visiting Senior Fellow, September 1 – October 31, 2006

Richard Steven Street is finishing "Knife Fight City and Other Essays," a collection of his photographs and stories of the dark side of rural California. His book Beasts of the Field: A Narrative History of California Farmworkers, 1769–1913 (2004) won the Mark Lynton History Prize.



Painting Blind: The Work of Simon Hantaï

The Hungarian-born French painter Simon Hantaï (b. 1922) is best known for the paintings that he produced over the course of roughly twenty years, beginning in 1960 and continuing into the early 1980s, employing techniques of *pliage*, or folding. Throughout this period, Hantaï worked exclusively with unstretched canvases that he folded, crumpled, and at times knotted in various ways before applying paint. Unfolded and subsequently stretched, the resulting works reveal a play of painted and unpainted zones determined by the revelation of areas of the canvas previously held in reserve.

Within his adopted country, where Hantaï's influence has been strong, the *pliage* paintings have been central to his reputation as one of the earliest artists to have engaged productively with the work of Jackson Pollock (1912–1956). Noting the challenges that Hantaï's practice poses to traditional conceptions of composition, critics have attempted to theorize the painter's use of "folding as method" (*le pliage comme méthode*) in global terms, under the sign of a new "metaphysic" or "transcendental critique" of painting. Yet until now, widespread interest in *pliage* has failed to produce a persuasive historical account of the genesis and development of the technique over time.

My dissertation attempts to provide such an account. The first sustained study in English to address Hantaï's oeuvre, this project also places unprecedented emphasis on key moments in the vast and varied but mostly overlooked pre-pliage production of his first decade in France,

Simon Hantaï, *Mariale m.a.*2, 1960. CAPC musée d'art contemporain de Bordeaux

roughly 1948–1959. Drawing upon sustained analyses of key paintings, many of them never before published or discussed in the extant literature, I seek to map the historical, theoretical, and, as it were, philosophical context for the emergence of *pliage* as a pictorial practice. At the same time, I propose to reconceptualize *pliage* itself as a medium—rather than a "method"—capable of sustaining some twenty years' worth of near-constant experimentation on the part of the painter.

My first chapter addresses one of the most vexing questions facing any student of Hantaï's art: namely, the relation of his work to surrealist practice and theory. For several years in the early 1950s, the painter was actively affiliated with the circle around André Breton (1896–1966), and numerous early works bear witness to his selective mining of surrealist techniques and strategies. Yet I treat Hantaï's "surrealism" less as a distinct phase within his career than as a lens through which he received, and attempted to establish critical relations to, diverse moments in the history of art—most notably, the period between the two world wars.

Hantaï's searching engagement with the new American abstraction represents another crux in his early practice and theory. My second chapter shows how, at least partly in response to Pollock, Hantaï adopted a deeply anti-interpretive model of automatism, recoding this in bodily and specifically erotic terms. At the same time, I set his dealings with Pollock throughout the mid-1950s in the context of ongoing reckonings with the work of other major figures both within and outside the surrealist orthodoxy, including Georges Bataille (1897–1962) and Marcel Duchamp (1887–1968).

In the final years of the decade, Hantaï covered a number of canvases with text copied from various liturgical and Biblical sources—a moment addressed in my third chapter. I examine this body of work as a sustained attempt to come to terms with a problem a contemporary text by the painter identifies as the "religious essence" of art, and I relate this investigation to larger questions about the status of notions of intelligibility, liberty, communication, and action in the postsurrealist discourse on abstraction in France in the later 1950s. In so doing, I also show some ways in which these paintings helped to establish the conditions of possibility for the emergence of *pliage* the following year.

The fourth and final chapter addresses Hantai's folded production. Here I explore the complexity of Hantai's relationship to major predecessors

such as Paul Cézanne (1839–1906), Henri Matisse (1869–1954), and Duchamp, among others, and discuss the ways in which his constant rereading of earlier art—including his own—continually modifies and inflects his practice and theory. Special attention is paid to what I take to have been a sustained and self-renewing struggle with and against the figurative tradition in Hantaï's work throughout these years.

A powerful narrative positions Hantaï's late work as a hinge to the "noncompositional" strategies of a younger generation in France that includes Daniel Buren (1938—) as well as painters associated with the group known as Supports-Surfaces. My dissertation seeks to articulate the specificity of Hantaï's particular strain of "noncomposed" abstraction and to unfold some of its thus far occluded, formal, and philosophical stakes. In so doing, it also reframes aspects of his work in light of broader, ongoing debates about the course of painting in the decades following World War II.

