

NATIONAL GALLERY OF ART

NEWS RELEASE

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CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS ANNOUNCES 1988-1989 APPOINTMENTS Kress Professor and Mellon Lecturer Named

WASHINGTON, D.C., July 18, 1988 - The National Gallery of Art's Center for Advanced Study in the Visual Arts (CASVA) announced the appointment of Sylvie BÉguin as Samuel H. Kress Professor and John K. G. Shearman as Andrew W. Mellon Lecturer in the Fine Arts for the 1988-1989 academic year. Each year the National Gallery and CASVA name a distinguished art historian to the Samuel H. Kress professorship, a position created by the Gallery in 1965. Traditionally, the Kress Professor counsels predoctoral fellows in their dissertation research and is the senior member of the Center. The Mellon lecture series, initiated in 1952, serves to recognize an individual who exemplifies excellence in the history, criticism, and theory of the visual and performing arts.

Professor BÉguin is chief conservator of the Department of Paintings at the Musée du Louvre, Paris. In 1947 she received her ultimate degree from the Ecole du Louvre. She since has served in a number of posts at the Musée du Louvre. She was a member of the Institute of Advanced Studies at Princeton University (1972), a Chevalier de la Légion d'honneur (1975), a past president of the Société de l'Historie de l'Art Français (1979), and an Officer des Arts et Lettres (1980).

(more)

John K. G. Shearman is a professor of the Department of Fine Arts, Fogg Museum, Harvard University. He was chairman of the Department of Art and Archeology at Princeton University and a professor at the University of London, Courtauld Institute. He received his Ph.D. from the Courtauld Institute in 1957. He is a founder-member of the Society for Renaissance Studies (1970) and a member of the Editorial Advisory Committee of the *Répertoire International de la Littérature de l'Art* (RILA), among many other scholarly affiliations. During the period of 1973-1979, Professor Shearman represented Great Britain at the *Comité International d'Histoire de l'Art*. He continues to be a member of the J. Paul Getty Trust Fellowships Committee.

Professor Shearman's lecture series, entitled Art and the Spectator in the Italian Renaissance, consists of six different topics to be presented on Sundays at 4:00 p.m. in the National Gallery's East Building Auditorium between October 2 and November 6, 1988:

- Oct. 2 - Introduction: A More Engaged Spectator
- Oct. 9 - A Shared Space
- Oct. 16 - Portraits and Poets
- Oct. 23 - Domes
- Oct. 30 - History-Painting and the Concept of Energy
- Nov. 6 - Titian, Ariosto, and the Privileged Spectator

CASVA fellows for the 1988-1989 academic year include:

Paul Mellon Senior Fellow

Joseph M. Levine
Syracuse University
Research topic: Ancients, moderns, and history

(more)

Paul Mellon Visiting Senior Fellows

Royston Simeon Landau
Architectural Association School of Architecture, London
Research topic: Architecture and knowledge

Alessandro Morandotti
Finarte Auction House, Milan, Rome
Research topic: The Mellon Venus and Bacchus and the original sculpture collection in the Nymphaeum of Villa Visconti Borromeo-Litta at Lainate

Werner Oechslin
Eidgenossische Techn. Hochschule, Zurich
Institute for History and Theory of Architecture
Research topic: Architectural theory in the Vitruvian tradition

Ailsa Mellon Bruce Senior Fellows

Caroline Astrid Bruzelius (fall 1988)
Duke University
Research topic: The Angevin churches of southern Italy: The churches of Charles of Anjou and his successors, 1266-1343

William L. Eisler
Art Gallery of New South Wales
Research topic: Charles V and the visual arts

Tod A. Marder (spring 1989)
Rutgers University
Research topic: The architecture of Bernini

Ailsa Mellon Bruce Visiting Senior Fellows

Joseph Polzer
University of Calgary
Research topic: Simone Martini studies

Dieter Wuttke
University of Bamberg
Research topic: An edition of the letters of Erwin Panofsky

Samuel H. Kress Senior Fellows

Allan Ceen
Cornell in Rome
American Overseas School of Rome
Research topic: Urban planning in Rome: 1500 to 1750

Frederick Hartt
University of Virginia
Research topic: Studies on Michelangelo

Associate Appointments

Robert Patten
Rice University
Research topic: The life, art, and times of George Cruikshank

Jane Clark
National Gallery of Victoria
Research topic: Australia - America: Landscape painting and national identity

Ailsa Mellon Bruce National Gallery of Art Curatorial Fellow

Nan Rosenthal
Curator of Twentieth-Century Art
Research topic: Hairpin turns on the road to the end of idealism: The banal, the collaborative, and the indexical as signifiers of authenticity in second-generation postwar art

National Gallery Pre-Doctoral Fellows

Robert Mark Antliff (Mary Davis Fellow, 1988-1990)
Yale University
Dissertation topic: The relevance of Bergson: Creative intuition, Fauvism and Cubism

Mark Crinson (Chester Dale Fellow, 1988-1989)
University of Pennsylvania
Dissertation topic: The mission of architecture: Victorian architecture and the Near East

John Davis (Wyeth Fellow, 1988-1990)
Columbia University
Dissertation topic: Picturing Palestine: The Holy Land in nineteenth-century American art and culture

Isabelle Frank (Paul Mellon Fellow, 1988-1991)
Harvard University
Dissertation topic: Melozzo da Forli and the Rome of Sixtus IV

Alessandra Galizzi (David E. Finley Fellow, 1988-1991)
The John Hopkins University
Dissertation topic: Francia and devotional expression in Italian art c. 1500

Elizabeth Honig (Robert H. and Clarice Smith Fellow, 1988-1989)
Yale University
Dissertation topic: Painting and the marketplace: Pictures of display and exchange from Aertsen to de Witte

Jill Pearlman (Chester Dale Fellow, 1988-1989)
University of Chicago
Dissertation topic: Joseph Hudnut and the new American architecture, 1934-1953

(more)

Christopher Thomas (Samuel H. Kress Fellow, 1988-1990)

Yale University

Dissertation topic: The Lincoln Memorial and its architect, Henry Bacon,
1866-1924

The Center for Advanced Study in the Visual Arts was founded in 1979 to promote the study of art history, theory, and criticism of art, architecture, and urbanism through the formation of a community of scholars. A rotating board of advisors consisting of seven art historians meets annually to consider the policies and programs of the Center. The board also serves as a selection committee to review all fellowship applications to the Center.

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