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National Gallery of Art's Center for Advanced Study in the Visual Arts (CASVA) Announces 2016–2017 Academic Year Appointments



CASVA members' tour of *Gustave Caillebotte: The Painter's Eye* organized by Mary Morton, curator and head of the department of French paintings, at the National Gallery of Art.

Washington, DC—The Center for Advanced Study in the Visual Arts (CASVA), which brings distinguished scholars from around the world to the National Gallery of Art, has announced the appointments of members for 2016–2017. They include Dale Kinney of Bryn Mawr College (emerita) as Samuel H. Kress Professor; Estelle Lingo of the University of Washington, Seattle, as Andrew W. Mellon Professor; Antoinette le Normand-Romain, formerly of the Institut National d'Histoire de l'Art, Paris, as the Edmond J. Safra Visiting Professor; and Alexander Nemerov of Stanford University as the sixty-sixth A. W. Mellon Lecturer in the Fine Arts.

"This year, CASVA's topics range from the art of emotion in ancient Greek art to post-apartheid photography in South Africa," said Earl A. Powell III, director, National Gallery of Art. "This incoming class of CASVA appointees exemplifies the Center's diverse and dynamic nature."

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, 11 predoctoral fellows working at their respective institutions and abroad, and three predoctoral historians of American art who were awarded fellowships to travel abroad. Mary G. Morton, curator and head of the Gallery's department of French paintings, has been awarded the Ailsa Mellon Bruce Sabbatical Curatorial Fellowship, which will enable her to take a leave of absence from the Gallery to conduct special research on Gustave Caillebotte.

About CASVA

Since its inception in 1979 CASVA 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 eight 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.

CASVA 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. Volumes of Studies in the History of Art published more than five years ago can be accessed and downloaded on 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

Dale Kinney
Bryn Mawr College (emerita)

Andrew W. Mellon Professor

Estelle Lingo
University of Washington, Seattle

Edmond J. Safra Visiting Professor, fall 2016–spring 2017

Antoinette le Normand-Romain
Formerly Institut National d'Histoire de l'Art, Paris

Sixty-Sixth A. W. Mellon Lecturer in the Fine Arts, spring 2017

Alexander Nemerov
Stanford University

Paul Mellon Senior Fellow

David Young Kim
University of Pennsylvania
The Groundwork of Painting: Background, Materiality, and Composition in Italian Renaissance Art

William C. Seitz Senior Fellow

Hagi Kenaan
Tel Aviv University
The Origins of Photography and the Future of the Image

Samuel H. Kress Senior Fellows

Claudia Bolgia
University of Edinburgh
The "Long" Trecento: Rome without the Popes (c. 1305–1420)

Giancarla Periti
University of Toronto
Correggio: Borders, Frames, and the Center of Painting

Ailsa Mellon Bruce Senior Fellows

Lisa Claypool
University of Alberta
Picturing Science in Modern China

Sarah Elizabeth Fraser
Heidelberg University
Chinese as Subject: Genres in Nineteenth-Century Photography and the Migration of European Chinoiseries

Ailsa Mellon Bruce National Gallery of Art Sabbatical Curatorial Fellow, 2016–2017

Mary G. Morton
Department of French Paintings
Considering Caillebotte

Paul Mellon Visiting Senior Fellows, fall 2016–winter 2017

Renzo Baldasso
Arizona State University
A New Aesthetics for Print: The Emergence of the Visuality of the Printed Page from Gutenberg to Ratdolt

Tom Nichols
University of Glasgow

Lisa Pon
Southern Methodist University
Raphael and the Renaissance Arts of Collaboration

Ailsa Mellon Bruce Visiting Senior Fellows, fall 2016–winter 2017

Julia Bryan-Wilson
University of California, Berkeley
Louise Nevelson's Modernisms

Judit Geskó
Museum of Fine Arts, Budapest
Cézanne and Non-Arcadian Abstraction

Rachel E. Perry
Haifa University
Things That Matter: Jean Dubuffet, Jean Fautrier, and French Art in the 1940s

Postdoctoral Fellows

Fernando Loffredo
A. W. Mellon Postdoctoral Fellow, 2015–2017
A Sea of Marble: Traveling Fountains in the Early Modern Mediterranean

