

NATIONAL GALLERY OF ART

NEWS RELEASE

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FOR IMMEDIATE RELEASE

1985-1986 FELLOWSHIPS AWARDED BY CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

WASHINGTON, D.C. October 8, 1985. The National Gallery of Art's Center for Advanced Study in the Visual Arts has awarded eight Senior Fellowships to scholars for the pursuit of research at the Center during the 1985-1986 academic year. The recipients, chosen by the Center's selection committee, were announced by Henry A. Millon, Dean of the Center, which began its sixth academic year last month.

Ailsa Mellon Bruce Senior Fellows are W. Stephen Gardner, Jack J. Spector, Fikret K. Yegül, and Reiner Tom Zuidema (spring 1986). Samuel H. Kress Senior Fellows are Louis Hawes (fall 1985), Lawrence Nees (spring 1986), and Patricia Netherly. A further Kress Fellowship had been awarded to Rózsa Feuer-Tóth of Budapest, who died in April of this year. Diane M. De Grazia, curator of Italian Drawings at the National Gallery of Art, has been named the Ailsa Mellon Bruce National Gallery of Art Curatorial Fellow for 1985-1986.

The Center for Advanced Study, established by the National Gallery of Art in 1979, seeks to promote the study of the visual arts from a variety of approaches. The Center grants Senior Fellowships, Visiting Senior Fellowships, Associate appointments, and Pre-Doctoral Fellowships. Except for the latter, appointments are made to scholars of any nationality or age who have held the Ph.D. degree for a minimum of five years or who possess a record of professional accomplishment at the time of application. All Senior Fellows except the Curatorial Fellow must reside in Washington during the fellowship period.

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W. Stephen Gardner, Assistant Professor, Department of Art History and Archaeology, Columbia University, will pursue research for a book which will re-evaluate the issues involved in the transition from the Romanesque to Gothic styles in architecture. Through a study of some seventy-five monuments---many of which are no longer extant---built in the Paris region in the years immediately preceding the birth of Gothic architecture, Professor Gardner will reassess this region's long undervalued contribution to the formation of the style. His aim is to expand the context within which the origins of Gothic architecture have traditionally been located. Mr. Gardner, who received his B.A. from Duke University in 1970, earned his M.A. and Ph.D. degrees from Princeton University in 1973 and 1976, respectively. He has written several articles for scholarly journals on Gothic architecture, its sources, and early formulation, in addition to catalogue essays and reviews on related subjects.

Jack Jerome Spector, Professor, Department of Art History at Rutgers University, will study the place of Freudian and Hegelian thought in the formation of Breton's surrealism between 1924 and 1932. From a formal and iconographic analysis of surrealist imagery and a survey of contemporary criticism of these images, Professor Spector will consider the relation of both the production and criticism of surrealist art to contemporary politics. In particular, he will evaluate the degree to which surrealist art was affected by the increasingly overt struggle between the French followers of Trotsky and Stalin during the late '20s. Professor Spector has written two books and several articles on the art of Eugène Delacroix as well as a book on the aesthetics of Freud. He has also written essays, articles, and reviews for a wide spectrum of scholarly journals. Mr. Spector graduated from the City College of New York in 1956. He received his M.A. (1959) and Ph.D. (1964) degrees from Columbia University. During his tenure at the Center, Professor Spector will hold a joint

half-time appointment as Visiting Distinguished Professor at George Washington University.

Fikret K. Yegül, who is Associate Professor of Art History at the University of California, Santa Barbara, will complete a book dealing with the architectural development of Roman baths and their seminal role in the construction of other classical building types. His book will also consider the social, political, and educational importance of bathing in antiquity, a cultural phenomenon for which there is no counterpart in contemporary Western life. Professor Yegül received degrees in architecture from the Middle East Technical University in Ankara (1964) and from the University of Pennsylvania (1966). He earned his Ph.D. from Harvard University in 1975. In addition to a book now in press on the subject of the imperial baths at Sardis, Professor Yegül has also contributed reviews and numerous articles on other findings at Sardis to a variety of publications.

R. Tom Zuidema, Professor, Department of Anthropology, University of Illinois, will pursue an ethnohistorical and iconographic analysis of royal dress in pre-Spanish Peru. His tripartite study will focus on court dress in the Inca capital of Cuzco, its probable source in Huari dress of which the only surviving specimens are in Washington museums, and the political significance of panflute player motifs in Nazca art with reference to comparative materials from the Huari, Inca, and related cultures. Professor Zuidema received his M.A. (1951) and Ph.D. (1962) degrees from Leiden University. He has an additional Ph.D. from the University of Madrid (1953). Besides a book on the social organization of Cuzco, Mr. Zuidema has written widely on Pre-Columbian civilization for a number of Amerindian journals and collected studies.

