CLARK ART INSTITUTE
RESEARCH AND ACADEMIC PROGRAM
FORMER FELLOWS

2022–2023

RAKHEE BALARAM / MICHAEL ANN HOLLY FELLOW
STATE UNIVERSITY OF NEW YORK-ALBANY
SEPTEMBER–DECEMBER 2023

Rakhee Balaram is associate professor of global art and art history at State University of New York-Albany where she specializes in modern and contemporary art. Balaram has published two books, Counterpractice: Psychoanalysis, Politics and the Art of French Feminism (Manchester University Press, 2022) and a co-edited volume on modern and contemporary South Asian art, 20th-Century Indian Art (Thames & Hudson, 2022), which was named a Financial Times Book of the Year. In spring 2024, Balaram will be a Scholar-in-Residence at INHA (Institut National d’Histoire de l’Art) in Paris, France. At the Clark, she will work on a book on two canonical Indian artists, Amrita Sher-Gil and Rabindranath Tagore.

CYNTHEA J. BOGEL / CLARK FELLOW
JANUARY–JUNE 2024

Cynthea J. Bogel was professor of Japanese art and Buddhist visual culture in East Asia at Kyushu University (Japan) from 2012–2023 and associate professor at the University of Washington from 1999–2012. She was director of the International Research Center for the Humanities at Kyushu University and founded the peer-reviewed Journal of Asian Humanities at Kyushu University, serving as its chief editor until 2023. Her work includes the monograph With a Single Glance: Buddhist Icon and Early Mikkyō Vision, a co-authored book on Hiroshige’s ukiyoe, articles on ancient and contemporary Japanese art, curation and catalogues for museums including RISD and the University of Oregon, and a documentary film produced with Nguyen Thi Hien on mortuary talisman robes and rites in northern Vietnam. At the Clark she will continue writing a book on cosmologies and Buddhist icons in ancient Japan.

BRIGID DOHERTY / CLARK FELLOW
PRINCETON UNIVERSITY
SEPTEMBER–DECEMBER 2023
Brigid Doherty is associate professor of German and art and archaeology at Princeton University, where she is also an associated faculty member in the School of Architecture and a member of the executive committees for the European Cultural Studies and Media + Modernity programs. At the Clark, she will be completing research for a book on Raphael’s *Sistine Madonna* (1512/13) and the idea of the “artwork essay” in German-language art history and philosophy in the first half of the twentieth century, with a focus on writings by Heinrich Wölfflin, Walter Benjamin, and Martin Heidegger.

**JESÚS ESCOBAR / CENTER FOR SPAIN IN AMERICA FELLOW**

**NORTHWESTERN UNIVERSITY**

**SEPTEMBER–DECEMBER 2023**

Jesús Escobar is professor of art history at Northwestern University and a specialist in the architecture and urbanism of the early modern Spanish Empire. He is the author of *The Plaza Mayor and the Shaping of Baroque Madrid* (Cambridge University Press, 2004) and *Habsburg Madrid: Architecture and the Spanish Monarchy* (Penn State University Press, 2022). Escobar is also editor of the scholarly book series, *Buildings, Landscapes, and Societies*. At the Clark, he will work on an article exploring the transatlantic biographies of two prominent American-born cleric-scholars and their experiences with buildings in Mexico, Peru, Italy, and Spain.

**MICHELE FOA / FLORENCE GOULD FOUNDATION FELLOW**

**TULANE UNIVERSITY**

**JANUARY–JUNE 2024**

Michelle Foà is associate professor of art history at Tulane University, where she focuses primarily on nineteenth-century European art and visual and material culture. Her current research interests include the history and ecology of artists’ materials; the relationships between art, science, and technology; the history of conservation; and the intersections of art history and environmental studies. At the Clark she will work on two book projects: *The Matter of Edgar Degas* and *The Making and Unmaking of Nineteenth-Century Paper*. The former analyzes the conceptual complexity of the artist’s material and technical experimentation and his various strategies for evoking the materiality and heft of the world around him in pictorial form. The latter draws out the network of global developments that dramatically reshaped the production and consumption of paper over the course of the nineteenth century and explores the impact of these developments on artistic and cultural production of the period.

**SORA HAN / CRITICAL RACE THEORY AND VISUAL CULTURE FELLOW**

**UNIVERSITY OF CALIFORNIA, IRVINE**

**SEPTEMBER–JUNE 2023**

Sora Han is professor of criminology, law & society, comparative literature, African American studies, and is affiliated faculty with the School of Law at the University of California, Irvine. Her research focuses on the law and history of slavery and abolitionism, and Lacanian psychoanalysis and poetics. She is the author of numerous articles and books, including *Letters of the Law* (Stanford University Press 2016); the law casebook, *Comparative Equality and Anti-Discrimination Law, 3rd Edition* (Edward Elgar Publishing, 2020); the multimedia essay, *Res Nulla Loquitur in b2o* (2022); and *Mu: 49 Marks of Abolition* (Duke
University Press 2024). Her first book of poetry, *to regard a wave*, is forthcoming from Selva Oscura Press in 2024. At the Clark, she will be working on a book project titled *Break Law*, which examines how a new genre of contemporary art uses the written texts of American jurisprudence to make drawings, sculptures, videos, musical compositions, and other multimedia forms.

**ERICA MOIAH JAMES / CLARK/OAKLEY HUMANITIES FELLOW**

UNIVERSITY OF CALIFORNIA, IRVINE

SEPTEMBER 2023–JUNE 2024

Erica Moiah James is an art historian, curator, and assistant professor at the University of Miami. Her research centers on Indigenous, modern, and contemporary art of the Caribbean, Americas, and the African Diaspora. At the Clark, James plans to develop several chapters of her next book, which focuses on eighteenth and nineteenth-century global Caribbean art in conversation with contemporary practices and art historical methodologies. As an extension of the book project, she will also develop an exhibition of some of the earliest known paintings and prints of the Caribbean made by British military artists.

**KIRSTIN RINGELBERG / CLARK FELLOW**

ELON UNIVERSITY

JANUARY–JUNE 2024

Kirstin Ringelberg is professor of art history in the department of history and geography at Elon University in North Carolina. Ringelberg is the author of *Redefining Gender in American Impressionist Studio Paintings: Work Place/Domestic Space* (Ashgate, 2010; Routledge paperback, 2017). In 2020 Ringelberg co-edited, with Cyle Metzger, the special themed issue New Work in Transgender Art and Visual Culture Studies for the *Journal of Visual Culture*, and co-authored the essay “Prismatic views: a look at the growing field of transgender art and visual culture studies.” At the Clark they will complete a manuscript titled *Chez Madeleine Lemaire: Gender and Genre in the Queer Belle Époque*.

**ELENA SHTROMBERG / CLARK FELLOW**

UNIVERSITY OF UTAH

SEPTEMBER–DECEMBER 2023

Elena Shtromberg is associate professor of art history at the University of Utah, where she specializes in global contemporary art with a special focus on Latin America. She is the author of *Art Systems: Brazil and the 1970s* (University of Texas Press, 2016) and co-editor of *Encounters in Video Art in Latin America* (Getty Publications, 2023). She has also curated a number of exhibitions, the latest among them a 2017 co-curated survey entitled *Video Art in Latin America* at LAXART in Los Angeles. At the Clark, Shtromberg will be working on a manuscript titled *The Politics of Memory in Video Art*.

**IGOR SIMÕES / CLARK FELLOW**

UNIVERSIDATE ESTADUAL DO RIO GRANDE DO SUL

JANUARY–JUNE 2024
Igor Simões is professor of history, theory, and art criticism, as well as methodology and practice in art teaching, at Universidade Estadual do Rio Grande do Sul, Brazil. He holds a PhD from the same institution. His work focuses on the intersections of histories of art and racialization in Brazilian art. Recent and current curatorial projects include Presence Negra no Museu de Arte do Rio Grande do Sul, Empowerment (Volfsburg, Germany); Social Fabric (Houston and Dallas, Texas); and Dos Brasis: Arte e Pensamento negro. In 2019 he served as educational curator of the Bienal 12—Bienal do Mercosul, and he is the invited curator of the Instituto Inhotim in Minas Gerais for the 2023 season. Simões is a member of the curatorial board of Museu de Arte Contemporânea USP and an advisory board member for AWARE (Archives of Women Artists, Research and Exhibitions), including advising the initiative “Rewriting Art History in the Americas: BIPOC Women Artists in the 19th and 20th Centuries,” which will culminate in the exhibition Art and Feminisms at the Kunstmuseum Wolfsburg in Germany.

2022–2023

SANDRA BENITES / CLARK FELLOW

FUNDAÇÃO NACIONAL DE ARTES

JULY–AUGUST 2023

Sandra Benites is an anthropologist and Guarani Nhandeva Indigenous curator whose curatorial proposals have emphasized Indigenous cosmovisions and centered Indigenous women as protagonists. Previously she was curator at the Museum of Indigenous Cultures in Rio de Janeiro, Brazil and was recently appointed audiovisual director of the National Arts Foundation (Funarte). Benites was the first Indigenous curator at the Museu de Arte de São Paulo Assis Chateaubriand (MASP), where she participated in the exhibition Histórias Brasilerias. Benites has lectured at several American institutions, including the Hammer Museum, MoMA, and Harvard’s Peabody Museum. Alongside Brazilian artist, curator, and Clark Fellow for summer 2023 Anita Ekman, she organized the exhibition Ka’a Body: Cosmovision of the Rainforest at Paradise Row in London and Radicantes in Paris. At the Clark, Benites and Ekman intend to jointly produce a publication based on the concepts of body-territory and Indigenous territoriality. This new work will examine how women in contemporary Indigenous and Brazilian art are transforming the global imagination of forests and their human and non-human inhabitants.

OLIVIER BONFAIT / CLARK FELLOW

UNIVERSITE DE BOURGOGNE

SEPTEMBER–DECEMBER 2022

Olivier Bonfait is professor at the Université de Bourgogne in Dijon, France, and the École du Louvre in Paris, and is also a member of the Institut Universitaire de France. He earned his Ph.D. from the Sorbonne with a dissertation on art and society of Baroque Bologna. Bonfait has published extensively, in particular on Poussin and “Caravaggesque” painting. He also curated several exhibitions, spanning seventeenth- to nineteenth-century European art, when he was director of the art history department at the Villa Médicis—Académie de France in Rome. At the Clark, he will be researching the history of large-format painting and considering its important role in the formation of modern nation states.
ANITA EKMAN / CLARK FELLOW
JULY–AUGUST 2023

Anita Ekman is a Brazilian visual and performance artist and researcher of pre-colonial art and rainforest history. Her collaborative performances at archaeological sites and in museum collections analyze the Atlantic World and the role of women in the Amazon and Atlantic Rainforests. She has given lectures at universities such as Indiana, Tufts, and Harvard, while her artworks have been published on museum websites such as MoMA, Harvard’s Peabody Museum, and in Od Review and Select. She is co-curator with Sandra Benites, also a Clark Fellow for summer 2023, of the exhibition Ka'a Body: Cosmovision of the Rainforest at Paradise Row in London and Radicantes in Paris. At the Clark, Ekman and Benites intend to jointly produce a publication based on the concepts of body-territory and Indigenous territoriality. This new work will examine how women in contemporary Indigenous and Brazilian art are transforming the global imagination of forests and their human and non-human inhabitants.

JONATHAN FLATLEY / CLARK/OAKLEY HUMANITIES FELLOW
WAYNE STATE UNIVERSITY
SEPTEMBER–JUNE 2022-2023

Jonathan Flatley is professor of English at Wayne State University in Detroit, Michigan. His research concerns collective emotion as it takes shape in aesthetic forms, and he is the author of Affective Mapping: Melancholia and the Politics of Modernism (Harvard University Press, 2008), Like Andy Warhol (University of Chicago Press, 2017), and co-editor, with Jennifer Doyle and José Esteban Muñoz, of Pop Out: Queer Warhol (Duke University Press, 1996). He recently completed a new book titled Black Leninism: How Revolutionary Counter-Moods Are Made. At the Clark, Flatley will be working on a book about liking and being like trees.

TURRY M. FLUCKER / CLASS OF 1974 FELLOW
TOUGALOO COLLEGE ART MUSEUM COLLECTION
FEBRUARY–MARCH 2023

Turry M. Flucker is the director and curator of the Tougaloo College Art Collection in Mississippi. He curated the traveling exhibition Art and Activism at Tougaloo College (2021–23), co-organized by the American Federation of Arts, and he also organized the teaching exhibition, FREEDOM: Abstract Expressionism, Tougaloo College and the Civil Rights Movement. His published works include African Americans of Jackson (2008) and African Americans of New Orleans (2010), both co-written with Phoenix Savage and published by Acadia, and the exhibition catalogue Art and Activism at Tougaloo College (2022). While at the Clark, he will work on a project that focuses on integrated art salons at American Missionary Association Academies.

DONETTE FRANCIS / CARIBBEAN ART AND ITS DIASPORAS FELLOW
UNIVERSITY OF MIAMI, CORAL GABLES
JUNE–AUGUST 2022

Donette Francis is the founding co-director for the Center for Global Black Studies and past director of the American Studies Program at the University of Miami, Coral Gables. An associate professor of English and inaugural member of the Hemispheric Caribbean Studies Collective, her research and writing investigate place, aesthetics, and cultural politics in the African Diaspora. Professor Francis is the author of *Fictions of Feminine Citizenship: Sexuality and the Nation in Contemporary Caribbean Literature*. She is currently working on two book projects: *Illegibilities: Caribbean Cosmopolitanisms and the Problem of Form*, an intellectual history of the Anglophone Caribbean’s transnational literary culture from 1940 to 1970 and *Creole Miami: Black Arts in the Magic City*, a sociocultural history of Black arts practice in Miami from the 1970s to the present. During her time at the Clark, she will complete an essay about the aesthetics of *Black Refugee Time* in the practice of Afro-Cuban Miamian visual artist Juana Valdés.

MARGARET S. GRAVES / FLORENCE GOULD FOUNDATION FELLOW

INDIANA UNIVERSITY, BLOOMINGTON

SEPTEMBER–JUNE 2022-2023

Margaret S. Graves is associate professor of art history at Indiana University in Bloomington. She specializes in the plastic arts of the Islamic world. Her publications include *Arts of Allusion: Object, Ornament and Architecture in Medieval Islam* (Oxford University Press, 2018), as well as several edited and co-edited volumes on the art and material culture of the Islamic world, including *Making Modernity in the Islamic Mediterranean* (Indiana University Press, 2022, with Alex Seggerman). At the Clark, Graves will be writing a book titled *Invisible Hands: Islamic Ceramics and the Colonial Art Market*, which discusses modern collecting economies and the craftsmanship of faking in a work.

KATHRYN HOWLEY / BEINECKE FELLOW

NEW YORK UNIVERSITY

FEBURARY–JUNE 2023

Kathryn Howley is the Lila Acheson Wallace Assistant Professor of Ancient Egyptian Art and Archaeology at the Institute of Fine Arts of New York University. She is particularly interested in the material culture of intercultural interaction and identity, which she explores through her fieldwork project at the Amun temple of King Taharqo at Sanam in Sudan. At the Clark, she will work on a book manuscript that will argue that the proliferation of bodies in ancient Egyptian imagery is central to how it has functioned upon its audience, both ancient and modern, and explore the ways in which modern body politics have influenced our understanding of ancient Egyptian art.

SUZANNE HUDSON / CLARK FELLOW

UNIVERSITY OF SOUTHERN CALIFORNIA

JULY–AUGUST 2023
Suzanne Hudson is professor of art history and fine arts at the University of Southern California in Los Angeles, where she was also recently named faculty fellow in the Society of Fellows. Hudson is an art historian and critic whose research spans the nineteenth through the twenty-first centuries with special emphasis on the history, theory, and conventions of painting within art schools and alternative pedagogical institutions, which include spaces of care work and medical and psychological services. At the Clark, she will be working on a book titled *Better for the Making: Art, Therapy, Process*, a study of the therapeutic origins of artmaking within American modernism.

**KONSTANTINOS IOANNIDIS / CLARK FELLOW**

**ATHENS SCHOOL OF FINE ARTS**

**JULY–AUGUST 2022**

Konstantinos Ioannidis is associate professor of theory and criticism of art at the Athens School of Fine Arts in Greece. Ioannidis has published essays on art history and theory in collective volumes and journals; a book titled *Contemporary Greek Photography* (Σύγχρονη Ελληνική Φωτογραφία, futura, 2008); and co-authored with Emmanouela Kantzia the book, *Three at sea* (Τρεις εν Πλω, MIET, 2018). More recently he has published An “exquisitely hybrid art”: poetics of photography in the late 19th and early 20th century (Μια “Υπερόχως Νόδος Τέχνη”: Ποιητικές της Φωτογραφίας. Τέλη 19ου-αρχές 20ού αιώνα, futura, 2019) for which he was awarded the State Award for Essay and Criticism (2020). For the past two years, Ioannidis has been researching a series of photographs of almost 2,000 Muslim prisoners held in the Smyrna Central Prison (1919–1922). At the Clark, he will be working on this material in order to articulate an argument on our responsibility towards the dead and on the ethics of attribution.

**JÉRÉMIE KOERING / CLARK FELLOW**

**UNIVERSITY OF FRIBOURG**

**JULY–AUGUST 2022**


**TSEDAYE MAKONNEN / FUTURES FELLOW**

**SEPTEMBER–DECEMBER 2022**

Tsedaye Makonnen is an artist-curator, researcher, and cultural producer as well as a Black American mother, perinatal community health worker and Doula, and daughter of East Africans. Her studio practice primarily focuses on intersectional feminism and migration. Her
intention is to create a spiritual network around the world that aims to recalibrate the energy towards something positive and life affirming. Makonnen is the current recipient of a permanent large-scale public art commission for the city of Providence in Rhode Island. In 2019, she was a Smithsonian Artist Research Fellow and in 2021 her light sculptures were acquired by the Smithsonian for their permanent collection. Most recently, she performed at the 2022 Venice Biennale for Simone Leigh’s Loophole Retreat. In 2023, Makonnen will be exhibiting at the Metropolitan Museum of Art in New York. She is represented by Addis Fine Art, and lives between Washington, D.C., and London. At the Clark, she will continue to work on a project that explores how performance art can challenge whiteness, colonialism, and the effects of systemic forms of oppression on migration.

JEREMY MELIUS / MICHAEL ANN HOLLY FELLOW

SEPTEMBER–DECEMBER 2022

Jeremy Melius is a historian of modern art and art writing, who has published widely on figures such as Walter Pater, Pablo Picasso, and Lee Bontecou, and on topics such as the history of connoisseurship, the afterlife of Botticelli, and the relation between photography and sculpture. His work is often framed by the complex entanglements of word and image, and their consequences for the treatment of visual art as historical evidence. Most recently Melius was a Visiting Scholar at Corpus Christi College at the University of Oxford in England (2021–22). At the Clark, he will develop a project on the Victorian critic John Ruskin and his fraught relationship with the practice of art history.

HALLIE G. MEREDITH / CLARK FELLOW

WASHINGTON STATE UNIVERSITY

JULY–AUGUST 2023

Hallie G. Meredith is assistant professor of art history at Washington State University in Pullman, Washington. She specializes in late antique work, craft production, Eurasian exchange, and ancient technologies with a glass emphasis. In addition to editing and co-editing publications on late Roman visual culture, she is the author of *Word becomes Image: Openwork Vessels as a Reflection of Late Antique Transformation* (Archaeopress, 2015). At the Clark, Meredith will be writing a book titled *The Unknown Artist: Anonymous Roman Glass Craftworkers and their Legacy*, which discusses communities of late Roman craftworkers as a history for today's craft community.

KEISHA OLIVER / CLARK FELLOW

UNIVERSITY OF THE BAHAMAS

JULY–AUGUST 2023

Keisha Oliver is assistant professor of art and design and the inaugural head of the Visual Arts and Design Department at the University of The Bahamas. She is currently pursuing a dual-title PhD in Art Education and African American and Diaspora Studies at Pennsylvania State University. At Penn State, she is also leading an African Art project for the Palmer Museum of Art. Her research and curatorial practice investigate Indigenous identity and cultural preservation across the African Diaspora, with a focus on the intersection of cultural formations and nation building in the post-colonial Caribbean.
Oliver contributed to the first co-authored text dedicated to contemporary Caribbean Art, *A to Z Caribbean Art*. During her Fall 2021 Clark fellowship she began research on “Lost Voices in Bahamian Visual Culture,” an archival project that documented marginalized art histories of the 1950s. She returns to the Clark to develop an archival digital collection of Bahamian socio-political history that centers cultural modernity within the country's post-independence years.

**SAM ROSE / CLARK FELLOW**
**UNIVERSITY OF ST ANDREWS**
**JULY–AUGUST 2022**

Sam Rose is senior lecturer in art history at the University of St Andrews in Scotland. He is the author of *Art and Form: From Roger Fry to Global Modernism* (Penn State, 2019) and *Interpreting Art* (UCL Press, 2022) a fully-open-access book on the writing of art history and art criticism. At the Clark, he will be working on Art and the End of Life, a literary non-fiction book exploring ways that art has been used to reckon with human finitude.

**MARTA RUIZ DEL ÁRBOL / CLARK FELLOW**
**MUSEO NACIONAL THYSSEN-BORNEMISZA**
**JULY–AUGUST 2023**

Marta Ruiz del Árbol is the curator of modern painting and temporary exhibitions at the Museo Nacional Thyssen-Bornemisza in Madrid, Spain, where she also manages the twentieth-century permanent collection. She has focused her curatorial activity on the vindication and reinterpretation of the women artists present in the Thyssen’s collection. Her curatorial projects include the 2021 exhibition *Georgia O’Keeffe*—a joint project with the Georgia O’Keeffe Museum in Santa Fe, the Centre Pompidou in Paris, and the Beyeler Foundation in Basel—and the 2017 exhibition *Sonia Delaunay: Art, Fashion and Design*. At the Clark, she will continue her research for the forthcoming retrospective (to be shown in 2024) on the German artist Gabriele Münter.

**SHAWN MICHELLE SMITH / CRITICAL RACE THEORY AND VISUAL CULTURE FELLOW**
**SCHOOL OF THE ART INSTITUTE OF CHICAGO**
**SEPTEMBER 2022–JUNE 2023**

Shawn Michelle Smith is professor of visual and critical studies at the School of the Art Institute of Chicago in Illinois. She studies the history and theory of photography and gender and race in visual culture. Smith has published seven books, including *American Archives: Gender, Race, and Class in Visual Culture* (Princeton University Press, 1999), *Photography on the Color Line: W. E. B. Du Bois, Race, and Visual Culture* (Duke University Press, 2004), and the award-winning titles *At the Edge of Sight: Photography and the Unseen* (Duke University Press, 2013) and *Photographic Returns: Racial Justice and the Time of Photography* (Duke University Press, 2020). Her project at the Clark, titled *Environmental Double Consciousness*, approaches environmental catastrophe through the lens of critical race studies and is also supported by a 2022 Guggenheim fellowship.
JOSEPHINE TOUMA / CLARK FELLOW
MACQUARIE UNIVERSITY HISTORY MUSEUM
JUNE–AUGUST 2022

Josephine Touma is an art historian and museum professional with an interest in museum-based learning and audience engagement. In July 2021, she became manager of the Macquarie University History Museum, where she facilitates collaborative projects with students and faculty. Previously, Touma worked in curatorial and public engagement roles for fifteen years at the Art Gallery of New South Wales. She received her PhD from the University of Sydney in 2014 for her dissertation on theatricality in the work of Antoine Watteau. At the Clark, her project will focus on the public communication and reception of history and visual culture in museums today.

SHUNDANA YUSAF / THE KALETA A. DOOLIN FOUNDATION FELLOW
UNIVERSITY OF UTAH
JANUARY–JUNE 2023

Shundana Yusaf is associate professor of architectural history and theory at the school of architecture at the University of Utah in Salt Lake City. Her scholarship juxtaposes colonial and postcolonial history with sound studies in architecture, framing each as a force of globalization. She is the author of Broadcasting Buildings: Architecture on the Wireless, 1927–1945 (MIT Press, 2014), and the coordinator and primary author of SAH Archipedia Utah (University of Virginia Press, 2019). Together with Ole Fischer, she is the founding editor of Dialectic: A Journal of the School of Architecture at the University of Utah. At the Clark, she will complete the manuscript of her third book, The Resonant Tomb: A Feminist History of Sufi Shrines in Pakistan.

2021–2022

ROBERTO CONDURU
SOUTHERN METHODIST UNIVERSITY
SEPTEMBER–DECEMBER 2021

Roberto Conduru is the Endowed Distinguished Professor of Art History at Southern Methodist University. He has also served as president of the Brazilian Committee of Art History (2007–2010). Conduru’s published works include Axé Bahia: The Power of Art in an Afro-Brazilian Metropolis (Fowler Museum UCLA, 2017); Architecture Agouda au Bénin et au Togo (MRE, 2016); Pérolas Negras - Primeiros Fios (EdUERJ, 2013); Arte Afro-Brasileira (C/Arte, 2007); and the monographs Frida Baranek (Barléu, 2014), Paulo Pasta (Barléu, 2013), Jorge Guinle (Barléu, 2009), and Willys Castro (CosacNaify, 2005). At the Clark, he will be writing a
book that addresses contemporary artworks that reflect on the body and material artifacts in the trans-Atlantic slave trade, in the practices and cultures of slavery in Brazil, and in the processes of resistance and emancipation by Africans and their African-Brazilian descendants.

SUSAN DACKERMAN
INDEPENDENT SCHOLAR
JUNE–AUGUST 2021
Susan Dackerman is a Clark Fellow at the Clark Art Institute. She is a museum professional and scholar who has held posts at the Baltimore Museum of Art, Harvard Art Museums, Getty Research Institute, and Stanford University. She is currently working on a book about Albrecht Dürer and the Islamic East.

JULIE NELSON DAVIS
UNIVERSITY OF PENNSYLVANIA
JUNE–AUGUST 2021

BRIGID DOHERTY
PRINCETON UNIVERSITY
JUNE–AUGUST 2021
Brigid Doherty teaches in the Departments of Art & Archaeology and German at Princeton University, where she also directs the Program in European Cultural Studies. Her research focuses on the interdisciplinary study of twentieth-century art and literature, especially relationships among artistic practices and aesthetic and psychoanalytic theories in German modernism. Her publications include articles and exhibition catalogue essays on Rilke, Brecht, Berlin Dada, Moholy-Nagy, and Hanne Darboven, and the co-edited volume Walter Benjamin: The Work of Art in the Age of Its Technological Reproducibility and Other Writings on
VASHTI DUBOIS
THE COLORED GIRLS MUSEUM
JANUARY–JUNE 2022
Vashti Dubois is a social practice artist, creative scholar, and institution-builder who earned her BA at Wesleyan University. She has a background in theater and nonprofit program development, with an emphasis on womxn and girls. In 2015 she founded the Colored Girls Museum (TCGM) in Philadelphia, Pennsylvania, a grassroots “place-based” living museum that honors and memorializes the experiences of women and girls of the African diaspora. Today TCGM is home base for an ever-widening circle of artists and scholars who create projects that center community. Dubois’ forthcoming book, Housework: A Memoir, will be released in 2023.

RACHEL AMA ASAA ENGMANN
CHRISTIANSBORG ARCHAEOLOGICAL HERITAGE PROJECT
NOVEMBER–DECEMBER 2021
Rachel Ama Asaa Engmann is a critical heritage scholar, practitioner, and direct descendant, and currently serves as Associated Professor and Director of the Christiansborg Archaeological Heritage Project. Her research includes the history and afterlives of the transatlantic slave trade, slavery, and colonialism. She is particularly interested in decolonizing approaches to heritage praxis. She is currently working on ongoing excavations of Christiansborg Castle in Ghana. The Castle is a UNESCO World Heritage site, former trading post, seat of Danish and British colonial governments, and Office of the President of Ghana. As the direct descendant of Carl Gustav Engmann, a Danish Governor at Christiansborg Castle;(1752-57), and Ashiokai, his Ga wife, Engmann collaborates with other direct descendants of Euroafrican slave traders; hence she calls this work "autoarchaeology." At the Clark, she will work on a book to accompany an upcoming exhibition based on the excavated artifact collection, co-curated and co-authored with Jennifer Bajorek.

CECILIA FAJARDO-HILL
RESEARCH SCHOLAR AT THE UCLA CHICANO STUDIES RESEARCH CENTER
SEPTEMBER–DECEMBER 2021
Cecilia Fajardo-Hill is a Research Scholar at the UCLA Chicano Studies Research Center. An independent British/Venezuelan art historian and curator in modern and contemporary art, she is focused on Latin American and Latinx art. Fajardo-Hill has a PhD in Art History from the

CYNTHERIA HAHN
HUNTER COLLEGE, CUNY
SEPTEMBER–DECEMBER 2021
Cynthia Hahn is professor at Hunter College and the Graduate Center of CUNY. She has held fellowships from NEH, CASVA, and the IAS, among others. Her books include studies on reliquaries: Strange Beauty (2012), The Reliquary Effect (2017), and Passion Relics (2020), as well as others on manuscripts, rock crystal, and jewelry. At the Clark, she will complete a book on religious jewelry for Reaktion: Precious Things: Making/Marking the Christian Body, and commence an examination of the Carolingian manuscript, the Utrecht Psalter, in its political and religious environment.

SARAH HAMILL
SARAH LAWRENCE COLLEGE
JANUARY–JUNE 2022
Sarah Hamill is professor of modern and contemporary art at Sarah Lawrence College in Bronxville, New York. Her writing focuses on the histories and aesthetics of modern sculpture, contemporary photography, and photography’s role in the historiography of art. She has explored how the camera translates and transforms the medium of sculpture in David Smith in Two Dimensions: Photography and the Matter of Sculpture (University of California Press, 2015), and, co-edited with Megan R. Luke, the volume Photography and Sculpture: The Art Object in Reproduction (Getty Publications, 2017). At the Clark, she will complete a new book titled “‘The Skin of the Earth’: Mary Miss, Abstract Sculpture, and Feminism in the 1970s,” which offers an account of the intersections between sculptural abstraction, feminist politics, and media in the postwar period.
INGMAR LÄHNEMANN
STÄDTISCHE GALERIE BREMEN
JANUARY–MARCH 2022

Ingmar Lähnemann is a curator at the Städtische Galerie Bremen in Germany. He studied art history in Freiburg, Madrid, and Bonn, and received his PhD from the University of Bonn. Lähnemann’s recent exhibitions and publications include *Deep Sea* (Städtische Galerie Bremen, Ystad Konstmuseum, 2018–19), “Being ‘Always a Line Man’: Drawing as Medium,” in *Brian O’Doherty/ Patrick Ireland: Word, Image and Institutional Critique* (Valiz/vis-à-vis, 2017), and *Kabbo ka Muwala – The Girl’s Basket. Migration and Mobility in Contemporary Art in South and East Africa* (National Gallery of Zimbabwe, Harare; Makerere Art Gallery, Kampala; Städtische Galerie Bremen, 2016). At the Clark, he will develop an exhibition and accompanying publication for the Städtische Galerie Bremen exploring the museum’s approach to regional art within the context of the “migrational turn” in recent years, with a particular emphasis on themes of travel, encounter, and temporary artworks.

ASHLEY LAZEVNICK
WASHINGTON AND LEE UNIVERSITY
JUNE–AUGUST 2021

Ashley Lazevnick is a Clark Fellow at the Clark Art Institute. She is visiting assistant professor of art history at Washington and Lee University. She received her PhD from Princeton University in 2018 and her MA from Williams in 2012. A specialist in Modern American art, her research investigates the intersections of art and literature, the history of science, and philosophies of pragmatism in the twentieth century. Previously, her work has appeared in the journals *American Art* and *Word & Image* as well as publications for the Warburg International Seminar, the Ashmolean Museum, and the Wallraf-Richartz-Museum in Munich. At the Clark, Ashley will be completing the manuscript for her first book project, *Fantasies of Precision*, which reconsiders a group of American artists known as the Precisionists through an interdisciplinary analysis of the meanings and values of precision in the early twentieth-century.

LISA LEE
EMORY UNIVERSITY
JANUARY–JUNE 2021

Lisa Lee is a member of the faculty of Emory University, Department of Art History. Her monograph, *Isa Genzken: Sculpture as World Receiver*, appeared in 2017 from the University of Chicago Press. She is editor of *Isa Genzken (October Files)* and co-editor, with Hal Foster, of *Critical Laboratory: The Writings of Thomas Hirschhorn* (MIT Press). At the Clark, she will be working on a monograph analyzing the first decade of Thomas Hirschhorn’s artistic career, focusing on his solutions to form, display, and distribution.
CHRISTELLE LOZÈRE
UNIVERSITY OF THE ANTILLES
APRIL–MAY 2022

Christelle Lozère is an associate professor of art history at the University of the Antilles and a visiting researcher at the National Institute of Art History (INHA) in Paris. The author of the book Bordeaux Colonial (Sud-Ouest, 2007), she has published numerous articles on the art history of the French West Indies in nineteenth- and twentieth-century slavery and post-slavery contexts, such as a chapter titled “La présence à Paris des artistes antillais. De l’académisme des Salons à une créolité artistique affirmée” in the edited volume Paris Créole, son histoire, ses écrivains, ses artistes XVIIIe-XXe siècle (2020), and on colonial exhibitions, the subject of her 2011 Musée d’Orsay Prize thesis. At the Clark, she will continue her research on the construction and dissemination of French West Indies imaginaries of painters, designers, sculptors, and photographers through American collections.

KEISHA OLIVER
UNIVERSITY OF THE BAHAMAS
SEPTEMBER–OCTOBER 2021

Keisha Oliver is assistant professor of art and design at the University of The Bahamas, where she also heads the Visual Arts and Design Department. As a curator and researcher, her scholarship investigates historical and contemporary Afro-Caribbean practices with a focus on colonial and postcolonial influences in Bahamian visual culture. Her published and creative work has appeared in Caribbean journals including Interviewing Caribbean and ARC Magazine as well as publications for The National Art Gallery of The Bahamas. She contributed to the first co-authored text dedicated to contemporary Caribbean Art, A-Z Caribbean Art (2019). At the Clark, she will work on her current research, “Lost Voices in Bahamian Visual Culture,” an archival project documenting marginalized art histories beginning with the 1950s.

LIZABETH PARAVISINI- Gebert
VASSAR COLLEGE
JANUARY–JUNE 2022

Lizabeth Paravisini-Gebert is a professor of Caribbean cultures and ecologies at Vassar College in Dutchess County, New York, where she holds the Sarah Tod Fitz Randolph Distinguished Professor Chair. Her research focuses on the intersections of art, culture, and the environment in the Caribbean region, with particular attention to climate change. Her most recent work includes the forthcoming Extinctions: Colonialism, Biodiversity, and the Narratives of the Caribbean (Liverpool University Press, forthcoming) and Lost Paris of the West Indies: Creative Responses to the 1902 Eruption of Martinique’s Mont Pelée Volcano (Liverpool University Press, forthcoming). She co-edits Repeating Islands, a blog on Caribbean culture. Her project at the Clark, “Where the River Meets the Sea: Visualizing Climate Change in the
Dominican Republic,” explores the central role played by contemporary Dominican artists in chronicling and engaging the plight of the endangered communities living along the Ozama River as they face the impact of climate change.

