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## National Gallery of Art Center for Advanced Study in the Visual Arts Announces 2012–2013 Appointments

Washington, DC—The Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art has announced the appointments of members for the 2012–2013 academic year. They include **Oskar Bätschmann**, Schweizerisches Institut für Kunstwissenschaft, Zürich, as Samuel H. Kress Professor; independent scholar and curator **Lynne Cooke** as Andrew W. Mellon Professor for 2012–2014; and **Cecilia Frosinini**, Opificio delle Pietre Dure e Laboratori di Restauro, Florence, as Edmond J. Safra Visiting Professor for spring 2013. **Barry Bergdoll**, Columbia University/The Museum of Modern Art, has been named the 62nd A. W. Mellon Lecturer in the Fine Arts for spring 2013.

CASVA also announced the appointment of six senior and four visiting senior fellows, a sabbatical curatorial fellow, two scholars in residence, two postdoctoral fellows, 18 predoctoral fellows, and three predoctoral fellowships for historians of American art to travel abroad.

CASVA was founded in 1979 to promote the study of the history, theory, and criticism of art, architecture, and urbanism through its four programs of fellowships, meetings, research, and publications. A variety of private sources supports these programs. The fellowship and professorship appointments are ratified by the Gallery's Board of Trustees.

The position of Samuel H. Kress Professor was created in 1965. It is reserved for a distinguished art historian who, as the senior member of CASVA, pursues scholarly work and counsels predoctoral fellows in residence.

Oskar Bätschmann has been a research professor at Schweizerisches Institut für Kunstwissenschaft, Zürich, since 2009. He received his PhD and habilitation from the University of Zürich, where he was a lecturer from 1979 to 1983. He was the director of the Institute of Art History at the University of Bern from 1991 to 2009, also administering the Karman Center for Advanced Study in the Humanities there from 2007 to 2008. Among the many publications that Bätschmann has authored and coauthored are *Hans Holbein der Jungere* (2010); *Ferdinand Hodler: Catalogue raisonné der Gemälde* (2008); *The Artist in the Modern World: The Conflict between Market and Self-Expression* (1997); and *Nicolas Poussin: Dialectics of Painting* (German, 1982; English, 1990). This is his second appointment at CASVA; he was a Paul Mellon Visiting Senior Fellow in 1995. His research as Samuel H. Kress Professor is on the topic "Oil Painting as a Workshop Secret: On Calumnies, Legends, and Critical Investigations."

The position of Andrew W. Mellon Professor was created in 1994 for distinguished academic and museum professionals. Mellon professors serve two consecutive years and pursue independent research at CASVA.

Lynne Cooke is an independent scholar and curator in New York City. She holds a BA from Melbourne University; an MA from the Courtauld Institute of Art, London University; and a PhD from London University. Most recently she served as the deputy director and chief curator of the Museo Nacional Centro de Arte Reina Sofia, Madrid (2008–2012). She was a curator at the Dia Art Foundation, New York (1990–2008), and artistic director of the 10th Biennale of Sydney (1994–1996). Cooke has organized numerous exhibitions, including the recent *Blinky Palermo: Retrospective, 1964–1977* (Los Angeles County Museum of Art; Hirshhorn Museum and Sculpture Garden, Washington, DC; and Bard College and Dia:Beacon, New York, 2010–2011), as well as *Bridget Riley: Reconnaissance* (2001) and *Richard Serra: Torqued Ellipses* (1998), both at Dia Center for the Arts. She has served on the editorial board of *The Burlington Magazine* since 1988 and is widely published, including contributions to *William Kentridge* (2001) and *James Castle: Show and Store* (2011).

The position of Edmond J. Safra Visiting Professor was established in 2002 through a grant from the Edmond J. Safra Philanthropic Foundation. The Safra Professor serves

for up to six months, forging connections between the research of the curatorial staff and that of visiting scholars at CASVA. At the same time, the Safra Professor advances his or her own research on subjects associated with the Gallery's permanent collection. The Safra Professor may also organize colloquia for predoctoral fellows and for emerging scholars and curators. The Safra Professor's area of expertise varies from year to year, spanning the Gallery's permanent collection—from sculpture, to painting, to works on paper of all periods.

Cecilia Frosinini is the mural paintings section director at the Opificio delle Pietre Dure e Laboratori di Restauro, Florence. In this capacity, she has overseen conservation work in the church of Santa Croce, using ultraviolet light to reveal original details in Giotto's famed frescoes depicting the lives of and Saint Francis (Bardi Chapel) and Saint John the Baptist and Saint John the Evangelist (Peruzzi Chapel). She received her BA (Laurea) and MA (Scuola di Specializzazione) from the University of Florence and has authored articles and essays about Caravaggio, Giotto, Masaccio, and Masolino; she also coedited *The Panel Paintings of Masolino and Masaccio: The Role of Technique* (2002).

