

# HARVARD ART JOURNAL

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Vol. VI

Special 25<sup>th</sup> Reunion Edition

May 2018



I was born in Canada to poor Italian Immigrant parents. My mother was a seamstress who worked on an assembly line while pregnant with me. My father was a stonemason. My parents were born before the Second World War and grew up witnesses to the violence of the war. I grew up hearing stories of trauma and poverty in my family and was taught to always be in touch with your roots. . . my role in the world as a photographer is to monitor power and document social political issues relating to human rights, poverty and conflict.

Louie Palu

[www.louiepalu.photoshelter.com/](http://www.louiepalu.photoshelter.com/)

**Cover:** Facade of the Portland Art Museum, Oregon, 11.18.2014. Photograph: Louie Palu, *Afghan Soldier Warming His Henna-Stained Hands on the Front Lines, Zhari District, Kandahar, Afghanistan, 2007*, pigment print, Portland Art Museum: The Blue Sky Gallery Collection, gift of the artist. Sculpture: Gaston Lachaise, *Dans La Nuit*, 1935, 3/7 cast in 2001 by the Modern Art Foundry, NY.

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*The Harvard Art Journal* was founded in 1988 and published between 1988-1992. After a hiatus, wherein technology and art evolved, the HAJ is back. This issue exists because of Tom Batchelder's unceasing encouragement, in 1992 and in 2017. Shout-out to Tia Fuhrmann for her initial help. This issue salutes the graduates of the class of '93 and others, included in these pages or not, for their contribution to or appreciation of the arts, especially the esteemed faculty, curators and program administrators at Harvard who stoke and nourish that dynamic life of the mind and commitment to art and culture which define Harvard. The *Journal* wishes to thank Harvard University, the Harvard Art Museums, the Department of History of Art and Architecture, dept. of communications and the Harvard Alumni Association, 25th Reunion committee.

This issue is dedicated to Louise Bourgeois (1911-2010), who may or may not have ever wondered what happened to that interview conducted in her living room back in 1992 with a nervous Fine Arts major for the *Harvard Art Journal*.

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## My Interview with Louise Bourgeois

Paula R. Hornbostel (AB '93)

New York. March 21, 1993.

I ring the doorbell of the brownstone on West 20<sup>th</sup> Street. I feel high on life, having turned in my honors thesis the day before but slightly bleary-eyed. I am in New York to interview Louise Bourgeois, whose work I will be guarding at the upcoming 45th international biennale exhibition in Venice. I am holding some fresh white tulips and wondering who will come to the door, when the door opens slowly, revealing in the shadows a smallish figure in dark, loose fitting clothes. Her hair is pulled back. Bourgeois regularly hosts Sunday salons, yet I am amazed to be standing just inches from her, the grinning woman Robert Mapplethorpe captured ten years earlier, only she is not smiling. She asks tersely who I am, and do we have an appointment. I tell her my name and that I am writing for the *Harvard Art Journal*. She invites me in. I follow her down the hall. A long, thin braid runs down her spine. We reach a large, dark living room at the back of the building.

Bourgeois disappears. I hear a tea kettle whistle. She re-appears to ask what I would have to drink, pointing to a cabinet and instructing, "Help yourself." I look inside and see alcohol. It is early and tea sounds lovely, but, under her spell, I pour myself a token glass of Kahlua. We sit down at a little table with two chairs. I casually begin with my first question. She chides me, "Be very professional now." Taking my tape recorder, she speaks into it matter-of-factly, "This is the twenty-first." No month, no year, but I still remember both.

Next she sings into the recorder in a beautiful voice that is at once ancient and spry: "Un, deux, trois, j'irai dans les bois. . . quatre, cinq, six cueillir des cerises." Two Snickers ice cream bars appear and Louise proceeds to unwrap and eat hers. When in Rome, I think, and open mine. For the next ten minutes, the tape captures two voices, aged 23 and 81, muffled with sugar, fat, and deliciousness, a contrast to what was to come.

Born in Paris in 1911, Bourgeois attended the Sorbonne, the École du Louvre and the École des Beaux-Arts, among others, before moving to New York in 1938 with her American husband, the art historian and professor, Robert Goldwater. After two solo exhibitions of her paintings, she began sculpting and working in various media. Dominating her early work are issues of anxiety, love, identity, sex and death. In the 1990s she incorporated gender, sexuality, and the rights of freedom and individuality.

Some of her works she calls "sexual landscapes." Much of her work, she admits, is informed by psychological conflicts from her childhood in France. Bourgeois grew up under the same roof as her mother, her father and his mistress, young Louise's English tutor and governess. Traumatized by her father, Bourgeois

recalls with rancor her antagonistic relationship with him. Rising above her tormented youth, Bourgeois makes art to channel her complicated emotions.

