

CLARK ART INSTITUTE
RESEARCH AND ACADEMIC PROGRAM
FORMER FELLOWS

Note: Last updated July 2020. The affiliations and information listed below were accurate as of the fellowship period.

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

09/3/2019–12/31/2019

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

10/09/2019–11/06/2019

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

10/09/2019–11/06/2019

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

02/03/2020–06/07/2020

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

07/01/2019–08/11/2019

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

09/3/2019–12/31/2019

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

02/03/2020–06/07/2020

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

09/3/2019–12/31/2019

Jessica Horton is an associate professor of modern and contemporary art history at the University of Delaware. Her research and teaching emphasize the centrality of Native North American art to a global story of modernity. Her first book, *Art for an Undivided Earth: The American Indian Movement Generation* (2017), traces the impact of Indigenous spatial struggles on artists working internationally since the 1970s. Her new book, *Earth Diplomacy: Indigenous American Art and Reciprocity, 1953–1973*, examines how artists revitalized longstanding Indigenous cultures of diplomacy in the unlikely shape of Cold War tours, translating Native political ecologies across two decades and four continents.

LISA LEE

EMORY UNIVERSITY

02/03/2020–06/07/2020

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

07/01/2019–08/11/2019

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

07/01/2019–08/11/2019

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

09/3/2019–10/01/2019

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

07/01/2019–08/11/2019

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

09/3/2019–06/07/2020

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

09/3/2019–12/31/2019

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

07/29/2019–08/11/2019

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

Gülru 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

UNIVERSITY OF WISCONSIN-MADISON

09/04/2018–06/02/2019

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*.

BEATRIZ COLOMINA

PRINCETON UNIVERSITY

09/04/2018–12/31/2018

Beatriz Colomina is professor of architecture and director of the Program in Media and Modernity at Princeton University. Her books include *Are We Human? Notes on an Archeology of Design* (2016), *The Century of the Bed* (2015), *Manifesto Architecture: The Ghost of Mies* (2014), *Clip/Stamp/Fold: The Radical Architecture of Little Magazines 196X-197X* (2010), *Domesticity at War* (2007), *Privacy and Publicity: Modern Architecture as Mass Media* (1994), and *Sexuality and Space* (1992). She has curated the exhibitions *Istanbul Design Biennial* (2016), *Radical Pedagogies* (2014), *Playboy Architecture* (2012), and *Clip/Stamp/Fold* (2006). At the Clark worked on the topic of collaboration.

KRIS COHEN

REED COLLEGE

02/04/2019–06/2/2019

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

02/04/2019–06/2/2019

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 Looker, 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 absolus* (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 Instituut 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 Institut 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 Brasilis* (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

MONTSERRAT 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

Iliia 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* (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 Gerát 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 Gretta 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 volumes and journals, including *The Art Bulletin*, *Ars Orientalis*, and *Archives of Asian Art*. She has held faculty positions at Florida State, New York University, and Yale University, and she has received grants and fellowships from the Fulbright Foundation, the J. Paul Getty Foundation, the Society of Architectural Historians, the National Humanities Center, and Dumbarton Oaks. At the Clark she completed her second book, which examines the relationships among landscape, architecture, environmental history, and travel on local, regional, and global scales.

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 Refiguration 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—emblemized 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

Maureen G. Shanahan is professor of art history at James Madison University. Her monograph, *The Colorist Doctor: Fernand Léger, Memory, and the Nation*, reconsiders Léger's work as contextualized by the trauma of World War I and subsequent events formative of his ideas about nation, class, and collective identity. She and Ana María Reyes co-edited *Simón Bolívar: An Icon Unhinged*, a collection of essays about Bolívar as a national myth and cultural sign (2016). She has published articles on Léger, early film, and French modernism in *Cinema Journal*, *Konsthistorisk Tidskrift*, *the International Journal of Art & Design Education*, *Michigan*

Feminist Studies, the Journal of Colonialism and Colonial History, and various edited collections, encyclopedias, and exhibition catalogues. While at the Clark she researched the psychiatric and photographic works of Gaëtan Gatian de Clérambault as a lens into the visual epistemologies of French colonialism during and after World War I, in preparation for a book titled *Silence, Surveillance, and Psychiatry: Gaëtan Gatian de Clérambault and The French Colonial Subject (1914–1934)*.