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

Barry Bergdoll has been the Philip Johnson Chief Curator of Architecture and Design at the Museum of Modern Art, New York, since 2007 and professor in the department of art history and archaeology at Columbia University, New York, since 1985; he chaired the department from 2004 to 2007. He holds a PhD from Columbia and received his BA and MA from the University of Cambridge, King's College. He was the 2011 Slade Professor of Fine Art at the University of Cambridge. Bergdoll is the author of *Léon Vaudoyer: Historicism in the Age of Industry* and *Karl Friedrich Schinkel: An Architecture for Prussia*, both published in 1994. He has edited and contributed to a number of publications, including *Bauhaus 1919–1933* (2009); *A Modernist Museum*

*in Perspective: The East Building, National Gallery of Art* (2009); and *Mies in Berlin* (2001), which received the Society of Architectural Historians' Philip Johnson Award for best exhibition catalogue in 2002.

The 62nd Mellon Lectures, *Out of Site in Plain View: A History of Exhibiting Architecture since 1750*, will take place at 2:00 p.m. on Sundays, April 7, 14, 21, and 28 and May 5 and 12 in the East Building Auditorium. Admission is free of charge on a first-come, first-seated basis.

### **CASVA Members for 2012–2013**

Members of the Center for Advanced Study in the Visual Arts (CASVA) for the 2012–2013 academic year are listed below with their current affiliations and research topics.

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

Louise M. Burkhart

University at Albany, State University of New York

*Picturing Aztec Christianity: Testerian Manuscripts and the Catechism in Nahuatl*

#### **William C. Seitz Senior Fellow**

Thierry de Duve

Université Lille 3 (emeritus)

*Manet's Testament, Duchamp's Message, Broodthaers' Lesson*

#### **Samuel H. Kress Senior Fellows**

Anne Dunlop

Tulane University

*Castagno's Crime: Andrea del Castagno and Quattrocento Painting*

Stuart Lingo

University of Washington, Seattle

*Bronzino's Bodies: Fortunes of the Ideal Nude in an Age of Reform*

#### **Ailsa Mellon Bruce Senior Fellows**

Cynthia Hahn

Hunter College and the Graduate Center of the City University of New York

*Reliquaries: Objects, Action, Response*

Carlos Sambricio (spring 2013)

Universidad Politécnica de Madrid

*A History of the History of Spanish Architecture*

**Ailsa Mellon Bruce National Gallery of Art Sabbatical Curatorial Fellow**

David Alan Brown

National Gallery of Art

Department of Italian Paintings

*Giovanni Bellini's Last Works*

**Scholars in Residence (fall 2012)**

Martina Bagnoli

Walters Art Museum

*The Five Senses and Medieval Art*

Frank Martin

Berlin-Brandenburgische Akademie der Wissenschaften / Freie Universität Berlin

*Antique Portraits in the Dresden Sculpture Collection: Their Use and Reuse in the  
Seventeenth and Eighteenth Centuries*

**Paul Mellon Visiting Senior Fellows (fall 2012)**

Caroline Maniaque-Benton

École nationale supérieure d'architecture Paris-Malaquais

*Alternative Architecture: A Documentary History*

Mark Salber Phillips

Carleton University

*History Painting and Historical Representation in Britain: From Benjamin West to*

*Ford Madox Brown*

**Ailsa Mellon Bruce Visiting Senior Fellows** (fall 2012)

Paul B. Jaskot

DePaul University

*Cultural Fantasies, Ideological Goals, and Political Economic Realities: The Built Environment at Auschwitz*

James Grantham Turner

University of California, Berkeley

*Eros Visible: Sexuality, Art, and Antiquity in Italy, 1499–1540*

**Postdoctoral Fellows**

Łukasz Stanek

A. W. Mellon Postdoctoral Fellow, 2011–2013

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

Stephen Hart Whiteman

A. W. Mellon Postdoctoral Fellow, 2012–2014

*Vocabularies of Culture: The Landscape of Multiethnic Emperors in the Early Qing Dynasty (1661–1722)*

**Predocctoral Fellows** (in residence)

Susanna Berger

Samuel H. Kress Fellow, 2011–2013

[University of Cambridge]

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

Meredith Gamer

Paul Mellon Fellow, 2010–2013

[Yale University]