EDWARD PAYNE
AARHUS UNIVERSITY
SEPTEMBER–DECEMBER 2021
Edward Payne is assistant professor in art history at Aarhus University in Denmark. A specialist of the Mediterranean Baroque, he is writing a monograph entitled “Jusepe de Ribera: The Rawness of Nature.” He has organized several exhibitions: Visions and Nightmares: Four Centuries of Spanish Drawings (Morgan Library & Museum, 2014); Between Heaven and Hell: The Drawings of Jusepe de Ribera (Meadows Museum, 2017); and Ribera: Art of Violence (Dulwich Picture Gallery, 2018–19). His research has engaged with topics including violence, skin, sensory perceptions, caricature, and ugliness. At the Clark, he will be exploring attitudes and manifestations of violence in early modern Spanish Naples, whether imagined, depicted, or enacted.

JENNIFER SICHEL
UNIVERSITY OF LOUISVILLE
JUNE–AUGUST 2021
Jennifer Sichel is a Clark Fellow. In fall 2021, she will begin as assistant professor of contemporary art and theory at the University of Louisville. Previously, she taught at the University of Chicago and the University of Arkansas. Her research focuses on twentieth-century art, criticism, and visual culture of the United States, with an emphasis on investigating how art manifests queer forms of attachment and belonging. At the Clark, she will work on her book manuscript in-progress titled Criticism without Authority: Gene Swenson and Jill Johnston’s Queer Practices.

IRENE V. SMALL
PRINCETON UNIVERSITY
SEPTEMBER 2021–JUNE 2022
Irene V. Small is Clark/Oakley Humanities Fellow at the Clark Art Institute. She is associate professor of Contemporary Art & Criticism at Princeton University, where she is also affiliated with the programs in Media & Modernity and Latin American Studies. Her research concerns how critical, insurgent dialogues with legacies of modernist and avant-garde art map the coordinates for global contemporary art today. The author of Hélio Oiticica: Folding the Frame (University of Chicago Press, 2016), she has written for October, RES: Anthropology and Aesthetics, ARTMargins, Artforum, and Texte zur Kunst, among other publications. At the Clark, she will be working on a book that takes as its point of departure the Brazilian artist Lygia Clark’s concept of “the organic line.”
ELLEN TANI
CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS
JUNE–AUGUST 2021
Ellen Y. Tani is a Clark Fellow at the Clark Art Institute. She is an art historian and curator based in Boston. Currently Lecturer in Fine Arts and African American Studies at Brandeis University, she has developed curatorial projects at the ICA Boston, the Bowdoin College Museum of Art, and the Whitney Museum of American Art. At the ICA, she worked with Nina Chanel Abney, Huma Bhabha, and Tschabalala Self, and developed group exhibitions on the legacy of Yayoi Kusama and Migration in Contemporary Art. As Andrew W. Mellon Postdoctoral Curatorial Fellow at the Bowdoin College Museum of Art, she taught classes with the museum’s collection and curated exhibitions, including Second Sight: the Paradox of Vision in Contemporary Art, which centered issues of race and disability within histories of conceptual art. Her writing has been published in exhibition monographs of Charles Gaines and Senga Nengudi, as well as Art Journal, Apricota, and Art Practical. While in residence as a Clark Fellow, she will continue her book manuscript, which explores intersections of conceptual art and contemporary African American art in the late twentieth century.

2020–2021

VIRGINIA BURRUS
SYRACUSE UNIVERSITY
SEPTEMBER–DECEMBER 2020
Virginia Burrus is a Clark Fellow at the Clark Art Institute. She is the Bishop W. Earl Ledden Professor of Religion at Syracuse University (Syracuse, NY). She has been a fellow of the Israel Institute of Advanced Study and the American Council of Learned Societies. Her publications include Ancient Christian Ecopoetics: Cosmologies, Saints, Things (2019); Saving Shame: Martyrs, Saints, and Other Abject Subjects (2008); and The Sex Lives of Saints: Toward an Erotics of Ancient Hagiography (2004). At the Clark, she will be exploring the relation between place, fragmentation, and memory by putting ancient hagiographical texts into dialogue with contemporary art. The tentative title of her current manuscript is Earthquakes and Gardens: St. Hilarion’s Cyprus.

AMY FREUND
SOUTHERN METHODIST UNIVERSITY
FEBRUARY–JUNE 2021
Amy Freund is the Florence Gould Foundation Fellow and an associate professor and Kleinheinz Endowment for the Arts and Education Endowed Chair in art history at Southern Methodist

**TIMOTHY HYDE**

**MASSACHUSETTS INSTITUTE OF TECHNOLOGY**

**SEPTEMBER 2020–JUNE 2021**

Timothy Hyde is a Clark/Oakley Humanities Fellow at the Clark Art Institute. He is associate professor of architectural history and theory at MIT. His most recent book, *Ugliness and Judgment: On Architecture in the Public Eye*, examines the entanglements of aesthetic judgment with instruments of judgment in law, science, religion, and political economy. He is also the author of *Constitutional Modernism: Architecture and Civil Society in Cuba*, and articles on the legal and material registers of modern architecture. As the Clark/Oakley Fellow, Hyde will work on an architectural history of environmentally contingent networks of modernity, examining building sites that range from Antarctic expedition huts to Caribbean sugar warehouses.

**JOAN KEE**

**UNIVERSITY OF MICHIGAN**

**SEPTEMBER–DECEMBER 2020**

Joan Kee is a Holly Fellow at the Clark Art Institute. She is professor in the History of Art at the University of Michigan (Ann Arbor, MI). Her research focuses on modern and contemporary art from multiregional and cross-disciplinary perspectives. The author of *Models of Integrity: Art and Law in Post-Sixties America* (2019) and *Contemporary Korean Art: Tansaekhwa and the Urgency of Method* (2013), Kee is also co-editor of *To Scale*. In addition she is a contributing editor at *Artforum* and on the advisory boards of *Art History, Oxford Art Journal*, and *Art Margins*. Her project at the Clark, *The Geometries of Afro Asia*, explores Black and Asian artistic intersections from the early 1960s to the present.

**JENNIFER NELSON**

**UNIVERSITY OF WISCONSIN–MADISON**

**FEBRUARY–JUNE 2021**
Jennifer Nelson is a Clark Fellow and an assistant professor of early modern art history at the University of Wisconsin–Madison; she was previously a postdoctoral fellow at the Michigan Society of Fellows. She is the author of *Disharmony of the Spheres: The Europe of Holbein’s Ambassadors* (Penn State University Press, 2019), as well as three books of poetry. To further her interests in the historiography of art, she recently co-founded the journal *Selva* with Danny Marcus and Daniel Spaulding. At the Clark, she will be writing about the visual policing of Christendom’s literal and conceptual borders in the late sixteenth century.

**GLENN PEERS**
SYRACUSE UNIVERSITY  
FEBRUARY–JUNE 2021

Glenn Peers is a Beinecke Fellow at the Clark and a professor in the Department of Art and Music Histories at Syracuse University, and Emeritus at the University of Texas at Austin. He has been a Fellow at the Hebrew University Institute for Advanced Study in Jerusalem, a Whitehead Professor at the American School of Classical Studies at Athens, and a Member of the Institute for Advanced Study in Princeton. His publications include *Orthodox Magic in Trebizond and Beyond: A Fourteenth-Century Greco-Arabic Amulet Roll and Byzantine Things in the World*, which accompanied an exhibition he guest-curated at the Menil Collection, Houston. At the Clark, he will be working on a study of the post-human and media theory in Byzantine culture.

**ROBERT SCHINDLER**
BIRMINGHAM MUSEUM OF ART  
MARCH–APRIL 2021

Robert Schindler is a Class of 1974 Curatorial Fellow at the Clark, and the Fariss Gambrill Lynn and Henry Sharpe Lynn Curator of European Art at the Birmingham Museum of Art in Alabama. He holds a PhD in art history from the Freie Universität in Berlin. His interests and expertise are broad; he has written on subjects ranging from late medieval manuscript illumination to Bartholomeus Bruyn and the history of collecting. At the Clark, he will work on an exhibition project dedicated to Rachel Ruysch and her sister Anna (2023/2024).

**JESSICA VAUGHN**
VISUAL ARTIST  
SEPTEMBER–DECEMBER 2020

Jessica Vaughn is a Futures Fellow at the Clark Art Institute. She received a BHA from Carnegie Mellon University (Pittsburgh, PA) and an MFA from the University of Pennsylvania (Philadelphia, PA). Selected solo exhibitions include *Our Primary Goal Is to Be Successful* (ICA-
Philadelphia, PA, 2021); *In Polite English One Disagrees by First Agreeing* (Dallas Contemporary, TX, 2019); and *Receipt of a Form* (Martos Gallery, New York, NY, 2017). Upcoming and current group exhibitions include *Working Thought* (Carnegie Museum of Art, Pittsburgh, PA, 2022); *Lost in America* (Neuer Berliner Kunstverein, Berlin, Germany, 2020); *Kissing Through the Curtain* (MASS MoCA, North Adams, MA, 2020); *Who are we are Who* (Braunsfelder Family Collection, Cologne, Germany, 2020); and *Feelings* (Pinakothek der Moderne, Munich, Germany, 2019).

SAUNDRA WEDDLE
DRURY UNIVERSITY
SEPTEMBER–DECEMBER 2020
Saundra Weddle is Manton Fellow at the Clark Art Institute. She is professor of Architectural and Urban History and Theory at the Hammons School of Architecture at Drury University (Springfield, MO). Her scholarship focuses on gender and architecture in early modern Italian cities. She has published widely on convents in Florence and Venice, including edited and annotated translation of the *Chronicle of Le Murate* (CRRS, 2011) and the forthcoming co-edited volume, *Convent Networks in Early Modern Italy* (Brepols, 2020). Her current project, *Architecture, Mobility, Segregation: The Everyday Spatial Practices of Women in Early Modern Venice*, has been supported by grants from the Gladys Krieble Delmas Foundation, the Samuel H. Kress Foundation, and an Andrew Mellon Foundation – Divided Cities grant from Washington University in Saint Louis.

2019–2020

CHRISTIANNA BONIN
MASSACHUSETTS INSTITUTE OF TECHNOLOGY
JULY–AUGUST 2019
Christianna Bonin is a PhD candidate in the Program in History, Theory, and Criticism of Architecture and Art at Massachusetts Institute of Technology and a 2018–2019 Alfa Fellow at the Higher School of Economics, Moscow. She is also a contributing critic at *Artforum* and a research assistant for the Post-Soviet Studies project at the Garage Museum of Contemporary Art, Moscow. Prior to beginning her doctoral studies, she received a BA summa cum laude from Amherst College, as well as an MA in the history of art from Williams College. At the Clark she completed her dissertation, which demonstrates the centrality of craft and the handmade to art practices and industrial design from the onset of the Bolshevik Revolution through the Soviet mid-century.
JIAT-HWEE CHANG
NATIONAL UNIVERSITY OF SINGAPORE
SEPTEMBER–DECEMBER 2019

Jiat-Hwee Chang is associate professor of Architecture, National University of Singapore. He is the author of A Genealogy of Tropical Architecture: Colonial Networks, Nature and Technoscience (2016), which was awarded an International Planning History Society Book Prize in 2018 and shortlisted for the European Association for Southeast Asian Studies Humanities Book Prize in 2017. He is also the co-editor of Non West Modernist Past (2011) and Southeast Asia’s Modern Architecture: Questions in Translation, Epistemology and Power (2019). At the Clark he worked on an architectural and socio-technical history of air conditioning and climate change in urban Asia.

ADRIENNE CHILDS
INDEPENDENT SCHOLAR
OCTOBER–NOVEMBER 2019

Adrienne L. Childs is an independent art historian and curator and an associate of the Hutchins Center for African and African American Research at Harvard University. She is the guest curator of Riffs and Relations: African American Artists and the European Modernist Tradition, The Philips Collection, 2020. Her current book project is Ornamental Blackness: The Black Body in European Decorative Arts. At the Clark she joined Christa Clarke to develop the exhibition Black Baroque: Exuberant Presence in Contemporary Art, that considers Black artists who reference the art of the long Baroque period as well as manifest affinities with the baroque as a style, idea, or sensibility.

CHRISTA CLARKE
INDEPENDENT SCHOLAR
OCTOBER–NOVEMBER 2019

Christa Clarke, an independent scholar and curator, is a specialist in historic and contemporary arts of global Africa. As the former Senior Curator of Arts of Global Africa at the Newark Museum, she organized numerous exhibitions ranging from men’s fashion to Nigerian modernism and stewarded several hundred acquisitions, including major commissions by Odili Odita, Yinka Shonibare, and Simone Leigh. Clarke has held fellowships at the Smithsonian, the Metropolitan Museum of Art, and the DuBois Institute at Harvard University, and taught at NYU Abu Dhabi, University of Pennsylvania, George Washington University, and Rutgers University. Her publications include Representing Africa in American Art Museums (2010) and African Art at the Barnes Foundation (2015). At the Clark she worked with colleague Adrienne Childs on an exhibition and publication, Black Baroque: Exuberant Presence in Contemporary Art, exploring the “baroque turn” in contemporary arts of Africa and its diaspora.
BRIGID DOHERTY
PRINCETON UNIVERSITY
FEBRUARY–JUNE 2020

Brigid Doherty teaches in the departments of art & archaeology and German at Princeton University, where she also directs the program in European Cultural Studies. Her research focuses on the interdisciplinary study of twentieth-century art and literature, especially relationships among artistic practices and aesthetic and psychoanalytic theories in German modernism. Her publications include articles and exhibition catalogue essays on Rilke, Brecht, Berlin Dada, Moholy-Nagy, and Hanne Darboven, and the co-edited volume *Walter Benjamin: The Work of Art in the Age of Its Technological Reproducibility and Other Writings on Media* (2008). At the Clark she completed a book on Rosemarie Trockel’s “Rorschach Pictures.”

LISA ELLIS
ART GALLERY OF ONTARIO
JULY–AUGUST 2019

Lisa Ellis is the conservator of sculpture and decorative arts at the Art Gallery of Ontario (AGO). With Sasha Suda, she co-curated the AGO’s ground-breaking and award-winning exhibition *Small Wonders: Miniature Gothic Boxwood Carvings*. Ellis’s most recent technical research focuses on a Northern European, early sixteenth century wooden polychrome figure. The Clark Fellowship allowed Ellis and Suda to research the bronze casting techniques of Gian Lorenzo Bernini, in particular those used in the execution of the AGO’s Corpus Christi.

SUSAN GAGLIARDI
EMORY UNIVERSITY
SEPTEMBER–DECEMBER 2019

Susan Elizabeth Gagliardi is associate professor of art history at Emory University. Her scholarship draws on extensive fieldwork in West Africa as well as archival research and object-focused study in Africa, Europe, and North America. Her first book, *Senufo Unbound: Dynamics of Art and Identity in West Africa* (2014), accompanied a major international exhibition on West African arts labeled as Senufo. At the Clark Gagliardi worked on *Mapping Senufo*, a collaborative digital publication project designed to highlight contingent perspectives and partial meanings that shape the term Senufo and the corpus of art it names.

JULIE HARRIS
SPERTUS INSTITUTE FOR JEWISH LEARNING AND LEADERSHIP
FEBRUARY–JUNE 2020

Julie A. Harris is a specialist in the art of medieval Spain and is affiliated with the Spertus Institute for Jewish Learning and Leadership in Chicago. She has published on ivory carving, pilgrimage, and the fate of art and architecture during the Reconquest. Her work on the art of Jewish Iberia may be found in *Gesta, Medieval Encounters, the Journal of Medieval Iberian Studies, and Journal of Medieval History*. Her project at the Clark concerned the decorative Carpet pages of Iberian Hebrew Bibles, in particular their materiality, function, and the tension between ornament and meaning presented by their decoration.

JESSICA HORTON

UNIVERSITY OF DELAWARE

SEPTEMBER–DECEMBER 2019


LISA LEE

EMORY UNIVERSITY

FEBRUARY–JUNE 2020

Lisa Lee is a member of the faculty of Emory University in the department of art history. She authored the monograph *Isa Genzken: Sculpture as World Receiver* (2017), editor of *Isa Genzken* (2015), and co-editor, with Hal Foster, of *Critical Laboratory: The Writings of Thomas Hirschhorn* (2013). At the Clark she worked on a monograph analyzing the first decade of Thomas Hirschhorn’s artistic career, focusing on his solutions to form, display, and distribution.

ERIC PAGLIANO

ART GALLERY OF ONTARIO

JULY–AUGUST 2019

Eric Pagliano is curator of cultural heritage at the Museums of France Center for Research and Restoration in Paris (C2RMF). His work focuses on the creative process in drawing, pioneering a method of study inspired by genetic criticism in literature. He has organized exhibitions from the drawings collections of the Museum of Fine Arts in Lyon, the Museum of Grenoble, the
Musée Fabre in Montpellier, among others, that have put this method to the test. At the Clark he worked with Sylvie Ramond on an exhibition project on the theme of drapery from the Renaissance to the beginning of this century, which will take place at the Museum of Fine Arts in Lyon at the end of 2019.

BARBARA PENNER
UNIVERSITY COLLEGE LONDON
JULY–AUGUST 2019
Barbara Penner is professor in architectural humanities at the Bartlett School of Architecture, University College London. She is author of Bathroom (2013), awarded the 2014 Royal Institute of British Architects President’s Award for Outstanding University-Located Research, and has co-edited numerous books on gender, space, and architecture. She is a contributing editor of Places Journal. At the Clark her work focused on how particular social scientific research techniques, from chronocyclegraphs to participant observation, were translated into and informed domestic design and architectural practice.

NEERAJA PODDAR
THE CITY PALACE MUSEUM, UDAIPUR
SEPTEMBER–OCTOBER 2019
Neeraja Poddar is curator at The City Palace Museum, Udaipur, and a research fellow of the Oxford Centre for Hindu Studies. Her research focuses on early modern South Asian painting, and she has published articles on the translation and circulation of narrative, relationships between text and image, and the materiality of books. Poddar recently curated Mewar Photographs, 1857-1947: A Glimpse into the Archive (2018), and co-curated the reinstallation of the South Asian galleries at the Philadelphia Museum of Art (2016), where she was a postdoctoral fellow. At the Clark she worked on a catalogue of the silver collection of The City Palace Museum, Udaipur.

SYLVIE RAMOND
MUSEUM OF FINE ARTS, LYON
JULY–AUGUST 2019
Sylvie Ramond is the general director of a new institution that gathers the Museum of Fine Arts and the Museum of Contemporary Art. As visiting researcher of the Terra Foundation and the Getty Center, she curated more than thirty exhibitions, including projects related to Otto Dix, Fernand Léger, George Braque/Henri Laurens, Théodore Géricault, Joseph Cornell, and Henri Matisse. At the Clark she worked with Eric Pagliano on an exhibition project on the theme of drapery, from the Renaissance to the beginning of the twenty-first century which will take place at the Museum of Fine Arts in Lyon at the end of the year.
KIRSTEN SCHEID
AMERICAN UNIVERSITY OF BEIRUT
SEPTEMBER 2019–JUNE 2020
Kirsten Scheid is associate professor of anthropology at the American University of Beirut. She studies imagination technologies, artistic materialities, and social change specifically through cases of modern and contemporary Arab art, and her essays have appeared in *Anthropology Now, ARTMargins, the International Journal of Middle East Studies*, and *Museum Anthropology*. She has co-curated *The Jerusalem Show* (2018) and *The Arab Nude* in Beirut (2016), and exhibited at the New Museum (2011), and consulted for the Tate Modern (2014) and the Museum of Modern Art (2016–2018). While serving as the Clark/Oakley Fellow at the Clark Scheid completed a historically informed ethnography of aesthetic encounters that comprise contemporary Palestine and point to new political imaginings.

JARED SEXTON
UNIVERSITY OF CALIFORNIA, IRVINE
SEPTEMBER–DECEMBER 2019
Jared Sexton teaches African American studies and film and media studies at the University of California, Irvine, where he is also affiliated with the PhD programs in culture & theory and visual studies. His most recent books are *Black Masculinity and the Cinema of Policing* (2017) and *Black Men, Black Feminism: Lucifer's Nocturne* (2018). His research has been supported by grants from the National Academies, the Fulbright Program, and the Andy Warhol Foundation. At the Clark he worked on a critical survey of black monochrome painting within the broader history of modern abstract art and the place of black artists working with and against such developments.

ALEXANDRA SUDA
NATIONAL GALLERY OF CANADA
JULY–AUGUST 2019
Sasha Suda is the director and CEO of the National Gallery of Canada. As curator of European Art and R. Fraser Elliott Chair of Prints and Drawings at the Art Gallery of Ontario, she co-curated the exhibition *Small Wonders* with conservator Lisa Ellis, and most recently *Early Rubens* with Kirk Nickle of the Fine Arts Museum of San Francisco. During her time At the Clark Suda and Lisa Ellis will team up again to research seventeenth-century bronze casting techniques used by the sculptor Gian Lorenzo Bernini.
2018–2019

JENNIFER BAJOREK
HAMPshire COLLEGE
02/04/2019–06/02/19
Jennifer Bajorek teaches in the School of Humanities, Arts, and Cultural Studies at Hampshire College and is a research associate of the VIAD Research Centre at the University of Johannesburg. She writes and does research on literature, philosophical aesthetics, and photography. Her most recent book, *Unfixed: Photography and Decolonial Imagination in West Africa*, is forthcoming from Duke University Press. At the Clark she worked on a new project exploring artistic, visual, and political strategies in the representation of migration in contemporary France.

DORON BAUER
FLORida STATE UNIVERSITY
09/04/2018–12/31/2018
Doron Bauer is an assistant professor of medieval and Islamic art history at Florida State University. He is the author of *Romanesque Sculpture: Towards an Anti-Iconography* (forthcoming) and *Art in the Kingdom of Majorca: An Anthology of Sources* (forthcoming). At the Clark he worked on *Cities Upon Cities: The Reconquista and the Colonization of the Aesthetic*, a book that examines the Occidentalization-Christianization of Islamic cities in Iberia and Africa after the Christian conquest as manifested in changes to the cities’ public monuments, private spaces, urban fabric, and material culture.

GÜLRU ÇAKMAK
UNIVERSITY OF MASSACHUSETTS AMHERST
09/04/2018–12/31/2018
Gülrü Çakmak is an associate professor in the department of history of art & architecture at the University of Massachusetts Amherst, and the author of *Jean-Léon Gérôme and the Crisis of History Painting in the 1850s* (2017). At the Clark she worked on her next book project *Materiality, Process, and Facture in English and French Sculpture at the End of the Nineteenth Century*, drawing on the research she has conducted as a Research Fellow at the Henry Moore Institute and as Visiting Scholar at the Yale Center for British Art. While At the Clark she also focused on an article on Gérôme’s *Snake Charmer*.

JILL CASID
Jill H. Casid is professor of visual studies in the departments of art history and gender and women’s studies at the University of Wisconsin-Madison. Since the publication of Sowing Empire: Landscape and Colonization (2005), which received the College Art Association’s Millard Meiss award, she continues to write on postcolonial, queer and feminist approaches to landscape while pursuing work on the materializing effects of imaging with Scenes of Projection: Recasting the Enlightenment Subject (2015), and approaches to the global with Art history in the Wake of the Global Turn (2014), which she co-edited with Aruna D’Souza from the Clark Conference convened in 2011. As the Clark-Oakley Fellow, she completed Necrolandscaping, the first part of a two-book project titled Form at the Edges of Life.


Kris Cohen is associate professor of art and humanities at Reed College. He works on the relationship between art, economy, and media technologies, focusing especially on the aesthetics of collective life. His first book, Never Alone, Except for Now (2017), addresses these concerns in the context of electronic networks. At the Clark he worked on a new manuscript that accounts for how a group of Black artists working from the sixties to the present were addressing, in ways both belied and surprisingly revealed by the language of abstraction and conceptualism, nascent configurations of the computer screen and the forms of labor and personhood associated with those configurations.

Philippe Cordez
Deutsches Forum für Kunstgeschichte/Centre Allemand d’Histoire de l’Art
Philippe Cordez is deputy director of the German Center for Art History in Paris. Primarily a medievalist, he previously led a research group on object studies in art history at the Ludwig-Maximilian University of Munich (2013–2018). Cordez’s book on medieval church objects—investigating notions of treasure, memory and wonder—was published in German and French in 2015 and 2016, respectively. At the Clark he examined nineteenth-century publications of historical and ethnographic objects, seeking to understand how they shaped the modern—and still so influential—concepts of decorative art, *objets d’art*, and *Kunstgewerbe*.

**LISA CROSSMAN**

FITCHBURG ART MUSEUM

07/29/2018–08/12/2018

Lisa Crossman is curator at the Fitchburg Art Museum, where she has organized exhibitions that include *Fantastical, Political and People Watching: Then and Now*. She also recently organized *Made Masculine* (2017). In a summer working group at the Clark she continued research and development of an exhibition that will focus on perspectives of death and the spirit world, connecting to broader ideas of spiritualism and regional utopian practice. It will examine themes that may include memorials, landscape and mortality, apparitions, and the occult through the work of contemporary New England artists.

**JOSEFINA DE LA MAZA**

INDEPENDENT RESEARCHER

07/01/2018–07/22/2018

Josefina de la Maza is an independent researcher based between Mexico City and Santiago de Chile. Her academic interests revolve around the development of Chilean and Latin American art of the nineteenth and twentieth centuries, the emergence of fine-art academies and museums, the links between crafts and fine arts, and textile art. She has been a fellow of the Coimbra Foundation, the Social Sciences Research Council, the Fulbright Foundation, FONDART and CONICYT. Her latest book is *De obras maestras y mamarrachos: notas para una historia del arte del siglo XIX chileno* (2014). At the Clark she worked with colleagues Soledad García and Carla Macchiavello on the book project *Reimagining the 1960s: Pop and the Popular in Revolutionary Chile*.

**SOLEDAD GARCIA SAAVEDRA**

MUSEO DE LA SOLIDARIDAD SALVADOR ALLENDE

07/01/2018–07/22/2018
Soledad García Saavedra is an art historian, editor and the curator of public programs at the Museo de la Solidaridad Salvador Allende (MSSA) in Santiago de Chile. She previously was the Head of the Visual Arts Documentation Centre of the Centro Cultural Palacio La Moneda. Among her recent curatorial and editorial projects are *Magic Block* (2015) and shows on the resonances of the critical pop culture in South America at the MSSA. At the Clark she initiated research on the discussions between Pop and the popular in the 1960s in Chile for the preparation of a new book.

**SHANA DUMONT GARR**
FRUITLANDS MUSEUM
07/29/2018–08/12/2018

Shana Dumont Garr is curator at Fruitlands Museum, now part of The Trustees of Reservations, where she has organized exhibitions including *Literary Soil: Greg Lookerse, and Inhabiting Folk Portraits* (2018). Her previous positions include the Director of Programs and Exhibitions at Artspace in Raleigh, NC, where she curated several contemporary art exhibitions including *Redefining Ritual*. She was part of a summer working group at the Clark contributing to the publication *Visionary New England* and curating the exhibition *Recruiting for Utopia*, which examines the influence of a range of nineteenth-century spiritualist broadsides and prints from Fruitlands Museum’s collection.

**CARLA MACCHIAVELLO**
BOROUGH OF MANHATTAN COMMUNITY COLLEGE
07/01/2018–7/22/2018

Carla Macchiavello is assistant professor in art history at the Borough of Manhattan Community College, CUNY, in New York. Her work centers on Latin American contemporary art with a focus on Chilean art, networks of solidarity and resistance, video art, and the relations between art, politics, and performative practices. She has published articles on the works of Cecilia Vicuña, Juan Downey, Francisca Benítez, Carolina Saquel, and Elkin Calderón, among others. Her book, *Marcando el territorio: gráfica conceptual, performance y video arte chileno* (2018), focuses on conceptual art practices and territorial discourses in Chile between 1975 and 1985. At the Clark as part of the summer working group led by Soledad García, she collaborated on the creation of the conceptual framework for a book on Chilean Pop art and its relations to the popular in Chile during the 1960s.

**SARAH MONTROSS**
DECORDOVA SCULPTURE PARK AND MUSEUM
07/29/2018–08/12/2018
Sarah Montross is associate curator at deCordova Sculpture Park and Museum, and has organized exhibitions including *Screens: Virtual Material and Cool Medium: Art, Television, & Psychedelia, 1960–1980*. Prior to deCordova, Montross worked at the Bowdoin College Museum of Art where she organized shows and publications including *Past Futures: Science Fiction, Space Travel, and Postwar Art of the Americas* (2016). At the Clark, as part of a summer working group she prepared *Visionary New England*, an exhibition and publication that examines the legacy of visionary, spiritualist, and utopian practices in the region and their impact on contemporary artists.

**CELESTE OLALQUIAGA**

INDEPENDENT SCHOLAR

02/04/2019–06/2/2019

Celeste Olalquiaga is a cultural historian dedicated to the contradictions and leftovers of modernity. Her books, *Megalopolis* (1992) and *The Artificial Kingdom* (1998), have been translated to several languages and she is the recipient of Guggenheim and Rockefeller awards. In 2013 she founded Proyecto Helicoide, dedicated to rescuing the cultural memory of a futuristic ruin in Caracas, producing exhibitions there and in NYC and co-editing *Downward Spiral: El Helicoide’s Descent from Mall to Prison* (2018). At the Clark she worked on a re-reading of the myth of Medusa that focuses on its origins in the Gorgon and the evil eye.

**FRÉDÉRIC OGÉE**

UNIVERSITÉ PARIS DIDEROT

09/04/2018–12/31/2018

Frédéric Ogée is professor of British literature and art history at Université Paris Diderot. His main period of research is the long eighteenth century, and his publications include two collections of essays on William Hogarth, as well as *J.M.W. Turner, Les Paysages absolu* (2010), *Diderot and European Culture* (2006), and ‘Better in France’? The circulation of ideas across the Channel in the 18th century (2005). In 2006–2007, he co-curated the first-ever exhibition on Hogarth for the Louvre. In 2014–2017 he was a member of Tate Britain’s Advisory Council. At the Clark he prepared a book and exhibition on Thomas Lawrence slated for 2019.

**SUSAN SIDLAUSKAS**

RUTGERS UNIVERSITY

02/04/2019–06/2/2019

Susan Sidlauskas teaches the history and theory of modern art at Rutgers University, where she also co-directs a research seminar on the Medical Humanities at the Center for Cultural Analysis. She is at work on a study of the medical portrait: *Anglo-American Patients’ photographs, c. 1885–1945*, and the author of *Body, Place and Self in Nineteenth-Century*
Painting, Cézanne’s Other: The Portraits of Hortense, winner of the Robert Motherwell Book Prize from the Dedalus Foundation, and Striking Resemblance, with Donna Gustafson. She was a Guggenheim Fellow in 2014. At the Clark she worked on her book, John Singer Sargent and the Physics of Touch.

MARK WIGLEY
COLUMBIA UNIVERSITY
09/04/2018–12/31/2018
Mark Wigley is professor of architecture at Columbia University. A historian and theorist, he explores the intersection of architecture, art, philosophy, culture, and technology. His latest book is Cutting Matta-Clark: The Anarchitecture Investigation (2018), and other titles include Derrida’s Haunt: The Architecture of Deconstruction, White Walls, Designer Dresses: The Fashioning of Modern Architecture, Constant’s New Babylon: The Hyper-Architecture of Desire, and Buckminster Fuller Inc.: Architecture in the Age of Radio. Wigley is the co-author of Are We Human: Notes on an Archeology of Design with Beatriz Colomina, in association with their curation of the 3rd Istanbul Design Biennial. He has also curated exhibitions at the Museum of Modern Art and The Drawing Center in New York, the Witte de With and Het Nieuwe Institut in Rotterdam, and the Canadian Centre for Architecture in Montreal. At the Clark he completed the monographic study, Prosthetic Ikons: The Expanding Architecture of John McHale.

2017–2018

RENZO BALDASSO
ARIZONA STATE UNIVERSITY
02/05/2018–06/03/2018
Renzo Baldasso is assistant professor in the School of Art at the Herberger Institute, Arizona State University, where he writes and teaches broadly on early modern art and book history. His publications include articles in The Art Bulletin and Gutenberg Jahrbuch, and he is a former fellow of the Center for Advanced Study in the Visual Arts, the Metropolitan Museum of Art, the Library of Congress, and The Newberry Library. During his tenure At the Clark he completed his first book, which examines the graphic solutions and novel aesthetics devised by early printers, engaging matters of the black art from Johann Gutenberg to Erhard Ratdolt (c. 1485).

SHIRA BRISMAN
UNIVERSITY OF WISCONSIN-MADISON
01/02/2018–06/03/2018
Shira Brisman is assistant professor of art history at the University of Wisconsin-Madison, where she teaches European art of the early modern era. She is the author of Albrecht Dürer and the Epistolary Mode of Address (2016). At the Clark she worked on A Matter of Choice, a book that investigates how the family laws that shaped the structure of the workshop influenced the processes of artistic decision and revision in the wake of Protestant debates about free will.

KEVIN CARR

UNIVERSITY OF MICHIGAN

02/05/2018–06/03/2018

Kevin Carr teaches at the University of Michigan, where he specializes in the history of Japanese medieval religious art. His research focuses on ritual uses of narrative art and the relationship between relic cults and hagiography. His first book, Plotting the Prince (2012), considers these issues in light of the practices centering on the medieval cult of the semi-legendary Prince Shotoku (c. 574–622). While At the Clark he worked on a monograph titled Topographies of the Sacred in Medieval Japan, which considers the creation of notions of sacred space through art recounting the miraculous origins of religious sites.

KAIRA M. CABAÑAS

UNIVERSITY OF FLORIDA

JULY–AUGUST 2017

Kaira M. Cabañas is associate professor in Global Modern and Contemporary Art history at the University of Florida, Gainesville. Her research engages a series of aesthetic and cultural debates that situate her work’s significance at the intersection of various disciplines, including art history, film studies, Latin American Studies, and, more recently, transatlantic exchanges in art and psychiatry. She is author of Off-Screen Cinema: Isidore Isou and the Lettrist Avant-Garde (2014) and The Myth of Nouveau Réalisme: Art and the Performative in Postwar France (2013). She has also edited volumes on contemporary art, including Laercio Redondo: Intimacies/Proximidades (2016). At the Clark as part of the summer working group led by Fernanda Pitta, Cabañas collaborated on the conceptualization of a forthcoming exhibition of Laercio Redondo’s work in relation to Pitta’s ambition to reflect on how museums respond to the contemporary desire for global narratives when displaying historical art collections.

NINA DUBIN

UNIVERSITY OF ILLINOIS AT CHICAGO

09/01/2017–12/31/2017

Nina Dubin is associate professor of art history at the University of Illinois at Chicago, and a specialist in European art since 1700. She is the author of Futures & Ruins: Eighteenth-Century
Paris and the Art of Hubert Robert (2010). Her work has been supported by institutions, including the Getty Research Institute and the Center for Advanced Study in the Visual Arts at the National Gallery of Art, where she was a Samuel H. Kress Senior Fellow from 2013 to 2014. At the Clark she worked on book about love letter pictures in eighteenth-century France.