[The Johns Hopkins University] Twenty-Four-Month Chester Dale Fellow, 2005–2007

During the 2007–2008 academic year, Molly Warnock will be a Dean's Teaching Fellow at The Johns Hopkins University.



ASHLEY WEST

Albrecht Dürer, Hans Burgkmair, and Humanist Culture in the Northern Renaissance

My work this year has involved a two-pronged approach to reexamining the relationship between artists and humanists in the Northern Renaissance and their valuation of antiquity as a source for both artistic invention and documentation. The first project entails close study of a painted pastoral scene by Albrecht Dürer (1471–1528), in the National Gallery of Art, which will culminate in a focused exhibition of works in a range of media, including prints, books, medals, and plaquettes. The second is a book manuscript that builds on the findings of my dissertation, "Hans Burgkmair the Elder (1473–1531) and the Visualization of Knowledge."

The pastoral scene painted in watercolor and gouache by Dürer c. 1496/1497 on a page of a book owned by Willibald Pirckheimer (1470–1530) is one of the artist's most remarkable works and also one of his most intimate. It can be considered a type of amicable gift from Dürer to Pirckheimer, Nuremberg's leading humanist, who was renowned for his interest in ancient Greek texts. Dürer's illumination graces the lower margin of the opening page of a first edition of Theocritus's *Idylls*, printed in Greek in February 1496 by the esteemed Aldus Manutius in Venice. The book is a monument to Greek typography as well as a reminder of the importance placed in the Renaissance on ancient Greek knowledge, and Dürer's illumination testifies to an example, from north of the Alps, of a productive friendship between an artist and a scholar.

Dürer's miniature shows elements associated with the pastoral genre

A Pastoral Landscape with Shepherds Playing a Viola and Panpipes, c. 1496/1497, watercolor and gouache heightened with pen and ink and gold, illuminated on page I of Aldus Manutius' first edition of Theocritus' Idylls and other texts (Venice, February 1496). National Gallery of Art, Washington, Woodner Collection

Albrecht Dürer,

originated by Theocritus in the third century B.C.E.: a shepherd and a goatherd in a landscape holding musical instruments—one a viola da braccio, the other panpipes—with a flock of sheep and head-butting goats visible in the middle distance. Pirckheimer's coat of arms and that of his wife, Crescentia Rieter, hang from two laurel trees, beneath which the music-making figures rest. Dürer's picture is masterful, worthy of study for the way in which he adroitly navigates the visual conventions of manuscript illumination and the expectations that applied to early humanist publications. It also suggests the artist's awareness of the ancient inheritance of the pastoral genre, with its possibilities for visual elaboration on ideas about poetic dialogue, music, invention, and competition. These are some of the topics I will examine in the exhibition.

Work on the exhibition complements my continued research on Dürer's contemporary, the Augsburg painter and printmaker Hans Burgkmair, and his own collaborations with humanists. The book will be both a refinement of my dissertation—in which early modern knowledge was defined in relation to antiquity—and a broadening into the realm of early ethnographic imagery in projects with which Augsburg humanists were closely involved. Central to my inquiry is a woodcut frieze over two meters in length, dated 1508, which shows native inhabitants of the coasts of Africa and India. These images were commissioned for a travel report written in German by Balthasar Springer, an agent who represented Augsburg's nascent mercantile interests in India. Using familiar visual conventions for a new subject, Burgkmair depicted the king of Cochin, in southwestern India, heralded by music-making attendants in the manner of a Roman triumph, and a group from Algoa Bay at the tip of of southern Africa with costumes and hairstyles accurately rendered, but composed in a way reminiscent of depictions of the Holy Family resting on the flight into Egypt. Also under study are two watercolors from c. 1520 of figures wearing featherwork from the New World (British Museum, London). Is there a relationship between Burgkmair's approach to these unfamiliar subjects separated by great geographical distance and his approach to subjects made foreign by the passage of time? What is the seemingly antithetical role of invention in these visual documents and what might that say about the artist's larger claims to knowledge?

At a time when the standards of evidence were changing and the

notion of the expert witness was becoming central to juridical and commercial practices, Burgkmair asserted his identity as a new kind of expert at envisioning and translating information. At times he provided the detailed description of an individual specimen; at other times he reduced his subject to a type with its essential features. His area of skill was manual and visual, based on the study and rendering of material things, be they oversized leather sandals worn by the Hottentots, feathered capes from the Tupinambá of Brazil, or ancient Roman coins from a local collection. He carved out this space for himself as an artist among humanist collaborators and as an artist equal to those with whom he competed, including Dürer.