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 Hantaï, *Penser la peinture: Simon Hantaï* (2012). At the Clark she completed an English-language sequel to this volume, titled *Simon Hantaï and the Remains of Painting*, focused on Hantaï'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 nelle 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

PRINCETON UNIVERSITY

JULY–AUGUST 2014

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 Riegl's "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

INDEPENDENT SCHOLAR

SEPTEMBER–DECEMBER 2014

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

UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

SEPTEMBER 2014–MAY 2015

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 Citrasutra 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

Eric Michaud is directeur d'études at the École des Hautes Études en Sciences Sociales in Paris. His writings include *Théâtre au Bauhaus* (1978), *La fin du salut par l'image* (1992), *Fabriques de l'homme nouveau, de Léger à Mondrian* (1997), *The Cult of Art in Nazi Germany* (2004), and *Histoire de l'art: une discipline à ses frontières* (2005). At the Clark he worked on the integrative and adaptative nature of avant-garde utopias.

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

Ruth B. Phillips holds a Canada Research Chair in Aboriginal Art and Culture and is professor of art history at Carleton University. Since completing doctoral research on Mende women's masks from West Africa, she has focused her research and teaching on Native North American art and critical museology. Her books include *Museum Pieces: Toward the Indigenization of Canadian Museums* (2011, shortlisted for the Donner Prize in Canadian Public Policy and winner of the Ottawa Book Award for nonfiction), *Trading Identities: The Souvenir in Native North American Art from the Northeast, 1700–1900* (1998); and, with Janet Catherine Berlo, *Native North American Art for the Oxford History of Art* (1998). She served as director of the University of British Columbia Museum of Anthropology from 1997 to 2003 and as president of CIHA from 2004 to 2008. She was a Clark fellow in 2003, and during this second fellowship she worked on

a book, *Seeing Through Translation: Visual Culture and Exchange in the Great Lakes, 1660–1960*.

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 Planetaryity*.

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 Glaeserne 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.

2012–2013

BILL 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, AMHERST, 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- and 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

David Gettsy is the Goldabelle McComb Finn Professor of Art History, Theory, and Criticism at the School of the Art Institute of Chicago. He is the author of *Rodin: Sex and the Making of Modern Sculpture* (2010) and *Body Doubles: Sculpture in Britain, 1877–1905* (2004), in addition to essays on such artists as Pablo Picasso, Alberto Giacometti, Ernesto Pujol, John Chamberlain, and Nancy Grossman. He is the editor of *Scott Burton: Collected Writings on Art and Performance, 1965-1975* (2012), *From Diversion to Subversion: Games, Play, and Twentieth-Century Art* (2011), *Sculpture and the Pursuit of a Modern Ideal in Britain* (2004). At the Clark he worked on his book about sculptural abstraction, gender assignments, and the nomination of the “human” in the late 1960s and early 1970s.

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

Mignon Nixon is professor of art history at the Courtauld Institute of Art in London, and a co-editor of *OCTOBER*. She is the author of *Fantastic Reality: Louise Bourgeois and a Story of Modern Art* (2005) and the editor of *Eva Hesse* (2002). Her research concentrates on art since 1960 in interaction with the theories and politics of feminism, psychoanalysis, and anti-militarism. Recent writings include essays on Yayoi Kusama (2012) and Nancy Spero (2007). Previously a Clark Fellow in 2006, during this fellowship term she worked on a book, *Sperm Bomb: Art, Feminism, and the American War in Vietnam*.

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

Christopher Reed is professor of English and visual culture at the Pennsylvania State University. His most recent book is the co-authored *If Memory Serves: AIDS, Gay Men, and the Promise of*

the Queer Past (2011, with Christopher Castiglia). His other books include *Art and Homosexuality: A History of Ideas* (2011), *The Chrysanthème Papers: The Pink Notebook of Madame Chrysanthème and other Documents of French Japonisme* (2010), *Bloomsbury Rooms: Modernism, Subculture, and Domesticity* (2004), *A Roger Fry Reader* (1996), and the edited anthology *Not at Home: The Suppression of Domesticity in Modern Art and Architecture* (1996). The project he undertook at the Clark, *Bachelor Japanists*, examines the ways Japanese aesthetics have been used to define non-normative forms of masculinity in the West.

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 (*Die Weltausstellung 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

Javier Barón has been head of the department of nineteenth-century painting at the Prado Museum since 2003. He was professor of the history of modern and contemporary art at the University of Oviedo from 1991 to 2002. Barón has curated many exhibitions including *Fortuny, Madrazo, Rico. The Leg Ramón de Errazu* (2005), *The Nineteenth Century in the Prado* (2007–2008), and *Joaquín Sorolla* (2009), *Turner and the Masters* (2010), in collaboration with Tate Britain and the Louvre, and *The Genius of Renoir: The Clark Paintings* (2010) with Richard Rand. At the Clark he worked on a project titled *The Spanish Participation in the United States of America Exhibitions*.