CHRISTOPHER HEUER
WILLIAMS COLLEGE
09/01/2017–12/31/2017
Christopher P. Heuer teaches in the Williams College Graduate Program in the History of Art. He is the author of Into the White (2018) and The City Rehearsed: Object, Architecture and Print in the Worlds of Hans Vredeman de Vries (2009, pbk. 2013), and a co-author of Vision and Communism (2011). His writing has appeared in Artforum, The Burlington Magazine, Res, Art history, Oxford Art Journal, OCTOBER, Print Quarterly, Kunstschrift, and elsewhere. From 2015 to 2017, he was the Associate Director and then Interim Director of the Research and Academic Program at the Clark. Heuer’s work has been supported as a Fulbright Scholar, a Samuel H. Kress Fellow at the Kunsthistorisch Instittt of the Rijksuniversiteit Leiden, and a Getty Fellow, and then on faculty in the Department of Art & Archaeology at Columbia University (2005-2007) then Princeton University (2007–2014). In 2009 Heuer was named Gerda Henkel Stiftung Fellow at the Humboldt-Universität zu Berlin, and in 2014–2015 was appointed Samuel H. Kress Senior Fellow at the Center for Advanced Study in the Visual Arts, Washington D.C. Recent publications deal with (among other topics) Hercules Segers, Robert Smithson’s paleontology, and the aesthetics of icebergs.

MATTHEW JESSE JACKSON
UNIVERSITY OF CHICAGO
09/01/2017–06/03/2018
Matthew Jesse Jackson teaches modern and contemporary art at the University of Chicago. He is editor and co-translator from Russian of Ilya Kabakov: On Art (2018), the author of The Experimental Group: Ilya Kabakov, Moscow Conceptualism, Soviet Avant-Gardes (2010), as well as co-author of Vision and Communism (2011). For the past dozen years he has been involved with Our Literal Speed, a text and art undertaking based in Selma, Alabama. The writing project he undertook at the Clark is titled Vernacular Modernism All Over the Deep South.

BIRGER LIPINSKI
EXHIBITION DESIGNER
JULY–AUGUST 2017
Birger Lipinski is an interior architect with an MA in furniture design from the Konstfack, University College of Arts, Crafts, and Design in Stockholm. His practice focuses primarily on
exhibition design, and he has worked closely with institutions such as Moderna Museet, Etnografiska Museet and Scenkonstmuseet in Stockholm, as well as Museu de Arte Moderna in Rio de Janeiro. Given his interest in the intersections and crossovers between design, architecture, and art, he often collaborates on interdisciplinary projects with artists, curators, and art spaces. At the Clark he collaborated with Fernanda Pitta, Kaira M. Cabañas, Valéria Piccoli, and visual artist Laercio Redondo on a forthcoming exhibition of his work, in connection with Pitta’s project on narrative models for long-term exhibitions of historical art collections.

AGNES LUGO-ORTIZ
UNIVERSITY OF CHICAGO
09/01/2017–06/03/2018

Agnes Lugo-Ortiz is associate professor of Latin American and Caribbean literatures and cultures at the University of Chicago. She has published on Cuban biography, the concept of the archive, and queer writing in the Caribbean. Among other works, she is the author of Identidades imaginadas: Biografía y nacionalidad en el horizonte de la guerra (Cuba, 1860-1898) and co-editor of Herencia: The Anthology of US Hispanic Writing (2001), and, with Angela Rosenthal, of Slave Portraiture in the Atlantic World (2014). At the Clark she advanced a book project exploring the relationships between visual culture and plantation slavery in colonial Cuba.

VALÉRIA PICCOLI
PINACOTECA DO ESTADO DE SÃO PAULO
JULY–AUGUST 2017

Valéria Piccoli is chief curator at Pinacoteca do Estado de São Paulo. She holds a PhD in Art history from the University of São Paulo focused on nineteenth- and early-twentieth-century Brazilian art. Piccoli has collaborated on international projects such as Terra Brasiliis (2011) and is co-curator of Picturing the Americas: Landscape Painting from Tierra del Fuego to the Arctic (2015–2016), together with Georgiana Uhlyarik and Peter John Brownlee. Her research at the Clark focused on how museums’ displays of their collections can incorporate recent debates on post-colonialism, gender and race, among other contemporary issues.

FERNANDA PITTA
PINACOTECA DO ESTADO DE SÃO PAULO
JULY–AUGUST 2017

Fernanda Pitta is senior curator at Pinacoteca do Estado de São Paulo and lecturer in the History of Art at the Escola da Cidade in São Paulo. Her research interests focus primarily on the reception of realist and naturalist trends in Brazilian painting in the second half of the nineteenth century and how this reception impacted the construction of a paradigm of national
art. She also writes regularly on contemporary art and contributes to scholarly journals on Brazilian art and art historiography. Her latest curatorial project was *In the place itself: an anthology of Ana Maria Tavares’ work* (2016–2017), which was awarded the APCA Prize of Best Retrospective of 2016. At the Clark she coordinated a Summer Collaborative Working Group formed by Kaira M. Cabañas, Birger Lipinski, Valéria Piccoli, and Laercio Redondo, developing a research on narrative models for long-term exhibitions of historical art collections, and collaborating on a forthcoming exhibition of Redondo’s work.

**LAERCIO REDONDO**

VISUAL ARTIST

JULY–AUGUST 2017

Laercio Redondo is a visual artist based in Rio de Janeiro and Stockholm. He received his MFA from the Konstfack, University College of Arts, Crafts, and Design, in Stockholm. He is the recipient of various grants, among them the Akademie Schloss Solitude fellowship in Stuttgart and the IASPIS residency program in Stockholm. In his artistic research Redondo engages extensively with collective memory and its erasure in society. He has exhibited widely in museums of modern and contemporary art, with solo shows at Dallas Contemporary and Museu de Arte Moderna do Rio de Janeiro, both in 2016. At the Clark he worked with Kaira M. Cabañas, Birger Lipinski, Valéria Piccoli, and Fernanda Pitta to develop a forthcoming exhibition of his work, in connection with Pitta’s project on narrative models for long-term exhibitions of historical art collections.

**VICTORIA ROVINE**

UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL

09/01/2017–12/31/2017

Victoria L. Rovine is professor of art history at the University of North Carolina at Chapel Hill. She is the author of *African Fashion Global Style: Histories, Innovations, and Ideas You Can Wear* (2015) and *Bogolan: Shaping Culture through Cloth in Contemporary Mali* (2001). At the Clark she worked on a book project focused on the exceptional roles of cotton and cotton textiles in colonial French West Africa, where cotton was simultaneously a key economic product and a prominent form of cultural expression.

**DANIEL SAVOY**

MANHATTAN COLLEGE

02/05/2018–06/03/2018

Daniel Savoy is associate professor of art history and chair of the department of visual and performing arts at Manhattan College. He is the author of the book *Venice from the Water: Architecture and Myth in an Early Modern City* (2012), which received the 2012 PROSE Award in
Art history, and his articles have appeared in *The Journal of the Society of Architectural Historians*, *Artibus et Historiae*, and *Arte Veneta*, among others. At the Clark he prepared his second book, which explores the interplay between architecture, science, and bodily experience in early modern Italy.

ANDREW SCHERER
BROWN UNIVERSITY
09/01/2017–12/31/2017

Andrew K. Scherer is associate professor of anthropology at Brown University. He is author of *Mortuary Landscapes of the Classic Maya: Rituals of Body and Soul* (2015), co-editor of *Smoke, Flame, and the Human Body in Mesoamerican Ritual Practice* (with Vera Tiesler, 2018), and co-editor of *Embattled Bodies, Embattled Places: War in Pre-Columbian Mesoamerica and the Andes* (with John Verano, 2014). At the Clark he worked on his next book, *Baak: The Qualities and Craft of Ancient Maya Bone*. The project is a study of the materiality of human and animal bone among the Pre-Columbian Maya (c. 400 BC to 1502 CE).

OLIVER WUNSCH
HARVARD UNIVERSITY
JUNE–AUGUST 2017

Oliver Wunsch is a PhD candidate in history of art and architecture at Harvard University, where he specializes in eighteenth- and nineteenth-century European art. Trained as a painter and printmaker, he emphasizes the relationship between artists’ techniques and broader patterns of thought. His article “Watteau, Through the Cracks” appeared in *The Art Bulletin* in 2018. At the Clark he continued writing his dissertation, “Painting Against Time: The Decaying Image in the French Enlightenment.” The project examines artists’ changing attitudes toward the material impermanence of their work, situating these attitudes in relation to new notions of history that emerged in the eighteenth century.

2016–2017

MIEKE BAL
UNIVERSITY OF AMSTERDAM
SEPTEMBER–DECEMBER 2016

Mieke Bal is a cultural theorist, critic, and video artist. She works on feminism, migratory culture, mental illness and the history of psychoanalysis, and the critique of capitalism. Her books include a trilogy on political art: *Endless Andness* (on abstraction) and *Thinking in Film* (on
video installation), both 2013, Of What One Cannot Speak (2010, on sculpture) and A Mieke Bal Reader (2006). Her video project, Madame B, with Michelle Williams Gamaker, is widely exhibited. Her Clark project concerned the cinematic in paintings of Edvard Munch for an exhibition at the Munch Museum, Oslo.

XAVIER BRAY
WALLACE COLLECTION
JUNE–AUGUST 2016

Xavier Bray is chief curator at Dulwich Picture Gallery, London, although he will soon assume a new position as director of the Wallace Collection. He previously held curatorial positions at the National Gallery, London, and the Museum of Fine Arts, Bilbao. He curated The Sacred Made Real: Spanish Painting and Sculpture 1600–1700 (2009) and was also responsible for the recent exhibition Goya: The Portraits (2015–2016), both at the National Gallery, London. He is now working on an exhibition on José de Ribera for Dulwich Picture Gallery. At the Clark he focused on Ribera’s treatment of religious violence focusing specifically on the image of Saint Bartholomew.

MOLLY BRUNSON
YALE UNIVERSITY
JUNE–AUGUST 2016

Molly Brunson is associate professor of Russian literature in the Department of Slavic Languages and Literatures at Yale University. She writes and teaches broadly on nineteenth- and twentieth-century Russian literature and art history, theories of realism, and inter-art relations. She is the author of Russian Realisms: Literature and Painting, 1840–90 (2016). At the Clark Brunson continued work on a second book, Russian Points of View: Perspective in Art and Literature, 1820–1940, which considers the history of western and native perspectival systems in Russian culture, from the rise of national artistic traditions in the nineteenth century to the avant-garde and socialist realism of the twentieth.

MARTHA BUSKIRK
MONTSE RAT COLLEGE OF ART
SEPTEMBER–DECEMBER 2016

Martha Buskirk is professor of Art history and Criticism at Montserrat College of Art in Beverly, Massachusetts, where she has taught since 1994. She is author of Creative Enterprise: Contemporary Art between Museum and Marketplace (2012) and The Contingent Object of Contemporary Art (2003), and co-editor of The Duchamp Effect (with Mignon Nixon, 1996) and The Destruction of Tilted Arc: Documents (with Clara Weyergraf-Serra, 1990). At the Clark she
worked on a project focused on art and law, including artists’ rights advocacy, intellectual property, and potential conflicts between proprietary control and public interest.

DELINDA COLLIER
SCHOOL OF THE ART INSTITUTE OF CHICAGO
FEBRUARY–JUNE 2017
Delinda Collier is associate professor of Art history, Theory, and Criticism at the School of the Art Institute of Chicago. Her fields of research are Southern African art, new media art, and Cold War cultures. She is the author of the book Repainting the Walls of Lunda: Information Colonialism and Angolan Art (2016), and has articles in Nka, Critical Interventions, Leonardo Electronic Almanac, Third Text, and African Arts. At the Clark Delinda worked on Essays on The History of New Media Art in Africa, a book that investigates the “new” of new media and the methods by which the new is folded into the archaic and the natural. It will be the first book to pose “new media” art from or about Africa as the central question.

ILIA DORONCHENKOV
EUROPEAN UNIVERSITY AT ST. PETERSBURG
JUNE–AUGUST 2016
Ilia Doronchenkov holds positions as a professor of art history at the European University at St. Petersburg and the Repin Art Institute (Russian Academy of Fine Arts). He has published extensively in Russian and English on Russian and Soviet attitudes and appropriations of Western art at the turn of the twentieth century, including an edited anthology titled Russian and Soviet Views of Modern Western Art, 1890s–mid 1930s (2009). The project he undertook at the Clark contextualizes Russian right-wing discourse on modern foreign art between 1890 and the 1910s, and examines how these historic anti-Western responses relate to the cultural climate in Russia today.

HAL FOSTER
PRINCETON UNIVERSITY
JUNE–AUGUST 2016
Hal Foster teaches modern and contemporary art and theory at Princeton University. His most recent book is Bad New Days: Art, Criticism, Emergency (2015). At the Clark he worked on a manuscript concerning brutal aesthetics after World War II.

MANUEL FONTAN DEL JUNCO
FUNDACION JUAN MARCH
JUNE–AUGUST 2016

Manuel Fontán del Junco became director of museums and exhibitions at the Fundación Juan March in Madrid, Spain, which includes leading its two museums, in 2006. Besides his publications, translations, and lectures, he has conceived, directed, and in many cases curated more than fifty exhibitions, including *Sound Art in Spain 1961–2016* (2016); *The Unseen: From Informalist Painting to the Postwar Photobook 1945-1965* (2016); *An Avant-Garde for the Proletariat* (2011); *Cold America: Geometrical Abstraction in Latin America 1945–1965* (2011); and *Tarsila do Amaral* (2009). At the Clark he worked on a curatorial research project, tentatively titled *The Genealogies of Modern Art, or Art history as Visual Art*, that will result in an exhibition in 2018 focused on the famous chart created by Alfred H. Barr for his 1935 Cubism and Abstract Art exhibition.

IVAN GERÁT
SLOVAK ACADEMY OF SCIENCES
FEBRUARY–JUNE 2017

Ivan Geráš is the director at the Institute for Art History of the Slovak Academy of Sciences in Bratislava and associate professor at the University of Trnava. He is the author of *Legendary Scenes: An Essay on Medieval Pictorial Hagiography* (2013). His current research focuses on the broad cultural contexts of images in the Late Middle Ages, philosophical problems of image interpretation and the historiography of art in the Central Europe. At the Clark he finalized a book on the historical functions of narratives related to the images of Saint Elizabeth of Hungary between 1235 and 1530.

JEEHEE HONG
MCGILL UNIVERSITY
FEBRUARY–JUNE 2017

Jeehee Hong is Greta Chambers Chair in East Asian art history at McGill University. A specialist in the ritual art and visual cultures of middle-period China (ninth to fourteenth century CE), she is the author of *Theater of the Dead: A Social Turn in Chinese Funerary Art, 1000–1400* (2016). At the Clark she traced the formation of boundaries—including religious and social boundary-making—as communicated through treatises on artistic practices and theories of reception from the middle period.

MARDEN FITZPATRICK NICHOLS
GEORGETOWN UNIVERSITY
SEPTEMBER 2016–JUNE 2017
Marden Fitzpatrick Nichols is assistant professor of classics at Georgetown University. Her research focuses on image and text in ancient Rome. Her first book, *Author and Audience in Vitruvius’ *De architectura,* is a literary and art historical study of *De architectura* (2017). Recent articles discuss Roman domestic decor, the authorial personae of Horace and Vitruvius, vermilion (cinnabar), and the reception history of plaster cast replicas of classical art. At the Clark she worked on a book that argues for a mutually constitutive relationship between painting and drama in ancient Rome (c. 240 BCE–100 CE).

**HAKAN NILSSON**

SÖDERTÖRN UNIVERSITY

JUNE–AUGUST 2016

Håkan Nilsson divides his time between being a professor of art and art history at Konstfack, University College of Arts, Crafts and Design, and associate professor of art history at Södertörn University. He is engaged in topics concerning the politics of public art and the spatiality of painting. He is the author of *Måleriets rum (The Space[s] of Painting*, 2009), and editor of *Placing Art in the Public Realm* (2012). At the Clark he conducted research project concerning collaborations within and among different modernist art groups in Western and Eastern Europe during the decades after the Second World War.

**STEPHANIE PORRAS**

TULANE UNIVERSITY

SEPTEMBER–DECEMBER 2016

Stephanie Porras is assistant professor of art history in the Newcomb Art Department at Tulane University in New Orleans. Her research focuses on Northern European art of the fifteenth to seventeenth centuries, as well as the global circulation of early modern prints. She is the author of *Pieter Bruegel’s Historical Imagination* (2016) and co-editor of *The Young Dürer: Drawing the Figure* (2013). At the Clark she wrote on an understudied yet ubiquitous early modern artist, Maerten de Vos, considering how the impact of the artist’s travels, the wars of religion, and the dawn of globalization impacted the formation of artistic and cultural identity in the later Renaissance.

**TAMARA SEARS**

RUTGERS UNIVERSITY

FEBRUARY–JUNE 2017

Tamara Sears is associate professor of art history at Rutgers University, and a specialist in South Asian art history, with an emphasis on the Indian subcontinent. Her first book, *Worldly Gurus and Spiritual Kings: Architecture and Asceticism in Medieval India* (2014), received the PROSE award in Architecture and Urban Planning. Her essays have appeared in well over a dozen
ROBERT SLIFKIN
NEW YORK UNIVERSITY
SEPTEMBER–DECEMBER 2016

Robert Slifkin is an associate professor of fine arts at the Institute of Fine Arts, New York University. He is the author of *Out of Time: Philip Guston and the Reconfiguration of Postwar American Art* (2013) which was awarded the Philips Book Prize. At the Clark he worked on a new book project, *The New Monuments and the End of Man: American Sculpture Between War and Peace, 1945–1975*, which considers the intertwined histories of sculpture and nuclear war in postwar United States culture.

AJAY SINHA
MOUNT HOLYOKE COLLEGE
FEBRUARY–JUNE 2017

Ajay Sinha is professor of art history, Asian studies, and film studies at Mount Holyoke College. As a scholar of South Asian art, his research interests range from the history of India's ancient religious architecture to modern and contemporary art, photography and film, as well as global modernism. His publications include *Imagining Architects: Creativity in Indian Temple Architecture* (2000), and a co-edited volume of essays on Indian film, titled *Bollyworld: Popular Indian Cinema through a Transnational Lens* (2005). At the Clark he wrote a book on cultural encounters between two separate worlds, of India and the U.S., recorded in a set of over 100 photographs of an Indian dancer, Ram Gopal, taken by an American photographer, Carl Van Vechten, in New York City in 1938.

ERNST VAN ALPHEN
LEIDEN UNIVERSITY
SEPTEMBER–DECEMBER 2016

Ernst van Alphen is professor of literary studies at Leiden University in the Netherlands. Although trained as a literary scholar, much of his work is about modern and contemporary art. He has published on Francis Bacon, Marlene Dumas, Christian Boltanski, Charlotte Salomon, Peter Forgacs and many other visual artists. For a long time he worked on Holocaust
representation in art, literature, and theory. Previously he was the Clark/Oakley Fellow from 2006 to 2007. During this fellowship, he worked on staged photography and the “pose.”

2015–2016

JULIE AULT
PORTLAND STATE UNIVERSITY
FEBRUARY–JUNE 2016

Julie Ault is an independent researcher, artist, curator, writer, and editor who teaches on a visiting basis. Ault’s work emphasizes interrelationships between cultural production and politics and often addresses the intersection of archiving, memory, and historical representation. Recent projects include Afterlife: a constellation, for the 2014 Whitney Biennial; Macho Man Tell It To My Heart (2013), Ever Ephemeral, Remembering and Forgetting in the Archive, (2011), and Two Cabins by James Benning (2011). At the Clark her project approached archival practice through considering, cataloguing, and instituting journals and various papers written by Ted Kaczynski.

MICHAEL BRENSON
BARD COLLEGE
SEPTEMBER–DECEMBER 2015

Michael Brenson is a member of the sculpture faculty of Bard College’s Milton Avery Graduate School of the Arts and a visiting senior critic in the University of Pennsylvania’s School of Design MFA Program. He has been a Getty Scholar, Guggenheim Fellow, and Bogliasco Fellow. His publications include Acts of Engagement: Writings on Art, Criticism, and Institutions, 1993–2002 (2004) and Visionaries and Outcasts: The NEA, Congress, and the Place of the Visual Artist in America (2001). At the Clark he worked on a biography of David Smith.

JOHANNA BURTON
THE NEW MUSEUM OF CONTEMPORARY ART
JUNE–JULY 2015

Johanna Burton is Keith Haring Director and curator of education and public engagement at the New Museum in New York. Burton has curated or co-curated a number of exhibitions, including Take It Or Leave It: Institution, Image, Ideology (with Anne Ellegood at the Hammer, 2013), XFR STN (New Museum, 2013), Anti-Establishment (CCS Bard, 2012), and Sherrie Levine: Mayhem (with Elisabeth Sussman at the Whitney, 2011). Burton was director of the Graduate Program at the Center for Curatorial Studies at Bard College from 2010 to 2013 and associate director and senior faculty member at the Whitney Independent Study Program from 2008 to 2010. While at
the Clark she worked on a project that examines the role of exhibition-as-object, and also researched a volume dedicated to the subject of transgender theory after feminism.

SHELLY CASTO
WEXNER CENTER FOR THE ARTS
JUNE–JULY 2015
Shelly Casto has been director of education at the Wexner Center for the Arts since 2005, overseeing programming in the visual, performing, and media arts. Along with deepening the Wexner’s contributions to the local community and helping to expand its international reputation, she has focused on arts programming that explores issues of ecological sustainability. Casto curated Kerry James Marshall’s residency project exhibition at the Wexner and has served as adjunct faculty at the Ohio State University and the University of Hartford. Her research at the Clark focused on inspiring interdisciplinary curiosity in visitors to art museums.

STEPHEN CAMPBELL
THE JOHNS HOPKINS UNIVERSITY
FEBRUARY–JUNE 2016
Stephen J. Campbell is professor in history of art at Johns Hopkins University. A central concern of his work is the historical investigation of “style” and its role in visual communication, as well as questions of canon formation and the geography of art. He has published The Cabinet of Eros: Renaissance Mythological Painting and the Studiolo of Isabella d’Este (2006) and Cosmè Tura of Ferrara: Style and Politics in the Renaissance City 1450–1495 (1998). His most recent book, Art in Italy 1400–1600, co-authored with Michael Cole (2011), will soon appear in Japanese and Italian editions. In 2002 he curated an exhibition on the fifteenth-century Ferrarese painter Cosmè Tura at the Isabella Stewart Gardner Museum in Boston; an exhibition on Carlo Crivelli opened at the same venue in October 2015. At the Clark he developed a project on Andrea Mantegna, exploring the depiction of art objects and simulation of artistic media in the artist’s work, as well as its historical self-consciousness and incipient challenge to early modern and more recent conceptions of “Renaissance.”

HANNEKE GROOTENBOER
UNIVERSITY OF OXFORD
JUNE–JULY 2015
Hanneke Grootenboer is professor of history of art and head of the Ruskin School of Art at the University of Oxford. She is the author of Treasuring the Gaze: Intimate Vision in Eighteenth-Century British Eye Miniatures (2012, Kenshur Prize, 2014) and The Rhetoric of Perspective: Realism and Illusionism in Seventeenth-Century Dutch Still Life Painting (2005). While At the
Clark she completed a book on *The Pensive Image*, which explores painting as a form of thinking.

**JULIET KOSS**
SCRIPPS COLLEGE
FEBRUARY–JUNE 2016

Juliet Koss is associate professor of art history at Scripps College in Claremont, California. A specialist in nineteenth- and twentieth-century German and Soviet art, architecture, and related fields, she is the author of *Modernism after Wagner* (2010), a finalist for the CAA’s Charles Rufus Morey Book Award. She was a Fellow of the American Academy in Berlin in 2009 and, in 2011, the Rudolf Arnheim Visiting Professor at the Humboldt University in Berlin; in 2015, she is a Visiting Scholar at the Harriman Institute at Columbia University. At the Clark she worked on *Model Soviets*, a book on the Soviet obsession with construction in the 1920 and 1930s that explores how images of architecture—photographs of models, still and moving images of buildings under scaffolding, and representations of completed works—emblematized the construction of the Soviet state.

**SPYROS PAPAPETROS**
PRINCETON UNIVERSITY
SEPTEMBER–DECEMBER 2015

Spyros Papapetros is associate professor of theory and historiography at the School of Architecture at Princeton University, as well as acting co-director of the Program in Media & Modernity, and a member of the executive committee for the Program in European Cultural Studies. He studies the intersections between art, architecture, historiography, psychoanalysis, and the history of psychological aesthetics. He is the author of *On the Animation of the Inorganic: Art, Architecture, and the Extension of Life* (University of Chicago Press, 2012) and the co-editor of *Retracing the Expanded Field: Encounters between Art and Architecture* (MIT Press, 2014). He is currently completing a second book project titled *World Ornament: Adornment on a Global Scale* and working on the first published edition of Frederick Kiesler’s book manuscript *Magic Architecture*. At the Clark he worked on a new book project titled *The Prearchitectonic Condition*, examining the legacy of prehistory in architectural culture from the mid-nineteenth century onwards.

**ALEXA SAND**
UTAH STATE UNIVERSITY
JUNE–JULY 2015

Alexa Sand is associate professor of art history in the department of art and design at Utah State University. Her research addresses the intersection of word and image in later medieval
art in France, England, and Italy. She is the author of Vision, Devotion, and Self-Representation in Late Medieval Art (2014), as well as numerous essays in such journals as The Art Bulletin, Gesta, Word & Image, and Studies in Iconography. The book project she developed at the Clark takes a long historical view of an illustrated textual tradition, the vernacular moral treatise La Somme le roi, investigating its role in the political, pious, and visual cultures of late-medieval Europe.

MAUREEN SHANAHAN
JAMES MADISON UNIVERSITY
SEPTEMBER–DECEMBER 2015


PAUL SMITH
UNIVERSITY OF WARWICK
JUNE–JULY 2015

Paul Smith is professor of history of art at the University of Warwick. He has been a visiting professor at the University of California, Berkeley, and a Getty Scholar. His publications include books and articles on Seurat, Impressionism, Cézanne, art theory, picture perception, and Wittgenstein’s anti-theoretical thinking. At the Clark his project concerned pictorial syntax, or how we form the image in a picture from structures we extract from the physical marks on its surface.

JOANNA SMITH
UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY
SEPTEMBER–DECEMBER 2015
Joanna Smith is a consulting scholar in the Mediterranean Section of the University of Pennsylvania Museum of Archaeology and Anthropology. She co-curated *City of Gold: Tomb and Temple in Ancient Cyprus* for the Princeton University Art Museum. Most recently she curated the ancient art collection at The John and Mable Ringling Museum of Art, and previously she curated exhibitions in New York and Cyprus. Her books include *Art and Society in Cyprus from the Bronze Age into the Iron Age* (2009). At the Clark she worked on *Art history through Archaeology*, about the perception of images in the Bronze Age.

**KAVITA SINGH**

JAWAHARLAL NEHRU UNIVERSITY

SEPTEMBER 2015–JUNE 2016

Kavita Singh is a professor at the School of Arts and Aesthetics at Jawaharlal Nehru University in New Delhi, where she teaches courses on the history of Indian painting and the history and politics of museums. She has published essays on issues of colonial history, repatriation, secularism and religiosity, fraught national identities, and the memorialization of difficult histories as they relate to museums in South Asia and beyond. She has also published on Indian painting. Her books include the edited and co-edited volumes *New Insights into Sikh Art* (Marg, 2003), *Influx: Contemporary Art in Asia* (2013), *No Touching, No Spitting, No Praying: The Museum in South Asia* (2014), and *Nauras: The Many Arts of the Deccan* (National Museum, 2015). She has curated exhibitions at the San Diego Museum of Art, the Devi Art Foundation, Jawaharlal Nehru University, and the National Museum of India. At the Clark she completed a book on the history of the museum in post-colonial India.

**MOLLY WARNOCK**

THE JOHNS HOPKINS UNIVERSITY

FEBRUARY–JUNE 2016

Molly Warnock is assistant professor of history of art at Johns Hopkins University. She teaches twentieth-century art history, theory, and criticism, with a particular focus on postwar abstraction in Europe and the Americas. She is the author of articles and catalogue essays on James Bishop, Georges Mathieu, Joan Mitchell, Michel Parmentier, and Alan Uglow, among others, as well as a recent monograph on the formative early work of Simon Hantai, *Penser la peinture: Simon Hantai* (2012). At the Clark she completed an English-language sequel to this volume, titled *Simon Hantai and the Remains of Painting*, focused on Hantai’s mature production from the 1960s to 2000s.

**2014–2015**

**MATTHIEU CHAMBRION**
REGION CENTRE (ORLEANS), FRANCE
JULY–AUGUST 2014

Matthieu Chambrion is a curator and a researcher at the Heritage Inventory Department of the Région Centre (Orléans) in France. His field of research is the outdoor public works of the nineteenth and the first half of the twentieth centuries. He is currently publishing the results of his inventory study on this subject in the Loire Valley and was awarded a Carnot Foundation fellowship in 2013. At the Clark he worked on the links between American public statuary and France in the Gilded Age and Beaux-Arts period.

KIMBERLY CONATY
MUSEUM OF MODERN ART
JULY–AUGUST 2014

Kimberly Conaty is the Sue and Eugene Mercy, Jr. Assistant Curator in the department of drawings and prints at the Museum of Modern Art, New York. She recently organized the exhibition Abstract Generation: Now in Print (2013), which examined notions of abstraction in printed works of the past decade. Since 2008, she has collaborated on several exhibitions at MoMA, notably Print/Out (2012), for which she co-authored the catalogue, and In & Out of Amsterdam: Travels in Conceptual Art, 1960–1976 (2009). A PhD candidate at the Institute of Fine Arts, NYU, Conaty’s dissertation focuses on Avalanche Magazine and emerging international networks, a project that she continued to develop at the Clark.

MICHELE COMETA
UNIVERSITY OF PALERMO, ITALY
FEBRUARY–MAY 2015

Michele Cometa is professor of comparative literature and visual culture at the University of Palermo in Italy. He has published on problems in German cultural history and aesthetics, especially in the age of Goethe. He has edited or translated into Italian many classics of aesthetics and literature works. Recent publications include works on ekphrasis, literature, and visual culture, such as Il Trionfo della Morte di Palermo: and La Salvezza nell’Immagine (2014), La Scrittura Ielle immagini: Letteratura e Cultura Visuale (2012), Vedere: Lo Sguardo di E. T. A. Hoffmann (2009), and Descrizione e Desiderio: I Quadri Viventi di E. T. A. Hoffmann (2005). At the Clark he worked on the cultural history of interpretations of cave painting produced across domains spanning nineteenth-century ekphrasis to modern cognitive archaeology.

SHEILA CRANE
UNIVERSITY OF VIRGINIA
FEBRUARY–MAY 2015
Sheila Crane is associate professor of architectural history at the University of Virginia. Her research focuses on the history and theory of modern architecture and cities, especially in France and North Africa. Her book, Mediterranean Crossroads: Marseille and Modern Architecture (2011), received the 2013 Spiro Kostof Book Award from the Society of Architectural Historians. At the Clark she worked on a book, Inventing Informality, which traces early attempts by architects and social scientists to document, visualize, theorize, and reorder the forms and conditions of accelerated urbanization during the long process of decolonization.

TOM CROW
INSTITUTE OF FINE ARTS, NEW YORK UNIVERSITY
SEPTEMBER–DECEMBER 2014

Thomas Crow is an art historian who is best known for influential writings on the role of art in modern society and culture. His area of specialty ranges from eighteenth-century French art to modern and contemporary American art. He received his PhD in art history from the University of California, Los Angeles. Before teaching at the Institute of Fine Arts, New York University, he served as Director of the Getty Research Institute and taught at several universities, including the University of Sussex and Yale University. His books include The Long March of Pop: Art, Music, and Design 1930 to 1995 (2014), The Rise of the Sixties: American and European Art in the Era of Dissent (1996), Modern Art in the Common Culture (1996), Emulation: Making Artists for Revolutionary France (1995), and Painters and Public Life in Eighteenth-Century Paris (1985). Crow is a contributing editor to Artforum and a member of the American Academy of Arts and Sciences. In 2015, he delivered the A.W. Mellon Lectures at the National Gallery of Art in Washington, D.C. His project at the Clark concerned the transformations of European art in the wake of Napoleon’s fall, from 1814 to 1820.

GABRIELE FINALDI
MUSEO NACIONAL DEL PRADO, SPAIN
JULY–AUGUST 2014

Gabriele Finaldi has been deputy director for collections and research at the Museo del Prado in Madrid since 2002. He obtained his doctorate from the Courtauld Institute of Art and was Curator of Later Italian and Spanish Painting at the National Gallery, London between 1992 and 2002. His research focuses on Spanish and Neapolitan painting in the seventeenth century and, in particular, the work of Jusepe de Ribera (1591–1652). He has curated exhibitions on Canaletto, Orazio Gentileschi, Bartholomé Esteban Murillo, and on various aspects of Italian Baroque Painting. In 2000, he organized Seeing Salvation: The Image of Christ at the National Gallery, London. At the Clark he worked on the catalogue raisonné of Ribera’s drawings.

CHRISTOPHER HEUER
Christopher P. Heuer is assistant professor in the department of art & archaeology and former Class of 1931 Bicentennial Preceptor at Princeton University. His writings include The City Rehearsed (2009/2012), Vision and Communism (co-author, 2011), and a 2013 translation and commentary of Alois Riegls “Jakob van Ruisdael” (1902). The recipient of fellowships and awards from CASVA, as well as the Getty, Kress, Mellon, Graham, and Warhol Foundations, Heuer is a continuing participant in Our Literal Speed. At the Clark he worked on Into the White, a new book about the Renaissance arctic.

Ralph Lieberman is an art historian and photographer of architecture and sculpture. A former Fulbright Fellow, he has also received grants from the Kress Foundation and the Harvard Center for Italian Renaissance Studies at the Villa I Tatti in Florence. He lives in the Berkshires, dividing his time between teaching, photography, and writing. He has taught at Amherst College, Williams College, Harvard University and the Rhode Island School of Design, and has published widely on Renaissance art, particularly Michelangelo, and the relationship between photography and art history, which also furnished the subject of his Clark project.

Prita Meier is assistant professor of art history at the University of Illinois at Urbana-Champaign. Her research focuses on the African engagement with modernity and the visual culture of colonial and postcolonial East Africa. She is the author of several articles and book chapters on the historiography of Africanist art history, the politics of display of African art, and colonial photography. Her book, Mobility in Stone: Architecture and Globalization on the Swahili Coast (2015), examines the transoceanic building cultures of East African port cities in relationship to the politics of empire and colonization. At the Clark she worked on a project titled Selfhood on the Edge: African Photography at the Indian Ocean Crossroads.

Parul Dave-Mukherji
Jawaharlal Nehru University, New Delhi, India
September–December 2014
Parul Dave-Mukherji is professor in the School of Arts and Aesthetics at Jawaharlal Nehru University in New Delhi, India. She holds a PhD in Indology from Oxford University. Her research interests include global art history, contemporary Asian art, and comparative aesthetics. She is the author of *The Citrastra of the Visnudharmottara Purana* (2001), and co-editor of *InFlux: Contemporary Art in Asia* (2013) and *Towards A New Art history: Studies in Indian Art* (2003); she also guest-edited a special issue of the *Journal of Contemporary Thought* (2005) on visual culture. At the Clark she worked on *Anukrtivada*, or theory of performative mimesis, as found in a tenth-century Sanskrit commentary *Abhinavabharati* by Abhinavagupta, a text whose alleged affinity with the Greek theory of mimesis has caused it to be overlooked by nationalist art historians.