Department of Old Master Prints, National Gallery of Art, Washington Paul Mellon Postdoctoral Fellow, 2006–2007

In 2007–2008 Ashley West will be the Chester Dale Fellow in the department of drawings and prints at the Metropolitan Museum of Art.



MICHELLE JOAN WILKINSON

Juan Sánchez: Patrimonies of Resistance

Like most of the Caribbean, Puerto Rico experienced Spanish colonialism, which brought with it enslaved Africans and the near eradication of indigenous populations. But unlike surrounding islands that became independent in the twentieth century, Puerto Rico, a commonwealth of the United States of America, continues to occupy a liminal space: it is not fully independent or sovereign, yet neither is it an island appendage like Hawaii, with the full benefits of statehood. Understanding these factors is key to understanding the role national identity plays in Puerto Rican visual discourse, including the fine arts.

I used the fellowship period to begin a book on the art of Juan Sánchez (b. 1954), a Brooklyn-born artist of Afro-Puerto Rican descent. The book is part of the series A Ver: Revisioning Art History, based at the University of California—Los Angeles. Recognizing that Latino artists are largely absent from the art-historical record, the A Ver project seeks to make these artists visible through individual monographs and oral histories. A ver literally means "let's see" or "to see" in Spanish. The book aims to situate Sánchez within the matrix of art-historical and sociocultural practices his work embraces.

Before the fellowship term, I completed pre-interviews with Sánchez. During my time in residence at the Center, I continued to visit Sánchez regularly in his New York studio. There, we conducted oral history sessions, which will be archived at UCLA's Chicano Studies Research Center. In our recorded conversations, Sánchez discusses his upbringing, his

Juan Sánchez, San Ernesto de la Higuera, 2000. Collection of the artist art school training, and the development of his formal and conceptual strategies. From symbols derived from Taíno petroglyphs, to figures representing African orishas and Catholic saints, to photographs of Puerto Rican flags and nationalist leaders, icons of the patria form his visual vocabulary, giving body to sentiments of repression and rebellion. One of my accomplishments was to identify and begin to catalogue the emblems of Puerto Rican heritage Sánchez embeds in his collaged paintings.

In meeting regularly with Sánchez, I was also able to outline some major themes for the book, including art and politics, the role of text in his work, and his impulse toward recovering Puerto Rico's cultural patrimony. Understanding himself as a sort of formalist, Sánchez engages a rich palette that sometimes belies the somber realities he portrays. His systematic use of certain images—an upside-down palm tree, for example—reveals subverted signs within a surface of intense colors and textures. By adding newspaper clippings and handwritten excerpts from poems and speeches, Sánchez layers graphic content onto the pictographic elements he paints. References to literary sources, historic events, and cultural expressions allow Sánchez to retrieve the past and archive the present, a process he calls "Rican/struction," borrowing the term from percussionist Ray Barretto.

The picturing of resistance is particularly important for Sánchez. Reading through his essays and artist statements, I discovered that Sánchez' work responds visually to a question that has reverberated within Puerto Rican historical consciousness. In 1898, when other Caribbean islands were revolting against colonial rule, the Puerto Rican separatist and abolitionist leader Ramón Emeterio Betances asked, "What is happening with the Puerto Ricans that they do not rebel?" This question continues to circulate within island and mainland intellectual communities as a cautionary echo from the past. In his paintings and prints, Sánchez exposes the perilous routes of earlier resisters (now seen as martyrs), so that current generations may know this history. As an artist and a self-defined cultural worker, Sánchez refuses to embody the "docile Puerto Rican"—that is, the national subject who has been represented in Puerto Rico as complicit in his or her own subjugation. Instead, by submerging himself in the history and literature of Puerto Rican agitation, Sánchez creates a space for himself within a diasporic canon of resistance.

Indeed, Sánchez' scope is larger than the geographic boundaries of the island and its politics. Resisters who died for a cause—Mohandas Gandhi, Ernesto "Che" Guevara, Stephen Biko, Rosa Luxemburg, Martin Luther King, Jr., and Malcolm X among them—are highlighted in his recent series *Cries and Wounded Whispers*. In some cases, Sánchez inserts photographs of their newly dead bodies onto his large, tableaulike paintings, bringing viewers into an eerie intimacy with these leaders' final moments of sacrifice. This series, with its quiet, enigmatic compositions, suggests that the chambers that hold these bodies in death (like the jail cells that may have restricted them in life) are merely capsules for the flesh, not vessels for the spirit. As his works continue to reveal, and as the book will show, Sánchez is visually invested in the patrimonies of resistance belonging to all of humanity, not only those of his nationality.

