



Release Date: September 18, 2014

## National Gallery of Art's World-Renowned Center for Advanced Study in the Visual Arts (CASVA) Announces 2014–2015 Academic Year Appointments: Focus of Studies Spans the Globe and the History of Art



Mary Morton, curator and head of French paintings, National Gallery of Art, makes a presentation to the participants of *Stepping Outside the Artist's Studio: Landscape and the Oil Sketch, c. 1780-1830, the Robert H. Smith Colloquy* held on May 12, 2014.

Washington, DC—The world-renowned Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art has announced the appointments of members for 2014–2015. They include Robert S. Nelson of Yale University as Samuel H. Kress Professor; Paul B. Jaskot of DePaul University as Andrew W. Mellon Professor; Kathleen A. Foster of the Philadelphia Museum of Art as Edmond J. Safra Visiting Professor for spring 2015; and Thomas Crow of the Institute of Fine Arts, New York University, as the Sixty-Fourth A. W. Mellon Lecturer in the Fine Arts for spring 2015.

"This year, CASVA's breathtaking array of subjects ranges from fashion and costumes of 19th-century Europe to an art historical investigation of Mongol identity in China," said Earl A. Powell III, director, National Gallery of Art. "This incoming class of CASVA appointees proves that the Center is truly global, collaborative, diverse, and dynamic."

In addition, six senior and six visiting senior fellows have been appointed to CASVA, along with two postdoctoral fellows, seven predoctoral fellows working in residence, and 11 predoctoral fellows working at their respective institutions and abroad. Harry Cooper, the Gallery's curator of modern art and head of department, has been awarded the Ailsa Mellon Bruce Sabbatical Curatorial Fellowship, which will enable him to take a leave of absence from the Gallery to conduct special research on Piet Mondrian's Diamond Paintings.

### About CASVA

Since its inception in 1979 the Center has promoted the study of the history, theory, and criticism of art, architecture, and urbanism through the formation of a community of scholars. A variety of private sources supports the program of fellowships, and the appointments are ratified by the Gallery's Board of Trustees.

CASVA currently supports the Andrew W. Mellon Professor, a two-year appointment of a midcareer scholar; the Samuel H. Kress Professor, an appointment of one academic year of a distinguished scholar; the Edmond J. Safra Visiting Professor, a six-month appointment of a scholar who advances his or her own research on subjects associated with the Gallery's permanent collection; and senior fellows, visiting senior fellows, postdoctoral fellows, and predoctoral fellows. A board of advisors, composed of seven art historians appointed to rotating terms, serves as a selection committee to review all fellowship applications.

In 1949, the Gallery commenced the A. W. Mellon Lectures in the Fine Arts to bring to the people of the United States the results of the best contemporary thought and scholarship in the fine arts. The program is named for Andrew W. Mellon, the Gallery's founder, who gave the nation his art collection and funds to build the West Building, which opened to the public in 1941.

The Center publishes Symposium Papers, part of the Gallery's series Studies in the History of Art, and Seminar Papers. Both series are available for purchase on [shop.nga.gov](http://shop.nga.gov). Volumes of Studies in the History of Art published more than five years ago can be accessed and downloaded on [JSTOR](http://JSTOR). An annual report, *Center*, published each fall, summarizes research and activities that took place during the preceding academic year. *The full archive of Center is available for free download on the Gallery website.*

### Full List of Appointees

---

**Samuel H. Kress Professor**

Robert S. Nelson, Yale University

**Andrew W. Mellon Professor**

Paul B. Jaskot, DePaul University

**Edmond J. Safra Visiting Professor, spring 2015**

Kathleen A. Foster, Philadelphia Museum of Art

**Sixty-Fourth A. W. Mellon Lecturer in the Fine Arts, spring 2015**

Thomas Crow, Institute of Fine Arts, New York University

**Paul Mellon Senior Fellow**

Susan L. Siegfried, University of Michigan

*Fashion and Costume in the Visual Culture of Nineteenth-Century Europe*

**William C. Seitz Senior Fellow**

Mary Roberts, University of Sydney

*Islamic Art, Museology, and Transcultural Artist-Dealer Networks, 1850–1910*

**Samuel H. Kress Senior Fellows**

Robert Bork, University of Iowa

*The Anti-Gothic Turn: Explaining the Architectural Revolution of circa 1500*

Christopher P. Heuer, Princeton University

*The Iceberg and the Acrobat: Time and the Printed Image in the Northern Renaissance*