**KATHRIN MÜLLER**

**GOETHE-UNIVERSITÄT, FRANKFURT AM MAIN, GERMANY**

**FEBRUARY–MAY 2015**

Kathrin Müller is associate professor of art history at the Goethe-Universität in Frankfurt am Main, Germany. She works primarily on western medieval and early Renaissance art, with particular attention to intersections between art and science. Her book on astronomical diagrams in medieval manuscripts was published in 2008. At the Clark she worked on a book manuscript titled *On the Disappearance of Animals: A Study in the Changes in Italian Silk Ornament of the Fourteenth and Fifteenth Centuries within the Context of the Visual Arts*, which reconsiders the status of ornament and the manifestations of pictorial naturalism during the transition from the Middle Ages to the Renaissance.

**CARRIE NOLAND**

**UNIVERSITY OF CALIFORNIA, IRVINE**

**SEPTEMBER 2014–MAY 2015**

Carrie Noland teaches French and comparative literature at the University of California, Irvine. She is the author of *Aesthetic Subjectivity: Negritude Voices in Modernist Print* (2014), *Agency and Embodiment* (2009), and *Poetry at Stake* (1999). Collaborative projects include *Diasporic Avant-Gardes*, co-edited with the Language poet Barrett Watten (2009), and *Migrations of Gesture*, co-edited with the anthropologist Sally Ann Ness (2008). While serving as the Clark/Oakley Fellow at the Clark, she wrote a book titled *After the Arbitrary: Merce Cunningham, Chance Operations, and ‘The Human Situation on Stage,’* which analyzes nine works in which Cunningham repeatedly reinvented what constitutes “chance” or “necessity.”

**JACQUELINE TERRASSA**

**THE METROPOLITAN MUSEUM OF ART**

**JULY–AUGUST 2014**
Jacqueline Terrassa is the managing museum educator for gallery and studio programs at the Metropolitan Museum of Art and the director of the museum education division of the National Art Education Association. Driven by a desire to make museums and art organizations useful to people, she has worked in art education, programming, interpretation, and museum strategy for over twenty years. At the Clark she researched literature from the arts, museum studies, youth development, and education fields to inform a national study that seeks to identify the benefits to students of engaging in facilitated, object-based experiences with works of art in museums during the school day.

2013–2014

ELIZABETH ATHENS
INDEPENDENT SCHOLAR
JULY–AUGUST 2013
Elizabeth Athens is a PhD candidate at Yale University, where she focuses on the intersection of American art, science, and literature. She completed her MA at the Williams College Graduate Program in the History of Art with a study of Thomas Eakins’s clinic paintings. She has published on Eakins and has been a contributing author to collection and exhibition catalogues from the Williams College Museum of Art and The Metropolitan Museum of Art. At the Clark she worked on a project that examines the graphic work of American artist-naturalist and author William Bartram.

IAN BALFOUR
YORK UNIVERSITY
SEPTEMBER–DECEMBER 2013
Ian Balfour is a professor of English at York University. He writes mainly on literature and aesthetic theory in European Romanticism, as in The Rhetoric of Romantic Prophecy (2002). He has edited collections on human rights, on Derrida, and on the “foreignness of film.” Twice he has been a Fellow at the Getty Research Institute. He has taught at Cornell as the M. H. Abrams Distinguished Visiting Professor of English and at Williams as the Margaret Bundy Scott Professor. He is currently finishing a book on the sublime. At the Clark he worked on William Hazlitt and the visual arts.

SUZANNE BLIER
HARVARD UNIVERSITY
SEPTEMBER–DECEMBER 2013
Suzanne Preston Blier is Allen Whitehill Clowes Professor of Fine Arts and of African and African American Studies at Harvard University. Books include African Vodun: Art, Psychology, and Power (Charles Rufus Morey Prize winner), The Anatomy of Architecture: Ontology and Metaphor in Batammaliba Architectural Expression (Arnold Rubin Prize winner), African Royal Arts: the Majesty of Form (Choice Prize) and Art and Risk in Ancient Yoruba.

FRANCESCA DAL LAGO
COLLEGE DE FRANCE
SEPTEMBER–DECEMBER 2013

Francesca Dal Lago is currently an associate researcher at the Centre de Recherche sur les Civilisations de l'Asie Orientale (CRCAO), Paris. She holds a BA in Chinese Studies from the University of Venice and a PhD in art history from the Institute of Fine Arts, New York University. Previously she was a postdoctoral fellow at the University of Leiden and assistant professor of Chinese art history at McGill University. Her research focuses on the history and critical assessment of the modern and contemporary art and visual culture of China. She is currently working on two book projects. The first is a collection of essays on the practices of display of Chinese art and material culture. The second on which she focused while at the Clark is titled Drawing Modernity: French Beaux-Arts Education and the Practice of Chinese Modern Art.

ROMY GOLAN
CITY UNIVERSITY OF NEW YORK
SEPTEMBER–DECEMBER 2013

Romy Golan is professor of art history at the Graduate Center and Lehman College of the City University of New York. She is the author of Modernity and Nostalgia: Art and Politics in France between the Wars and Muralnomad: the Paradox of Wall Painting, Europe 1927–1957 (1995 and 2009). At the Clark she worked on Flashbacks and Eclipses in Italian Art of the 1960s, which aims to revisit a decade assumed to be thoroughly “presentist” in attitude by way of non-linear forms of temporality.

MICHAEL ANN HOLLY
CLARK ART INSTITUTE
FEBRUARY–JUNE 2014

Michael Ann Holly is the Starr Director Emeritus of the Research and Academic Program at the Clark Art Institute, having served as director from 1999 to 2013. She was previously a founder of the Program in Visual and Cultural Studies and chair of the department of art and art history at the University of Rochester. Holly is the author or co-editor of several books on subjects concerning the historiography and theory of art history. They include: Past Looking: Historical
Imagination and the Rhetoric of the Image (1996), Panofsky and the Foundations of Art history (1984), and The Melancholy Art (2013). Holly serves on the Board of Trustees of the National Humanities Center and is president of the International Association for Visual Culture. She was the Robert Sterling Clark Visiting Professor, Williams College Graduate Program in the History of Art, in 2014–2015.

SIMON LEUNG
UNIVERSITY OF CALIFORNIA, IRVINE
FEBRUARY–JUNE 2014

Simon Leung is professor of art at the University of California, Irvine. His projects include an opera set in Griffith Park, a trilogy on the residual space of the Vietnam War, site/situation specific works centered on the squatting body, and meditations on Duchamp, Smithson, Poe, and Kant. Leung’s work has been presented at the Venice Biennale, the Guangzhou Triennial, the Whitney Biennial, the Museum of Modern Art, the Generali Foundation in Vienna, 1A Space in Hong Kong, and the Ujazdowski Castle in Warsaw. He has received fellowships from the Guggenheim Foundation, the New York State Council on the Arts, the New York Foundation for the Arts, and the City of Los Angeles. He is co-editor, with Zoya Kocur, of Theory in Contemporary Art Since 1985 (2nd ed., 2012). At the Clark he worked on an experimental film essay on Wong Kai Kah (1860–1906), presented as a story of the modernization of China seen through the portrait of a historical figure.

ERIC MICHAUD
ECOLE DES HAUTES ETUDES EN SCIENCES SOCIALES (EHESS)
FEBRUARY–JUNE 2014


MARK PHILLIPS
CARLETON UNIVERSITY
FEBRUARY–JUNE 2014

Mark Salber Phillips teaches history at Carleton University. He is the author of a number of studies on historical representation, including On Historical Distance (2013) and Society and Sentiment: Genres of Historical Writing in Britain, 1740–1820 (2000). Other publications include Questions of Tradition (with Gordon Schochet, 2004), The Memoir of Marco Parenti: a Life in Renaissance Florence (1987), and Francesco Guicciardini: the Historian’s Craft (1974). His
fellowships include awards from the Guggenheim, CASVA, Yale Center for British Art, King’s College, Cambridge, Folger Shakespeare Library, Institute for Advanced Study, Princeton University, and the Villa I Tatti. At the Clark he worked on a study of history painting in Britain from 1740 to 1870.

RUTH PHILLIPS
CARLETON UNIVERSITY
FEBRUARY–JUNE 2014

PETER SAMIS
SAN FRANCISCO MUSEUM OF MODERN ART
JULY–AUGUST 2013
Peter Samis is associate curator of interpretive media at the San Francisco Museum of Modern Art. A longtime leader in the field of education and technology, Samis was the art historian/content expert on the first CD-ROM about modern art, and since that time has led SFMOMA’s pioneering efforts through successive waves of technology innovations, producing award-winning websites, podcasts, and videos. In recent years, he has increasingly turned his attention to larger questions of museum interpretation, both analog and digital. Together with the independent researcher Mimi Michaelson, he has recently completed field research for the project ONLY CONNECT: Visitor-centered museum interpretation, with support from the Samuel H. Kress Foundation. At the Clark he worked on the book manuscript that presents their findings, with Dr. Michaelson’s periodic collaboration.

TERENCE SMITH
UNIVERSITY OF PITTSBURGH
FEBRUARY–JUNE 2014
Terry Smith is Andrew W. Mellon Professor of Contemporary Art History and Theory in the department of history of art and architecture at the University of Pittsburgh and distinguished visiting professor at the National Institute for Experimental Arts, College of Fine Arts, University of New South Wales, Sydney. In 2010 he received the Mather Award for Art Criticism from the College Art Association and the Australia Council Visual Arts Laureate Award. He is the author of Making the Modern: Industry, Art and Design in America (1993), Transformations in Australian Art (2002), The Architecture of Aftermath (2006), What is Contemporary Art? (2009), Contemporary Art: World Currents (2011), and Thinking Contemporary Curating (2012). His project at the Clark was titled Defining Contemporaneity; Imagining Planetarity.

MARIA STAVRINAKI
UNIVERSITE PARIS I-PANTHEON-SORBONNE
FEBRUARY–JUNE 2014
Maria Stavrinaki is associate professor of art history at the Université Paris I-Panthéon-Sorbonne. Her field of research is the historical avant-gardes and, more specifically, the interaction of art, politics and the conceptions of history in the works and the discourses of artists and architects. She has edited several studies of Adolf Behne, Franz Marc, and the Glaserne Kette and has directed special issues on Carl Einstein and on the modern uses of prehistory (Les Cahiers du MNAM, Gradhiva). At the Clark she worked on a project exploring the modern uses of Prehistory.

ROBERTO TEJADA
SOUTHERN METHODIST UNIVERSITY
SEPTEMBER–JUNE 2014
Roberto Tejada is professor of art history and distinguished endowed chair in the Program in Rhetorics of Art, Space, and Culture (RASC/a) at Southern Methodist University’s Meadows School of the Arts. He is the author of National Camera: Photography and Mexico’s Image Environment (2009), A Ver: Celia Alvarez Muñoz (2009), and co-editor of Modern Art in Africa, Asia and Latin America: An Introduction to Global Modernisms (2012). Recent catalogue essays include “Los Angeles Snapshots” in Now Dig This!: Art and Black Los Angeles, 1960–1980 (2011). A poet, his books include Full Foreground (2012), Exposition Park (2010), and Mirrors for Gold (2006). At the Clark he completed his book on visual art produced between 1965 and 2010 in Los Angeles, Mexico City, and São Paulo.

ANDRÉS ÚBEDA DE LOS COBOS
MUSEO NACIONAL DEL PRADO
JUNE–SEPTEMBER 2013
Andrés Úbeda de los Cobos is senior curator of Italian and French paintings in the Museo del Prado since 2002. His former position in the Museum was curator of Italian Baroque paintings (1997–2002). He has been responsible for exhibitions about Lorenzo Tiepolo (1999), The Palace of the Planet King (2005), and Roma Naturaleza e Iideal. Paisajes 1600–1650 (with the Musée du Louvre), among others. At the Clark, he will finish the catalogue raisonné of the Luca Giordano paintings in the Prado and, at the same time, prepare an exhibition about the Annibale Carracci mural paintings for the church of San Giacomo degli Spagnuoli in Rome.

2012–2013

BILLY APPLETON
SAINT LOUIS ART MUSEUM
JULY–AUGUST 2012

Bill Appleton is director of public programs and education at the Saint Louis Art Museum and has created award-winning programs as part of the museum’s school, community, adult, and new technology initiatives. He is also an adjunct professor at University of Missouri-St. Louis and at Johns Hopkins University, where he teaches courses on art and museum education. In the recent past, he has presented on Shakespeare at the Globe Theatre and on Degenerate Art and Music of the Nazi Era at the Saint Louis Art Museum. His project at the Clark explored the topic of Integrating the Arts: Visual and Performing Arts in Gallery Teaching.

ROGER BENJAMIN
UNIVERSITY OF SYDNEY
SEPTEMBER–DECEMBER 2012

Roger Benjamin is professor of art history at the University of Sydney. He has written widely on modern French art (Matisse in particular), the history of French Orientalist painting, and contemporary Aboriginal art. His book Orientalist Aesthetics: Art, Colonialism and French North Africa, 1880–1930 (2003) received the Robert Motherwell Book Award. His exhibition Renoir and Algeria (2003) was organized for the Clark before travelling to Dallas and Paris. At the Clark he developed an exhibition on the Tunisian journey of Wassily Kandinsky and Gabriele Münter in 1905, as seen in the context of Mediterranean studies.

CLAIRE BISHOP
CITY UNIVERSITY OF NEW YORK
FEBRUARY–JUNE 2013

Claire Bishop is associate professor in the PhD Program in art history at CUNY Graduate Center in New York. Her publications include Artificial Hells: Participatory Art and the Politics of
Spectatorship (2012), Installation Art: A Critical History (2005), and the edited anthology Participation (2006). Her curatorial projects include the exhibition Double Agent at the ICA, London (2008) and the PRELUDE.11 festival at CUNY Graduate Center (2011), and she is a regular contributor to Artforum. At the Clark she worked on three aspects of contemporary art and performance: repurposing, re-skilling, and research.

JEAN CAMPBELL
EMORY UNIVERSITY
SEPTEMBER–DECEMBER 2012
Jean Campbell is professor of art history at Emory University in Atlanta. She is author of The Commonwealth of Nature: Art and Poetic Community in the Age of Dante (2008) and The Game of Courting and the Art of the Commune of San Gimignano (1997). Her research focuses on vernacular poetry and the visual arts in the fourteenth and fifteenth centuries and explores questions of translation and art as an affective medium. At the Clark she worked on Pisanello, Imitative Practice and the Invitation Knowledge, a project dealing with practical understanding, imitative performance, and the representation of knowledge.

TING CHANG
INDEPENDENT SCHOLAR
JULY–AUGUST 2012
Ting Chang is an art historian and independent scholar. Her book, Travel, Collecting, and Museums of Asian Art in Nineteenth-Century Paris, examines intercultural exchanges between Europe and East Asia through the Musée Cernuschi, the Musée Guimet and the dispersed collection of Edmond de Goncourt in Paris. Previously a Clark Fellow in 2005, during this second fellowship term she worked on a book titled Materializing China in Nineteenth-Century Britain: Objects Outside the Canon, which examines diverse representations of China in performances, miniature theatres, optical devices, and panoramas. She is particularly interested in questions of scale and somatic experience.

NICOLA COURTRIGHT
AMHERST COLLEGE, AMHEST, MA
SEPTEMBER–DECEMBER 2012
Nicola Courtright is professor in the department of art and history of art at Amherst College, where she teaches the art and architecture of early modern Europe. She is the author of The Papacy and the Art of Reform in Sixteenth-Century Rome: Gregory XIII’s Tower of the Winds in the Vatican (2003). At the Clark she worked on a book project titled, Art and the Invention of Queenly Authority in Early Modern France, which examined how gardens, art, and architecture in royal residences were crafted to support the authority of queens in sixteenth-
seventeenth-century France, women who were not officially sanctioned to rule but were nevertheless often in positions of authority.

DAVID GETSY
SCHOOL OF THE ART INSTITUTE OF CHICAGO
JULY–AUGUST 2012

RACHEL HAIDU
UNIVERSITY OF ROCHESTER
JULY–AUGUST 2012
Rachel Haidu is associate professor in the department of art and art history and the Graduate Program in Visual and Cultural Studies at the University of Rochester. An historian and critic of modern and contemporary art with particular interest in Western and Eastern Europe, she is the author of *The Absence of Work: Marcel Broodthaers 1964-1976* (2010) and numerous essays, most recently on the works of James Coleman, Yvonne Rainer, Gerhard Richter, and Sol LeWitt. The project she undertook at the Clark, *Transmission*, proposes new models of artistic “influence” with particular attention to historiographic concerns and the influx of performance and technologies of reproduction in contemporary art.

MIMI HELLMAN
SKIDMORE COLLEGE
JULY–AUGUST 2012
Mimi Hellman is an associate professor of art history at Skidmore College, specializing in the social agency of decorative art in eighteenth-century France. Recent publications include essays in *Paris: Life & Luxury in the Eighteenth Century* (2011), *The Cultural Aesthetics of Eighteenth-Century Porcelain* (2010), *Taking Shape: Finding Sculpture in the Decorative Arts* (2008), and *Furnishing the Eighteenth Century* (2007). Her project at the Clark examined how the design and experience of the hôtel de Soubise shaped the identity of its aristocratic residents,
simultaneously defending a contested dynastic persona and revealing its ideological and performative instability.

DAN KARLHOLM
SÖDERTÖRN UNIVERSITY
JULY–AUGUST 2012
Dan Karlholm is professor and chair of art history at Södertörn University in Stockholm. His work on historiography includes Art of Illusion: The Representation of Art history in Nineteenth-Century Germany and Beyond (2004) and Handböckernas konsthistoria (1996). He is the editor of Konsthistorisk tidskrift/Journal of Art history. His current research interests revolve around the theory and history of contemporary art, not least its multiple relations to non-contemporary and historical art. At the Clark he worked on a project titled Art and the Passing Present: Contemporary Art in Time, which contributes to the interdisciplinary research program Time, Memory, and Representation.

MIGNON NIXON
COURTAULD INSTITUTE OF ART, LONDON
SEPTEMBER–DECEMBER 2012

W.J.T. MITCHELL
UNIVERSITY OF CHICAGO
SEPTEMBER–DECEMBER 2012
W. J. T. Mitchell is Gaylord Donnelley Distinguished Service Professor of English and Art History at the University of Chicago. His work is primarily focused on the interplay of vision and language in art, literature, and media. His books include The Last Dinosaur Book: The Life and Times of a Cultural Icon (1998), which was nominated for the National Book Award and the Pulitzer Prize. He received the MLA’s 2006 James Russell Lowell Prize in Language and Literature for What Do Pictures Want? (2005) and the CAA’s 1996 Morey Prize in Art history for Picture Theory (1994). His recent books include Seeing Through Race (2012), Cloning Terror: The War of Images, September 11 to Abu Ghraib (2011), and with Mark Hansen he co-edited the volume Critical Terms for Media Studies (2010). Previously a Clark Fellow in 2008, during this
fellowship he conducted research for a book titled *Seeing Madness: Insanity, Media, and Visual Culture*, which examined the history of mental illness in still and moving images.

**JOHN PEFFER**  
RAMAPO COLLEGE, NEW JERSEY  
FEBRUARY–JUNE 2013

John Peffer is a specialist in modern African art and photography and associate professor of art history at Ramapo College. He is the author of *Art and the End of Apartheid* (2009) and co-editor of *Photography and Portraiture in Africa* (2013). At the Clark he worked on a book project, *Colored Photographs and White Weddings: A Study of Reception in South Africa*, that examines the vernacular uses of photography in South Africa with special emphasis on hand-colored wedding photographs in Soweto from the 1950s.

**MARK REINHARDT**  
WILLIAMS COLLEGE  
FEBRUARY–MAY 2013

Mark Reinhardt is a political theorist who teaches in the political science department and Program in American Studies at Williams College. His work on the politics of images and visual practices includes co-curating the exhibits and contributing to and co-editing the catalogues for *Beautiful Suffering: Photography and the Traffic in Pain* (2007) and *Kara Walker: Narratives of a Negress* (2003). At the Clark he worked on *Visual Politics: Theories and Spectacles*, which draws on art history, theory, and practice, as well as the broader field of visual studies, to bring visuality more fully into political science.

**CHRISTOPHER REED**  
PENNSYLVANIA STATE UNIVERSITY  
FEBRUARY–MAY 2013

LISA SALTZMAN
BRYN MAWR COLLEGE
SEPTEMBER–JUNE 2013
Lisa Saltzman is professor of history of art at Bryn Mawr College, where she teaches undergraduate and graduate courses in modern and contemporary art and theory. From 2003 to 2009, she served as the Director of the Center for Visual Culture at Bryn Mawr, and from 2002 to 2003 she was a fellow at the Radcliffe Institute of Advanced Study. She is the author of Making Memory Matter: Strategies of Remembrance in Contemporary Art (2006) and Anselm Kiefer and Art after Auschwitz (1999), and the co-editor, with Eric Rosenberg, of Trauma and Visuality in Modernity (2006). At the Clark she worked on a book on the afterlife of photography in contemporary culture, Daguerreotypes: Fugitive Subjects, Contemporary Objects.

BEAT WYSS
KARLSRUHE UNIVERSITY FOR ARTS AND DESIGN
FEBRUARY–JUNE 2013
Beat Wyss is professor of art history and media theory at Karlsruhe University for Arts and Design and a member of the Heidelberg Academy of Sciences. He was spokesman of the Karlsruhe graduate college research project Image–Medium–Body, concerned with image theory and cultural studies. Committed to building up a doctoral program at the Swiss Institute for Art Research (SIK) in Zürich, he initiated a research program on the history of La Biennale di Venezia, focused on participating nations of East Central Europe. His research interests and publications include the history of ideas and mentalities (Hegel’s Art history and the Critique of Modernity, 1985/1999); the orbit of Poststructuralism (Nach den grossen Erzählungen, 2009); the historical expansion of the art system (Vom Bild zum Kunstsystem, 2006); and colonialism and globalization (DieWeltausstellung von Paris 1889, 2010). At the Clark he worked on In the Cave of Imagination, a book that traces the Platonic legacy in occidental aesthetics.

2011–2012

ESRA AKCAN
UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN
SEPTEMBER–DECEMBER 2011
Esra Akcan is an assistant professor at the University of Illinois at Chicago. She has taught history and theory classes and architectural design studios at Columbia University, Humboldt University, The New School, Pratt Institute, and METU. She is the author of (Land)Fill Istanbul: Twelve Scenarios for a Global City (2004), Çeviride Modern Olan, Architecture in Translation.
(2012), and co-author of Turkey: Modern Architectures in History (2012). Akcan has received awards and fellowships from the Getty Research Institute, Canadian Center for Architecture, Graham Foundation, Columbia University, Mellon Foundation, DAAD, Kinne, and KRESS/ARIT. At the Clark she worked on a book project titled Urban Renewal and its Discontents: IBA 1984–87.

JAVIER BARÓN
PRADO MUSEUM, MADRID, SPAIN
JULY–AUGUST 2011


DORE BOWEN
SAN JOSE STATE UNIVERSITY
FEBRUARY–JUNE 2012

Dore Bowen is associate professor of contemporary art history at San José State University. Her research concerns the phenomenology and cultural history of the photographic image. She co-curated Agitate: Negotiating the Photographic Process (2003), Soit dit en passant and Not Given: Talking of and Around Photographs of Arab Women, in cooperation with the Arab Image Foundation (2006–2007), and Early Man on a Modern Road at the Musée de Préhistoire in France (2009). Bowen has held fellowships from the Camargo Foundation, the Getty Research Library, and the School of Criticism and Theory. Bowen’s project at the Clark traced the diorama from its emergence in Paris to its mid-life in the natural history museum and rebirth in contemporary art.

LISA CORRIN
WILLIAMS COLLEGE
JULY–DECEMBER 2011

Lisa Corrin has held the positions of director of the Williams College Museum of Art, lecturer in Art at Williams College, deputy director of art and curator of modern and contemporary art at the Seattle Art Museum, chief curator at Serpentine Gallery, London, and chief curator of The Contemporary, Baltimore. She has curated more than fifty solo and group exhibitions of
contemporary art as well as innovative exhibitions using permanent collections. Corrin was also the artistic lead on a waterfront sculpture park in Seattle. She has published widely on contemporary art, public art, and museology, including *Mining the Museum: An Installation by Fred Wilson* and a Phaidon monograph on artist Mark Dion. While a Clark Fellow she worked on a book of essays, *Museums in the New World Order*, that explore the wider social, geopolitical, and economic issues that are transforming these cultural institutions from the explosion of social media to new definitions of curator.

DENNIS GERONIMUS
NEW YORK UNIVERSITY
SEPTEMBER–DECEMBER 2011

Dennis Geronimus is an associate professor in the department of art history at New York University. He specializes in Italian Renaissance art, with an emphasis on painting and graphic media of late-fifteenth and sixteenth-century Tuscany. His publications include *Piero di Cosimo: Visions Beautiful and Strange* (2006), as well as articles and reviews appearing in the *Burlington Magazine, Art Bulletin, Renaissance Quarterly, and Mitteilungen des Kunsthistorischen Institutes in Florenz*. His work has been supported by the Metropolitan Museum of Art, the American Council of Learned Societies, the Renaissance Society of America, and the Dutch Institute for Art history in Florence. His current research is engaged with subjects ranging from Renaissance landscape to modes of artistic exchange between Italy and Spain. At the Clark Geronimus pursued a book project on the Florentine painter Jacopo da Pontormo.

STEPHEN HOUSTON
BROWN UNIVERSITY
SEPTEMBER–JUNE 2012

Stephen Houston is the Dupee Family Professor of Social Sciences at Brown University, where he has taught since 2004. A MacArthur Fellow and the recipient of fellowships from the Guggenheim Foundation, the National Endowment for the Humanities, and Dumbarton Oaks, among others, Houston is also the author, co-author, and editor of recent books that include *The Memory of Bones: Body, Being, and Experience among the Classic Maya*, *Veiled Brightness: A History of Ancient Maya Color*, *The Classic Maya, The First Writing: Script Invention as History and Process*, *The Disappearance of Writing Systems*, and the exhibition catalog *Fiery Pool: The Maya and the Mythic Sea*. At the Clark Houston worked on a volume that explores the intersection of aesthetics and notions of sentient material among the ancient Maya.

IVAN GASKELL
HARVARD UNIVERSITY
SEPTEMBER–DECEMBER 2011
Ivan Gaskell teaches history at Harvard University using tangible things as historical sources. His work addresses the intersection of history, art history, anthropology, museology, and philosophy. Among his publications are *Vermeer's Wager: Speculations on Art History, Theory, and Art Museums* (2000), and six books edited with the late Salim Kemal in the series *Cambridge Studies in Philosophy and the Arts*. At the conclusion of his fellowship, Ivan assumed a new position as professor of cultural history and head of the Focus Project at the Bard Graduate Center in New York. While at the Clark he prepared a study of *trompe l’oeil* painting and other deceptive phenomena in art and nature.

**CHARLOTTE KLONK**

HUMBOLDT UNIVERSITY OF BERLIN, GERMANY

FEBRUARY–JUNE 2012

Charlotte Klonk is professor of art history at the Humboldt-University in Berlin. She is the author of *Science and the Perception of Nature* (1998) and *Spaces of Experience: Art Gallery Interiors from 1800–2000* (2009), and, with Michael Hatt, *Art History: A Critical Introduction to Its Methods* (2005), among other publications. She has received fellowships from the Max-Planck Institute for the History of Science and the Institute of Advanced Study in Berlin. Her project at the Clark, *Non-Portraits: Of Faces Lost in Transaction*, considers a set of portraits in which the construction of subjectivity, typical of the genre, fails.

**FRANK KOROM**

BOSTON UNIVERSITY

FEBRUARY–JUNE 2012

Frank J. Korom is professor of religion and anthropology at Boston University. He is the author and editor of eight books, including *Hosay Trinidad* (2003) and *Village of Painters* (2006). The latter accompanied an exhibition of the same name that he curated at the Museum of International Folk Art in Santa Fe. During his residency at the Clark he wrote a book tentatively titled *Visualizing Modernity*, which will explore the encounter between the itinerant scroll painters of West Bengal and the contemporary world at large, with whom he has been working for the past decade.

**MIRANDA LASH**

NEW ORLEANS MUSEUM OF ART

JULY–AUGUST 2011

Miranda Lash is curator of modern and contemporary art at the New Orleans Museum of Art. She manages NOMA’s twentieth- and twenty-first-century permanent collection and the Sydney and Walda Besthoff Sculpture Garden. She has curated a number of exhibitions at NOMA, including *Joan Mitchell in New Orleans* (2010) and *Wayne Gonzales: Light to Dark/ Dark
to Light (2011). At the Clark she focused on the principal catalog essay for a retrospective on the conceptual artist Mel Chin.

**ESTHER DA COSTA MEYER**

**PRINCETON UNIVERSITY**

**FEBRUARY–JUNE 2012**

Esther da Costa Meyer is associate professor of art history at Princeton University, specializing in modern architecture. Born in São Paulo, Brazil, she graduated from the University of Geneva, Switzerland, and received her PhD from Yale University. Her work ranges from nineteenth-century architecture to the contemporary scene. In 2003–2004, she co-curated the exhibition Schoenberg, Kandinsky and the Blue Rider at the Jewish Museum in New York, and in 2008, she wrote a short catalogue on the drawings of Frank Gehry and curated the accompanying show. At the Clark she worked on a project exploring theories of the object in Paris in the 1920s.

**HEATHER HYDE MINOR**

**UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN**

**FEBRUARY–JUNE 2012**

Heather Hyde Minor, a specialist of seventeenth- and eighteenth-century art and architecture, is associate professor of the history of architecture at the University of Illinois, Champaign-Urbana. She is the author of The Culture of Architecture in Enlightenment Rome (2010) and the co-editor of The Serpent and the Stylus: Essays on G.B. Piranesi (2006). At the Clark she worked on a project titled G.B. Piranesi’s Imperfect Ruins, which examines Piranesi’s famous images alongside his forgotten texts, seeking to recapture the important associations between Piranesi’s concerns and the creation of the modern cultural sciences.

**CYNTHIA MILLS**

**INDEPENDENT SCHOLAR**

**JULY–AUGUST 2011**

Cynthia Mills was executive editor of the journal American Art from 2000 to 2011, as well as academic programs coordinator at the Smithsonian Institution’s American Art Museum. She is co-editor of Monuments to the Lost Cause: Women, Art, and the Landscapes of Southern Memory (2003) and East-West Interchanges in American Art (2012). Her essays and lectures have focused on American sculpture in the late nineteenth century, especially the evolution of funerary memorials. At the Clark she continued this work with her book project titled Beyond Grief: Art, Mourning, and Mystery in the Gilded Age.

**MARY-KATE O’HARE**
NEWARK MUSEUM
SEPTEMBER–DECEMBER 2011

Mary-Kate O’Hare is associate curator of American art at the Newark Museum. She has organized several exhibitions for the museum, including Constructive Spirit: Abstract Art in South and North America, 1920s–50s (2010), At the Movies: Edward Hopper’s “The Sheridan Theatre” (2007), and Off the Pedestal: New Women in the Art of Homer, Chase and Sargent (co-curator, 2006). She is an adjunct faculty member at Rutgers University where she earned a MA and PhD in art history. While at the Clark she continued work on a forthcoming interdisciplinary exhibition that explores the visual and popular arts that fueled the development of Brazilian modernism in the 1950s.

BRUCE REDFORD
BOSTON UNIVERSITY
SEPTEMBER–JUNE 2012

Bruce Redford holds a joint appointment in the department of history of art and architecture and the department of English at Boston University. His areas of particular interest include the visual and literary culture of Enlightenment Europe and the history of the classical tradition. His publications include Venice and the Grand Tour (1996), Designing the Life of Johnson (2002), and Dilettanti: The Antic and the Antique in Eighteenth-Century England (2008). At the Clark he worked on a cultural history of the Anglo-American swagger portrait.

JENNY REYNAERTS
RIJKSMUSEUM, AMSTERDAM, THE NETHERLANDS
SEPTEMBER–NOVEMBER 2011

Jenny Reynaerts is senior curator of eighteenth- and nineteenth-century paintings at the Rijksmuseum, Amsterdam. Before joining the museum in 2003, she was assistant professor in Modern Art history at the University of Amsterdam. Recent exhibitions include Masters of Dutch Romanticism, Der Zweite Blick, The Hague School Painting and Industrial Photography, and Rembrandt and Degas: Two Young Artists. At the Clark she worked on her book, the first overview of nineteenth-century Dutch painting to be published since 1948.

ANDREA ROUSOVÁ
NATIONAL GALLERY, PRAGUE, CZECH REPUBLIC
JULY–AUGUST 2011

Andrea Rousová is curator at the National Gallery in Prague, Czech Republic. She specializes in Baroque Painting, particularly Bohemian and Dutch. As a curator she has prepared two permanent exhibitions dealing with Baroque art and the artist’s workshop. She is also author
and curator of exhibition projects, *Dances and Festivities of the 16th–18th Centuries* and *Petr Brandl: A Painter of Worldly Vices: Genre Paintings in the Works of the Baroque Master*. The project she undertook at the Clark is titled *Movement in the European Painting of the 17th Century*.

**GAO SHIMING**

**CHINA ACADEMY OF ART, HANGZHOU, CHINA**

**JULY–DECEMBER 2011**


**BISI SILVA**

**CENTRE FOR CONTEMPORARY ART, LAGOS, NIGERIA**

**JULY–AUGUST 2011**

Bisi Silva is an independent curator and the founder and director of Centre for Contemporary Art, Lagos (CCA, Lagos). In that capacity she has curated *Fela, Ghariokwu Lemi and The Art of the Album Cover* (2007), *Ndidi Dike, Waka-into-Bondage: The Last ¾ Mile* (2008), *Like A Virgin...Lucy Azubuike and Zanele Muholi (SA)* (2009), and J.D. ‘Okhai Ojeikere: *Sartorial Moments and The Nearness of Yesterday* (2010), and co-curated J.D. ‘Okhai Ojeikere: *Moments of Beauty, Kiasma, Helsinki* (2011). She was co-curator for the 2nd Thessaloniki Biennale of Contemporary Art, Greece, and *Praxis: Art in Times of Uncertainty* (2009). In 2006 Silva was one of the curators for the Dakar Biennale in Senegal. At the Clark Silva finalized research on an extended retrospective and international tour of the work of Nigerian photographer J.D. ‘Okhai Ojeikere and completed an in-depth essay for the first comprehensive monograph on his work, which she is co-editing.

**ANNIE STORR**

**CORCORAN COLLEGE OF ART + DESIGN**

**JULY–AUGUST 2011**
Annie Storr is founder of the art education department at the Corcoran College of Art + Design in Washington, D.C. Previously, she was head of education programs for the American Association of Museums, as well as director of arts management at American University. Her academic specialty is pre-Civil War narratives in American art. Storr contributed to *Building a Nation of Learners*, the first policy statement on lifelong learning and cross-disciplinary learning studies produced by the United States federal government. At the Clark she worked on a project that probes the connection between humanist aesthetic theory and art experiences by the public. To do so, she enacts a series of close readings of art in the Clark and Kress Collections, focusing on their potential for ethical inquiry and values clarification by viewers.