Washington, DC Paul Mellon Visiting Senior Fellow, March 1-April 30, 2007

Michelle Joan Wilkinson continues to work as an independent scholar in Washington, DC.







Elizabeth Cropper and Molly Warnock



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, and urbanism 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.

Board of Advisors and Special Selection Committees

The Center's Board of Advisors, comprising seven historians of art or related disciplines appointed to rotating terms, meets annually to consider policies and programs. Members of the board also make up selection committees that review applications for fellowships at the Center. In addition, an ad hoc selection committee, composed of scholars in the field, 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.

Smiljka Gabelić



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 National 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.

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

Edmond J. Safra Visiting Professor

The Edmond J. Safra Visiting Professorship was established in 2002 through a grant from the Edmond J. Safra Philanthropic Foundation

Fellows' tour of the White House that extends through 2010. Safra Visiting Professors, selected by the National Gallery of Art and the Center for Advanced Study in the Visual Arts, serve for terms of up to six months, forging connections between the research of the National Gallery's curatorial staff and that of visiting scholars at the Center. At the same time, 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 scholars, including curators from other institutions.

Fellowships

Paul Mellon, Ailsa Mellon Bruce, Frese, and Samuel H. Kress 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 Ph.D. 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







Amy Freund, Phillipe Bordes, and Therese O'Malley

spring, and are expected to participate in the activities of the Center. The Center may consider requests for alternative periods of residence in response to individual needs. Senior fellows may not hold other appointments while in residence at the Center. Individuals currently affiliated with the National Gallery of Art are not eligible for the senior fellowship program.

Senior fellowship grants are based on individual need, with the expectation that applicants will bring sabbatical stipends or research grants from their home institutions. In addition to a stipend, senior fellows receive allowances for photography and for travel to a professional meeting. Each is provided with a study. Senior fellows who relocate to Washington are provided with housing in apartments near the Gallery, subject to availability.

The application deadline for senior fellowships is October 1. Each candidate must submit twelve sets of all materials, including an application form with a project proposal, photocopies of two offprints, biographical data, 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. In addition to a stipend, each visiting senior fellow receives support for 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 deadlines for visiting senior fellowships are March 21 (for September through February) and September 21 (for March through August). Candidates must submit seven sets of all materials, including an application form, and photocopies of 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 fellowships and awards from granting institutions apart from the applicants' own institutions. 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 1. 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).

A. W. Mellon Postdoctoral Fellowship

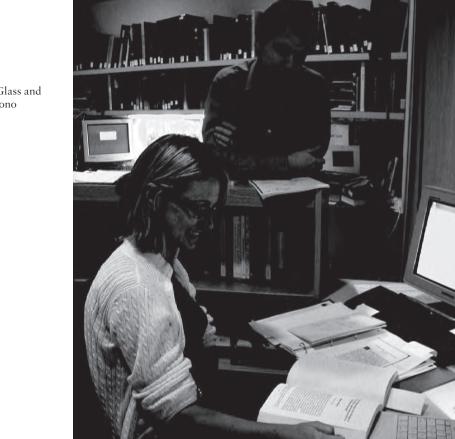
The A. W. Mellon Postdoctoral Fellowship was established in 2005 through a grant from the A. W. Mellon Foundation that extends through 2009. The A. W. Mellon Postdoctoral Fellow is in residence at the Center. During the first year the fellow will carry out research and writing related to the publication of a dissertation or appropriate articles or book(s). The fellow also designs and 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 A. W. Mellon Postdoctoral Fellow is expected to teach one course (advanced undergraduate or graduate) by arrangement at a neighboring university.

Paul Mellon Postdoctoral Fellowship

A predoctoral fellow in residence at the Center whose dissertation has been approved by June I of the final fellowship year may apply for a Paul Mellon Postdoctoral Fellowship. Certification of approval is required. The candidate must have graduated or received a certificate of degree by September I. During this twelve-month appointment, the fellow is an associate of an appropriate National Gallery department or a museum in the Washington area.