During our discussion, Bourgeois describes herself as "a very violent person." She is articulate, verbose and unhesitating to voice her opinions—an interviewer's dream. However, she does not explain her works. As she used to say, "The work needs no words, it's a visual work. If I could say it, I wouldn't make it."<sup>1</sup> Speaking about her upcoming show, she describes the pavilion set-up, the planned location of the works, and which are the most recent. I ask about the site-specific nature of the show, if she has been to the pavilion. She says "No." "I know Venice. You know Venice. Everybody knows Venice." Maybe so after this show.

Delving deeper, Bourgeois allows, "I have an interest in Charcot in all the subjects that are going to appear in Venice. I am interested in Charcot because of my family situation." I remember Jean-Martin Charcot, the French neurologist and anatomical pathologist who, in charge of La Salpêtrière hospital in Paris, explored the interface between neurology and hysteria, (Thank you professors **Jan Matlock** and **Norman Bryson**). Bourgeois avows with the pleasure of one who believes it is a privilege to be an artist: "I am definitely in love with my latest piece [*Cell (Arch of Hysteria)*, 1992-93].



Louise Bourgeois, 1982 © Robert Mapplethorpe Foundation. Used by permission. She carries her *Fillette* (1968), a large latex phallus, "jauntily under her arm, like an Hermès handbag" (Joan Acocella, *New Yorker*, 2/4/2002).

In *Cell (Arch of Hysteria)*, the cast of a human body, positioned on a mattress, arches, convulsing, toes curling, no head, no arms, helpless in distress, while by the bedside hovers an ominous band saw. Bourgeois herself has written: “The cell with the figure or arch of hysteria deals with emotional and psychological pain. Here in the arch of hysteria, pleasure and pain are merged in a state of happiness.”<sup>2</sup> A critic similarly observes, “[I]s this pain or pleasure? Is this love or illness? Is this *jouissance*, or some form of repetition compulsion.”<sup>3</sup> Familiar now with the work of Gaston Lachaise, another French-born artist who lived and worked in New York, I can’t help but think of *In Extremis* c. 1934, which depicts a body “at its farthest reaches.” Death? Agony? Ecstasy? Bourgeois knew of and appreciated Lachaise, and a comparison of their work yields some superb juxtapositions.<sup>4</sup> I also can’t help but detect human properties in the towering tool, immobile, scary--there to re-conjure, or possibly perpetrate bodily trauma.



**Left**, Louise Bourgeois, *Cell (Arch of Hysteria)* 1992-93, Venice, 1993. **Right**, Gaston Lachaise, *In Extremis*, c.1934.

Bourgeois is forward-thinking: “Venice has been shipped. . . I’m interested in the next thing!” She launches into what she is working on now. “My last piece is called *Le Syndrome de la Tourette*.” I ask if it is related to Charcot’s hysteria. “Yes, right,” Bourgeois confirms. A memory of Tourette’s<sup>5</sup> from a class I took freshman year (Science B-29, Human Behavioral Biology, ‘Sex’) tickles my synapses.

We move deeper into her living room, now sitting across from each other in comfortable chairs in the middle of the room. Bourgeois knows I have given her free rein and she is passionate about the theme of the neuropsychiatric disorder.

“I’m not going to give you a theoretical description. I’m going to give you a precise example. In due respect, suppose you have the syndrome de la Tourette. There are 35,000 [cases] in America today.” She adopts the caring tone of a teacher encouraging a student. “‘What you did is so beautiful, you are a very special little boy and we are very fond of you and we appreciate your effort and the results,’ and then suddenly you hear a voice in the room. . .” Bourgeois (the teacher) shape-shifts and snarls at me (the student), “Dirty little [racist slur], if I could wring your neck I would love it!” A chill descends upon her darksome cavern-lair. She continues, “and it is

*you who has this syndrome who is saying that. Loud. LOUD, in front of everybody!”* I exclaim ooh and oh, my eyes wide, my mouth agape and imagine the work that captures all that. Professor Devore be proud, I mention to Bourgeois the involvement of the brain. Bourgeois articulates her thinking, “The question was, was it something in your brain, was it the chemistry of the brain, or was it psychological, [a] treatable thing, nervous thing. Was it *chemical* or *nervous*?” She concludes with a far-out idea: “You can train yourself to listen to your . . . unconscious. That is to say you have to make a friend of your unconscious. You have to be nice to yourself. So just be friendly with your unconscious.” While I am told she never realized this work, much of her art is charged with these tensions and conflicts.

You have to make a friend of your unconscious. Louise Bourgeois

Bourgeois lists the whirlwind of shows over the last year in which she has participated-- *Dislocations* curated by Robert Storr at the Museum of Modern Art, NY; *From Brancusi to Bourgeois*, in which she was paired with Joseph Beuys at the opening of the Guggenheim Soho, NY; *Documenta 9* in Kassel, Germany, from which the Centre Pompidou purchased *Precious Liquids* (1992); La



*Louise Bourgeois: Recent Work*, The United States pavilion (Delano & Aldrich, 1930, modeled after Jefferson’s Monticello), Giardini, Venice, August 1993. **Left to right:** Paula Hornbostel, Ellen Steinberg, Ethan Cornell, guards working during the 57th-Venice Biennale.