Louis Hawes, Professor of Art History, School of Fine Arts, University of Indiana at Bloomington, will pursue research for a study of the British vision of Switzerland in the early romantic era from 1770 to 1810. By means of a

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documentation of the diffusion of contemporary Swiss alpine views through prints and book illustration, Professor Hawes will distinguish between that influence and the original contributions made to the genre by English painters prior to the emergence of Turner. Mr. Hawes graduated from the University of Rochester in 1953. He received his M.F.A. (1956) and Ph.D. (1963) degrees from Princeton University. He has written three books and many articles on English and American landscape painting in addition to catalogue contributions and reviews.

Lawrence Nees, Associate Professor of Art History, University of Delaware, proposes to offer a revised interpretation of the art of Charlemagne's court, taking into account recent research which suggests that the art of this era began on a large scale much later than previously believed. He will also show that Carolingian art did not initially embody a centralized cultural program nor was it as concerned with Roman Imperial tradition as it was with Christian ecclesiastical purposes. Professor Nees received his B.A. from the University of Chicago in 1970. In 1974 he earned his M.A. and, in 1977, his Ph.D., both from Harvard University. He is the author of two books currently in press as well as of a number of articles on medieval subjects.

Patricia Joan Netherly, Adjunct Assistant Professor, Department of Anthropology, University of Massachusetts, will pursue a study of the symbolic expressions of social organization in the art of the central Andean region. She will apply the various organizational principles of Andean society previously identified by scholars to her analysis of the design, iconography, and symbolic content found in the art of the region. Professor Netherly has written a number of articles on ancient Peruvian civilization and is the co-editor of Configurations of Power in Complex Society, currently in press. She graduated from Swarthmore College in 1960 and received her M.A. (1971) and Ph.D. (1977) from Cornell University.

Diane M. De Grazia, curator of Italian Drawings at the National Gallery of Art and Curatorial Fellow for 1985-1986, will write a monograph on Jacopo Zanguidi, called Bertozia, a Parmesan artist of the mid-sixteenth century. Among other subjects, Dr. De Grazia will consider the degree to which Bertozia's patron, Ottavio Farnese, and life at his court may have influenced the shift in Bertozia's work away from the style of Parmigianino towards a more playful and fantastical manner. Dr. De Grazia plans to spend much of her fellowship term working in Parma and Rome, where she will consult archival material related to Bertozia's career and to the Farnese court. A 1965 graduate of Smith College, Dr. De Grazia earned her M.A. (1967) from Indiana University and Ph.D. (1972) from Princeton University. She is the author of a number of articles and exhibition catalogues devoted to sixteenth and seventeenth-century Italian printmakers and draftsmen.

The following eight Predoctoral Fellows have also been awarded fellowships to begin in the fall of 1985:

Frederick Bohrer
 Samuel H. Kress Fellow, 1985-1987
 [The University of Chicago]
 Dissertation topic: Studies in the Reception of
 Mesopotamian Art in London, Paris, and Berlin from
 the Mid-nineteenth Century to World War I

Alan Chong
 Robert H. and Clarice Smith Fellow, 1985-1986
 [New York University, Institute of Fine Arts]
 Dissertation topic: Social Meanings in the Paintings of
 Aelbert Cuyp

Mark Jarzombek
 Chester Dale Fellow, 1985-1986
 [Massachusetts Institute of Technology]
 Dissertation topic: "De Pictura" and the Cultural
 Philosophy of Leon Baptista Alberti

Mary Alice Lee
 Mary Davis Fellow, 1985-1987
 [The Johns Hopkins University]
 Dissertation topic: Problems of Criticism, Style, and
 Iconography in Roman Monumental Decoration

Michael Leja
Chester Dale Fellow, 1985-1986
[Harvard University]
Dissertation topic: The Ideology of the New York School

Louise Marshall
Chester Dale Fellow, 1985-1986
[University of Pennsylvania]
Dissertation topic: "Waiting on the Will of the Lord:" The
Imagery of the Plague

Jeffrey H. Rosen
Chester Dale Fellow, 1985-1986
[Northwestern University]
Dissertation topic: Lemercier et Cie: The Advent of
Photolithography and the Transformation of Print Production
during the Second Empire

Elizabeth Streicher
David E. Finley Fellow, 1985-1988
[Columbia University]
Dissertation topic: The Graphic Work of Max Klinger

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