2010–2011

**PALOMA ALARCÓ**

MUSEO THYSSEN-BORNEMISZA, MADRID, SPAIN

JULY–AUGUST 2010

Paloma Alarcó is head of the curatorial department of modern painting in the Museo Thyssen-Bornemisza in Madrid, Spain. Since joining the museum in 1991, she has been curator of modern painting collection and curator of exhibitions. Her most recent publication on the collection is the catalogue raisonné: *Museo Thyssen-Bornemisza. Modern Masters* (2009). She is particularly interested in early modernism and modern portraiture, and curated *Kokoschka, Max Schmidt, Adolf Loos and his Friends* (2001), *The Mirror and the Mask: Portraiture in the Age of Picasso*, a joint project with the Kimbell Art Museum, co-curated with Malcolm Warner (2007), and *Otto Dix: Portraits of Hugo Erfurth* (2008). At the Clark she continued to pursue research for the forthcoming exhibition project *Voyage to the Exotic*, which analyzes modern artists’ attitudes towards the exotic and its influence in the transformation and evolution of modernism.

**HANS BELTING**

INSTITUT FÜR KUNSTWISSENSCHAFT, KARLSRUHE, GERMANY

SEPTEMBER–OCTOBER 2010


**JULIA BRYAN-WILSON**  
UNIVERSITY OF CALIFORNIA, IRVINE  
FEBRUARY–JUNE 2011

Julia Bryan-Wilson is associate professor of contemporary art history at the University of California, Irvine. She is the author of *Art Workers: Radical Practice in the Vietnam War Era* (2009), as well as an art critic who has written about Ida Applebroog, Sadie Benning, Harmony Hammond, Sharon Hayes, Yoko Ono, and Anne Wilson, among others. She has held fellowships from the Getty Foundation, the Henry Moore Research Institute, the Center for Craft, Creativity, and Design, the Smithsonian, and the Warhol Foundation/Creative Capital. She has also received numerous awards for her teaching. Her writing has appeared in the *Art Bulletin, Artforum, Art Journal, Bookforum, Camera Obscura, Grey Room, OCTOBER*, and the *Oxford Art Journal*. Her project at the Clark, titled *Crafting Dissent*, examines the politics of textile handmaking (knitting, weaving, crocheting, and sewing) in contemporary art.

**ADRIENNE CHILDS**  
UNIVERSITY OF MARYLAND, COLLEGE PARK  
JULY–AUGUST 2010


**THOMAS CROW**  
INSTITUTE OF FINE ARTS, NEW YORK UNIVERSITY  
FEBRUARY–JUNE 2011

Thomas Crow is the Rosalie Solow Professor of Modern Art and associate provost for the arts at New York University. Previously he served as director of the Getty Research Institute, during which time there were frequent scholarly and program collaborations with the Clark. He has published two studies of eighteenth-century *French Painting: Painters and Public Life in Eighteenth-Century Paris* (1985) and *Emulation: Making Artists for Revolutionary France* (1995). Subsequent publications, including *The Rise of the Sixties: American and European Art in the Era*
of Dissent and the essay collection, Modern Art in the Common Culture (both 1996), examine the later twentieth century, while The Intelligence of Art (1999) analyzes specific moments in the history of art history. Crow’s most recent texts focus on single artists, including Gordon Matta-Clark (2003), Robert Smithson (2004), Robert Rauschenberg (2005), Jasper Johns, Ed Ruscha (both 2008), Harry Smith, Andy Warhol, and Bob Dylan (all 2009). He has also continued to do research on eighteenth-century France with published essays on Chardin in the context of French religious conflicts and the thematics of exile in the later work of David. At the Clark he completed a book on the character and persistence of Pop art from its antecedents in the 1950s to its resilient reappearances in a variety of media up to the present.

DARIO GAMBONI
UNIVERSITÉ DE GENEVE, SWITZERLAND
SEPTEMBER–JUNE 2011
Dario Gamboni is professor of art history at the University of Geneva. Previously he has taught at the University of Lyon-II, Case Western Reserve University, and the University of Amsterdam, and was a member of the Institut Universitaire de France. He has been a Ailsa Mellon Bruce Fellow (1996) and Paul Mellon Visiting Fellow (2009), both at the Center for Advanced Study in the Visual Arts, as well as a Senior Research Fellow at the Henry Moore Institute (2010). In 2006 he received the Meret Oppenheim Prize. Gamboni has curated and co-curated several exhibitions, including Une Image Peut en Cacher Une Autre. Arcimboldo—Dalí—Raetz (2009). He has published many books and articles, mostly on nineteenth- and twentieth-century art, including La Plume et le Pinceau. Odilon Redon et la Littérature (1989), The Destruction of Art: Iconoclasm and Vandalism since the French Revolution (1997), and Potential Images: Ambiguity and Indeterminacy in Modern Art (2002). At the Clark he worked on a book on Paul Gauguin’s use of visual ambiguity.

MICHÈLE HANNOOSH
UNIVERSITY OF MICHIGAN, ANN ARBOR
SEPTEMBER–JUNE 2011
Michèle Hannoosh is professor of French in the department of romance languages and literatures at the University of Michigan, Ann Arbor. A specialist in nineteenth-century French literature, art, and society, she has written on topics such as parody, decadence, the city, caricature, realism, photography, autobiography, and the history and theory of modernity. She has a particular interest in art writing (art criticism and theory, artist’s writings) and the relations between the arts. She has recently published a major new edition, in French, of Delacroix’s Journal, incorporating important new manuscript sources and substantial unpublished material (2009). Other books include Parody and Decadence: Laforgue’s Moralités Légendaires (1989), Baudelaire and Caricature: From the Comic to an Art of Modernity (1992), Painting and the Journal of Eugène Delacroix (1995), and an edition of newly discovered letters from Delacroix (Nouvelles Lettres, 2000). At the Clark she worked on a project that considers
the importance of the visual arts in the work of Jules Michelet and the relation between images and the writing of history in nineteenth-century France.

MARK LEDBURY
POWER INSTITUTE, UNIVERSITY OF SYDNEY, AUSTRALIA
NOVEMBER–DECEMBER 2010
Mark Ledbury was previously the associate director of the Research and Academic Program at the Clark. Before coming to the Clark, he taught at the Universities of Portsmouth and Manchester in the United Kingdom. In January 2011 he took up the position of Power Professor of Art history and Visual Culture and Director of the Power Institute at the University of Sydney, Australia. He has published widely on theater-art relationships, notions of genre, and on the work of Boucher, Greuze, and David. He is the author of Sedaine, Greuze and the Boundaries of Genre (2000) and the editor of volumes including David after David (2006) and Rethinking Boucher (2004, with Melissa Hyde). He was previously a Clark Fellow in spring 2002, while on the faculty at the University of Manchester. During this fellowship term, he completed a manuscript provisionally titled An Eccentric History of History Painting, which focuses on history painting as practice, rather than dogma, and on the genre’s always troublesome capaciousness, strangeness and ineffability.

JEAN-BERNARD OUÉDRAOGO
UNIVERSITE DE OUAGADOUGOU, BURKINA FASO
JULY–AUGUST 2010
Jean-Bernard Ouédraogo is professor of sociology and director of Groupe de Recherche sur les Initiatives Locales (GRIL), at the University of Ouagadougou, Burkina Faso, West Africa. He has written extensively on African sociology, inter alia, on violence, arts, citizenship, urbanity, and the epistemology of social sciences. His art research focuses on the social history of African aesthetics. His publications on art include Arts photographiques en Afrique: Technique et esthétique dans la photographie de studio au Burkina Faso (2003), Identités visuelles en Afrique (2008), and L’expérience de la forme: La peinture de Kalidou Kassé (2010). He was editor of the French version of Norbert Elias, Art Africain (2002), and has served as deputy executive secretary of CODESRIA. At the Clark he examined the logical roots of African vision and technique in art productions.

GRISELDA POLLOCK
UNIVERSITY OF LEEDS, UNITED KINGDOM
FEBRUARY–JUNE 2011
Griselda Pollock is professor in social and critical histories of art and director of the Centre for Cultural Analysis, Theory & History (CentreCATH) at the University of Leeds. She has been a

SUSAN SIEGFRIED
UNIVERSITY OF MICHIGAN, ANN ARBOR
SEPTEMBER–DECEMBER 2010

Susan L. Siegfried is professor of the history of art and women’s studies at the University of Michigan. Publications include Ingres: Painting Reimagined (2009) and Staging Empire: Napoleon, Ingres, and David (co-author, 2006). At the Clark she developed a research project on clothing as an object of fantasy in representations of women in the visual arts of the late eighteenth and early nineteenth centuries in France, England, and Germany.

MÄRTEN SNICKARE
STOCKHOLM UNIVERSITY, SWEDEN
JULY–AUGUST 2010

Mårten Snickare is associate professor at the department of art history at Stockholm University. His research and teaching revolve around the Baroque, particularly the ceremonial and performative use of Baroque space. Besides being the author of a number of articles on the theme, he is also the editor of a forthcoming volume on Performativity and Performance in Baroque Rome. Prior to his position at the university he worked as a curator of old master drawings at the Nationalmuseum, Stockholm, where he curated exhibitions such as Nicodemus Tessin the Younger: Royal Architect and Visionary (2002) and The Human Body in Art and Science (2005). At the Clark he focused on the collecting and display of Native American objects.
in seventeenth-century Sweden, and the role played by these objects in the formation of national identity.

ADRIAN SUDHALTER
INDEPENDENT SCHOLAR
FEBRUARY–JUNE 2011
Adrian Sudhalter is an art historian and curator, with expertise in German art of the early twentieth century. She received her doctorate from the Institute of Fine Arts, New York University and is preparing her dissertation, titled “Johannes Baader and the Demise of Wilhelmine Culture: Architecture, Dada, and Social Critique, 1875–1920,” for publication. She worked on the major Dada exhibition at The Museum of Modern Art, New York (MoMA) in 2005–2006 and co-edited the scholarly volume Dada in the Collection of The Museum of Modern Art (2008). She was a member of the curatorial team that organized Bauhaus: Workshops for Modernity at MoMA in 2009–2010 and was a key contributor to the exhibition catalogue. While at the Clark, she worked on a reconstruction of the visual contributions—photographs, collages, drawings—to Tristan Tzara’s unrealized 1921 book Dadaglobe, for publication and prospective exhibition.

ARON VINEGAR
THE OHIO STATE UNIVERSITY
SEPTEMBER–DECEMBER 2010
Aron Vinegar is associate professor in the department of history of art at Ohio State University. His primary interests are in the history of modern architecture, photography, theory, and historiography. He is the author of I AM A MONUMENT: On Learning from Las Vegas (2008). He is also the co-editor of Relearning from Las Vegas (2009) and the editor of The Concept of the Horizon and the Limits of Representation (2011). At the Clark he worked on a book that explores the relationship between bodily habit and architectural habitation in contemporary theory and philosophy.

GILES WATERFIELD
INDEPENDENT SCHOLAR
JULY–AUGUST 2010
Giles Waterfield is an independent curator and writer, director of Royal Collection Studies, and an associate lecturer at the Courtauld Institute of Art. He is chairman of the trustees of the Charleston Trust in Sussex. From 1979 to 1996 he was director of the Dulwich Picture Gallery and served as a trustee of the Heritage Lottery Fund from 2000 to 2006. He was joint curator of the exhibitions Art Treasures of England at the Royal Academy of Arts (1998), In Celebration: The Art of the Country House (2000), and Below Stairs in London and Edinburgh (2003–2004),
and The Artist’s Studio (2009–2010). His academic publications include Palaces of Art, Art for the People, and Soane and Death, and he delivered the Paul Mellon Lectures, on museums in Victorian Britain, in London and New York in 2007. Waterfield has published three novels (including The Hound in the Left Hand Corner, set in a contemporary museum). While at the Clark he continued his work on nineteenth century museums.

RICHARD WRIGLEY
UNIVERSITY OF NOTTINGHAM
SEPTEMBER–DECEMBER 2010

DOMINIC WILLSDON
SAN FRANCISCO MUSEUM OF MODERN ART
JULY–AUGUST 2010
Dominic Willsdon is the Leanne and George Roberts Curator of Education and Public Programs at the San Francisco Museum of Modern Art. He teaches history of art at the University of California, Berkeley, and has taught on the graduate programs in curating and exhibition studies at the Royal College of Art, California College of the Arts, and the San Francisco Art Institute. From 2000 to 2005, he was curator of public events at Tate Modern, London. He has published articles on aesthetics, politics, and education, and is co-editor (with Diarmuid Costello) of The Life and Death of Images: Ethics and Aesthetics (2008). He is also a visiting research fellow at the Institute for Modern and Contemporary Culture, University of Westminster. Dominic oversees education, interpretation and public programs at SFMOMA, an area that currently includes major new initiatives in performance/live art and educational media. At the Clark he researched episodes in the history of experimental education of artists and proposals for new models.

2009–2010

MARTIN BERGER
UNIVERSITY OF CALIFORNIA, SANTA CRUZ
SEPTEMBER–DECEMBER 2009
Martin Berger is professor in the history of art and visual culture department at the University of California, Santa Cruz. He is the author of two books: *Man Made: Thomas Eakins and the Construction of Gilded Age Manhood* (2000) and *Sight Unseen: Whiteness and American Visual Culture* (2005), the latter of which won the John C. Cawelti Award from the American Culture Association. He has held fellowships at the Smithsonian Institution and the Stanford Humanities Center. At the Clark he completed a new book on the photography of the Black civil rights struggle.

**JUDITH BRODIE**

**NATIONAL GALLERY OF ART, WASHINGTON, D.C.**

**FEBRUARY–JUNE 2010**

Judith Brodie is curator and head of modern prints and drawings at the National Gallery of Art, Washington. She was appointed to the position in 2002 and has worked at the National Gallery since 1986. Prior to coming to Washington, Brodie worked at the National Museum of American Art and the Philadelphia Museum of Art. She was a visiting artist at Birgit Skjöld’s Print Workshop in London (1976–1977) and taught printmaking at the Rhode Island School of Design. At the Clark she examined the incidence and influence of the newspaper in modern and contemporary art.

**CHRISTA CLARKE**

**THE NEWARK MUSEUM**

**JULY–AUGUST 2009**

Christa Clarke, a specialist in historic and contemporary arts of Africa, is senior curator of Arts of Africa and the Americas, and curator of Arts of Africa at the Newark Museum. Prior to this appointment, she served as the first curator of African art at the Neuberger Museum of Art and was a curatorial advisor for the Barnes Foundation, the Philadelphia Museum of Art, the Kreeger Museum, and the World Bank. She has also held teaching appointments at George Washington University, the Corcoran School of Art, Rutgers University, and Purchase College, SUNY, and fellowships at the National Museum of African Art and the Metropolitan Museum of Art. Clarke is the author of several exhibition catalogues and articles, including an essay on exhibiting African art in *Art and its Publics: Museum Studies for the New Millenium* (2003) and *The Art of Africa: A Resource for Educators* for the Metropolitan Museum of Art (2006). The book *Representing Africa in American Art Museums: A Century of Collecting and Display* (co-edited with Kathleen Bickford Berzock, 2010), examines the impact that museum practice has on the formation of meaning and the public perception of African art.

**S. HOLLIS (HOLLY) CLAYSON**

**NORTHWESTERN UNIVERSITY**
SEPTEMBER–DECEMBER 2009

WANDA CORN
STANFORD UNIVERSITY
FEBRUARY–JUNE 2010
Wanda Corn is the Robert and Ruth Halperin Professor Emerita in Art history at Stanford University. A scholar of late-nineteenth- and early- twentieth-century American art and photography, she is an active curator and author of numerous volumes and essays, including her study of avant-garde modernist culture along the Atlantic rim, The Great American Thing: Modern Art and American Identity, 1915–35 (1999), and Women Building History about Mary Cassatt and the decorative program of murals and sculptures for the Woman’s Building at the Chicago World’s Columbian Exposition of 1893. While at the Clark she pursued her forthcoming exhibition and book, Seeing Gertrude Stein, Five Stories (2011).

THIERRY DE DUVE
UNIVERSITÉ LILLE 3, VILLENEUVE D’ASCQ, FRANCE
SEPTEMBER–DECEMBER 2009
Thierry de Duve is professor at Université Lille 3, département des arts plastiques in Villeneuve d’Ascq, France. He writes and teaches on modern and contemporary art. Committed to a reinterpretation of modernism, his work has long revolved around Marcel Duchamp's readymade and its implications for aesthetics. His publications include Pictorial Nominalism: On Marcel Duchamp’s Passage from Painting to the Readymade (with D. Polan, 1991), Clement Greenberg between the Lines (translated by Brian Holmes, 1996), Kant After Duchamp (1998), and The Definitively Unfinished Marcel Duchamp (1993).

SYBILLE EBERT-SCHIFFERER
BIBLIOTHECA HERTZIANA, MAX-PLANCK-INSTITUT, ROME, ITALY
JULY–AUGUST 2009
Sybille Ebert-Schifferer is director of the Bibliotheca Hertziana (Max-Planck-Institut für Kunstgeschichte) in Rome. Prior to this appointment, she was director of the Hessische

MIGUEL HERNÁNDEZ-NAVARRO
UNIVERSITY OF MURCIA, MURCIA, SPAIN
FEBRUARY–JUNE 2010

Miguel Á. Hernández-Navarro is lecturer of art history at University of Murcia, Spain and formerly the director of the Centro de Documentación y Estudios Avanzados de Arte Contemporáneo (CENDEAC) in Murcia. In addition to curating several exhibitions, such as Peripheries of the Body (2006), Hernández-Navarro also focuses on antivisual art, contemporary art theory, and multicultural studies. He is author, with Mieke Bal, of 2Move: Video Art Migration (2008), El archivo escotómico de la Modernidad: pequeños pasos para una teoría de la visión (2007), and editor of Mary Kelly: La balada de Kastriot Rexhepi (2008). His Clark project explored the use of obsolete technologies in contemporary art practices.

CHRISTOPHER HEUER
PRINCETON UNIVERSITY
JULY–AUGUST 2009

Christopher P. Heuer is assistant professor in the department of art and archaeology at Princeton University. He specializes in early modern European art, with an emphasis upon Northern painting, architecture, and print culture. His essays have appeared in Word and Image, Res, Artforum, and the Burlington Magazine, and his first book, The City Rehearsed (2009), was the recipient of an award from the Graham Foundation for Advanced Studies in the Fine Arts. Other projects include image projection technology and the idea of German art history, an Alois Riegl translation, and a study of print and failure. At the Clark he pursued, with collaborators Matthew Jackson and Andrew Perchuk, a joint book project, “Literal Speeds,” which will explore the underpinnings and development of art history as a discipline in light of its inherent ligatures with late-eighteenth-century cultural developments.

MATTHEW JESSE JACKSON
UNIVERSITY OF CHICAGO
JULY–AUGUST 2009

Matthew Jesse Jackson teaches in the departments of visual arts and art history at the University of Chicago. He is the author of The Experimental Group: Ilya Kabakov, Moscow Conceptualism, Soviet Avante-Gardes (2010). His current book project concerns art history,
performance, and the contemporary art world. While at the Clark he pursued, with collaborators Christopher Heuer and Andrew Perchuk, a joint book project “Literal Speeds,” which will explore the underpinnings and development of art history as a discipline in light of its inherent ligatures with late-eighteenth-century cultural developments.

ETIENNE JOLLET
UNIVERSITÉ DE PARIS OUEST NANTERRE LA DEFENSE, FRANCE
FEBRUARY–JUNE 2010
Etienne P. H. Jollet is professor of early modern European art at the Université de Paris Ouest Nanterre La Défense. His primary research interests concern the relationships between art and knowledge during the eighteenth century. He has written widely on still life and on eighteenth-century French painting. His publications include Chardin (1998), Jean et François Clouet (1997), Figures de la Pesanteur (1998), and La Nature Morte ou la place des choses (2007). The project he undertook at the Clark revolves around sculpture, and particularly the support structures and plinths of sculpture.

ABDELLAH KARROUM
L’APPARTEMENT 22, RABAT, MOROCCO
SEPTEMBER–OCTOBER 2009
Abdellah Karroum works as an independent art researcher, publisher, and curator. He is the founder and artistic director of several art projects: L’appartement 22, an experimental space for encounters, exhibitions and artists’ residencies founded in 2002 in Rabat, Morocco; the “Le Bout Du Monde” art expeditions undertaken since 2000; the éditions hors’champs art publications that have been published since 1999; and Radioapartment22. He curated numerous exhibitions for CAPC Musée d’art contemporain de Bordeaux, including Pensées bleues (1993), Jean-Paul Thibeau (1995), and Urgences (1996), and was one of the curators for the 2006 DAK’ART Biennial for African Contemporary Art. Karroum is co-curator for the Position Papers program in the Gwangju Biennale 2008 (invited by the artistic director Okwui Enwezor). Karroum is also a member of the Prince Pierre Monaco Foundation’s Artistic Council for its International Prize of Contemporary Art.

HAGI KENAAN
TEL AVIV UNIVERSITY, RAMAT-AVIV, ISRAEL
SEPTEMBER–DECEMBER 2009
Hagi Kenaan is senior lecturer in the department of philosophy at Tel Aviv University. He specializes in continental philosophy, phenomenology, and the philosophy of art. In addition to authoring studies of Husserl, Heidegger, Sartre, Merleau-Ponty, and Derrida, he is the author of The Present Personal: Philosophy and the Hidden Face of Language (2005) and Emmanuel
Levinas: Ethics as an Optics (2008), which explores the contribution of the ethical thinking of Levinas to our understanding of the visual. While at the Clark Kenaan worked on a project concerning the place and the trajectory of painting within contemporary French philosophy.

ANDREW MCCLELLAN
TUFTS UNIVERSITY
JULY–AUGUST 2009
Andrew McClellan is dean of academic affairs and professor of art history at Tufts University. His most recent book is The Art Museum from Boulee to Bilbao (2008). At the Clark he edited and wrote an introduction to a former student’s book on Paul Sachs and the museum course at Harvard University. He also worked on a new book project on “Museums and Enchantment.”

BRANKO MITROVIC
UNITEC INSTITUTE OF TECHNOLOGY, AUCKLAND, NEW ZEALAND
SEPTEMBER–DECEMBER 2009
Branko Mitrovic is the author or co-editor of four books on Renaissance architecture: Andrea Palladio: Villa Cornaro in Piombino Desse (2006), Serene Greed of the Eye: Leon Battista Alberti and the Philosophical Foundations of Renaissance Architectural Theory (2005), Learning from Palladio (2004), and Canon of the Five Orders of Architecture (1999). While at the Clark he examined the methodological assumptions of Weimar-era Renaissance scholarship as conceived within the cultural boundaries and frameworks of the time.

ANDREW PERCHUK
GETTY RESEARCH INSTITUTE
JULY–AUGUST 2009
Andrew Perchuk is assistant director for contemporary programs and research at the Getty Research Institute. He was formerly a curator at the Alternative Museum in New York, for which he organized exhibitions such as Maureen Connor: Discrete Objects (1995) and an installation on Malcolm X featuring the collective X-Prz (1993). He has held fellowships from the Henry Luce Foundation/ACLS and the Getty Research Institute. He is editor of three books: The Masculine Masquerade (with Helaine Posner, 1996), Allan Kaprow—Art as Life (with Eva Meyer-Hermann and Stephanie Rosenthal, 2008), and Harry Smith: The Avant-Garde in the American Vernacular (with Rani Singh, 2009). Perchuk is also a frequent contributor to journals publishing on contemporary art. While at the Clark he pursued, with collaborators Matthew Jackson and Christopher Heuer, the proposed book project “Literal Speeds,” which explores the underpinnings and development of art history as a discipline in light of its inherent ligatures with late-eighteenth-century cultural developments.
MARY ROBERTS
UNIVERSITY OF SYDNEY
SEPTEMBER–JUNE 2010
Mary Roberts is the John Schaeffer Associate Professor of British Art at the University of Sydney. A specialist in nineteenth-century British art, she focuses on gender and Orientalism, Ottoman art, and European cultural exchange. She is the author of Intimate Outsiders: The Harem in Ottoman and Orientalist Art and Travel Literature (2007), and co-editor of three books: Edges of Empire: Orientalism and Visual Culture (2005), Orientalism’s Interlocutors: Painting, Architecture, Photography (2002), and Refracting Vision: Essays on the Writings of Michael Fried (2000). Her Clark/Oakley project focused on the artistic exchanges between Ottoman and Orientalist artists in nineteenth-century Istanbul.

LARRY SILVER
UNIVERSITY OF PENNSYLVANIA
FEBRUARY–JUNE 2010
Larry Silver, the Farquhar Professor of Art history at the University of Pennsylvania, specializes in painting and graphics of the Low Countries and Germany. Recent books include Rembrandt’s Faith, co-authored with Shelley Perlove (State College, 2009); Marketing Maximilian (Princeton, 2008); Peasant Scenes and Landscapes (State College, 2006); Hieronymus Bosch (New York, 2006); as well as the recent exhibition and catalogue Grand Scale, with Eliabeth Wyckoff, organized by the Davis Art Center (Wellesley, Mass., 2008). At the Clark Silver will continue earlier researches and work toward a forthcoming book, co-authored with Samantha Baskind, on Modern Jewish artists.

KAVITA SINGH
JAWAHARLAL NEHRU UNIVERSITY, NEW DELHI, INDIA
JULY–AUGUST 2009
Kavita Singh is associate professor at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, where she teaches courses on museum and curatorial studies and the history of Indian painting. She has published on Indian courtly and folk painting and South Asian museums. Her curatorial projects include Power and Desire, an exhibition of Indian courtly painting for the San Diego Museum of Art, and Where in the World, the current exhibition at the Devi Art Foundation, India’s first contemporary art museum. At the Clark she worked on a book on the history of museums in India.

2008–2009
MATTHEW AFFRON
UNIVERSITY OF VIRGINIA
JULY–AUGUST 2008
Matthew Affron is associate professor of nineteenth- and twentieth-century art and director of special curatorial projects at the University of Virginia. A specialist in the area of modern art, Affron’s chief research focus concerns not only the painting of Fernand Léger, but also the artist’s ideas concerning the social function of art and his involvement with photography and propaganda. He is editor of Matisse, Picasso, and Art in Paris: The T. Catesby Jones Collection at the Virginia Museum of Fine Arts and the University of Virginia Art Museum (2009), and both catalogue author and exhibition curator for Fernand Léger: Contrasts of Forms (2007). Affron is also a contributor to the exhibition catalogue Exiles and Emigrés: The Flight of European Artists from Hitler (1997). At the Clark Affron furthered his research for an exhibition devoted to the art and films of Joseph Cornell, to be co-organized for the Musée des Beaux-Arts in Lyon with museum director Sylvie Ramond.

JILL BENNETT
UNIVERSITY OF NEW SOUTH WALES, PADDINGTON, AUSTRALIA
FEBRUARY–JUNE 2009
Jill Bennett is associate dean and director of the Centre for Contemporary Art and Politics in the College of Fine Arts at the University of New South Wales. Her latest book, Empathic Vision: Affect, Trauma and Contemporary Art (2005), is a theoretical analysis of art dealing with trauma and conflict from places such as Northern Ireland, South Africa, Colombia, and indigenous Australia. She has co-curated several exhibitions at the Centre, including African Marketplace (2002) and Prepossession (2005). Her Clark project concerned “practical aesthetics” through a study of art’s relationship to real events. She analyzed the event as an aesthetic entity, focusing on perceptual and affective relationships, to demonstrate the practical value of aesthetic inquiry.

CLAUDINE COHEN
ÉCOLE DES HAUTES ÉTUDES EN SCIENCES SOCIALES (EHESS), PARIS
FEBRUARY–JUNE 2009
Claudine Cohen is Maître de Conférences at the École des hautes études en sciences sociales (School for Advanced Studies in the Social Sciences) in Paris. She is the author of numerous studies on prehistory, on prehistoric art, and on the notion of prehistory and paleontology, including L’homme des origines (1999), La Femme des origines (2003), Le Destin du Mammouth (2004), and most recently, Un Néandertalien dans le metro (A Neanderthal in the Subway) (2007). At the Clark she undertook a critical study of the history of knowledge on paleolithic art.
throughout western Europe (1859–2009) as a scientific endeavor and a hermeneutical enterprise.

BRANDEN W. JOSEPH
COLUMBIA UNIVERSITY
SEPTEMBER–DECEMBER 2008

MICHAEL KELLY
UNIVERSITY OF NORTH CAROLINA
JULY–AUGUST 2008
Michael Kelly is chair of the department of philosophy at University of North Carolina at Charlotte. He is author of *Iconoclasm in Aesthetics* (2003) and editor of *Action, Art, History: Engagements with Arthur C. Danto* (2007), and has published articles and chapters on aesthetic and political philosophers ranging from Danto to Foucault and Habermas. Kelly has also written extensively on the relationship between art, aesthetics, and art history. His Clark project continued in this vein, exploring the regeneration of aesthetics and the moral-political and cognitive effects of artistic and computer imagery.

MICHAEL LEJA
UNIVERSITY OF PENNSYLVANIA
SEPTEMBER–DECEMBER 2008
Michael Leja, a professor in the department of art history at the University of Pennsylvania, studies the visual arts in various media (painting, sculpture, film, photography, prints, illustrations) in the nineteenth and twentieth centuries, primarily in the United States. He is especially interested in examining the interactions between works of art and particular audiences. He is the author of many books, chapters, and articles, including the prize-winning books *Looking Askance: Skepticism and American Art from Eakins to Duchamp* (2004) and *Reframing Abstract Expressionism: Subjectivity and Painting in the 1940s* (1993). The project on which he worked at the Clark, for which he also won a Guggenheim Fellowship, is an examination of the aesthetic and social effects of the industrial production of pictures in the
United States between 1830 and 1875. This case study will provide a basis for critical evaluation of influential theories of mass visual culture associated with Benjamin, Adorno, Huyssen, Hall, and others.

SALONI MATHUR
UNIVERSITY OF CALIFORNIA, LOS ANGELES
FEBRUARY–JUNE 2009
Saloni Mathur is associate professor of art history at the University of California, Los Angeles. Her areas of interest include the visual cultures of modern South Asia and the South Asian diaspora, colonial studies and postcolonial criticism, the relationship between modern ethnography and the artistic avant-garde, museum studies, and feminist criticism. She has published in such interdisciplinary sites as Cultural Anthropology, American Anthropologist, Third Text, Parachute, Art Bulletin, and Art Journal, and has recently completed a book titled India by Design: Colonial History and Cultural Display (2007). Her Clark project focused on the activities of Charles and Ray Eames in India. It is part of a future book-length project on the relationship of post-independence India to an international modernism of the 1950s and 1960s.

MITCHELL MERBACK
THE JOHNS HOPKINS UNIVERSITY
SEPTEMBER–DECEMBER 2008
Mitchell Merback is associate professor of art history at the Johns Hopkins University, Baltimore. His work explores the relationships between religion and art in medieval and Renaissance Europe. He is the author of The Thief, The Cross and the Wheel: Pain and the Spectacle of Punishment in Medieval and Renaissance Europe (1999) and was the recipient of the Arthur Kingsley Porter Prize from the College Art Association for his article “Fount of Mercy, City of Blood: Cultic Anti-Judaism and the Pulkau Altarpiece,” which appeared in the winter 2005 issue of the Art Bulletin. His Clark project, titled “The Radical German Renaissance: Art, Dissent and Religious Regime in the Era of Reform, 1490–1555,” explores the radicalization of German and Swiss artists in response to the changes brought by Protestant reform and the Peasants’ War of 1525.

AAMIR MUFTI
UNIVERSITY OF CALIFORNIA, LOS ANGELES
SEPTEMBER–JUNE 2009
Aamir Mufti is associate professor of comparative literature at the University of California, Los Angeles. His academic training is in literature and anthropology, and his areas of specialization include: colonial and postcolonial literatures, with a primary focus on India and Britain, and nineteenth- and twentieth-century Urdu literature in particular, Marxism and aesthetics,
Frankfurt School critical theory, minority cultures, and the history of anthropology. He is the author of *Enlightenment in the Colony: The Jewish Question and the Crisis of Postcolonial Culture* (2007) and co-editor of *Dangerous Liaisons: Gender, Nation, and Postcolonial Perspectives* (1997). His work has appeared in such periodicals as *Social Text, Critical Inquiry, Subaltern Studies, boundary 2* and *the Village Voice*. For his Clark/Oakley project he undertook a new understanding of the artistic representation of India’s partition in comparative and global terms. The focus will be on the work of Zarina, a New York-based printmaker.

**CHARLES PALERMO**

**COLLEGE OF WILLIAM AND MARY, WILLIAMSBURG, VA**

**FEBRUARY–JUNE 2009**

Charles Palermo is associate professor of art history at the College of William and Mary, Williamsburg, Virginia. His work focuses on early- twentieth-century modernism, and he is the author of *Fixed Ecstasy: Joan Miró in the 1920s* (2008) and of numerous articles in *OCTOBER, Art Bulletin, MLN*, and other journals. His Clark project analyzed divisions within bodies in Picasso’s “Blue” and “Rose” period work and uses them to explore themes (ambiguity between sacred and profane attitudes, etc.) through the work of Paul Gauguin, Paul Verlaine, Charles Morice, Guillaume Apollinaire, and Picasso.

**SYLVIE PATRY**

**MUSÉE D’ORSAY, PARIS**

**JULY–AUGUST 2008**

Sylvie Patry is curator in the paintings department at the Musée d’Orsay, Paris. A specialist in the painting of the Impressionists, she served as curator for her museum’s major 2007–2008 exhibition *Fernand Hodler* (1853–1918) and, in 2006, *Maurice Denis* (1870–1943). She has written extensively on Denis, Renoir, neo-Impressionism, and Fantin-Latour. While at the Clark she pursued an exhibition project that reexamines our understanding of Renoir’s late career.

**PIOTR PIOTROWSKI**

**ADAM MICKIEWICZ UNIVERSITY, POZNAN, POLAND**

**FEBRUARY–JUNE 2009**

Piotr Piotrowski is professor ordinarius of art history and chair of the Institute of Art History at Adam Mickiewicz University, Poznan, Poland. He is the author of many books, articles, and chapters on eastern European modernism and contemporary art, including *Metafizyka obrazu (The Metaphysics of the Picture: On the Art Theory and Artistic Attitude of S.I. Witkiewicz)* (1985) and *Znaczenia modernizmu: W strone historii sztuki polskiej po 1945 roku (Meanings of Modernism: Towards a History of Polish Art after 1945)* (1999). At the Clark his project, titled *New Art—New Democracy*, analyzed the relationship between art and politics in post-
communist Europe on such levels as gender, historical memory, and the analysis of new institutions.

**JULIE SASSE**  
**TUCSON MUSEUM OF ART, TUCSON, AZ**  
**JULY–AUGUST 2008**


**FELICITY SCOTT**  
**COLUMBIA UNIVERSITY**  
**SEPTEMBER–DECEMBER 2008**

Felicity Scott is assistant professor of architecture in the Graduate School of Architecture, Planning, and Preservation at Columbia University. A historian and theorist of modern and contemporary architecture and urbanism, her book *Architecture or Techno-Utopia: Politics after Modernism* was published in 2007. She is founding co-editor of *Grey Room* and the author of numerous articles in *ArtForum, Grey Room, Praxis*, and *OCTOBER*. Her Clark project, titled “Cartographies of Drift: Bernard Rudofsky’s Encounter with Modernity,” addresses the impact on modern architecture of geopolitical transformations and the increasingly global reach of modernizing forces between the 1930s and 1960s.

