



Release Date: August 20, 2017

## National Gallery of Art's Center for Advanced Study in the Visual Arts (CASVA) Announces 2017–2018 Academic Year Appointments



CASVA members tour the Gallery's objects conservation lab with Shelley Sturman, head of objects conservation, National Gallery of Art, October 2016

Washington, DC—The Center for Advanced Study in the Visual Arts (CASVA), a world-renowned research institution that brings distinguished scholars from around the world to the National Gallery of Art, has announced its 2017–2018 academic year appointments. They include Diane Favro of the University of California, Los Angeles (emerita) as a Samuel H. Kress Professor; David Bomford of the Museum of Fine Arts, Houston, as an Edmond J. Safra Visiting Professor; and Hal Foster of Princeton University as the 67th A. W. Mellon Lecturer in the Fine Arts. Estelle Lingo of the University of Washington, Seattle, returns for the second year of her appointment as an Andrew W. Mellon Professor (2016–2018).

"This year, CASVA members will research a range of topics, from Italian Renaissance panel paintings to photography from the Swahili Coast," said Earl A. Powell III, director, National Gallery of Art. "This incoming class of CASVA appointees embodies the Center's diverse and dynamic nature."

In addition to the distinguished list of appointees, seven senior fellows and six visiting senior fellows have been appointed to CASVA, along with one postdoctoral fellow, seven predoctoral fellows working in residence, 11 predoctoral fellows not in residence, and four predoctoral historians of American art who were awarded fellowships to travel abroad. Kimberly Schenck, head of the Gallery's department of paper conservation, has been awarded the Ailsa Mellon Bruce Sabbatical Curatorial/Conservation Fellowship, which will enable her to take a leave of absence from the Gallery to conduct special research on Mary Cassatt, an artist well represented in the Gallery's collection.

### 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 support the program of fellowships, and the appointments are ratified by the Gallery's Board of Trustees. Through its fellowship programs, CASVA seeks a diverse pool of applicants in the visual arts.

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

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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](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://www.jstor.org). 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**

Diane Favro  
University of California, Los Angeles (emerita)

##### **Andrew W. Mellon Professor, 2016–2018**

Estelle Lingo  
University of Washington, Seattle

##### **Edmond J. Safra Visiting Professor, spring 2018**

David Bomford  
Museum of Fine Arts, Houston

##### **Sixty-Seventh A. W. Mellon Lecturer in the Fine Arts, spring 2018**

Hal Foster  
Princeton University

##### **Ailsa Mellon Bruce National Gallery of Art Sabbatical Curatorial/Conservation Fellow**

Kimberly Schenck  
Department of Paper Conservation  
*Mary Cassatt and Soft-Ground Etching, 1879–1890*

##### **Paul Mellon Senior Fellow**

Megan Holmes  
University of Michigan  
*Scratching the Surface: The Marking and Transformation of Italian Renaissance Panel Paintings, 1250–1550*

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

Prita Meier  
New York University  
*The Surface of Things: A History of Photography from the Swahili Coast, 1860 to the Present*

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

Babette Bohn  
Texas Christian University  
*Women Artists, Their Patrons, and Their Publics in Early Modern Bologna*

Manuel Castiñeiras

Universitat Autònoma de Barcelona  
*Shifting Identities and Traveling Objects: Artistic Encounters with Byzantium during the Expansion of the Crown of Aragon*

##### **Ailsa Mellon Bruce Senior Fellow**

Anne Burkus-Chasson  
University of Illinois, Urbana-Champaign  
*Engaging Artifice: Chen Hongshou (1598/1599–1652) and the Illustrated Book*

##### **Ailsa Mellon Bruce Senior Fellow, fall 2017**

Amy Freund  
Southern Methodist University  
*Noble Beasts: Hunters and Hunted in Eighteenth-Century French Art*

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**Ailsa Mellon Bruce Senior Fellow, spring 2018**

Nicola Courtright

Amherst College

*Art and Queenly Authority: The Creation of Spaces for Marie de' Medici*

**Ailsa Mellon Bruce Visiting Senior Fellows, fall 2017/winter 2018**

Giulia Ceriani Sebregondi

Ministero dei Beni e delle Attività Culturali e del Turismo, Rome

*The Venetian Doge Leonardo Donà (1536–1612) and Architecture*

Jacqueline Marie Musacchio

Wellesley College

*At Home Abroad: Anne Whitney and American Women Artists in Late Nineteenth-Century Italy*