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

Gao Shiming is executive dean of the School of Intermedia Art at the China Academy of Art. His subject is visual culture research, contemporary art studies, and curatorial study. He has organized many large exhibitions of academic standing, including *The Migration of Asian Contemporary Art and Geo-politics* (2002–2004), *Farewell to Post-Colonialism: the Third Guangzhou Triennial* (2008), and *Rehearsal: the 8th Shanghai Biennale* (2010), among others. Books include *Visual Thinking: Intangible Dialogue between Art and Phenomenology* (2002), *A Visual Report: Migration of Contemporary Art and Geo-politics in Asia* (2003), *Farewell to Post-colonialism* (2008), *Mask and Mirror: Visual Studies on the Real and Reality* (2010), and *Book in Action: on Curatorial Writing* (2011). His research project at the Clark, titled *Rehearsal, or, Art without Artwork*, examines the complex relationships between acting and action, participation and performativity, labor and work, authorship and ownership, and creation and innovation.

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 ¼ Mile* (2008), *Like A Virgin...Lucy Azubuike and Zanele Muholi (SA)* (2009), and *J.D. 'Okhai Ojeiker: 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

Hans Belting advises the Global Art and the Museum project at the ZKM (Center for Art and Media) in Karlsruhe, Germany. He was co-founder of the School for New Media at Karlsruhe, Germany (1992) and professor of art history and media theory (until 2002). In 2003 he lectured at the Collège de France at Paris and received an honorary degree from the Courtauld Institute of Art, London. From 2004 to 2007, he acted as director of the International Center for Cultural Science (IFK) at Vienna. His books available in English include *The End of the History of Art?* (1987), *The Invisible Masterpiece* (2001), *Bosch's Garden of Earthly Delights* (2003), *Art history After Modernism* (2003), *Thomas Struth: Museum Photographs* (2006), and, with Andrea Buddensieg, edited *The Global Art World: Audiences, Markets, Museums* (2009) and *Looking through Duchamp's Door* (2010). At the Clark he worked on a book on the history of the face.

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

Adrienne L. Childs is curator at the David C. Driskell Center for the Study of the Visual Art and Culture of African Americans and the African Diaspora at the University of Maryland. She specializes in exoticism, race, and representation in eighteenth and nineteenth-century European fine and decorative arts, as well as twentieth-century art by African Americans. Publications include the book *Margo Humphrey* (2009) and a co-edited volume *The Spectacle of Blackness: Representing Blacks in European Visual Culture of the Long Nineteenth-Century* (2014). At the Clark she focused on her book, *Ornamental Blackness: Black Bodies in European Decorative Arts 1700–1900*.

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 founder of feminist studies in the visual arts. With a long record of research in cinema studies, she has also worked on twentieth century and contemporary art with a strong international and postcolonial orientation. She has published over 25 books and many articles, including *Old Mistresses: Women, Art and Ideology* (with Rozsika Parker, 1981), *Framing Feminism: Art & the Women's Movement 1970-85* (with Rozsika Parker 1987), *Vision and Difference: Femininity, Feminism, and Histories of Art* (1988), *Avant-Garde Gambits* (1992), *Avant-Gardes and Partisans Reviewed* (with Fred Orton, 1996), *Differencing the Canon: Feminist Desire and the Writing of Art's Histories* (1999), *Encounters in a Virtual Feminist Museum: Time, Space and the Archive* (2007), *Reading Van Gogh: Pictures as Homeland* (2011), and *Theatre of Memory: Charlotte Salomon's Leben? oder Theater? as Artworking* (2018). She has edited the following collections: *Generations and Geographies: Critical Theories and Critical Practices in Feminism and the Visual Arts* (1996), *Psychoanalysis and the Image* (2006), *Conceptual Odysseys* (2007), *Museums after Modernism: Strategies of Engagement* (with Joyce Zemans, 2007), *Encountering Eva Hesse* (with Vanessa Corby, 2006), *The Sacred and the Feminine* (with Victoria Turvey Sauron, 2007). Her current research interests include memory and aesthetics; psychoanalysis, aesthetics and sexual difference; and issues of trauma and aesthetics. At the Clark she completed her book *After-Affect/After-Image Trauma and Aesthetics Inscription/Encryption in the Virtual Feminist Museum*.

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.