**Ailsa Mellon Bruce Senior Fellows**

Sarah Blake McHam, Rutgers, The State University of New Jersey

*"Gaude, Felix Padua, Quae Thesaurum Possides": How Lucky Padua's Treasures Shaped Her Cultural Heritage*

Stephen Houston, Brown University

*A Splendid Predicament: Young Men in Maya Imagery and Text*

**Ailsa Mellon Bruce National Gallery of Art Sabbatical Curatorial Fellow, 2014–2015**

Harry Cooper, Department of Modern Art

*Mondrian's Diamond Paintings*

**Paul Mellon Visiting Senior Fellows, fall 2014**

Stefan Krause, Kunsthistorisches Museum, Vienna

*Freydal, The Tournament Book of Emperor Maximilian I (1459–1519): The Washington Manuscript*

Stephanie C. Leone, Boston College

*The Arts in Baroque Rome during the Pontificate of Innocent X Pamphilj (1644–1655)*

Oscar E. Vázquez, University of Illinois at Urbana-Champaign

*Learning to Draw in Spanish: Copying the Body in Latin American Academies of Art, 1781–1910*

**Ailsa Mellon Bruce Visiting Senior Fellows, fall 2014**

Lynn Catterson, New York City

*Stefano Bardini: Forming the Canon of Fifteenth-Century Italian Sculpture*

Caroline Jordan, La Trobe University

*Cultural Change or Cultural Diplomacy? The Carnegie Corporation of New York's British Dominions Exhibitions, 1934–1941*

Xin Wu, The College of William and Mary

*Gardens and Landscapes as Neo-Confucian Metaphors: Vision and Place-Making in Song Academies*

**Postdoctoral Fellows**

Caroline O. Fowler, A. W. Mellon Postdoctoral Fellow, 2013–2015

---

Lihong Liu, A. W. Mellon Postdoctoral Fellow, 2014–2016  
*The Real Scene: Painting and Place in China, 1450–1550*

**Predoctoral Dissertation Fellows** (in residence)

Kate Cowcher, Andrew W. Mellon Fellow, 2013–2015  
[Stanford University]

*Between Revolutionary Motherland and Death: Art and Visual Culture in Socialist Ethiopia*

Nikolas Drosos, Twenty-Four-Month Chester Dale Fellow, 2013–2015  
[The Graduate Center, City University of New York]

*Modernism with a Human Face: Synthesis of Art and Architecture in Eastern Europe, 1954–1958*

Hannah J. Friedman, Paul Mellon Fellow, 2012–2015  
[Johns Hopkins University]

*Assay and Oracle in the Art of Jusepe de Ribera*

Adam Jasienski, Samuel H. Kress Fellow, 2013–2015  
[Harvard University]

*In the Guise of Holiness: Portraiture, Dynastic Politics, and Sanctity under the Spanish Habsburgs*

Miri Kim, Wyeth Fellow, 2013–2015  
[Princeton University]

*"Right Matter in the Right Place": The Paintings of Albert Pinkham Ryder*

David Pullins, David E. Finley Fellow, 2012–2015  
[Harvard University]

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

Rachel Saunders, Ittleson Fellow, 2013–2015  
[Harvard University]

*The "Illustrated Life of Xuanzang": Poetry, Painting, and Pilgrimage in Medieval Japan*