Nicole L. Woods

University of Notre Dame

*Performing Chance: The Art of Alison Knowles In/Out of Fluxus*

**Paul Mellon Visiting Senior Fellows, fall 2017/winter 2018**

S. Hollis Clayson

Northwestern University

*The Inescapability of the Eiffel Tower*

Catherine Phillips

Independent Scholar

*From Brussels to the Baltic: Count Charles Cobenzl (1712–1770) and His Collection of Drawings*

Ginette Vagenheim

Université de Rouen

*A Catalogue Raisonné of Pirro Ligorio's Drawings*

**A. W. Mellon Postdoctoral Fellow**

Megan C. McNamee

A. W. Mellon Postdoctoral Fellow, 2016–2018

*The Numerate Eye: Denumeration and Representation in Europe, c. 950–1100*

**Predoctoral Dissertation Fellows** (in residence)

Caitlin Beach

Wyeth Fellow, 2016–2018

[Columbia University]

*Sculpture, Slavery, and Commerce in the Nineteenth-Century Atlantic World*

Magdalene Breidenthal

Paul Mellon Fellow, 2015–2018

[Yale University]

*Leaving "Heaven on Earth": The Visual Codes of Middle Byzantine Church Exits*

Allison Caplan

Ittleson Fellow, 2016–2018

[Tulane University]

*Their Flickering Creations: Value, Appearance, and Surface 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*

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Catherine Damman

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

[Columbia University]

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

María Lumbreras

David E. Finley Fellow, 2015–2018

[Johns Hopkins University]

*Likeness and Certainty: The Making of Artistic Knowledge 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)*

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

Ravinder S. Binning

Paul Mellon Fellow, 2016–2019

[Stanford University]

*The Medieval Art of Fear: Christ Pantokrator after Iconoclasm*

Rachel E. Boyd

David E. Finley Fellow, 2017–2020

[Columbia University]

*Experimentation and Specialization: The Glazed Terracotta Sculpture of the Della Robbia Workshop, c. 1430–1550*

Ashley Dimmig

Ittleson Fellow, 2017–2019

[University of Michigan]

*Making Modernity in Fabric Architecture: Imperial Tents in the Late Ottoman Period*

Michele L. Frederick

Samuel H. Kress Fellow, 2017–2019

[University of Delaware]

*Shaping the Royal Image: Gerrit van Honthorst and the Stuart Courts in London and The Hague*

Ximena A. Gómez

Twenty-Four-Month Chester Dale Fellow, 2017–2019

[University of Michigan]

*Nuestra Señora: Confraternal Art and Identity in Early Colonial Lima*

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*

Annika K. Johnson

Wyeth Fellow, 2017–2019

[University of Pittsburgh]

*Agency at the Confluence of Euro-American and Eastern Dakota Art, 1835–1900*

Suzanne van de Meerendonk

Robert H. and Clarice Smith Fellow, 2017–2018

[University of California, Santa Barbara]

*Public Displays of Affection: Negotiating Power and Identity in Ceremonial Receptions in Amsterdam, 1580–1660*

James Pilgrim

Paul Mellon Fellow, 2017–2020

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[Johns Hopkins University]

*Jacopo Bassano and the Ecology of Painting*

Emma R. Silverman

Twelve-Month Chester Dale Fellow, 2017–2018

[University of California, Berkeley]

*From Eyesore to Icon: The Watts Towers and Modernism in the Margins*

Lauren Taylor

Andrew W. Mellon Fellow, 2017–2019

[University of California, Los Angeles]

*The Art of Diplomacy in Dakar: The International Politics of Display at the 1966 Premier Festival Mondial des Arts Nègres*

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

Alba Campo Rosillo

[University of Delaware]

Anne S. Cross

[University of Delaware]

Matthew Limb

[University of California, Santa Barbara]

Krystle Stricklin

[University of Pittsburgh]

#### **Press Contact:**

Christina Brown, (202) 842-6598, [cm-brown@nga.gov](mailto:cm-brown@nga.gov)

#### **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](http://www.facebook.com/NationalGalleryofArt), Twitter at [www.twitter.com/ngadc](http://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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Questions from members of the media may be directed to the Department of Communications at (202) 842-6353 or [pressinfo@nga.gov](mailto:pressinfo@nga.gov)

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](#).

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