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

Marius Bratsberg Hauknes

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

[Princeton University]

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

Jessica L. Horton

Wyeth Fellow, 2011–2013

[University of Rochester]

*Places to Stand: Native Art beyond the Nation*

Nathaniel B. Jones

David E. Finley Fellow, 2010–2013

[Yale University]

*Nobilibus pinacothecae sunt faciundae: The Inception of the Roman Fictive Picture Gallery*

Fredo Rivera

Andrew W. Mellon Fellow, 2011–2013

[Duke University]

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

Yanfei Zhu

Ittleson Fellow, 2011–2013

[The Ohio State University]

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

**Predoctoral Fellows** (not in residence)

Emmelyn Butterfield-Rosen

David E. Finley Fellow, 2011–2014

[Princeton University]

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

Hannah J. Friedman

Paul Mellon Fellow, 2012–2015

[The Johns Hopkins University]

*Blind Virtue and the Practice of Prophecy in the Art of Jusepe de Ribera*

Subhashini Kaligotla

Mtleson Fellow, 2012–2014

[Columbia University]

*Shiva's Waterfront Temples: Reimagining the Sacred Architecture of India's Deccan Region*

Kristopher W. Kersey

Andrew W. Mellon Fellow, 2012–2014

[University of California, Berkeley]

*Emperor Go-Shirakawa and the Image of Classical Japan*

Jennifer Nelson

Robert H. and Clarice Smith Fellow, 2012–2013

[Yale University]

*Image beyond Likeness: The Chimerism of Early Protestant Visuality, 1517–1565*

Joshua O'Driscoll

Paul Mellon Fellow, 2011–2014

[Harvard University]

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

Ann E. Patnaude

Twelve-Month Chester Dale Fellow, 2012–2013

[University of Chicago]

*Locating Identity: Mixed Inscriptions in Archaic and Classical Greek Pottery and Stone, c. 675–336 BCE*

David Pullins



David E. Finley Fellow, 2012–2015

[Harvard University]

*Cut and Paste: The Mobile Image from Watteau to Pillement*

James M. Thomas

Twenty-Four-Month Chester Dale Fellow, 2012–2014

[Stanford University]

*The Aesthetics of Habitability: Edward Wortz, NASA, and the Art of Light and Space, 1969–1973*

Susan M. Wager

Samuel H. Kress Fellow, 2012–2014

[Columbia University]

*Boucher's Bijoux: Luxury Reproductions in the Age of Enlightenment*

Elaine Y. Yau

Wyeth Fellow, 2012–2014

[University of California, Berkeley]

*Vision, Painting, Placing: Sister Gertrude Morgan's Material Performances and the Sensory Cultures of New Orleans, 1960–1983*

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

Emily Clare Casey

[University of Delaware]

Alexander Brier Marr

[University of Rochester]

Whitney Thompson

[The Graduate Center, City University of New York]

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## General Information

The National Gallery of Art and its Sculpture Garden are at all times free to the public. They are located on the National Mall between 3rd and 9th Streets along Constitution Avenue NW and are open Monday through Saturday from 10:00 a.m. to 5:00 p.m. and Sunday from 11:00 a.m. to 6:00 p.m. The Gallery is closed on December 25 and January 1. With the exception of the atrium and library, the galleries in the East Building will be closing gradually beginning in July 2013 and will remain closed for approximately three years for Master Facilities Plan and renovations. For specific updates on gallery closings, visit [www.nga.gov/renovation](http://www.nga.gov/renovation) (<http://www.nga.gov/renovation>) .

For information call (202) 737-4215 or the Telecommunications Device for the Deaf (TDD) at (202) 842-6176, or visit the Gallery's website at [www.nga.gov](http://www.nga.gov). Follow the Gallery on Facebook at [www.facebook.com/NationalGalleryofArt](http://www.facebook.com/NationalGalleryofArt) and on Twitter at [twitter.com/ngadc](http://twitter.com/ngadc).

Visitors will be asked to present all carried items for inspection upon entering. Checkrooms are free of charge and located at each entrance. Luggage and other oversized bags must be presented at the 4th Street entrances to the East or West Building to permit x-ray screening and must be deposited in the checkrooms at those entrances. For the safety of visitors and the works of art, nothing may be carried into the Gallery on a visitor's back. Any bag or other items that cannot be carried reasonably and safely in some other manner must be left in the checkrooms. Items larger than 17 by 26 inches cannot be accepted by the Gallery or its checkrooms.

For additional press information please call or send inquiries to:

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