MÅRTEN 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

Richard Wrigley is professor of art history at the University of Nottingham. Publications include *The Origins of French Art Criticism: from the Ancien Regime to the Restoration* (1993) and *The Politics of Appearances: Representations of Dress in Revolutionary France* (2002), and *Roman Fever: Art, Influence, and the Experience of Rome* (2013). At the Clark he researched the origins of the *flâneur* in nineteenth-century Paris.

DOMINIC WILLSDON

SAN FRANCISCO MUSEUM OF MODERN ART

JULY–AUGUST 2010

Dominic Willson 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 Skiöld'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 Millennium* (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

S. Hollis (Holly) Clayson, professor of art history and Bergen Evans Professor in the Humanities at Northwestern University, specializes in the social history of nineteenth-century art rooted in Paris. Her publications include *Painted Love: Prostitution in French Art of the Impressionist Era* (1991, reprint 2003), a co-edited thematic study, *Understanding Paintings: Themes in Art Explored and Explained* (2000), and *Paris in Despair: Art and Everyday Life Under Siege (1870–71)* (2002). She has written on the arts of privacy and the interior. At the Clark she worked on *Electric Paris: The City of Light in the Visual Cultures of the Transatlantic (1870–1914)*.

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-Schiffener is director of the Bibliotheca Hertziana (Max-Planck-Institut für Kunstgeschichte) in Rome. Prior to this appointment, she was director of the Hessische Landesmuseum in Darmstadt and the Staatlichen Kunstsammlungen in Dresden. She is a scholar of sixteenth- and seventeenth-century Italian art and is the author of many books, essays, and exhibition catalogues, including: *Guido Reni und Europa: Ruhm und Nachruhm* (1988), *Giovanni Francesco Barbieri: Il Guercino 1591–1666* (1991), and *Still Life: A History* (1999).

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 vision* (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 Bouleee 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 Dese* (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 Mammoth* (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

Branden W. Joseph is associate professor in the department of art history and archaeology at Columbia University. He is the author of *Random Order: Robert Rauschenberg and the Neo-Avant-Garde* (2003), editor of the volume *Robert Rauschenberg* (2002), and author of *Anthony McCall: The Solid Light Films and Related Works* (2005). He is editor of the journal *Grey Room* and his writings have appeared in *Artforum*, *Bookforum*, *Art Journal*, *OCTOBER*, *Critical Inquiry*, *Texte zur Kunst*, and *Les Cahiers du Musée national d’art moderne*. At the Clark he began a five-chapter book critically investigating the notion of performance, with chapters on Carolee Schneemann, Lee Lozano, Vito Acconci, David Hammons, and Mike Kelley.

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 stronę 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

Julie Sasse is curator of modern and contemporary art at the Tucson Museum of Art, Arizona. In that role she curated numerous exhibitions, including *The Grand Canyon: From Dream to Icon* (2006), *Bailey Doogan: Selected Works, 1971–1998* (2005), and *Terence LaNoue: Layers Concealed and Revealed* (2003). In addition, Sasse has written extensively on modern and contemporary artists including Mayme Kratz, Andrew Young, and Christopher Pelley. At the Clark she prepared an exhibition titled *Trouble in Paradise: Discord between Nature and Society*, which explored notions of the relationship between organized society, nature, and chaos in the post-enlightenment era.

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

Jonathan D. Katz is a scholar of American art history and writes on visual and gender studies. He has published on Jasper Johns, Robert Rauschenberg, and John Cage in anthologies and periodicals, including: "The Senators Were Revolted: Homophobia and the Culture Wars" in *A Companion to Contemporary Art Since 1945* (2006), "Performative Silence and the Politics of Passivity" in *Making a Scene* (2000), and "Dismembership: Jasper Johns and the Body Politic" in *Performing the Body/Performing the Text* (1999). He is author of *Andy Warhol* (1993) and *Robert Rauschenberg: Gifts to Terry Van Brunt* (2004). At the Clark Katz's principal project concerned the first global social history of the power of Eros in the art of the 1960s.

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 *Intermedialités*. 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 Maniéristes 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

Chika O. Okeke-Agulu, assistant professor of art history at Pennsylvania State University, has established an international reputation as an artist, critic, curator, and activist in contemporary art and the African modernist movement. Okeke-Agulu has been extensively published in such scholarly journals as *African Arts*, *The Eye: A Journal of Contemporary Art* (senior and founding editor), *Glendora Review*, and *NKA: Journal of Contemporary African Art* (founding editor). He is co-editor with Obiora Udechukwu of *Ezumezu: Essays on Nigerian Art and Architecture: A Festschrift for Demas Nwoko* (2006). He is the co-author, with Okwui Enwezor, of *Contemporary African Art Since 1980* (2009). While at the Clark Okeke-Agulu pursued his book project *Compound Consciousness: The Modern Art Movement in Nigeria, 1957–1967*, a study connecting the development of artistic modernism in Nigeria with the cultural implication of political decolonization.