Resident and Nonresident Predoctoral Fellowships

The Center awards a number of one-, two-, and three-year fellowships to Ph.D. candidates in any field of art history, architectural history, or archaeology who have completed their university residency requirements, course work, 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 twelvemonth period of residency at the Center that may include participation in a curatorial research project at the National Gallery. A candidate must be either a United States citizen or enrolled in a university in the



Robert Glass and Amy Buono

United States. In addition to a stipend, predoctoral fellows receive per diem allowances for photography and travel, 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 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 and are not renewable. Nomination forms are sent to department chairs during the summer preceding the fall deadline. After the deadline, inquiries about the status of a nomination should be made by the department chair.

Daniel J. Sherman and Melanie Michailidis



Predoctoral Fellowships for Historians of American Art to Travel Abroad

The Center awards up to six 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 professional 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 February 15, 2008, for the period June 2008 through May 2009.

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 library of over 330,000 volumes is available to members. The Gallery's collections, photographic archives of more than 10.5 million images, and other services are accessible during regular business hours. 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 for two terms 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. Application forms for fellowships and associate appointments may be obtained by writing to the Center for Advanced Study in the Visual Arts, National Gallery of Art, 2000B South Club Drive, Landover, Maryland 20785.

Further information about fellowships may be obtained from the assistant to the fellowship program: (202) 842-6482. Fellowship information and application forms are also available on the National Gallery's Web site (www.nga.gov/resources/casva.htm).





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 predoctoral fellows. Art historians and other scholars at area universities, museums, and research institutes are invited to participate in these gatherings. Periodic meetings involving participants from the local, national, and international communities of scholars include seminars, symposia, conferences, lectures, incontri, and curatorial colloquies. Such gatherings, along with the Center's weekly luncheon and tea, annual reception in honor of new members, and annual introductory meeting with the curatorial departments of the National Gallery, 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 2006–2007 may be found on pages 25–35.

Research

Each of the deans directs a project designed to produce a research tool of value to the scholarly community. In addition, research associates engaged in long-term Center projects pursue independent research. For current research projects, please see pages 41–48.

Reports by members of the Center are published annually. (An index of reports written by members in 2006–2007 begins on page 185.)

Publications

STUDIES IN THE HISTORY OF ART Symposium Papers

- Macedonia and Greece in Late Classical and Early Hellenistic Times, edited by Beryl Barr-Sharrar and Eugene N. Borza, 1982
- El Greco: Italy and Spain, edited by Jonathan Brown and José Manuel Pita Andrade, 1984
- Claude Lorrain, 1600–1682: A Symposium, edited by Pamela Askew, 1984
- 16 Pictorial Narrative in Antiquity and the Middle Ages, edited by Herbert L. Kessler and Marianna Shreve Simpson, 1985
- 17 Raphael before Rome, edited by James Beck, 1986
- 19 James McNeill Whistler: A Reexamination, edited by Ruth E. Fine, 1987
- 20 Retaining the Original: Multiple Originals, Copies, and Reproductions, 1989
- 21 Italian Medals, edited by J. Graham Pollard, 1987
- 22 Italian Plaquettes, edited by Alison Luchs, 1989
- 25 The Fashioning and Functioning of the British Country House, edited by Gervase Jackson-Stops et al., 1989
- 26 Winslow Homer, edited by Nicolai Cikovsky Jr., 1990
- 27 Cultural Differentiation and Cultural Identity in the Visual Arts, edited by Susan J. Barnes and Walter S. Melion, 1989
- 29 Nationalism in the Visual Arts, edited by Richard A. Etlin, 1991
- The Mall in Washington, 1791–1991, edited by Richard Longstreth, 1991, 2002 (with a new introduction by Therese O'Malley)
- 31 Urban Form and Meaning in South Asia: The Shaping of Cities from Prehistoric to Precolonial Times, edited by Doris Meth Srinivasan and Howard Spodek, 1993
- New Perspectives in Early Greek Art, edited by Diana Buitron-Oliver, 1991
- 33 Michelangelo Drawings, edited by Craig Hugh Smyth, 1992
- 35 The Architectural Historian in America, edited by Elisabeth Blair MacDougall, 1990
- 36 The Pastoral Landscape, edited by John Dixon Hunt, 1992