**MARGARET WERTH**  
**UNIVERSITY OF DELAWARE**  
**SEPTEMBER–DECEMBER 2008**

Margaret Werth is associate professor of art history at the University of Delaware. Her primary area of interest is art and visual culture of the late nineteenth and early twentieth centuries. She is the author of *The Joy of Life: The Idyllic in French Art, circa 1900* (2002) and of essays in books and catalogues on Pablo Picasso and Henri Matisse, among others. At the Clark she worked on a book focused on representations of the human face in painting, printmaking, photography, and film between circa 1880 and 1930.
MATTHEW WITKOVSKY  
NATIONAL GALLERY OF ART, WASHINGTON, D.C.  
JULY–AUGUST 2008

Matthew Witkovsky is associate curator of photographs at the National Gallery of Art, Washington, D.C. His particular expertise includes the art and photography of the Czech avant-garde. Witkovsky served as curator of the exhibit Foto: Modernity in Central Europe, 1918–45. He has written extensively on Dada and its legacies, on Czech modernism, and on photography, including the essay “When the World Was Square: The 1960s and 1970s” for the exhibition catalogue The Art of the American Snapshot (2007). While at the Clark he focused on a forthcoming exhibition for the National Gallery, tentatively titled Displacements: Photography in Art of the 1960s and 1970s.

2007–2008

VALÉRIE BAJOU  
CHATEAU DE VERSAILLES, FRANCE  
JULY–AUGUST 2007

Valérie Bajou is curator of nineteenth-century paintings at the Chateau de Versailles. Previously she served as conservateur à la Direction des Musées de France and held teaching posts at the École du Louvre and the Christie’s education program. Her publications include her monographs on Frédéric Bazille (1993), Eugène Carrière (1998), Monsieur Ingres (1999), and Courbet (2003). At the Clark she focused on a forthcoming catalogue raisonné for the paintings of Antoine Jean Gros.

FAYA CAUSEY  
NATIONAL GALLERY OF ART, WASHINGTON, D.C.  
JULY–AUGUST 2007

Faya Causey is head of the academic programs department at the National Gallery of Art, Washington, D.C. A specialist in ancient art, Causey is the author of many articles in a variety of journals, catalogues, and anthologies. Her most important work is the Catalogue of the Carved Amber (Greek, Etruscan and Italic) of the J. Paul Getty Museum (2008). While at the Clark Causey finalized her essay “Jasper Johns: Ancient Aspects.” She also worked on her book, A Matter of Life and Death: Jewelry in the Ancient World, a study of archaeologically retrieved ancient jewelry, which employs multiple methodologies—including comparative ethnography—to interrogate the range of meanings of ancient body ornamentation and adornment.

PHILIP CONISBEE
NATIONAL GALLERY OF ART, WASHINGTON, D.C.
JULY–AUGUST 2007

Philip Conisbee is senior curator of European paintings at the National Gallery of Art, Washington, D.C. Widely published, he has been a contributing organizer of numerous exhibitions on aspects of French painting from the seventeenth through the nineteenth centuries, including Cézanne in Provence (2006), The Age of Watteau, Chardin, and Fragonard (2003), Portraits by Ingres (2000), Corot and Early Open-Air Painting (1996), and Georges de La Tour and His World (1996). At the Clark he continued his research on Paul Cézanne’s paintings in the National Gallery for a catalogue of the collection, and for a book devoted to Cézanne’s portrait Man in a Blue Smock for the Kimbell Art Museum in Fort Worth, Texas.

MARTIN DONOUGHO
UNIVERSITY OF SOUTH CAROLINA
SEPTEMBER–DECEMBER 2007

Martin Donougho is professor of philosophy at the University of South Carolina with a cross-appointment in comparative literature. Donougho specializes in German aesthetics and has contributed numerous chapters, articles, and encyclopedia entries to a variety of anthologies and journals in the fields of philosophy, literature, aesthetics, and art criticism. She has published a translation of Hegel’s 1823 “Lectures on the Philosophy of Art.” At the Clark Donougho’s project, titled “Discriminating Aesthetics: On the Formation of Discourse About Art,” follows three narrative lines: a genealogy of aesthetic distinction, the explication of a specifically Romantic aesthetic, and deconstructive critiques of art and aesthetics.

ARUNA D’SOUZA
BINGHAMTON UNIVERSITY, STATE UNIVERSITY OF NEW YORK
FEBRUARY–JUNE 2008

Aruna D’Souza is assistant professor of art history and women’s studies at Binghamton University, State University of New York, where she teaches courses on late-nineteenth- and early-twentieth-century European art, as well as on contemporary art. She is author of the forthcoming Cézanne’s Bathers, Biography, and the Erotics of Paint (2008), and is editor of Self and History: A Tribute to Linda Nochlin (2000), and The Invisible Flâneuse?: Gender, Public Space, and Visual Culture in Nineteenth-Century Paris (2006). While at the Clark she worked on her new book, Open Secrets: Intimacy Between Street and Home in Late-Nineteenth-Century Paris, which deals with the difficulties of—and new opportunities for—intimate encounters in a moment in which the distinctions between private and public were so dramatically being eroded by modern technologies, commercial practices, and urban forms.

JONATHAN D. KATZ
INDEPENDENT SCHOLAR
SEPTEMBER–JUNE 2008


JOHANNE LAMoureux
UNIVERSITY OF MONTREAL, CANADA
SEPTEMBER–DECEMBER 2007

Johanne Lamoureux, professor in the department of art history and film studies at the University of Montreal, has been widely published, most especially within the field of contemporary art history, criticism, and theory. She has curated several exhibitions in major Canadian museums and has contributed to an extensive list of prominent exhibition catalogues, book chapters, and journal articles. She is a joint contributor, with Donald Preziosi, of In the Aftermath of Art (2005), and editor, with Christine Ross and Olivier Asselin, of Precarious Visualities (2008). She is editor-in-chief of the scholarly periodical Intermédialités. While at the Clark Lamoureux investigated how visual and literary re/presentations of meat construct a motif that is an emblematic locus of modernity.

KOBENA P. MERCER
MIDDLESEX UNIVERSITY, LONDON
FEBRUARY–JUNE 2008

Kobena Mercer is reader in art history and diaspora studies in the department of visual culture and media at Middlesex University, having previously held academic positions at New York University, the University of California at Los Angeles and Santa Cruz, and the California Institute for the Arts. He is series editor of Annotating Art’s Histories, co-published by MIT and the Institute of International Visual Arts in London, and titles include Cosmopolitan Modernisms (2006), Discrepant Abstraction (2006), Pop Art and Vernacular Cultures (2007), and Exiles, Diasporas, and Strangers (2008). At the Clark he worked on “Diaspora Aesthetics: Black Artists and Modernity,” a study offering a historical analysis of Black artists within the United States, the Caribbean, and Britain. He also worked on a project exploring the visual aesthetics of “double-voicing” within the diasporic experience of modernity.
PHILIPPE MOREL

INSTITUT NATIONAL D’HISTOIRE DE L’ART (INHA), PARIS

SEPTEMBER–DECEMBER 2007

Philippe Morel is professor of art history and director of the Center for the Study of Renaissance Art at the University of Paris I (Panthéon-Sorbonne). As a Renaissance scholar, Morel has addressed such diverse topics as grotesques, mythology, scientific culture, magic, astrology, and cosmology, appearing in Le Parnasse Astrologique (1991) and in the more recent Mélissa. Magie, astres et démons dans l’art italien de la Renaissance. Morel is also the author of the prize-winning Les Grotesques: Les Figures de l’imaginaire dans la peinture italienne de la fin de la Renaissance (1997), an exploration of the language of the “grotesques” as it developed in the late Renaissance culture. His book on Les Grottes Maniériistes en Italie (1998) is partially translated in English. In his Clark project, “Bacchus and Christ: Wine and Vine in Renaissance and Seventeenth-Century Art,” Morel focused on the representation of Bacchus and wine, most especially the relationships between pagan Bacchus imagery and Christian imagery (eucharistical and sacrificial, liturgical and ecclesiological).

SANDY NAIRNE

NATIONAL PORTRAIT GALLERY, LONDON

JULY–AUGUST 2007

Sandy Nairne is director of the National Portrait Gallery, London, and is former director of programming at the Tate. As a curator he has undertaken many international projects including, with Nicholas Serota, American Realities at the Whitney Museum of American Art and British Sculpture in the Twentieth Century at the Whitechapel Art Gallery. As a writer and associate producer, he created State of the Art for Channel 4 Television in 1987 and wrote the accompanying book. His other publications include The Portrait Now with Sarah Howgate (2006) and Thinking About Exhibitions, co-edited with Bruce Ferguson and Reesa Greenberg (1996). His Clark project analyzed the theft and recovery of stolen art within considerations of value, drawing upon his work of over eight years on the return of the two late paintings by J.M.W. Turner, taken from the Tate in 1994.

ERIKA NAGINSKI

HARVARD UNIVERSITY

FEBRUARY–JUNE 2008

Erika Naginski, a specialist of seventeenth- and eighteenth-century art and architecture, is associate professor of architectural history in the Graduate School of Design at Harvard University. Previously she taught at MIT, was a junior fellow at the Harvard Society of Fellows, and a research fellow at the Radcliffe Institute for Advanced Study. She is the author of Sculpture and Enlightenment (2009) and her essays have appeared in edited volumes and
journals such as *Art Bulletin, Art Journal, Representations,* and *Yale French Studies.* She serves on the editorial board of *Res: Anthropology and Aesthetics,* for which she co-edited with Stephen Melville and Philip Armstrong a special issue titled *Polemical Objects.* The project she undertook at the Clark, which was also supported by John Simon Guggenheim Memorial Foundation and the Centre Allemand, treats antiquarianism, architecture, and Enlightenment philosophies of history.

**CHIKA O. OKEKE-AGULU**

**PENNSYLVANIA STATE UNIVERSITY**

**FEBRUARY–JUNE 2008**


**JENNIFER L. ROBERTS**

**HARVARD UNIVERSITY**

**SEPTEMBER–DECEMBER 2007**

Jennifer L. Roberts is Gardner Cowles Associate Professor of Art and Architecture at Harvard University, where she specializes in American art, contemporary art, and material culture theory. She is author of *Mirror Travels: Robert Smithson and History* (2004) and a co-author of *American Encounters: Art and Cultural Identity from the Beginning to the Present,* a textbook in American art (2007). While at the Clark Roberts worked on her new book, *Transporting Visions: The Movement of Images in Early America,* a project tracing the transit of images through and around the Anglo-American landscape between 1760 and 1860. The book explores early American art in its engagement with period developments in the movement of commodities and information, as well as more general issues about transmission in visual representation.

**MICHAEL SAPPOL**

**NATIONAL LIBRARY OF MEDICINE, BETHESDA, MD**

**FEBRUARY–JUNE 2008**
Michael Sappol is curator and historian in the History of Medicine Division of the National Library of Medicine. His areas of expertise are nineteenth- and twentieth-century cultural history, the history of medicine (with a special focus on the history of anatomy), and film and media studies. He is editor, with David Cantor and Paul Theerman, of volume 1 of a multi-volume DVD series of historical medical films (Public Health Films Go to War) for the National Library of Medicine, and The Human Body in the Age of Empire, 1800–1920, which is projected to be volume 5 of A Cultural History of the Human Body. At the Clark Sappol worked on a project titled Fritz Kahn (1888–1968) and the Origins of Modernist Medical Illustration in Early and Mid-Twentieth-Century Germany and America.

TIMOTHY STANDRING
DENVER ART MUSEUM
JULY–AUGUST 2007

Timothy Standring is deputy director of collections and programs at the Denver Art Museum and has published many articles on Poussin and his patrons, Cassiano dal Pozzo and Camillo Massimo, on popular picturesque watercolor painting in England, and more recently on a contemporary Italian painter, Marzio Tamer. He has also contributed much to the understanding of the art of the Genoese artist Giovanni Benedetto Castiglione, who was the focus of his attention at the Clark. Situating Castiglione as an “outsider” artist during the middle third of the seventeenth century in Italy is the underlying theme that animates Standring’s project, which will result in a monograph and catalogue raisonné on the artist.

MICHAEL R. TAYLOR
PHILADELPHIA MUSEUM OF ART
JULY–AUGUST 2007

Michael R. Taylor is the Muriel and Philip Berman Curator of Modern Art at the Philadelphia Museum of Art. His most recent exhibitions at the museum include Thomas Chimes: Adventures in ‘Pataphysics (2007), Salvador Dali: The Centennial Retrospective (2005), which he co-curated with Dawn Ades, and Giorgio de Chirico and the Myth of Ariadne (2002). Taylor studied at the Courtauld Institute of Art in London, where he wrote a master’s thesis on Richard Hamilton and a doctoral dissertation on Marcel Duchamp’s readymades. He has published widely on Duchamp, Dada, and Surrealism. Future projects include a focused exhibition on Duchamp’s Étant donnés (2009) and a major traveling retrospective on Arshile Gorky in 2009 to 2010, which will situate his work within the context of Surrealism.

LISA TICKNER
MIDDLESEX UNIVERSITY, LONDON
JULY–AUGUST 2007
Lisa Tickner is professor at the Courtauld Institute at London University. Previously she taught art history at Middlesex University. In addition to numerous articles on the history and theory of art, she is the author of *Dante Gabriel Rossetti* (2003), *Modern Life and Modern Subjects: British Art in the Early Twentieth Century* (2000), and *The Spectacle of Women: Imagery of the Suffrage Campaign, 1907–1914* (1988) and co-editor of two series for Routledge. Her service to many panels and committees include the Arts and Humanities Research Board, the Paul Mellon Centre for Studies in British Art, the Amsterdam School for Cultural Analysis, and the British National Committee of CIHA. While at the Clark she continued her research into the London art world of the 1960s.

**WILLIAM TRONZO**

**STANFORD HUMANITIES CENTER**

SEPTEMBER–DECEMBER 2007

William L. Tronzo, specialist in Medieval, Byzantine, and Italian Renaissance studies, has held several research appointments and teaching posts, including the University of California at Los Angeles and San Diego, École des hautes Études en Sciences Socialies, Paris, Tulane University, Duke University, Johns Hopkins University, the Max-Planck-Institut, Rome, and Dumbarton Oaks. He also served as director of the Florence Program at Duke University. His books include *The Via Latina Catacomb: Imitation and Discontinuity in Fourth-Century Roman Painting* (1987), *The Cultures of His Kingdom: Roger II and the Cappella Palatina in Palermo* (1997), and, more recently, *Medieval Naples: A Documentary History, 400–1400* with Caroline Bruzelius, Eileen Gardiner, and Ronald Musto (2007). At the Clark Tronzo pursued his book project *Petrarch’s Two Gardens: Landscape and the Image of Movement*, a study of imagery and movement in the designed landscape at the threshold between the medieval and early modern world.

**2006–2007**

**MALCOLM BULL**

**OXFORD UNIVERSITY**

FEBRUARY–JUNE 2007

Malcolm Bull teaches at the Ruskin School of Drawing and Fine Art at Oxford University. The author of *The Mirror of the Gods: Classical Mythology in Renaissance Art* (2005), he has also published extensively in philosophy and the social sciences. While at the Clark he researched the role of trust in modern art and re-examined the historical and social significance of artistic modernisms of the period 1900 to 1970.

**THIERRY DAVILA**
CAPC MUSÉE D’ART CONTEMPORAIN, BORDEAUX, FRANCE

JULY–AUGUST 2006

Thierry Davila is the head of the cultural department at CAPC, Musée d’art contemporain, Bordeaux. His cultural assignments range from curator of several noted modernist exhibitions to assistant director of the Musée Picasso, Antibes. He is also a frequent contributor to such publications as Les cahiers du Musée national d’art moderne. His main publications are L’art médecine (co-authored with Maurice Fréchuret) and Marcher, créer. Déplacements, flâneries, dérives dans l’art de la fin du XX siècle. At the Clark his research revisited the theory of the object, most especially as a heuristic instrument of the “infra-mince” or the “infra-thin.”

HEINRICH DILLY

MARTIN-LUTHER-UNIVERSITÄT HALLE-WITTEMBERG, GERMANY

SEPTEMBER–DECEMBER 2006

Heinrich Dilly is professor of art history at the Martin-Luther-Universität Halle-Wittenberg, Germany. He launched his writing career with the book Kunstgeschichte als Institution (1979), the first critical history of art covering the eighteenth and nineteenth centuries. As a teacher of the history and theory of modern art and culture, he has written essays about such known and unknown painters as Pieter Jansz Saenredam, Piet Mondrian, Paul Cézanne, Alfred Lehmam, Marie Drea, and Wolfgang Gaefgen. His research has focused on the “Altmeister moderner Kunstgeschichte” and “Deutsche Kunsthistoriker between 1933 and 1945.” While at the Clark he continued to research the growth of an international community of art historians, its congresses, and discussions.

ANN V. DUMAS

ROYAL ACADEMY OF ARTS, LONDON

JULY–AUGUST 2006

Ann Dumas, consultant to the Royal Academy of Arts in London, is a specialist in late nineteenth-century painting and Impressionism, who was first recognized for her work on Degas. Her curatorial research and exhibition expertise in the Impressionist field has been employed by the Metropolitan Museum of Art, the Musée des Beaux-Arts in Lyon, the National Gallery of London, the Solomon Guggenheim Museum, and the Brooklyn Museum. At the Clark she completed her catalogue essay as co-curator for the exhibition The Impressionists and the Old Masters (2007).

DARBY ENGLISH

UNIVERSITY OF CHICAGO

FEBRUARY–JUNE 2007
Darby English is assistant professor of art history at the University of Chicago, where he teaches postwar American art and visual and cultural studies. He is the author of How to See A Work of Art in Total Darkness (2006) and a co-editor of Kara Walker: Narratives of A Negress (2003). English co-curated Kara Walker: Narratives of a Negress, 1994–2003, a critical retrospective of the young artist’s work that showed at the Tang Teaching Museum & Art Gallery and Williams College Museum of Art (2002–2003). While at the Clark English pursued a historiographic study of so-called “post-black” art, focusing on the peculiar convergence of racialism and formalism in this supposed “aesthetic turn.” Among other questions, English’s essay considers how this turn impacts the historical positioning of those critical art practices, emergent in the 1980s and 1990s, that opened up “post-black” as a possibility in the first place.

FINBARR BARRY FLOOD
NEW YORK UNIVERSITY
SEPTEMBER–DECEMBER 2006
Finbarr Barry Flood, assistant professor in the department of fine arts at New York University, is a specialist in Islamic Art. He is the author of Objects of Translation: The Material Culture of Medieval “Hindu-Muslim” Encounter (2008) and The Great Mosque of Damascus: Studies on the Makings of an Umayyad Visual Culture (2001). The recipient of several fellowships, Flood has published in a range of international academic journals on the subjects of Islamic art and history, architectural historiography, and technologies of representation. At the Clark he worked on a study of the theory and practice of iconoclasm in the Islamic world and its role in Euro-American representations of Islamic cultures.

SERGE GUILBAUT
UNIVERSITY OF BRITISH COLUMBIA, VANCOUVER
SEPTEMBER–DECEMBER 2006
Serge Guilbaud is professor of art history at the University of British Columbia, Vancouver. He has written extensively on modern and contemporary art, in particular post-World War II cultural relations between France and the United States. His books include How New York Stole the Idea of Modern Art: Abstract Expressionism, Freedom, and the Cold War (1983), which has been translated into four languages, Voir, Ne Pas Voir, Faut Voir (1993), and Sobre la desaparicion de ciertas obras de arte (1995). As editor, his credits include Modernism and Modernity (1983), Reconstructing Modernism (1990), and Voices of Fire: Art, Rage, Power, and the State (1996). At the Clark he finished his forthcoming book, The Spittle, the Square, and the (Un) Happy Worker, which examines the art debates in postwar Paris and their relation (or not) to New York. He also undertook preparations for the exhibition Be Bomb: The Transatlantic War of Images and All That Jazz in the 1950s (2007).

JAMES MEYER
EMORY UNIVERSITY
FEBRUARY–JUNE 2007

James Meyer is the Winship Distinguished Associate Professor of Art History at Emory University and contributing editor of Artforum. A specialist on the art of the 1960s and contemporary art, he is the author of Minimalism: Art and Polemics in the Sixties (2001) and editor of Minimalism (2000), Gregg Bordowitz’s The AIDS Crisis is Ridiculous (2004), and Carl Andre’s Cuts: Texts 1959–2004 (2005). His other writings include museums publications on Mel Bochner, Andrea Fraser, Eva Hesse, and Californian Minimalism, as well as the catalogue of Howard Hodgkin’s 2006 retrospective at Tate Britain, which he co-authored with Nicholas Serota. During his stay at the Clark Meyer developed a book of essays on the “sixties return” in contemporary art and art history.

ARDEN REED
POMONA COLLEGE, CLAREMONT, CA
SEPTEMBER–DECEMBER 2006

Arden Reed is the Dole Professor of English at Pomona College. An expert in nineteenth-century English and French literature and nineteenth-century French painting, he is also prominent in the field of contemporary art criticism. He is author of Manet, Flaubert, and the Emergence of Modernism: Blurring Genre Boundaries (2004), Constance De Jong: Metal (2003), and Romantic Weather: The Climates of Coleridge and Baudelaire (1984), and is editor of Romanticism and Language (1984). While at the Clark he worked on Slow Art: From Tableaux Vivants to James Turrell, a book that addresses problems of attentiveness in the arts by formulating an aesthetic tradition to counter that of speed culture. His model is the tableau vivant that flourishes today from video to performance art, photography, and fiction and appears in avant-garde and conservative versions, attracting both popular and highbrow audiences.

ANN REYNOLDS
UNIVERSITY OF TEXAS AT AUSTIN
SEPTEMBER–DECEMBER 2006

Ann Morris Reynolds is associate professor in the department of art and art history and Center for Women and Gender Studies at the University of Texas at Austin. Her area of focus is post-World War II art, architecture, and visual culture. She is the author of Robert Smithson: Learning from New Jersey and Elsewhere (2003) and is a frequent contributor to numerous journals, anthologies, and exhibition catalogues that deal with modern and contemporary art. At the Clark she worked on a book project, Playtime: Creativity and Community New York, 1940–1970, the title of which is borrowed from the 1967 film by Jacques Tati, which addresses the formal, theoretical, and social circumstances of various creative communities in New York during the 1940s through the 1960s.
LOWERY SIMS
THE STUDIO MUSEUM IN HARLEM, NY
FEBRUARY–JUNE 2007
Lowery Sims is president of The Studio Museum in Harlem and former curator of modern art at the Metropolitan Museum of Art. She is a noted specialist in the field of Euro-American African Art, with particular emphasis on the work of Wilfredo Lam. In addition to authoring numerous significant catalogue essays for the Metropolitan, she has been a frequent contributor to such periodicals as Artforum and Arts Magazine. As a Clark Fellow, she examined the phenomena of appropriation and parody in the work of African-American artists, with particular attention to the contextualization of these works within contemporary criticism.

CAROLYN TATE
TEXAS TECH UNIVERSITY, SCHOOL OF ART
FEBRUARY–JUNE 2007
Carolyn Tate, professor of Pre-Columbian and Native American art at the School of Art, Texas Tech University, is also a noted curator and specialist in Mesoamerican and Mayan art. As a curator, her venues have included The National Gallery of Art, Princeton University, and the Dallas Museum of Art. She is author of Reconsidering Olmec Visual Culture: The Unborn, Women, and Creation (2012) and Yaxchilan: The Design of a Maya Ceremonial City (1992). While at the Clark she pursued a book project studying women’s knowledge as expressed in the art of the preliterate (900–400 BC), or Olmec period, of Mexico. In this study she tests a variety of analytical methods to expand our contemporary perspectives of the period.

ERNST VAN ALPHEN
LEIDEN UNIVERSITY, THE NETHERLANDS
SEPTEMBER–JUNE 2007
Ernst van Alphen is professor of literary studies at Leiden University in the Netherlands. Until 2005 he was Queen Beatrix Professor of Dutch Studies as well as Professor of Rhetoric at the University of California, Berkeley. His main research interests are visual and cultural studies, Holocaust studies, and gender studies. He has written extensively on modern and contemporary art and literature. He is the author of numerous books in both Dutch and English, among which are Art in Mind: How Contemporary Images Shape Thought (2005), Armando: Shaping Memory (2000), Caught By History: Holocaust Effects in Art, Literature, and Theory (1997), Francis Bacon and the Loss of Self (1992). As the first Clark/Oakley Fellow, van Alphen pursued a research project titled Affective Globalism: Cultural Critique in Times of Globalization.
2005–2006

MAGGIE BICKFORD
BROWN UNIVERSITY
FEBRUARY–JUNE 2006

Maggie Bickford is professor of the history of art and architecture at Brown University. A scholar of Chinese painting, she has written extensively, most especially on scholar painting, and is the author of Ink Plum: The Making of a Chinese Scholar-Painting Genre (1996) and of several exhibition catalogues, including the prize-winning Bones of Jade, Soul of Ice: The Flowering Plum in Chinese Art (1985). These and her many other scholarly and curatorial projects have done much to deepen the understanding of Chinese painting and culture. Her project at the Clark further explored the Song Dynasty and the creation of cultural heritage in China.

JULIEN CHAPUIS
THE METROPOLITAN MUSEUM OF ART
SEPTEMBER–OCTOBER 2005

Julien Chapuis is associate curator at the Cloisters, Metropolitan Museum of Art. He is the author of Stefan Lochner: Image Making in Fifteenth-Century Cologne (2004) and of numerous catalogues, articles, and chapters on painting and sculpture in France and Germany of the later Middle Ages and early Renaissance. His time at the Clark enabled him to finish editing a collection of essays on northern Renaissance art.

MOLLY DONOVAN
NATIONAL GALLERY OF ART, WASHINGTON, D.C.
NOVEMBER–DECEMBER 2005

Molly Donovan, assistant curator of modern and contemporary art at the National Gallery of Art in Washington, D.C., has a particular interest in land-based art. She was responsible for the exhibition Christo and Jeanne-Claude in the Vogel Collection in Washington and San Diego and also has interests in both media art and modern sculpture. While at the Clark she worked on her contributions to the Andy Goldsworthy Project, following her successful installation of Roof at the National Gallery (2004–2005).

MELISSA HYDE
UNIVERSITY OF FLORIDA
SEPTEMBER–DECEMBER 2005
Melissa Hyde is associate professor of art history at the University of Florida. Her work focuses on the art and culture of eighteenth-century France, with particular interests in gender and identity as represented in the work of François Boucher. She is the author of the forthcoming book, *François Boucher: Making up the Rococo* (2005) and is also editor of *Art and the Politics of Identity in Eighteenth-Century Europe* (2004). At the Clark she undertook a new project on women artists in eighteenth-century France, as well as new approaches to the work of Fragonard and Boucher.

**MARGARET IVERSEN**

UNIVERSITY OF ESSEX

JULY–AUGUST 2005

Margaret Iversen is professor of the history and theory of art at the University of Essex. She is a leading authority on the history and theory of art and on modern and contemporary art theory and practice. She is the author of *Alois Riegl: Art history and Theory* (1993), a monograph on Mary Kelly, and numerous edited volumes, articles, and chapters on psychoanalysis, photography, and surrealism. At the Clark she completed a book, co-authored with former Clark Fellow Stephen Melville, titled *Writing Art history*.

**ALICE JARRARD**

HARVARD UNIVERSITY

FEBRUARY–JUNE 2006

Alice Jarrard is an independent scholar whose work explores the architecture of early modern Europe, particularly in relation to concepts of theater and theatricality. She is the author of *Architecture as Performance in Seventeenth-Century Europe* (2003), and of numerous articles and chapters focusing on court theater, ritual, and spectacle in France and Italy in the sixteenth and seventeenth centuries. At the Clark she completed her book manuscript, *Baroque Theater: Architecture and the Technology of Marvel*.

**MARK JARZOMBEK**

MASSACHUSETTS INSTITUTE OF TECHNOLOGY

SEPTEMBER–DECEMBER 2005

Mark Jarzombek is director of the department of history, theory, and criticism of architecture and art and associate professor of history and architecture at the Massachusetts Institute of Technology. He is equally at home in the history and the theory of architecture, and is the author of many books and articles, including *The Psychologizing of Modernity, Art, Architecture and History* (2000) and *On Leon Battista Alberti, His Literary and Aesthetic Theories* (1989). His Clark project explored the concept of fame in architecture.
ANTHONY LEE
MOUNT HOLYOKE COLLEGE, SOUTH HADLEY, MA
FEBRUARY–JUNE 2006

Anthony Lee is associate professor of art and art history at Mount Holyoke College. His research focuses on American and Asian-American art and cultural experience. He is the author of several books, including *Picturing Chinatown: Art and Orientalism in San Francisco* (2001) and *Painting on the Left: Diego Rivera, Radical Politics, and San Francisco’s Public Murals* (1999). At the Clark he worked on a project titled *When the Cobbling Began: Photography and Visual Culture in a Nineteenth-Century New England Town*, a remarkable visual record of the Chinese population in North Adams in the 1870s to explore the cultural life of this community and the uses of photography.

GERMAIN LOUMPET
UNIVERSITY OF YAOUNDE I, CAMEROON
JULY–AUGUST 2005

Germain Loumpet holds degrees in Prehistory, Archaeology, and Anthropology in Paris before returning to Cameroon, where he served both as Director of the National Museum of Cameroon Project and as an advisor to the Ministry of Culture in Cameroon. He also reorganized the Bamun Palace Museum and has made two films on rituals in the Kingdom of Bamun. At the Clark he and his wife, Clark Fellow Alexandra Galitzine Loumpet, wrote up their extensive fieldwork and developed an interpretation of modernity among the Bamun in West Cameroon, as reflected through art, writing, and other cultural systems.

ALEXANDRA GALITZINE LOUMPET
UNIVERSITY OF YAOUNDE I, CAMEROON
JULY–AUGUST 2005

Alexandra Galitzine Loumpet studies in Paris, where she received her doctorate in prehistoric ethnology, with a focus on African rock art. She is currently a lecturer in the department of art and archaeology at the University of Yaounde I, in Cameroon, and has worked with her husband, Clark Fellow Germain Loumpet, both on the National Museum of Cameroon Project and on research on the Bamun peoples. She is currently editing new Bamun archives discovered in Paris. While at the Clark she and Loumpet wrote up their extensive fieldwork and developed an interpretation of modernity among the Bamun in West Cameroon as reflected through art, writing, and other cultural systems.

CHARLES MUSSER
Charles Musser is professor of American studies and film studies at Yale University. He is a preeminent scholar of early American cinema, and the author of the prize-winning *The Emergence of Cinema: The American Screen to 1907* (1990) and *Before the Nickelodeon: Edwin S. Porter and the Edison Manufacturing Company* (1991). He has edited many volumes on cinema and has also made films, including *An American Potter* (1976). His book project at the Clark, titled *Film, Truth, Documentary Practice: A History*, explores the complex, troubled, and unstable relationship between art and documentary.

Dmitry Ozerkov is curator of fifteenth- to eighteenth-century European prints at the State Hermitage Museum in St. Petersburg, Russia. He has published on such diverse topics as Freud, Miró, the Russian avant-garde, and Spanish art of the seventeenth century. His project at the Clark addressed the reconstruction and evaluation of the architectural library of Russian empress Catherine the Great, and to analyze its importance and function to architecture, most especially as it relates to eighteenth-century Russia.

Elizabeth Pergam is a senior fellow at the Metropolitan Museum of Art in New York, having just completed her grant as research associate at the Center for Advanced Study in the Visual Arts in Washington, D.C. Expanding upon her dissertation topic, she has published on the Manchester Art Treasures Exhibition of 1857 in addition to writing catalogue entries on British art for the Huntington and for the Clark. At the Clark her project centered on developing her research on the Manchester Art Treasures Exhibition of 1857 in the context of the development of art history as a discipline in Britain.

Amelie Rorty, a philosopher, is currently honorary lecturer in social medicine at Harvard University. Her teaching career includes posts at Rutgers University, Mount Holyoke College, Harvard Graduate School, and at Brandeis College, where she was professor of the history of
ideas from 1995 to 2003. She is the author of *Mind In Action* (1988) and the editor of numerous books on the concepts of identity and emotion as well as studies on Descartes and Aristotle. At the Clark she worked on a study of Rogier van der Weyden’s *Saint Luke Painting the Virgin* as a meditation on the history of devotional painting and the painter’s role.

**ROCCO SINISGALLI**

UNIVERSITA’ DEGLI STUDI DI ROMA “LA SAPIENZA,” ROME

FEBRUARY–APRIL 2006

Rocco Sinisgalli is professor of art history in the department of art history at the Universita’ degli Studi di Roma “La Sapienza.” He specializes in Renaissance architectural and humanistic theory, and is author of a number of works on perspective, including *Per la Storia Della Prospettiva 1405–1605* (1978) and *Borromini a quattro Dimensioni* (1981). His translations include some of the most important Latin treatises of the Renaissance into Italian, and he just finished a new translation of Alberti’s *De Pictura*. At the Clark he studied Alberti’s role in the creation and dissemination of new ideas of linear perspective.

**JOHN TAGG**

STATE UNIVERSITY OF NEW YORK AT BINGHAMTON

SEPTEMBER–DECEMBER 2005

John Tagg is professor of art history at Binghamton University, New York. He has published widely on photography and contemporary critical theory. He is the author of *Grounds of Dispute: Art history, Cultural Politics, and the Discursive Field* (1982) and *The Burden of Representation: Essays on Photographies and Histories* (1988), as well as many essays, chapters, and other contributions on photography. His Clark project was an analysis of the discursive and institutional relations of power that frame photographic meaning.

**JENNIFER TUCKER**

WESLEYAN UNIVERSITY, MIDDLETOWN, CT

SEPTEMBER–DECEMBER 2005

Jennifer Tucker is associate professor of history at Wesleyan University. A cultural historian specializing in the history of science, especially of the nineteenth century, she is author of *Nature Exposed: Photography as Eyewitness in Victorian Science* (2005) and of numerous articles on scientific photography and problems in the history of science. At the Clark she began her next book titled, *Darwinism by Design: The Struggle for a Visual Language of Evolution*, in which she examines how visual media were, and are, deployed in debates over evolution and creationism.
MARTHA WARD
UNIVERSITY OF CHICAGO
APRIL–JUNE 2006

Martha Ward is associate professor of art history at the University of Chicago. She has worked and published on nineteenth- and twentieth-century French painting and its reception, and is the author of *Pissarro, Neo-Impressionism, and the Spaces of the Avant-Garde* (1996) and co-author of *A Bibliography of Salon Criticism in Second Empire Paris* (1986). Recently she has concentrated on the history of exhibitions and curating in twentieth-century France, and her work at the Clark focused on an analysis of curatorial practice and museological discourse from 1920 to 1950.