Megan C. McNamee
A. W. Mellon Postdoctoral Fellow, 2016–2018
The Numerate Eye: Dinumeration and Representation in Europe, c. 950–1100

Predoctoral Dissertation Fellows (in residence)

Seth Estrin
Paul Mellon Fellow, 2014–2017
[University of California, Berkeley]
Objects of Pity: Art and Emotion in Archaic and Classical Greece

Aaron M. Hyman
Andrew W. Mellon Fellow, 2015–2017
[University of California, Berkeley]
Rubens in a New World: Prints, Authorship, and Transatlantic Intertextuality

Denva Jackson
Samuel H. Kress Fellow, 2015–2017
[Harvard University]
In the Footsteps of Our Fathers: Identity Construction and the Rise of the Eremitical Ideal in the Morgan Library's Vitae patrum, M. 626

Michael Kubo
Wyeth Fellow, 2015–2017
[Massachusetts Institute of Technology]
Architecture Incorporated: Anonymity in Postwar Modernism

Michelle McCoy
Ittleson Fellow, 2015–2017
[University of California, Berkeley]
Astrology and Astronomy in the Art of Liao-Yuan China and Inner Asia

Phil Taylor
David E. Finley Fellow, 2014–2017
[Princeton University]
Raoul Ubac's Photographic Surrealism

Leslie Wilson
Twenty-Four-Month Chester Dale Fellow, 2015–2017

[University of Chicago]

Past Black and White: The Color of Post-Apartheid Photography in South Africa, 1994–2004

Predoctoral Dissertation Fellows (not in residence)

Caitlin Beach

Wyeth Fellow, 2016–2018

[Columbia University]

Sculpture, Slavery, and Commodity in the Nineteenth-Century Atlantic World

Ravinder S. Binning

Paul Mellon Fellow, 2016–2019

[Stanford University]

The Medieval Art of Fear: Christ Pantokrator after Iconoclasm

Magdalene Breidenthal

Paul Mellon Fellow, 2015–2018

[Yale University]

Leaving "Heaven on Earth": The Visual Codes of Byzantine Church Exits, 900–1200

Andrianna Campbell

Twelve-Month Chester Dale Fellow, 2016–2017

[Graduate Center of the City University of New York]

Norman Lewis: Linearity, Pedagogy, and Activism in His Abstract Expressionism, 1946–1964

Allison Caplan

Ittleson Fellow, 2016–2018

[Tulane University]

Their Flickering Creations: Value, Surface, and Animacy in Nahua Precious Art

Grace Chuang

Samuel H. Kress Fellow, 2016–2018

[New York University]

The Furniture of Bernard II Vanrisamburgh, Master Cabinetmaker in Eighteenth-Century Paris

Catherine Damman

Twenty-Four-Month Chester Dale Fellow, 2016–2018

[Columbia University]

Unreliable Narrators: Laurie Anderson, Julia Heyward, and Jill Kroesen Perform the 1970s

Andrew P. Griebeler

David E. Finley Fellow, 2016–2019

[University of California, Berkeley]

The Byzantine Illustrated Herbal and Its Use in the Transmission and Transformation of Botanical Knowledge, from Antiquity to the Modern Era

María Lumbreras

David E. Finley Fellow, 2015–2018

[Johns Hopkins University]

"Verdaderos retratos": Compelling Evidence and the Practice of Portraiture in Golden Age Spain

Fatima Quraishi

Andrew W. Mellon Fellow, 2016–2018

[New York University]

Necropolis as Palimpsest: The Cemetery of Makli in Sindh, Pakistan (c. 1350–1650)

Oliver M. Wunsch

Robert H. and Clarice Smith Fellow, 2016–2017

[Harvard University]

Painting against Time: The Decaying Image in the French Enlightenment

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

Lee Ann Custer

[University of Pennsylvania]

Jessica Flores García
[University of California, Berkeley]

Jill Vaum
[University of Pennsylvania]

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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 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. Follow the Gallery on Facebook at www.facebook.com/NationalGalleryofArt, Twitter at 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:

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