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 Dalí: 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 Sociales, 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-WITTENBERG, 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 Lehmann, 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 Guilbaut 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

YALE UNIVERSITY

FEBRUARY–JUNE 2006

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

STATE HERMITAGE MUSEUM, ST. PETERSBURG, RUSSIA

JULY–AUGUST 2005

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

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS, WASHINGTON, D.C.

JULY–AUGUST 2005

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

INDEPENDENT SCHOLAR

JULY–AUGUST 2005

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 Università 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 kalé*”: *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

Peter Erickson is author of *Rewriting Shakespeare, Rewriting Ourselves* (1991) and *Patriarchal Structures in Shakespeare's Drama* (1985). He also co-edited *Shakespeare's Rough Magic* (1985) and *Early Modern Visual Culture: Representation, Race, and Empire in Renaissance England* (2000). Currently he is working on two book projects: *Shakespeare Say: Allure of Allusion in Contemporary Culture* and *Haply for I Am Black: Racial Iconographies in Early Modern Drama and Visual Art*. At the Clark he advanced one aspect of the first of these projects, centered on Derek Walcott and Fred Wilson.

SUSANNE VON FALKENHAUSEN

HUMBOLT-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 visibility. 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

Jonathan Weinberg is a painter and art historian. He is the author of *Speaking for Vice: Homosexuality in the Art of Charles Demuth, Marsden Hartley, and the First American Avant-Garde* (1993), *Ambition and Love in Modern American Art* (, 2001), and *Male Desire: the Homoerotic in American Art* (2005). Weinberg’s paintings are in several important public and private collections, including the Metropolitan Museum of Art and the Montclair Art Museum. While at the Clark Weinberg worked on a book titled *Belated Bohemia: Art and Identity in the East Village*.

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

S. Hollis Clayson, professor of art history at Northwestern University, has studied diverse aspects of nineteenth-century art rooted in Paris. Her publications include *Painted Love: Prostitution in French Art of the Impressionist Era* (1991) and *Paris in Despair: Art and Everyday Life Under Siege* (2002). At the Clark Clayson started work on a new project, *Mary Cassatt's Accent, or the (Un)Making of a Cosmopolitan in Paris*, a comprehensive study of the travails of Cassatt and other expatriate American artists in Paris between the American Civil War and World War I.

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, ARCHITECTURE 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-Françoise 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

RIJKSMUSEUM, 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 reevaluation.

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 reinstallation 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.

STEPHAN KOJA

OSTERREICHISCHE GALERIE BELVEDERE, VIENNA

MAY–OCTOBER 2001

Stephan Kojka 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

MUSEO DE BELLES ARTES, SEVILLE

MAY 2001

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

UNIVERSITY OF TORONTO

SEPTEMBER–DECEMBER 2000

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 CLIFTON

MUSEUM OF FINE ARTS, HOUSTON

JULY 2000

James Clifton 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

THE BOWES MUSEUM, DURHAM, UNITED KINGDOM

DECEMBER 2000

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.

SANJA CVETNIC

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 Knopff 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 Jephthah* 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 aesthician 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 Gaehtgens is Professor of Art History and American studies at the Freie 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 Gaehtgens 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*.

RENATA 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

Harry Mallgrave has written three books on Gottfried Semper: *Gottfried Semper: Style in the Technical and Tectonic Arts* (2000), *Gottfried Semper: Architect of the Nineteenth Century* (1996), and *Gottfried Semper: The Four Elements of Architecture* (1989); and two on Otto Wagner: *Otto Wagner: Modern Architecture* (1988) and *Otto Wagner: The Raiment of Modernity* (editor, 1993). At the Clark Mallgrave worked on *Modern Architectural Theory: 1750–1968*.

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, Brigit 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

Lynne Walker is a historian of architecture and design. She curated *Drawing on Diversity: Women, Architecture and Practice* at the Bard Center for Studies in the Decorative Arts, Design, and Culture (1998). At the Clark she finished her book, *Gender and Architecture: British Women and Architecture from 1640 to the Present-day*. In addition, she completed an essay for the collection *Women Designers in the USA, 1900–2000: Diversity and Difference*.

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.

REINDERT FALKENBERG

NETHERLANDS INSTITUTE FOR ART HISTORY, THE HAGUE

FEBRUARY–MARCH 1998