HELEN WESTON
UNIVERSITY COLLEGE LONDON
JULY–AUGUST 2005

Helen Weston is professor of art history at University College London. She has published widely on French art of the eighteenth and nineteenth centuries and is the author of significant articles on David, Girodet, and Prud’hon, as well as David’s female pupils. She has also worked extensively on the visual representation of men and women of the French colonies in the Revolutionary and post-Revolutionary periods, culminating in her book *Representing the Heroes of Haiti’s Independence*. Her Clark project revolved around her other main interest: the cultural and visual phenomenon of the “Magic Lantern” in eighteenth- and nineteenth-century France.

2004–2005

STEPHEN BANN
UNIVERSITY OF BRISTOL, UNITED KINGDOM
NOVEMBER–DECEMBER 2004

Stephen Bann is professor of the history of art at the University of Bristol. He is the author of numerous books and articles, including *The Clothing of Clio: A Study of the Representation of History in Nineteenth-Century Britain and France* (1984), *Paul Delaroche: History Painted* (1997), and *Parallel Lines: Printmakers, Painters, and Photographers in Nineteenth-Century France* (2001). His project at the Clark was concerned with various aspects of print culture in nineteenth-century France, particularly with regard to techniques of lithography. While in Williamstown he focused on the development of “art lithography” from 1820 to 1850, particularly in the work of artists such as Aubry-Lecomte and Aime de Lemud. He also investigated the controversy surrounding the work of a later engraver, Ferdinand Gaillard.
JANET CATHERINE BERLO
UNIVERSITY OF ROCHESTER, NEW YORK
JULY–AUGUST 2004
Janet Catherine Berlo is professor of art history at the University of Rochester, where she co-directs the graduate program in visual and cultural studies. Specializing in indigenous art and culture of the Americas, her more recent work concerns nineteenth-century women and the place of quilts in American visual culture. Her books include *Wild by Design: Two Hundred Years of Innovation and Artistry in American Quilts* (2003), *Spirit Beings and Sun Dancers: Black Hawk's Vision of The Lakota World* (2001), *Quilting Lessons* (2000), and *Native North American Art* (1998). While at the Clark she furthered her current project on American women, quilts, and urban visual culture in the early nineteenth century.

OLIVIER BONFAIT
UNIVERSITY OF PARIS IV (SORBONNE)
FEBRUARY–JUNE 2005
Olivier Bonfait taught art history of the modern period (fifteenth to eighteenth century) at the University of Paris IV (the Sorbonne) from 1993 to 1998, where his research concentrated on artistic literature in seventeenth-century France. He has been head of the art history section of the French Academy in Rome since 1998, and he also held the post of general curator of exhibitions at the Villa Medici and organized the exhibitions *Le Dieu caché, Les peintres du Grand Siècle et la vision de Dieu* (2000) and Maestà di Roma (2003), among others. At the Clark he completed a critical edition of the highly influential *Entretiens sur la vie des plus excellents peintres of André Félibien* and a reflection on the writing of the art history in seventeenth- and eighteenth-century France.

RICHARD R. BRETTELL
UNIVERSITY OF TEXAS AT DALLAS
JULY–AUGUST 2004
Richard R. Brettell is currently professor of aesthetic studies in the interdisciplinary program in arts and humanities at the University of Texas at Dallas. He has enjoyed a career both as an academic and as a museum curator. He is a specialist in the field of Impressionism and French painting of the late nineteenth century, and among his recent publications are *Impression: Painting Quickly in France, 1860–1890* (2001) and *Modern Art 1851–1929: Capitalism and Representation* (1999). At the Clark he completed work on catalogue projects on Gauguin for the Kimbell Art Museum in Fort Worth, Texas, and on the nineteenth-century paintings in the Norton Simon Museum in Pasadena, California.

DAVID CARRIER
CASE WESTERN RESERVE UNIVERSITY, CLEVELAND
SEPTEMBER–DECEMBER 2004

David Carrier is Champney Family Professor at Case Western Reserve University and the Cleveland Institute of Art. A philosopher who writes art criticism and teaches art history, he has published books on topics as diverse as Baudelaire’s art criticism (High Art: Charles Baudelaire and the Origins of Modernist Painting, 1996), Poussin's paintings (Poussin’s Paintings: A Study in Art-Historical Methodology, 1993), and comic strips (The Aesthetics of Comics, 2000). At the Clark he wrote an intellectual biography of Adrian Stokes and a study of Islamic aesthetics.

MICHAEL CLARKE
NATIONAL GALLERY OF SCOTLAND, EDINBURGH
SEPTEMBER–OCTOBER 2004

Michael Clarke has been director of the National Gallery of Scotland in Edinburgh since 2000. He joined the National Gallery of Scotland in 1984 after a career as a scholar and curator at York City Art Gallery, the Whitworth Art Gallery in Manchester, and the British Museum in London. He recently directed and oversaw the new Royal Scottish Academy project, completed in 2004. His special interest is in the French School and in nineteenth-century art, and he has organized a large number of exhibitions, including Lighting up the Landscape: French Impressionism and its Origins (1986), Cezanne and Poussin (1991), and Monet: The Seine and the Sea 1878–1883 (2003). He has published many books and essays, including Corot and the Art of Landscape (1991) and The Tempting Prospect: A Social History of English Watercolours (1981).

ADA COHEN
DARTMOUTH COLLEGE
FEBRUARY–JUNE 2005

Ada Cohen is associate professor of art history at Dartmouth College, and a specialist in the arts of the ancient Mediterranean world. Her interests include the history and theory of art history, gender studies, and cultural interconnections in antiquity. She is the author of The Alexander Mosaic: Stories of History and Defeat (1997) and co-editor of Constructions of Childhood in the Ancient World (2007). She is currently completing a book on masculinity and power in Greek art. At the Clark she worked on a project titled “He pais kalê”: Beauty and Women in Ancient Greek Art.

JEAN PIERRE CUZIN
INDEPENDENT SCHOLAR
MAY–JUNE 2005
Jean Pierre Cuzin, who for many years was chief curator of European paintings at the Louvre, is now a conservateur du patrimoine and a specialist both in Raphael and in eighteenth-century French painting, particularly Jean-Honoré Fragonard and François André Vincent. He is the author of books, catalogues, and articles on Raphael, Fragonard, and Georges de la Tour, as well as a catalogue of European paintings in the Louvre, and he is the joint editor of the recently published *Dictionnaire de la Peinture* (2003). While at the Clark he pursued his interests in eighteenth-century French painting.

**SUSAN DACKERMAN**

**BALTIMORE MUSEUM OF ART**

**FEBRUARY–APRIL 2005**

Susan Dackerman is former curator and head of the department of prints, drawings, and photographs at the Baltimore Museum of Art and newly appointed Carl A. Weyerhaeuser Curator of Prints at the Harvard University Art Museums. Dackerman’s previous exhibition projects include *Painted Prints: The Revelation of Color in Northern Renaissance and Baroque Engravings, Etchings, and Woodcuts* (2002) and *Books Arts in the Age of Dürer* (2000). While at the Clark Dackerman pursued research on the intersection between artists, printed images, and science in the early modern period. The project, which investigates how contemporary scientific theory influenced the work of such significant printmakers as Dürer, Burgkmair, Titian, and Goltzius, will culminate in an exhibition and catalogue.

**PETER ERICKSON**

**INDEPENDENT SCHOLAR**

**NOVEMBER–JANUARY 2005**


**SUSANNE VON FALKENHAUSEN**

**HUMBOLDT-UNIVERSITY, BERLIN**

**FEBRUARY–JUNE 2005**

Susanne von Falkenhausen is professor in the department of art history at the Humboldt-University, Berlin. She writes and teaches on the history of western art since the French Revolution, with a focus on relationships between form and its contexts in modern political
systems. She is author of writings on the Italian avant-garde and fascism, architectural history, nineteenth-century art in Italy and Germany, and of reflections on art history itself. Her books and articles include Der Zweite Futurismus und die Kunstpolitik des Faschismus in Italien (1979) and the exhibition catalogue Prints and Drawings by Adolph Menzel (1984). Her project at the Clark was a methodological and historiographical study: she explored the special disciplinary skills of art history and examining art as a special case of visual and cultural practice in an age which proclaims the “globality” of the visual.

EVELYN LINCOLN
BROWN UNIVERSITY
SEPTEMBER–DECEMBER 2004
Evelyn Lincoln is associate professor of the history of art and architecture and Italian studies at Brown University. Author of The Invention of the Italian Renaissance Printmaker (2000), her current work concerns the period’s intellectual communities and notions of authorship formed in association between readers, authors, publishers, artists, engravers, and printers of type and pictures, as explored by in her more recent articles in a variety of publications including Word & Image and Renaissance Quarterly. At the Clark developed these studies into a book-length project tentatively titled Pictures and Readers in Sixteenth-Century Rome.

EMILY BALLEW NEFF
MUSEUM OF FINE ARTS, HOUSTON
JULY–AUGUST 2004
Emily Ballew Neff is curator of American painting and sculpture at the Museum of Fine Arts, Houston. Her publications include Frederic Remington: The Hogg Brothers Collection of the Museum of Fine Arts, Houston (2000), John Singleton Copley in England (1996), and American Painting in the Age of Impressionism (1995). At the Clark she carried out research and writing for the catalogue for her exhibition project The Modern West: American Landscapes, 1890–1950. This traveling exhibition explores the role played by the West in the development of American modernism through 110 paintings, watercolors, and photographs.

MELISSA PERCIVAL
UNIVERSITY OF EXETER
JULY–AUGUST 2004
Melissa Percival is senior lecturer in French at the University of Exeter. She is the author of The Appearance of Character: Physiognomy and Facial Expression in Eighteenth-Century France (1999) and co-editor of Physiognomy in Profile: Lavater’s Impact on European Culture (2004). Her principal research interests are in the art, literature, and visual culture of eighteenth-century France. At the Clark she completed a monograph, Fragonard: Imagination and the
Single Figure, which offers a new interpretation of Jean-Honore Fragonard’s enigmatic figures *de fantaisie* by situating them in the broad context of single-figure paintings in European art from the late-sixteenth to the early-nineteenth century.

ADRIAN W. B. RANDOLPH
DARTMOUTH COLLEGE
SEPTEMBER–DECEMBER 2004
Adrian W. B. Randolph is associate professor of the history of art at Dartmouth College and specializes in Italian medieval and Renaissance visual culture. He is the author of *Engaging Symbols: Gender, Politics, and Public Art in Fifteenth-Century Florence* (2002). At the Clark he worked on a book, *Gendering the Period Eye*, which seeks to expand prevailing accounts of the ways in which fifteenth-century Italians interacted with the paintings, sculptures, and spaces around them by more fully accounting for the way in which gender bears upon cultural and visual experience.

ELLEN HANDLER SPITZ
HONORS COLLEGE, UNIVERSITY OF MARYLAND
JULY–AUGUST 2004
Ellen Handler Spitz is Honors College professor of visual arts at the University of Maryland (UMBC), where she teaches interdisciplinary courses that bring together philosophy, psychology, literature, the performing arts, and visual culture. She is author of *Art and Psyche* (1985), *Image and Insight* (1991), *Museums of the Mind* (1994), and *Inside Picture Books* (1999). While at the Clark she pursued her investigations into the ways in which children have been initiated into the realms of the arts and culture from the mid-nineteenth century to the present.

DAVIDE STIMILLI
UNIVERSITY OF COLORADO, BOULDER
SEPTEMBER–DECEMBER 2004
Davide Stimilli is associate professor of German and comparative literature at the University of Colorado, Boulder. Author of *Fisionomia di Kafka* (2001) and *The Face of Immortality: Physiognomy and Criticism* (2004), he is also editor of a selection of Warburg’s unpublished writings titled *Per monstra ad sphaeram: Selected Writings, 1923–1925* (2005). At the Clark he completed a book-length study of Warburg’s work, provisionally title *Aby Warburg: A Philology of the Future*, which seeks to articulate the dialectic of philology and divination at the core of Warburg’s methodology.
JONATHAN UNGLAUB
BRANDEIS UNIVERSITY
FEBRUARY–JUNE 2005

Jonathan Unglaub is assistant professor of fine arts at Brandeis University. His research focuses on the art and literary culture of Nicolas Poussin. He is the recipient of many grants and awards, including a Getty postdoctoral fellowship in 2000–2001. He is the author of Poussin, Tasso, and the Poetics of Painting (2005) and has published in Art Bulletin, Arion, and the Burlington Magazine, mostly on Poussin and seventeenth-century visual culture. At the Clark Unglaub completed another book project, Ancient Painting and Baroque Poetics: A Convergence in Poussin’s Late Work, a study of how the artist’s later narrative pictures transform classical prototypes through contemporary modes of rhetoric.

ANSELM WAGNER
UNIVERSITY OF VIENNA AND UNIVERSITY MOZARTEUM
JULY–AUGUST 2004

Anselm Wagner is an art historian and art critic who also serves as lecturer at the University of Vienna and the University Mozarteum in Salzburg. He is the author of numerous books and articles on Romanesque and Medieval architecture and wall painting, but also on contemporary video art, body art, and museum architecture. His publications elaborate his interests in art and politics, the history of institutions, and the techniques of visuality. As a Clark Fellow, Wagner pursued a project titled Purity and Dirt: Aesthetic Categories in the Civilization Process from the Eighteenth to the Twentieth Century, investigating the significance of hygiene in the development of modern art and architecture, as well as the function of “dirt” from the body art of the sixties and seventies to the “abject art” of the eighties and nineties.

JONATHAN WEINBERG
INDEPENDENT SCHOLAR AND ARTIST
SEPTEMBER–JUNE 2005


2003–2004
BARBARA ABOU-EL-HAJ
STATE UNIVERSITY OF NEW YORK AT BINGHAMTON
SEPTEMBER–DECEMBER 2003
Barbara Abou-El-Haj is associate professor in medieval art history at the State University of New York, Binghamton. She is the author of The Medieval Cult of Saints: Formations and Transformations (1994) as well as numerous articles in medieval studies. At the Clark she completed a book-length manuscript titled Architects of Violence: The Building Clergy of Vézelay, Santiago de Compostela, Reims and the Commune of Amiens. Her scholarship provides an examination of the medieval church in relation to its detachment from local concerns and its prolonged and violent struggle to exercise clerical control over resources.

NIGEL ASTON
UNIVERSITY OF LEICESTER, UNITED KINGDOM
SEPTEMBER–DECEMBER 2003
Nigel Aston is lecturer in early modern European history at the University of Leicester. His research activities and interests continue to center on the history of religion in western Europe during the eighteenth-century, most especially on the place of clergy in politics and intellectual life. His publications include Christianity and Revolutionary Europe, 1750–1830 (2002), Religion and Revolution in France 1780–1804 (2000), and The End of an Elite: The French Bishops and the Coming of the Revolution 1786–1790 (1992). At the Clark Aston completed a monograph titled Religion, Enlightenment and Art in Eighteenth-Century Europe, a revisionist, cross-disciplinary study predicated on the continuing public and private import of Christianity throughout the era and the neglected religious iconography to which it gave rise.

MARTHA BUSKIRK
MONTSERRAT COLLEGE OF ART, BEVERLY, MA
JANUARY–JUNE 2004
Martha Buskirk, associate professor of art history at Montserrat College of Art, is author of The Contingent Object of Contemporary Art (2003), co-editor with Mignon Nixon of The Duchamp Effect (1996), and she also co-edited The Destruction of Tilted Arc: Documents (1990) and Richard Serra’s Tilted Arc (1988), both with Clara Weyergraf-Serra. Buskirk was former managing editor of OCTOBER. At the Clark she pursued her current book project, Now and Then: Tradition as Subject and Method in Contemporary Art, a compilation of linked essays investigating the divergent agendas of formal analysis and cultural history through a consideration of form as both conscious choice and potential reference.
S. HOLLIS (HOLLY) CLAYSON
NORTHWESTERN UNIVERSITY
SEPTEMBER–DECEMBER 2003


CLAUDIA EINECKE
JOSLYN ART MUSEUM, OMAHA
JULY–AUGUST 2003

Claudia Einecke is associate curator of European art at the Joslyn Art Museum in Omaha, Nebraska. Recent publications include the exhibition catalogue *Final Moments: Peyron, David, and “The Death of Socrates”* (2001) and the catalogue essay “Beyond Seeing: The Somatic Experience of Landscape in the ‘School of 1830’” in *Barbizon: Malerei der Natur und Natur der Malerei* (1999). At the Clark she completed her catalogue essay for the Joslyn Art Museum’s monographic exhibition on Jean Léon Gérôme, an extensive investigation into the painter’s role as agent between the established academic practices of the period and the then newer language of photography. Einecke's

ANNE-BIRGITTE FONSMARK
ORDRUPGAARD, COPENHAGEN
MAY–JUNE 2004

Anne-Birgitte Fonsmark is director of Ordrupgaard, the Danish museum of French Impressionism and Danish nineteenth-century art. She formerly was curator at Ny Carlsberg Glyptotek in Copenhagen. Her research focuses on Danish and French art. She has curated and contributed to numerous exhibitions and their exhibition catalogues, among them *Gauguin and Denmark* (1985), *Delacroix: The Music of Painting at Ordrupgaard* (2000), and *The Age of Impressionism at Ordrupgaard and the Kimbell Art Museum* (2005–2006). She is also the author of the final chapter of a book on Gauguin, *the Impressionist*.

TAMAR GARB
UNIVERSITY COLLEGE LONDON
JULY–AUGUST 2003
Tamar Garb is professor in the history of art at University College London. The author of the books *Bodies of Modernity: Figure and Flesh in Fin-de-Siècle France* (1998) and *Sisters of the Brush: Women's Artistic Culture in Late Nineteenth-Century Paris* (2002), Garb has also served both as a member of the editorial group and editorial coordinator of the *Oxford Art Journal*. Garb’s scholarship on portraiture and gender representation in nineteenth-century French painting includes numerous articles in a wide variety of anthologies. At the Clark she worked two chapters of her book project, *Facing Femininity: Portraits of Women in France, 1814–1914.*

**ELIZABETH HUTCHINSON**

**BARNARD COLLEGE**

**JULY–AUGUST 2003**

Elizabeth Hutchinson is assistant professor of American art history at Barnard College. At the Clark Hutchinson pursued her book-length study “The Indian Craze”: *Gender, Ethnicity, and Visual Culture in America, 1890–1914,* in which she addresses the pervasive passion for collecting Native American art between the World’s Columbian Exposition in 1893 and World War I. Employing feminist and postcolonial theory, Hutchinson will demonstrate the significance of Native American art to the advent of modernism in America. Among her many articles are “When the Sioux Chief’s Party Calls: Käsiber’s Indian Portraits and the Gendering of the Artist’s Studio” in *American Art* (2002), “Angel DeCora and the Transcultural Aesthetics of Modern Native American Art Critics” in *Art Bulletin* (2001), and “Indigeneity and Sovereignty: The Work of Two Early Twentieth-Century Native American Art Critics” in *Critical Perspectives on Contemporary Art & Culture* (Autumn 2000).

**ROBIN E. KELSEY**

**HARVARD UNIVERSITY**

**JANUARY–JUNE 2004**

Robin E. Kelsey is assistant professor of history of art and architecture at Harvard University. At the Clark Kelsey completed his book on the survey photographs of Timothy O’Sullivan, titled *The Art of the Archive: Timothy O’Sullivan’s Photographs of the West, 1867–1874,* which responds to nineteenth-century arguments instigating the art historical canon on photography and its artistic role(s), many of which revolve around O’Sullivan’s photographs. He also developed his next book, titled *Accidental Inclusion: Three Moments of Writing on Photography,* which considers three important moments of historical writing on photography: Henry Fox Talbot’s *The Pencil of Nature,* Walter Benjamin’s *A Short History of Photography,* and Roland Barthes’ *Camera Lucida.* By examining photography’s tendency to reveal the unnoticed or unintentional, Kelsey will reconsider photography’s contribution to our understanding of pictorial meaning.

**MIRANDA MARVIN**
WELLESLEY COLLEGE  
APRIL–JUNE 2004

Miranda Marvin is professor of art and classics and director of the inter-departmental program in classical and Near Eastern archaeology at Wellesley College. She is also a significant contributor to numerous archaeological publications, including *Archaeology, American Journal of Archaeology, National Gallery Studies in the History of Art, and Sculpture*. While at the Clark Marvin furthered her research tracing the reception of Greek and Roman sculpture from Giorgio Vasari to the present, correcting misapprehensions concerning its sources, references, and inspirations.

STEPHEN MELVILLE  
THE OHIO STATE UNIVERSITY  
SEPTEMBER–DECEMBER 2003

Stephen Melville is professor in the department of art at the Ohio State University. Melville’s areas of expertise include contemporary art, theory, and historiography, and he has been widely published in the field. He served as resident faculty at the Getty Summer Institute in Visual and Cultural Studies at the University of Rochester (1999). He co-curated *As Painting: Division and Displacement* at the Wexner Center for the Arts (2001). Most recently he served as Leverhulme Visiting Professor in the department of art history and theory at the University of Essex. Melville’s recent publications include *Seams: Art as a Philosophical Context* (1996), *Vision and Textuality* (1995), and *Philosophy beside Itself: On Deconstruction and Modernism* (1986). At the Clark Melville completed his study of contemporary art and art history strongly shaped by Hegelian considerations.

PARTHA MITTER  
UNIVERSITY OF SUSSEX, BRIGHTON, UNITED KINGDOM  
SEPTEMBER–JUNE 2004

Partha Mitter is research professor of history of art at the University of Sussex at Brighton. He is author of *Much Maligned Monsters: A History of European Reactions to Indian Art* (1977), *Art and Nationalism in Colonial India 1850–1922: Occidental Orientations* (1994), and *Indian Art* (2002). At the Clark Mitter completed his monograph *Modernity, Art, and Nationalism in India 1922–1947*, the culmination of five years of research to address global modernism, colonial ideology, art historical canons, and the construction of identity by non-western nations with particular reference to India.

MARTINA PACHMANOVÁ  
ACADEMY OF ARTS, ARCHITECTUREM AND DESIGN, PRAGUE
JULY–AUGUST 2003

Martina Pachmanová is assistant professor at the Academy of Arts, Architecture, and Design in Prague, where she also teaches at the local branch of New York University. Her art historical work concentrates on feminist theory and gender politics of modern and contemporary art, primarily within the former Eastern bloc nations. She served as editor of Invisible Woman: An Anthology of Contemporary Texts of Feminism, History, and Visual Culture in the United States (2002) and is author of Mobile Fidelities: Conversations on Feminism, History, and Visuality (2001). She studied at Harvard University on a Fulbright fellowship in 2001. At the Clark Pachmanova focused on current methodological problems connected to feminist and theoretical gender readings of art history in central and in eastern Europe.

MARCIA POINTON

UNIVERSITY OF MANCHESTER, UNITED KINGDOM

MARCH–APRIL 2004

Marcia Pointon was formerly Pilkington Professor of History of Art at the University of Manchester, where she is now Professor Emerita. She is also honorable research fellow at the Courtauld Institute of Art and visiting professor at Birkbeck College, University of London. Her most recent books are Hanging the Head: Portraiture and Social Formation in Eighteenth-Century England (1993) and Strategies for Showing: Women, Possession and Representation in English Visual Culture 1665–1800 (1997). She delivered the Mellon Lectures in London in 2000 and repeated them in New Haven in 2004. These lectures, titled “Brilliant Effects: Jewelry and its Images,” form the core of her forthcoming book on the display culture of jewels and jewelry in eighteenth- and nineteenth-century Europe. At the Clark she worked toward completion of this book.

KAJA SILVERMAN

UNIVERSITY OF CALIFORNIA, BERKELEY

SEPTEMBER–DECEMBER 2003

Kaja Silverman is the Class of 1940 Professor of Rhetoric and Film Studies at the University of California, Berkeley. Silverman’s more recent publications include James Coleman, a monograph on James Coleman edited by Susanne Gaensheimer (2002), World Spectators (2000), and Speaking about Godard (1998). Acoustic Mirror: The Female Voice in Psychoanalysis and Cinema (1988) was named outstanding academic book for 1988 by Choice. While at the Clark Silverman completed the second half of her book titled Flesh of My Flesh, bringing together phenomenology, psychoanalysis, and a range of visual works, to effectively rethink what is meant by “claiming” another person, a different culture, a foreign nation, or a pre-existing aesthetic object.
BLAKE STIMSON
UNIVERSITY OF CALIFORNIA, DAVIS
MARCH–JUNE 2004
Blake Stimson is assistant professor and co-director of the critical theory program at the University of California, Davis. He is co-editor (with Alexander Alberro) of *Conceptual Art: A Critical Anthology* (1999) and author of “Andy Warhol’s Red Beard” in *Art Bulletin* (September 2001). While at the Clark Stimson pursued his book project titled *The Pivot of the World: Photography and Its Nation*, which investigates the use of photography in the global social imagining of liberal artists and intellectuals in the 1950s.

ERIK THUNØ
DANISH ACADEMY IN ROME
JANUARY–MARCH 2004
Erik Thunø is assistant director of the Danish Academy in Rome and author of *Relic and Image, Mediating the Sacred in Early Medieval Rome* (2002). Thunø’s work explores the dynamics between late-Medieval miracle-working images and their sanctuaries during the Italian Renaissance. While at the Clark he focused on the theoretical elements of his study, especially the typology, the anthropological theories, and the historiographical issues surrounding the study of Renaissance cult images.

ALEXANDRA WETTLAUFER
UNIVERSITY OF TEXAS AT AUSTIN
JULY–AUGUST 2003
Alexandra Wettlaufer is Associate Professor of French and Comparative Literature at the University of Texas, Austin. Her publications include *Pen vs. Paintbrush: Girodet, Balzac and the Myth of Pygmalion in Postrevolutionary France* (2001), “Zola and Manet” in *The Cambridge Companion to Manet* (2002); and *In the Mind’s Eye: The Visual Impulse in Diderot, Baudelaire, and Ruskin* (2003). At the Clark she worked on a comparative analysis of gender politics of vision and representation between 1840 and 1860 for her book *Painting Women: Representing the Female Artist in Brontë, Sand, and Hawthorne*.

2002–2003

CAROLINE BRUZELIUS
DUKE UNIVERSITY
JANUARY–FEBRUARY 2003
Caroline Bruzelius, a medievalist scholar and architectural historian, is the A. M. Cogan Professor of Art and Art history at Duke University. She is author of *The Thirteenth-Century Church at Saint Denis* (1985), as well as a contributor to numerous journals and texts within her field. While At the Clark Professor Bruzelius completed her manuscript on the architecture of the kingdom of Sicily during the French Rule from 1266 to 1343.

**JOSEPH CONNORS**
COLUMBIA UNIVERSITY
JULY–AUGUST 2002

Joseph Connors is Professor of Art history and Archaeology at Columbia University. His scholarship ranges widely across the history of architecture. Previous books include *The Robie House of Frank Lloyd Wright* (1984) and *Borromini and the Roman Oratory: Style and Society* (1980). At the Clark he completed the final chapters of his monograph on the architectural theory of Francesco Borromini. After his fellowship At the Clark Connors will assume his appointment as director of the Villa I Tatti in Florence.

**PAUL DURO**
UNIVERSITY OF ROCHESTER, NY
JULY–AUGUST 2002

Paul Duro is Professor of Visual and Cultural Studies and Chair of the Art and Art history department at the University of Rochester. His work on ancien régime aesthetics includes *The Academy and the Limits of Painting in Seventeenth-Century France* (1997). At the Clark he pursued his project, *Joseph Wright of Derby and the Pictorial Sublime*, which challenges the division of painting into traditional subject categories and the received ideas associated with the operation of the pictorial sublime in eighteenth-century art.

**CARTER E. FOSTER**
CLEVELAND MUSEUM OF ART
MAY–JUNE 2003

Carter E. Foster is Curator of Drawings at the Cleveland Museum of Art. At the museum, Foster has curated the traveling exhibitions *Master Drawings from the Cleveland Museum of Art* (2000) and *French Master Drawings from the Collection of Muriel Butkin* (2001). At the Clark he conducted research on the pendant drawings *Life Class* by Charles-Joseph Natoire and *Ut Pictura Poesis* by Charles-François Hutin. Within the context of life drawing from the Renaissance to the early twentieth century, his project presents a revisionist analysis of the ideological importance of early eighteenth-century presentations of the male nude in French prints, drawings and paintings.
MARC GOTLIEB
UNIVERSITY OF TORONTO
SEPTEMBER–DECEMBER 2002
Marc Gotlieb, Associate Professor and Chair of the department of Fine Art at the University of Toronto, is the author of The Plight of Emulation: Ernest Meissonier and French Salon Painting (1996). At the Clark Gotlieb worked on the book The Deaths of Henri Regnault: Art and Orientalism in the Fin-de-Siècle, which provides a comprehensive investigation of the artist’s brief career while arguing for his dual roles of outcast and conspirator within an emerging discourse of modernism.

ROMAN GRIGORYEV
THE HERMITAGE AND EUROPEAN UNIVERSITY IN ST. PETERSBURG
JUNE–JUNE 2003
Roman Grigoryev is Chief Curator of Prints and Drawings at the Hermitage and Professor of Art history at the European University in St. Petersburg. While At the Clark Grigoryev continued his project Rembrandt’s Prints Re-examined: Pictorial Rhetoric of the Etched World, the first Russian monograph on Rembrandt’s etchings and the first to take full account of the rich collection of Rembrandt prints in the Hermitage. Grigoryev seeks to enhance understanding of Rembrandt’s printmaking career by examining the work in a structuralist and semiotic mode of analysis.

WERNER L. GUNDERSHEIMER
FOLGER LIBRARY, WASHINGTON, D.C.
JANUARY–JUNE 2003
Werner L. Gundersheimer is Director Emeritus of the Folger Library in Washington, D.C. His extensive publications on Italian Renaissance art and culture include Ferrara: The Style of a Renaissance Despotism (1973). His project At the Clark After the Grand Tour: Italy as Cultural Capital, 1814–1914, consolidates much of his wide-ranging scholarship while taking up one of his earliest interests: the public’s passionate attraction to Italian art and culture.

GUY HEDREEN
WILLIAMS COLLEGE
SEPTEMBER–DECEMBER 2002
Guy Hedreen is Professor of Art and Art history at Williams College. His previous studies of ancient Greek myth and visual narration include Silens in Attic Black-Figure Vase Painting: Myth
and Performance (1992) and Capturing Troy: The Narrative Functions of Landscape in Archaic and Early Classical Greek Art (2001). At the Clark he worked on the book project, Myths of Ritual in Ancient Greek Dionysiac Art, which interprets afresh the relationship between visual representations of the circle of Dionysos and religious worship of the god.

JAMES D. HERBERT
UNIVERSITY OF CALIFORNIA, IRVINE
JANUARY–JUNE 2003

James D. Herbert is Professor and Chair of the department of Art history at the University of California, Irvine. His publications include Paris 1937: Worlds on Exhibition (Cornell University Press, 1998) and Fauve Painting: The Making of Cultural Politics (Yale University Press, 1992). At the Clark Herbert will pursue his work in progress, tentatively titled Gods, King, and Other Self-Made Men: Sight and Character in France from Louis XIV’s Versailles to Monet’s Orangerie, a study spanning three and a half centuries of French cultural life.

LUDMILLA JORDANOVA
UNIVERSITY OF EAST ANGLIA, NORWICH, UNITED KINGDOM
MARCH–APRIL 2003

Ludmilla Jordanova is Professor of Visual Arts in the School of World Art Studies and Museology at the University of East Anglia. Her current study examines intersecting developments in self-portraiture and artistic practice in Britain from the sixteenth century to the present. Focusing on self-portraiture as a social practice within a historical context, Jordanova explores the genre as a means to explore a variety of themes within a historical and aesthetic framework.

JAN PIET FILEDT KOK
RIJKS MUSEUM, AMSTERDAM
OCTOBER 2002

Jan Piet Filedt Kok, Keeper of the department of Paintings at the Rijksmuseum in Amsterdam, Holland, is author of Lucas van Leyden, the catalogue for the 1978 exhibition at the Rijksmuseum, and co-author of Livelier Than Life: The Master of the Amsterdam Cabinet, or The Housebook Master, ca. 1470–1500, published in conjunction with an exhibition at the Rijksprentenkabinet, Amsterdam. At the Clark he worked with Walter S. Gibson to develop a monograph on the early Netherlandish painter Cornelis Engebrechtsz. Building upon Gibson’s thesis of 1969, Filedt Kok’s recent investigations into the underdrawings and technical aspects of the artist’s paintings provide additional insight into the working methods and studio practices of the artist and his workshop.
NICHOLAS MIRZOEFF
STATE UNIVERSITY OF NEW YORK AT STONY BROOK
SEPTEMBER–DECEMBER 2002
Nicholas Mirzoeff is Professor of Art and Comparative Literature at SUNY Stony Brook. He is the author of An Introduction to Visual Culture (1999), Silent Poetry: Deafness, Sign and Visual Culture in Modern France (1995), and Bodyscape: Art, Modernity and the Ideal Figure (1995). At the Clark he worked on a book titled Ghetto Moderns: Clairvoyant Visuality and the Cultural Practice of Emancipation, which examines the visual culture of emancipation from the joint perspectives of the liberator and the marginal group, arguing that transcultural modes of modernity consistently return to the center.

JOHN ONIANS
UNIVERSITY OF EAST ANGLIA, NORWICH, UNITED KINGDOM
SEPTEMBER–DECEMBER 2002
John Onians is Professor and Director of the World Art Research Programme in the School of World Art Studies at the University of East Anglia. He is a former director of the Research and Academic Program at the Clark. He is the author of numerous books and articles, including the classic work Bearers of Meaning, and was the founding editor of the journal Art history. His festschrift, Raising the Eyebrow: John Onians and World Art Studies, was edited by Lauren Golden. At the Clark he worked on A Natural History of Art, an account of the biological basis of artistic activity worldwide.

RODOLPHE RAPETTI
MUSÉES DE FRANCE, PARIS
SEPTEMBER–NOVEMBER 2002
Rodolphe Rapetti is Conservateur en Chef du Patrimoine at the Direction des Musées de France, Paris. As former Curator in the Musée d’Orsay and Director of the Strasbourg City Museums, he curated numerous exhibitions on nineteenth century French and European art, including Munch and France at the Musée d’Orsay and Gustave Caillebotte, also presented at the Art Institute of Chicago. Current projects include the writing of a book on symbolism. While at the Clark Rapetti worked on his monograph of the Belgian symbolist painter, Henry de Groux, which draws on unpublished documents, including the artist’s diary.

ANGELA ROSENTHAL
DARTMOUTH COLLEGE
NOVEMBER–FEBRUARY 2003
Angela Rosenthal is Assistant Professor of Art history at Dartmouth College. She is the author of Angelika Kauffmann: Bildnismalerei im 18. Jahrhundert (1996) and The Other Hogarth: Aesthetics of Difference, a collection of essays that she co-edited with Bernadette Fort (2002). At the Clark Rosenthal completed her manuscript, The White Enlightenment: Racializing Bodies in Eighteenth-Century British Art, a project that examines the representation of skin and the attendant racialization of whiteness in eighteenth- and nineteenth-century European visual culture.