**Predoctoral Dissertation Fellows** (not in residence)

John R. Blakinger, Twenty-Four-Month Chester Dale Fellow, 2014–2016  
[Stanford University]

*Artist Under Technocracy: György Kepes and the Cold War Avant-Garde*

Monica Bravo, Wyeth Fellow, 2014–2016  
[Brown University]

*Picturing Greater America: US Modernist Photography and the Mexican Cultural Renaissance, 1920–1945*

Esther Chadwick, Paul Mellon Fellow, 2013–2016  
[Yale University]

*The Radical Print: Experiments in Liberty, 1760–1830*

Seth Estrin, Paul Mellon Fellow, 2014–2017  
[University of California, Berkeley]

*Objects of Pity: Art and Emotion in Archaic and Classical Greece, 520–380 BCE*

Robert Fucci, David E. Finley Fellow, 2013–2016  
[Columbia University]

*Jan van de Velde II (c. 1593–1641): The Printmaker as Creative Artist in the Early Dutch Republic*

Brendan C. McMahon, Andrew W. Mellon Fellow, 2014–2016  
[The University of Southern California]

*Colors of Deceit: The Arts of Iridescence in Viceregal Mexico*

Eiren L. Shea, Ittleson Fellow, 2014–2016  
[University of Pennsylvania]

---

Zachary Stewart, Robert H. and Clarice Smith Fellow, 2014–2015

[Columbia University]

*The Integrated Interior: Parish Church Architecture in Eastern England, c.1350–c.1550*

Nicole Paxton Sullo, Twelve-Month Chester Dale Fellow, 2014–2015

[Yale University]

*The Art of Memory in Byzantium during the Later Middle Ages*

Phil Taylor, David E. Finley Fellow, 2014–2017

[Princeton University]

*Raoul Ubac's Photographic Surrealism*

Kelli Wood, Samuel H. Kress Fellow, 2014–2016

[University of Chicago]

*The Space of Play: Games in Early Modern Italy*

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

Alisa Alexander [University of California, Santa Barbara]

Jenevieve De Los Santos [Rutgers, The State University of New Jersey]

Mary Thomas [University of California, Santa Cruz]

#### **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 at 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. For information call (202) 737-4215 or visit the Gallery's Web site at [www.nga.gov](http://www.nga.gov). Follow the Gallery on Facebook at [www.facebook.com/NationalGalleryofArt](https://www.facebook.com/NationalGalleryofArt), Twitter at [www.twitter.com/ngadc](https://www.twitter.com/ngadc), and Instagram at <http://instagram.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:

Department of Communications

National Gallery of Art

2000B South Club Drive

Landover, MD 20785

phone: (202) 842-6353

e-mail: [pressinfo@nga.gov](mailto:pressinfo@nga.gov)

Anabeth Guthrie

Chief of Communications

(202) 842-6804

[a-guthrie@nga.gov](mailto:a-guthrie@nga.gov)

#### **Subscribe to Our E-mail Newsletters**

Stay up to date with the National Gallery of Art by [subscribing to our e-mail newsletters](#): Web, educators, family programs, fellowships/internships, films, lectures, music programs, and teen programs. Select as many updates as you wish to receive. To edit your subscriber information, please go to our [subscription management page](#).

---

PRESS KIT

**Press Release**

---

The public may call (202) 737-4215 or visit [www.nga.gov](http://www.nga.gov) for more information about the **National Gallery of Art**.

RSS (NEWS FEED)

[http://www.nga.gov/content/dam/ngaweb/press/rss/press\\_feed.xml](http://www.nga.gov/content/dam/ngaweb/press/rss/press_feed.xml)

NGA NEWSLETTERS:

Stay up to date with the National Gallery of Art by [subscribing to our e-mail newsletters](#): Web, educators, family programs, fellowships/internships, films, lectures, music programs, and teen programs. Select as many updates as you wish to receive. To edit your subscriber information, please go to our [subscription management page](#).

---



© 2017 National Gallery of Art

---