- 37 American Art around 1900, edited by Doreen Bolger and Nicolai Cikovsky Jr., 1990
- 38 The Artist's Workshop, edited by Peter M. Lukehart, 1993
- 43 Eius Virtutis Studiosi: Classical and Postclassical Studies in Memory of Frank Edward Brown, edited by Ann Reynolds Scott and Russell T. Scott, 1993
- Intellectual Life at the Court of Frederick II Hohenstaufen, edited by William Tronzo, 1994
- 45 Titian 500, edited by Joseph Manca, 1994
- 46 Van Dyck 350, edited by Susan J. Barnes and Arthur K. Wheelock Jr., 1994
- 47 The Formation of National Collections of Art and Archaeology, edited by Gwendolyn Wright, 1996
- 48 *Piero della Francesca and His Legacy*, edited by Marilyn Aronberg Lavin, 1995
- The Interpretation of Architectural Sculpture in Greece and Rome, edited by Diana Buitron-Oliver, 1997
- 50 Federal Buildings in Context: The Role of Design Review, edited by J. Carter Brown, 1995
- 53 Imagining Modern German Culture: 1889–1910, edited by Françoise Forster-Hahn, 1996
- 54 Engraved Gems: Survivals and Revival, edited by Clifford Malcolm Brown, 1997
- Vermeer Studies, edited by Ivan Gaskell and Michiel Jonker, 1998
- 56 The Art of Ancient Spectacle, edited by Bettina Bergmann and Christine Kondoleon, 1999
- 58 Olmec Art and Archaeology in Mesoamerica, edited by John E. Clark and Mary E. Pye, 2000, softcover 2005
- 59 The Treatise on Perspective: Published and Unpublished, edited by Lyle Massey, 2003
- 60 Hans Holbein: Paintings, Prints, and Reception, edited by Mark Roskill and John Oliver Hand, 2001
- 61 Italian Panel Painting of the Duecento and Trecento, edited by Victor M. Schmidt, 2002
- 62 Small Bronzes in the Renaissance, edited by Debra Pincus, 2001

- 63 Moche Art and Archaeology in Ancient Peru, edited by Joanne Pillsbury, 2001, softcover 2005
- 64 Large Bronzes in the Renaissance, edited by Peta Motture, 2003
- 65 *Tilman Riemenschneider, c.* 1465–1531, edited by Julien Chapuis, 2004
- 66 Circa 1700: Architecture in Europe and the Americas, edited by Henry A. Millon, 2006
- 68 Nationalism and French Visual Culture, 1870–1914, edited by June Hargrove and Neil McWilliam, 2005
- 72 French Genre Painting in the Eighteenth Century, edited by Philip Conisbee

Forthcoming Symposium Papers

- 69 The Art of Natural History: Illustrated Treatises and Botanical Paintings, 1400–1850, edited by Therese O'Malley and Amy R.W. Meyers
- 70 Collecting Sculpture in Early Modern Europe, edited by Nicholas Penny and Eike D. Schmidt
- 71 Romare Bearden, American Modernist, edited by Ruth E. Fine and Jacqueline Francis
- 73 The East Building in Perspective, edited by Anthony Alofsin
- 74 Dialogues in Art History: A Twenty-fifth Anniversary Symposium, edited by Elizabeth Cropper
- 75 The Woodcut in Fifteenth-Century Europe, edited by Peter Parshall
- 76 Orsanmichele and the History and Preservation of the Civic Monument, edited by Carl Brandon Strehlke
- 77 Art and the Early Photographic Album, edited by Stephen Bann

SEMINAR PAPERS

The Dada Seminars, edited by Leah Dickerman, with MatthewS. Witkovsky, 2005

Forthcoming Seminar Papers

2 The Accademia di San Luca in Rome, c. 1590–1635, edited by Peter M. Lukehart

ANNIVERSARY VOLUMES

- A Generous Vision: Samuel H. Kress Professors, 1965–1995, edited by Elizabeth Pendleton Streicher, 1995
- The A. W. Mellon Lectures in the Fine Arts: Fifty Years, introduction by Elizabeth Cropper, 2002

RESEARCH PUBLICATIONS

- Sponsored Research in the History of Art, volumes 1–13, edited by Claire Richter Sherman, 1981–1994
- A Guide to the Description of Architectural Drawings, by Vicki Porter and Robin Thornes, cosponsored with the Getty Art History Information Program and others, 1994
- Art History in Latin America: Reports of the Latin American
 Fellowship Program, 1994–2000, introduction by Therese
 O'Malley, coproduced with the Association of Research
 Institutes in Art History, 2003

Forthcoming Research Publications

- Guide to Documentary Sources for Andean Sources, edited by Joanne Pillsbury
- Keywords in American Landscape Design, edited by Therese O'Malley

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