JOANEATH SPICER
WALTERS ART MUSEUM, BALTIMORE
JULY–AUGUST 2002
Joaneath Spicer is Curator of Renaissance and Baroque Art at the Walters Art Museum in Baltimore. Her publications on northern European art include Masters of Light, Dutch Painters in Utrecht in the Golden Age (1997). Other current projects range from the contextual reinstallation of the Old Master collections at the Walters to an essay on Michelangelo's assessment of his contemporaries as a reflection of his own self-image. At the Clark she studied verisimilitude in portraiture of the fifteenth and sixteenth centuries, and on the connection or disconnection between images being praised as “like life itself” and as having been studied “from life.”

ELLEN W. TODD
GEORGE MASON UNIVERSITY, FAIRFAX, VA
JANUARY–JUNE 2003
Ellen Wiley Todd is Associate Professor of Art history, American studies, Women’s Studies, and Cultural Studies at George Mason University. She has published on the intersection of art and visual culture, including in her book The New Woman Revised: Painting and Gender Politics on Fourteenth Street (1993). At the Clark she worked on a book titled The Infamous Blaze: Visual Imagery, Cultural Memory, and the Triangle Shirtwaist Fire, which examines the documentary and expressive visual culture of the Triangle Shirtwaist Fire to articulate the significance of images as both source and reflection for cultural assertions.

CÉCILE WHITING
UNIVERSITY OF CALIFORNIA, LOS ANGELES
SEPTEMBER–JUNE 2003
Cécile Whiting is Professor of Art history at the University of California, Los Angeles. She is the author of Antifascism in American Art (1989) and A Taste for Pop: Pop Art, Gender, and Consumer Culture (1997). Like these previous books, her project at the Clark was a product of her interest in twentieth-century American art and politics and debates about the relationships
between mass culture and high art. While a fellow, she worked on the book *Pop Art: Outside Manhattan, Inside L.A.*, an exploration of how pop artists residing in Los Angeles during the 1960s represented the city and contributed to its urban identity.

**JANET WOLFF**
COLUMBIA UNIVERSITY SCHOOL OF THE ARTS
JULY–AUGUST 2002
Janet Wolff is Associate Dean for Academic Affairs at Columbia University School of the Arts. Her many publications on the roles of art in society and culture include *AngloModern: Painting and Modernity in England and the U.S.* (2003) and *The Social Production of Art* (1981). At the Clark she completed a catalogue raisonné for the upcoming exhibition of works by the forgotten artist Kathleen McEnery.

**2001–2002**

**FREDERICK BOHRER**
HOOD COLLEGE
FEBRUARY–JUNE 2002
Frederick Bohrer is Associate Professor of Art at Hood College in Maryland. He is the author of *Orientalism and Visual Culture: Exoticizing Assyria in Nineteenth-Century Europe*, and has published on a range of topics, from Henry Fuseli to “Photography and the Institutional Formation of Art history.” He curated the traveling exhibition *Antoin Sevruguin and the Persian Image*, which looked at Iran’s most important photographer in the period 1870 to 1930. At the Clark Bohrer examined Middle Eastern archaeological photography of the nineteenth and early-twentieth centuries, focusing on the varied choices of imagery and on the cultural ramifications of photography for this enterprise.

**BRUCE BOUCHER**
UNIVERSITY OF LONDON
FEBRUARY 2002
Bruce Boucher is Professor of History of Art at University College in the University of London. His research focuses on Italian sculpture and architecture of the Renaissance and Baroque periods, as well as the writings of Jacob Burckhardt. He is the author of *Italian Baroque Sculpture* (1998), *Andrea Palladio: The Architect in His Time* (1994), and *The Sculpture of Jacopo Sansovino* (1991), as well as numerous articles. He has curated an international exhibition on Italian terracotta sculpture and is co-editor of an anthology of writings on art theory from 1400
to 1680. At the Clark Boucher continued work on Burckhardt, focusing on a study of the cultural historian's writings in the context of nineteenth-century German culture.

WHITNEY CHADWICK
SAN FRANCISCO STATE UNIVERSITY
JANUARY–MAY 2002
Whitney Chadwick is Professor of Art at San Francisco State University. She is the author of several texts considered foundational by feminist art history, including Women, Art and Society (1990) and Women Artists and the Surrealist Movement (1985). She also wrote an art-historical crime novel, Framed (1998), which earned her acclaim beyond academic circles. At the Clark Chadwick pursued her study of the relationship between women and modernism in Paris between 1910 and 1930, integrating emerging depictions of the modern female body in popular culture with its representation by both male and female artists.

ELENA CILETTI
HOBART AND WILLIAM SMITH COLLEGE
JANUARY 2002
Elena Ciletti is Associate Professor of Art history at Hobart and William Smith Colleges in Geneva, New York. A specialist in Renaissance and Baroque art, women artists and their patrons, and African-American Art, Professor Ciletti is a widely consulted authority on representations of Judith and Holofernes in art of the Renaissance and Baroque periods. Her important essay “Patriarchal Iconography in Renaissance Iconography of Judith” appears in Refiguring Woman: Perspectives on Gender and the Italian Renaissance.

HARRY COOPER
FOGG ART MUSEUM, HARVARD UNIVERSITY
SEPTEMBER–DECEMBER 2001
Harry Cooper is Associate Curator of Modern Art at the Fogg Art Museum and lecturer in the department of History of Art and Architecture at Harvard University. He is the author with Ron Spronk of Mondrian: The Transatlantic Paintings (2001), which accompanies the exhibition at Harvard and the Dallas Museum of Art. He has published in OCTOBER and Artforum and has written catalogue essays on Philip Guston, Brice Marden, and Ellsworth Kelly. Before joining the Fogg, he worked on the Piet Mondrian retrospective at the National Gallery of Art in Washington, D.C. (1994–1996). At the Clark he continued his work on Mondrian and the relationship between music and abstract art more generally.

DAVID PETERS CORBETT
UNIVERSITY OF YORK
AUGUST 2001

David Peters Corbett is Senior Lecturer in History of Art at the University of York. He was instrumental in founding the interdisciplinary Centre for Modern Studies at York and is a member of the editorial board of the new journal *Visual Culture in Britain*. Corbett has written extensively on English painting in the twentieth century and has related interests in word and image issues, especially the theory and practice of ekphrasis and art historical writing. At the Clark he worked on a book-length study of visuality in English painting between the years 1850 and 1914, which concentrates on the consequences for painting of changing ideas of the visual.

DEBRA DIAMOND

FREER GALLERY OF ART AND SACKLER GALLERY, SMITHSONIAN INSTITUTION

JANUARY–FEBRUARY 2002

Debra Diamond is Associate Curator of South and Southeast Asian Art at the Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, in Washington, D.C. A specialist in Rajput painting, Diamond’s adventurous combination of formal analysis with semiotic and postcolonial theories—evidenced in several articles and catalogue entries—has already distinguished her work among recent developments in the field of Asian art studies. At the Clark Diamond completed an article, “The Light of the Sun: Historical Narrative in Rajput Painting,” that examines pictorial representations of kingship and historical time in a genre very much in need of art historical revaluation.

FRANÇOISE FORSTER-HAHN

UNIVERSITY OF CALIFORNIA, RIVERSIDE

OCTOBER–JANUARY 2002

Françoise Forster-Hahn is Professor of History of Art at the University of California, Riverside. She has published widely on issues of nineteenth- and twentieth-century art and popular culture and the role of institutions and exhibition displays in the construction of national and cultural identity. She is the editor of *Imagining Modern German Culture, 1889–1910* (1996). At the Clark Forster-Hahn revised for publication five case studies analyzing the staging and critical reception of German art at the Paris World’s Fairs from 1855 to 1900, arguing that the dialectical relationship between both national self-representation and international integration affects what the Germans showed and the French perceived.

PETER FUNNELL

NATIONAL PORTRAIT GALLERY, LONDON

SEPTEMBER 2001
Peter Funnell is Curator of Nineteenth-century Portraits at the National Portrait Gallery in London. He has organized exhibitions on Christina Rossetti, David Livingstone, and on the portraiture of John Everett Millais. Funnell is also responsible for the much-praised 1996 reinstallion of the Gallery’s entire first floor, an undertaking credited with breathing new life into that institution. At the Clark Funnell pursued a project called The Male Image: Portraiture and Masculinity in Nineteenth- and Twentieth-Century Britain.

MARIA GOUGH
UNIVERSITY OF MICHIGAN
JULY–DECEMBER 2001
Maria Gough is Assistant Professor of Art history at the University of Michigan. At the Clark Gough completed the manuscript of her first book, an analytical and interpretive narrative of the emergence and development of Russian Constructivism in Moscow between the years 1918 and 1926. She investigates the specific ways in which artists, in the wake of the October Revolution of 1917, grappled with the role of the avant-garde under socialism.

ROBERT HAYWOOD
UNIVERSITY OF NOTRE DAME
MAY–JUNE 2002
Robert Haywood is Assistant Professor of Art history at the University of Notre Dame in South Bend, Indiana. Haywood’s research focuses on newly discovered writings by two artists, Allan Kaprow and Claes Oldenburg, and draws on over thirty private and public archives from all over the world. In the ongoing book project that he continued at the Clark, titled USA Sadomasochisticfetishistic Soul: Art, Happenings and Cultural Politics, 1958–1970, Haywood analyzes how avant-garde artists in the 1960s, specifically Kaprow and Oldenburg, increasingly began to use non-conventional “canvases” such as courtyards or swimming pools to create a form of abstract art by incorporating performers and other structures into the scene.

DAVID JOSELIT
UNIVERSITY OF CALIFORNIA, IRVINE
SEPTEMBER–JUNE 2002
David Joselit is Associate Professor of Art History at the University of California, Irvine. He is the author of Infinite Regress: Marcel Duchamp, 1910–1941 (1998) and an important, career-surveying essay on the work of Jenny Holzer (1998). At the Clark Joselit pursued a book project tentatively titled Feedback: Art in the Age of Television, which joins an account of the dominant commercial form of visual communication in the postwar era—television—with interpretations of the more self-conscious and philosophically oriented practices of art. To this end, Joselit’s study looks closely at the diverse work of installation artist Nam June Paik, and examines the
work of Jasper Johns and Robert Rauschenberg, considering changes in the nature of the art object since the beginning of the information age.

STEPPAN KOJA
OSTERREICHISCHE GALERIE BELVEDERE, VIENNA
MAY–OCTOBER 2001
Stephan Koja is Curator at the Belvedere in Vienna, Austria. At the Clark he worked on the catalogue for an upcoming show on Gustav Klimt’s landscape paintings.

KAREN LANG
UNIVERSITY OF SOUTHERN CALIFORNIA
JULY–DECEMBER 2001
Karen Lang is Assistant Professor of Modern European Art at the University of Southern California in Los Angeles, and a specialist of eighteenth- and nineteenth-century German art and aesthetic theory. Lang has published on German monuments and issues of national identity, Kantian aesthetic theory and its relation to art history, and the spectator of the eighteenth-century English garden. Recent publications include essays in the Art Bulletin, Studies in the History of Art series of the National Gallery of Art, and several edited volumes. At the Clark Lang undertook a book project titled Cool Idols: Aesthetics, Subjectivity, and the Making of Art history, which examines the viewing subject in art history.

DECOURCY (DICK) MCINTOSH
FRICK ART AND HISTORICAL, PITTSBURGH
JULY–AUGUST 2001
Dick McIntosh is Director of the Frick Art and Historical Center in Pittsburgh. He studies patronage and the art market, focusing on late-nineteenth-century America and France. A widely consulted expert on the collecting practices of Henry Clay Frick, the Mellon family, and steel icon Duncan Phillips, McIntosh has been involved with exhibitions ranging in scope from French Realism to contemporary American art. At the Clark McIntosh continued work on a history of the Knoedler gallery, which has played a vital, formative role in the evolution of important American collections, including that of Robert Sterling Clark.

JÜRGEN MÜLLER
UNIVERSITY OF PARIS III, SORBONNE NOUVELLE
MARCH–JUNE 2002
Jürgen Müller is currently Visiting Lecturer in Cinema at the University of Paris III, Sorbonne Nouvelle. His publications include studies of the engravings and painted iconography of Pieter Bruegel as well as the aesthetic theory espoused by Karl van Mander in the notorious Schilder-Boeck of 1604. At the Clark Müller pursued a project focused on Hans Holbein’s portraits of humanistic scholars: specifically the portraits of Erasmus and the famously elusive Lais of Corinth. In this project, Müller is concerned with determining what seeing meant for Holbein, a painter who was also an armchair philosopher.

**MONIQUE NONNE**

**MUSÉE D’ORSAY, PARIS**

**JULY–AUGUST 2001**

Monique Nonne is Senior Researcher at the Musée d’Orsay in Paris. In her twenty-year association with the Orsay, Nonne has distinguished herself with consistent original discoveries of important archival materials. She has organized or collaborated in several important exhibitions, including *Brussels-Paris* (1997), *Van Gogh in Paris* (1988), and *Méditerranée* (2000). Her work at the Clark focused on Parisian art dealers in their relations with the American art market during the second half of the nineteenth century, particularly during the years 1845 to 1914.

**PIERRE-LIN RENIÉ**

**MUSÉE GOUPIL, BORDEAUX, FRANCE**

**2002**

Pierre-Lin Renié is curator in charge at the Musée Goupil in Bordeaux. As curator of the museum’s collection of nineteenth-century photographs, books, and engravings, Renié organized the recent exhibition *Gérôme & Goupil: Art and Enterprise*. While at the Clark he furthered his research into the function and status of reproductive prints during the rise of photography in the second half of the nineteenth century.

**CATHERINE SOUSSLOFF**

**UNIVERSITY OF CALIFORNIA, SANTA CRUZ**

**JULY–AUGUST 2001**

Catherine Soussloff is Patricia and Rowland Rebele Endowed Chair and Professor of Art history at the University of California at Santa Cruz. She has published the anthology *Jewish Identity in Modern Art history* (2000), and is author of *The Absolute Artist* (1997), a historical study of social perceptions of the artist in the European and American traditions from the Renaissance to the present. At the Clark Soussloff continued work on a major book project, *The Jewish Subject in Viennese Art and Art history*, which explores the roles of Jewish subjects and subjectivity in visual culture and its documentation in Vienna from about 1900 to 1938.
Pursuing the pre-Holocaust situation of Jews in modernity, Soussloff’s project seeks to establish the historical and social contexts of art making in Vienna in these crucial years.

2001–2002

MIEKE BAL
AMSTERDAM SCHOOL FOR CULTURAL ANALYSIS, THE NETHERLANDS
JANUARY 2001
Mieke Bal is Professor of Theory of Literature at the University of Amsterdam and founding director of the Amsterdam School for Cultural Analysis. An eminent cultural critic and theorist, Bal’s publications include Quoting Caravaggio: Contemporary Art, Preposterous History (1999), Reading “Rembrandt”: Beyond the Word-Image Opposition (1991), and Narratology: An Introduction to the Theory of Narrative (1978). At the Clark she continued her study of art history as “preposterous history,” in which works that appear first chronologically are investigated as “after-effects” because of their quotation by subsequent artists, especially contemporary ones.

DEBRA BRICKER BALKEN
INDEPENDENT CURATOR
APRIL 2001
Debra Bricker Balken was curator of Arthur Dove: A Retrospective. She has written widely on modern and contemporary art and artists, theory, and criticism. At the Clark she wrote the first chapter of her critical biography of the American art critic Harold Rosenberg.

MATTHIAS BRUHN
UNIVERSITY OF HAMBURG
SEPTEMBER–DECEMBER 2000
Matthias Bruhn is a researcher in the department of Political Iconography at the University of Hamburg in Germany. At the Clark he worked on a project comparing objects of political representation with the products of today's mass media, invoking a broad interpretation of the word “image.” His work addresses the social conditions of photography and its contemporary market rules, resulting in conclusions that were, for technological reasons and others, unforeseen by theorists such as Walter Benjamin, Roland Barthes, and Pierre Bourdieu.

IGNACIO CANO
Ignacio Cano, Curator at the Museo de Bellas Artes, has written on the Spanish artists Velázquez and Zurbarán. At the Clark Cano studied the fate of Sevillian collections in the period from the Napoleonic Wars through the secularization of Spanish churches in the nineteenth century in order to see how that history engages issues of repatriation and Spanish national consciousness.

Mark Cheetham is Professor of Art history at the University of Toronto. In collaboration with Elizabeth Harvey, at the Clark he pursued a joint project on metaphors of the cave in Western visual culture. They inquired into why it is that the cave has come to embody the notion of a beginning for art history, and asked how notions of interiority have influenced the intellectual pursuit of the nature of the image. This research was done in preparation for an exhibition that was presented in Toronto in 2002.

James Cliffton is Curator of Renaissance and Baroque painting at the Museum of Fine Arts, Houston, and Director of the Sarah Campbell Blaffer Foundation. His project at the Clark concerned early modern European artists’ self-representation. This research resulted in an exhibition and accompanying catalogue tentatively titled A Portrait of the Artist: Old Master Prints from the Collection of the Sarah Campbell Blaffer Foundation.

Howard Coutts is ceramics officer at the Bowes Museum. At the Clark he researched the art market in Paris in the 1860s, concentrating on the dealers and auction sales in Old Master paintings, modern works, decorative arts, and antiques as they contributed to the formation of museums and private collections.
STROSSMEYER GALLERY OF OLD MASTERS, CROATIAN ACADEMY OF SCIENCES AND ARTS, ZAGREB

FEBRUARY 2001
Sanja Cvetnic is Curator at the Strossmeyer Gallery of Old Masters of the Croatian Academy of Sciences and Arts. At the Clark Cvetnic studied channels of communication through which new ideas were passed among artisans’ workshops in Croatia and Central Europe during the Baroque period.

STEFAN GROHÉ
FRIEDRICH SCHILLER-UNIVERSITÄT, JENA
APRIL–JULY 2000
Stefan Grohé’s work looks at painter-sculptors around 1900. His research project at the Clark aimed at a redefinition of the position held by the works of painter-sculptors in the history of twentieth-century sculpture. He attempts to answer some questions raised by the prominent role of these works in art historical writing on the emergence of modern sculpture and the simultaneous lack of fame achieved by the artists themselves—Klinger, von Stuck, Meunier, and Khnopff among them.

ELIZABETH HARVEY
UNIVERSITY OF TORONTO
SEPTEMBER–DECEMBER 2000
Elizabeth Harvey is Professor of English and Women’s Studies at the University of Toronto. In collaboration with Mark Cheetham, at the Clark she pursued a joint project on metaphors of the cave in Western visual culture. They inquired into why it is that the cave has come to embody the notion of a beginning for art history, and asked how notions of interiority have influenced the intellectual pursuit of the nature of the image. This research was done in preparation for an exhibition that was presented in Toronto in 2002.

MICHAEL LEJA
UNIVERSITY OF DELAWARE
SEPTEMBER–JUNE 2001
Michael Leja is Sewell Biggs Professor of Art history at the University of Delaware. His work has concentrated on the history of modernist painting and sculpture, particularly in the United States, in the nineteenth and twentieth centuries. Among Leja’s publications are Reframing Abstract Expressionism: Subjectivity and Painting in the 1940s (1993), which was awarded the Charles Eldredge Prize for Distinguished Scholarship in American Art. At the Clark he continued work on a book that develops a new way of understanding American visual arts between 1880
and 1920. He is especially interested in turn-of-the-century cultural anxieties about questions of illusion and the larger cultural economy of deception as it impinges on the reception of canonical artists, such as Eakins and Duchamp, as well as with largely forgotten artists.

LAURE DE MARGERIE
MUSÉE D’ORSAY, PARIS
AUGUST–JUNE 2001
Laure de Margerie is a researcher at the Musée d’Orsay. At the Clark she worked on a book covering three aspects of the work of nineteenth-century French sculptor Charles Cordier: Cordier’s interest in ethnographic subject matter, his peculiar relationship to a more general late nineteenth-century interest in artistic renderings of otherness, and the sophisticated employment of polychromy in his work.

OLIVIER MESLAY
MUSÉE DU LOUVRE, PARIS
AUGUST–JUNE 2001
Olivier Meslay is Curator of Spanish and American paintings at the Musée du Louvre. At the Clark he conducted research for two forthcoming exhibitions: one that considered non-French influences on French landscape painting between 1760 and 1830, and one on the painter Henri-Pierre Danloux.

LINDA MUEHLIG
SMITH COLLEGE MUSEUM OF ART
OCTOBER 2000
Linda Muehlig is Associate Curator of Painting and Sculpture at the Smith College Museum. At the Clark she developed two exhibition projects, both based on nineteenth-century French paintings in the Smith College Museum collection: Degas’s history painting Daughter of Jepthah and the long unattributed Portrait of a Youth, recently identified as part of the oeuvre of Anne-Louis Girodet de Roucy-Trioson.

TODD PORTERFIELD
INDEPENDENT SCHOLAR
JANUARY–JUNE 2001
Todd Porterfield’s central interests concern the foundations of modernity in the wake of the French Revolution. Recently, he worked on the history and tradition of British caricature, focusing on caricatures of the sacré of Napoleon and of the coronation of George IV. This is a
part of a larger project, pursued during his time at the Clark, that treated the origins of modern academic disciplines, especially the practice of art history, by looking closely at interactions not only among artists, philosophers, and critics, but also generals, journalists, curators, and politicians.

**GARY SHAPIRO**

UNIVERSITY OF RICHMOND

SEPTEMBER–JUNE 2001

Gary Shapiro is Tucker-Boatwright Professor in the Humanities and Professor of Philosophy at the University of Richmond. He is an aesthetician of wide and diverse accomplishment, having published widely on aesthetic questions and prospects in the work of Michel Foucault, Friedrich Nietzsche, Rene Magritte, and Robert Smithson, among others. At the Clark Shapiro began work on a book project tentatively titled *The Absent Image: Possibilities and Limits of Ekphrasis*. This project aims to contribute a philosophical and historical study of some crucial moments in the complex interplay between words and images in the tradition of Western art.

**MARIËT WESTERMANN**

RUTGERS UNIVERSITY

JANUARY–JUNE 2001

Mariët Westermann is Assistant Professor of Art history at Rutgers. She is a specialist in northern European Renaissance and Baroque art, especially that of the Netherlands. She is the author of *The Amusements of Jan Steen: Comic Painting in the Seventeenth Century* (1999), a book on pictorial wit and comedy in the art of Jan Steen. Her book *A Worldly Art: The Dutch Republic 1585–1718*, is an interpretative study of Dutch seventeenth-century art, its makers, and its viewers. At the Clark she completed planning and a catalogue project for an exhibition on Dutch domestic interiors from 1640 to 1700 that opened at the Newark Museum in October 2001. The exhibition addresses the many ways in which visual art, its makers, and its consumers in the Dutch Republic gave rise to notions of “domesticity” that are today commonplace.

**1999–2000**

**ALEXANDER BABIN**

STATE HERMITAGE MUSEUM, ST. PETERSBURG

APRIL–JUNE 2000

Alexander Babin is Curator of Nineteenth-century French Painting at the State Hermitage Museum in St. Petersburg, Russia. Babin’s work is devoted mainly to the work of Barbizon School painters and to the works of Picasso, the latter under the theme *Picasso and the*
Painters of the Russian Avant-Garde. At the Clark Babin worked closely with curators at the Norman Rockwell Museum in Stockbridge on an exhibition of the work of Rockwell Kent. He also hosted organizers of the Maxfield Parrish retrospective that premiered at the Brooklyn Museum of Art.

COLIN BAILEY
NATIONAL GALLERY OF CANADA, OTTAWA
APRIL–JULY 1999
Colin Bailey was appointed Chief Curator of the Frick Collection in New York in July 2000. Previously he was Deputy Director and Chief Curator of the National Gallery of Canada. Bailey has written widely on French painting of the eighteenth and nineteenth centuries, most notably on artistic developments in paint and pencil under the reign of Napoleon Bonaparte. He has organized such exhibitions as Renoir Portraits: Impressions of an Age and Impressionist Masterpieces from the Barnes Collection: Cézanne to Matisse. His many publications include The Loves of the Gods: Mythological Painting from Watteau to David (1992), Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection (2009), and numerous articles and essays. At the Clark he completed a manuscript on eighteenth-century French connoisseurship and collecting.

PHILIPPE BORDES
UNIVERSITY OF PARIS X, NANTERRE
FEBRUARY–APRIL 2000
Philippe Bordes, former director of the Museum of the French Revolution, is widely considered one of the leading art historians of the Revolutionary Period in France. His work is focused on the complex relationship between visual art and the French Revolutionary process. During his term at the Clark Bordes revised a book-length historiographic essay on the progress of the concept of the French Revolution over the last two centuries, focusing upon the roles of collectors, museums, and university professors in this process. He also continued work in collaboration with Mark Ledbury to publish the complete letters and writings of Jacques-Louis David.

MARIO CARPO
ECOLE D'ARCHITECTURE DE SAINT-ETIENNE
APRIL 2000
Mario Carpo has been professor of architectural history at the École d'Architecture de Saint-Étienne in France since 1993. He is also a researcher at the School of Architecture of Grenoble and a research consultant to the French Ministry of Culture. He has been visiting professor at Cornell University, the University of Copenhagen, and the University of Florence. At the Clark
Carpo completed an essay on the theories of Renaissance humanist and architect Leon Battista Alberti (1404–1472) and their revival in American painting of the late-eighteenth and early-nineteenth centuries.

**STEPHEN EISENMAN**

NORTHWESTERN UNIVERSITY

JULY–AUGUST 1999

Stephen Eisenman is Associate Professor of Art history at Northwestern University. At the Clark he pursued several projects simultaneously. The first, concerned with Degas and anti-Semitism, drew an undercurrent in the Degas literature out into the open: were Degas’s religious beliefs a leitmotif or a main theme in his work? A second project was his ongoing history of Dutch and Flemish art from 1750 to 1900. Still another line of research is a large, synthetic, and critical monograph on Gauguin. It is a much-awaited complement to *Gauguin’s Skirt*, Eisenman’s acclaimed study of the painter’s South Pacific works.

**THOMAS GAEHTGENS**

FREI UNIVERSITÄT, BERLIN

NOVEMBER 1999

Thomas Gaehhtgens is Professor of Art History and American studies at the Frei Universität in Berlin. He focuses his research on gaps in understanding created by the fact that many Europeans have remained largely unfamiliar with American art that was produced from the eighteenth century until World War II. He has also published widely on Rudolf Menzel and on anti-academicism in French art.

**BARBARA GAEHTGENS**

INDEPENDENT SCHOLAR

NOVEMBER 1999

Barbara Gaehhtgens is a widely consulted expert on seventeenth-century Dutch art. She contributed “Fictions of Nationhood: Leutze’s Pursuit of an American History Painting in Düsseldorf” to the widely acclaimed volume *American Icons: Transatlantic Perspectives on Eighteenth- and Nineteenth-Century American Art*.

**RENA T A HOLOD**

UNIVERSITY OF PENNSYLVANIA

DECEMBER 1999
Renata Holod is Professor of the History of Art at the University of Pennsylvania and Curator of the Near Eastern section at the University Museum. She has done archaeological and architectural fieldwork in Syria, Iran, Morocco, Central Asia, and Turkey, and has directed an archaeological survey and settlement study project in Tunisia. She has co-authored and edited *City in the Desert, Architecture and Community: Building in the Islamic World Today,* and *Modern Turkish Architecture,* and has also contributed to volumes on Timurid Architecture of Iran and Central Asia, and on the art of Andalusia (Islamic Spain). At the Clark she worked on *The Mosque and the Modern World: Clients, Designs and Processes Since 1950.*

**HARRY MALLGRAVE**

GETTY RESEARCH INSTITUTE

JANUARY–JUNE 2000


**LEATRICE MENDELSON**

INDEPENDENT SCHOLAR

APRIL–MAY 2000

Leatrice Mendelsohn is an independent scholar from New York. At the Clark she polished the manuscript of her book, *Signifying Style: Meaning and Practice in the Italian Mannerist Workshop.* This project, in which Mendelsohn engages in a series of case histories of painting practices that aimed to transmit meaning through style, offers correctives to the art historical tendency not to comprehend the meanings of style and their diverse ways of functioning in this period.

**LAWRENCE NICHOLS**

TOLEDO ART MUSEUM

JULY–OCTOBER 1999

Lawrence Nichols is Curator of European Painting and Sculpture before 1900 at the Toledo Museum of Art. At the Clark he worked on completing a catalogue raisonné of the paintings of Hendrick Goltzius, a Dutch artist whose protean oeuvre gave shape to painting during The Golden Age. This project was undertaken in anticipation of an international retrospective of Goltzius’s work that was mounted in 2003.
BRIGITTE SAUERLÄNDER
OCTOBER 1999

One of Germany’s most distinguished art historians, Brigitte Sauerländer joined her husband, Willibald Sauerländer, to lead a Clark Seminar on “The History of Art in Germany After the ‘Intellectual Disaster.’”

WILLIBALD SAUERLÄNDER
ZENTRALINSTITUT FÜR KUNSTGESCHICHTE, MUNICH
OCTOBER 1999

Willibald Sauerländer’s book, Gothic Sculpture in France 1140–1270, is widely considered to be among the most seminal contributions in art history of that period. As a Clark Fellow Sauerländer worked on a number of projects, including his book, The Duchenne de Boulogne, or, The Passion Photographed.

LYNNE WALKER
INDEPENDENT SCHOLAR
OCTOBER–DECEMBER 1999


1998–1999

YIQIANG CAO
NATIONAL ACADEMY OF ART, HANGZHOU, CHINA
AUGUST–JUNE 1999

Cao Yiqiang is Professor of Art at the National Academy of Art, Hangzhou, and specially appointed Professor of the History of Ideas at Nanjing Normal University. A propelling force among Chinese art historians working to translate English-language art history, Cao has committed his scholarship to advancing and enriching the techniques of Chinese art history. At the Clark Cao worked on projects titled Unintended Consequences of Tourism: Kang Youwei’s Italian Journey and The Art Revolution in China.
IVAN GASKELL
HARVARD UNIVERSITY ART MUSEUMS
JULY–SEPTEMBER 1998

Ivan Gaskell is Margaret S. Winthrop Curator of Paintings, Sculpture, and Decorative Arts at the Harvard Art Museums. He has published widely on Vermeer studies and on the work of other seventeenth-century Dutch and Flemish artists. Gaskell’s interest in the theoretical ramifications of Vermeer’s art is related to his concerns as joint general editor of Cambridge Studies in Philosophy and the Arts. At the Clark he undertook a case study of the reception, interpretation, study, presentation, and reproduction of Vermeer’s *Woman Standing at a Virginal*.

LUCA GATTI
CONSULTANT TO THE ITALIAN FOREIGN MINISTRY

NOVEMBER–JANUARY 1999

Luca Gatti is responsible for publishing the collection of the Corsini family, a body of important illuminated manuscripts originally held by Cardinal Pietro Corsini, a controversial figure in fourteenth-century Florence. At the Clark he continued work on a book-length study titled *Sacrifice and Identity in Early Renaissance Florence*. During this time, he also completed the book *L’idolo di Firenze: Immagine, mito ed identità civica tra ‘300 e ‘500* (1999).

PHILIPPA GLANVILLE
VICTORIA AND ALBERT MUSEUM, LONDON

APRIL 1999

Philippa Glanville is the director of Waddeson Manor and formerly chief curator in the Department of Metalwork, Silver, and Jewelry at the Victoria and Albert Museum, London. Her major publications include *Silver in Tudor and Early Stuart England*, both considered major standard studies. Trained and conversant in many aspects of English decorative arts and social history, Glanville has a special interest in interpretive methods. This has brought her into contact with many areas of research in her field, including the English Rococo, London topography, goldsmithery, and a comprehensive collection of materials left by Henry VIII and now held by England’s National Maritime Museum.

FRANCIS HASKELL
TRINITY COLLEGE, OXFORD UNIVERSITY

MAY 1999
The late Francis Haskell was a preeminent scholar of art patronage, aesthetic taste, and French academic art of the nineteenth century. A professor of art at Oxford University, he published the groundbreaking *Patrons and Painters* (1963), a broad and yet deeply researched book on art patronage of the Baroque era. The effect of this book was to drive the discipline as a whole toward archival research. The book he produced on French art of the post-revolutionary period, *Rediscoveries in Art* (1980), became another seminal work in an overlooked area, namely French Salon study and Parisian art market criticism. He and his wife, Larissa Salmina Haskell, a noted Russian art historian of Venetian art, gave an animated Clark Seminar in 1999 during his last trip to the United States before his death.

**LARISA SALMINA HASKELL**

**STATE HERMITAGE MUSEUM, ST. PETERSBURG**

**MAY 1999**

Larissa Salmina Haskell, a noted Russian art historian of Venetian art, joined her husband, Francis Haskell, in a three-week fellowship at the Clark. The two gave an animated Clark seminar during this time, which ended up being Francis’s last trip to the United States before his death.

**IRVING LAVIN**

**PRINCETON UNIVERSITY**

**APRIL 1999**

Irving Lavin is professor at the School of Historical Studies at Princeton University and the author of such books as *Past-Present: Essays on Historicism in Art from Donatello to Picasso* (1993) and *Bernini and the Crossing of Saint Peter’s* (1968). He and his wife, Marilyn Lavin, spoke about the “Liturgy of Love: Themes from the Song of Songs in Cimabue and Michelangelo” in a pair of talks given separately at the Clark in 1999.

**MARILYN ARONBERG LAVIN**

**PRINCETON UNIVERSITY**

**APRIL 1999**

Marilyn Aronberg Lavin, professor of art history at Princeton University, is a specialist of the early Italian Renaissance. Best-known for her work on Piero della Francesca, at the Clark she worked on the “Piero Project,” an electronic compendium of images and text pioneering the use of databases for the teaching of art history. She and her husband, Irving Lavin, spoke on the “Liturgy of Love: Themes from the Song of Songs in Cimabue and Michelangelo,” in a pair of talks given separately at the Clark in 1999.
VICTOR SCHMIDT
NETHERLANDS INSTITUTE FOR ART HISTORY, FLORENCE
OCTOBER 1998

ELENA SHARNOVA
PUSHKIN MUSEUM, MOSCOW
AUGUST–SEPTEMBER 1998

HENK VAN OS
AMSTERDAM UNIVERSITY AND RIJKSMUSEUM
SEPTEMBER–OCTOBER 1998

Henk van Os is former director of the Rijksmuseum in Amsterdam and presently holds the chair in Art and Society at the University of Amsterdam. He has held teaching positions at Princeton University, Harvard University, Heidelberg University, the Harvard Center for Renaissance Studies, and Smith College. His many publications include Sienese Altarpieces, 1215-1460: Form, Content, Function (1984) and “Mariological Themes in Sienese Painting: The Art of Devotion in the Late Middle Ages in Europe” (1981).

1997–1998

ANDREAS BEYER
TECHNISCHE UNIVERSITÄT, AACHEN
JULY–AUGUST 1997

Andreas Beyer’s research focuses on Italian Renaissance art, but he has also become an authority on Wolfgang von Goethe and the visual arts, which was the topic of his project during his time at the Clark. He has organized a number of important conferences and in 1999 became co-editor of the Deutsche Zeitschrift für Kunstgeschichte, the leading German-language scholarly journal in the discipline. Beyer presented in the Clark Conference Two Art Histories in 1999, and as Clark Professor of the History of Art in the Grad Program in Spring 2000.

REINDEERT FALKENBERG
NETHERLANDS INSTITUTE FOR ART HISTORY, THE HAGUE
FEBRUARY–MARCH 1998