Biennale de Lyon in France--plus two films, one produced by the BBC. She confides, "The effort was such a work with all these people, I suffered from exhaustion." "I could not believe the media was so . . . aware!" Her joy feels pure, almost child-like, ingenuous.

About the different venues, she muses, "Some shows have a tendency to be chauvinistic, that is to say, each country shows their own." Bourgeois is pleased to represent the United States in the Venice Biennale. For the first time in its 98-year history, the Venice Biennale is allowing the more than fifty countries represented to select artists of any nationality, to help "dispel clichés about national distinctions,"<sup>6</sup> and reflect the current opening up of the world, especially in Europe. Germany has chosen the artists Nam June Paik, a Korean-born American who once lived in Germany, and Hans Haacke, a German living in America.<sup>7</sup> The United States has chosen Bourgeois, who was born and raised in France.

[The Biennale] has brought me in contact with a lot of different people in the art world, namely, museum people-- they are a certain breed; there are the collectors; the dealers; and very, very specially," she pauses dramatically, "a flock of birds that descended upon this house, and they are called," again she pauses, "the world of the interviewers!" I smile. She insists, "I mean you have to laugh. You have to have a sense of humor. As Warhol has said, we are in for five minutes, and during these five minutes you are pounced upon, until, until you are exhausted."

Having stayed over two hours, I knew I should leave the artist to her work. I thank her and head uptown, exhilarated by my contact with one intrepid, bewitching female artist, a real force of nature.

*Recorded and written in 1993, re-transcribed and re-written in 2018.*

**Paula Hornbostel (AB '93) is the Director of the Lachaise Foundation, dedicated to perpetuating the artistic legacy of 20th century sculptor Gaston Lachaise for the public benefit.**

#### **Author's note:**

I was one of several students who worked during the summer of 1993 in the United States Pavilion, operated since 1985 by the Peggy Guggenheim Collection. Our job: to guard the exhibition *Louise Bourgeois: Recent Work*, organized by Charlotta Kotik, the Curator of Contemporary Art at the Brooklyn Museum, and jointly

sponsored by the National Endowment for the Arts (NEA) and the United States Information Agency (USIA). The show included thirteen pieces by Bourgeois, dating from 1984 to 1993. My favorites included: *Nature Study* (1984); *Legs* (1986); *Ventouse* (1990); *Mamelles* (1991); *Needle (Fuseau)* (1992); and the four provocative Cell installations on view for the first time: *Cell (Eyes and Mirrors)* 1989-93; *Cell (Choisy)* 1990-93; *Cell (Glass Spheres and Hands)* 1990-93 and *Cell (Arch of Hysteria)* 1992-93 (illustrated above).

That August I witnessed endless visitors respond to Bourgeois' work. Some recalled my own feelings sparked by my spine-tingling encounter with the artist the previous spring.

While critics excoriated Achille Bonito Oliva's *Biennale*, Bourgeois came out unscathed. "Death in Venice" there may well have been, from the gruesome Bacons in the ballroom at Museo Correr, to Damien Hirst's sliced pregnant cow in formaldehyde, to Andre Serrano's Morgue shots, to the devastating ruins of Hans Haacke. Yet the Venice Biennale housed new life, providing a stage for one provocative, French-American female behemoth, who at the ripe age of 82, shone. An expanded version of the biennale show was presented as *Louise Bourgeois: The Locus of Memory, Works 1982-1993* at the Brooklyn Museum (1994), and traveled to the Corcoran Gallery in Washington (1994) and additional venues through 1996.

This past fall, MoMA hosted *Louise Bourgeois: An Unfolding Portrait*, Sept. 24 2017-Jan. 28 2018. The Harvard Fellows were led through the show by **Deborah Wye**, the Bourgeois scholar and Chief Curator Emerita of MoMA's Department of Prints and Illustrated Books. In the 1970s Wye was an assistant to the Curator of Drawings at Harvard's Fogg Art Museum. Our tour began in the Marron atrium with Bourgeois's impressive *Spider* (Cell: 1997), which includes portions of tapestries with the genitalia cut out. (During the French Reformation, genitals had to be removed from antique tapestries. Bourgeois's mother, who had a tapestry restoration workshop, kept a book of all the cutouts.) We marveled at Bourgeois's *Femme Maison*, and feminized depictions of Sainte Sébastienne.

Finally, we arrived at *Arch of Hysteria*, 1993, now hanging suspended, an intensified version of the arching body in *Cell (Arch of Hysteria)* 1992-93, bending now impossibly backwards, glowing in polished bronze, and reminding me of my remarkable conversation with the artist 25 years ago, and her hair-raising dramatization of Tourette's in her living room.

#### **Endnotes**

<sup>1</sup> [itsnicethat.com/features/louise-bourgeois-jerry-gorovoy-guggenheim-bilbao-220316](https://itsnicethat.com/features/louise-bourgeois-jerry-gorovoy-guggenheim-bilbao-220316), 22 March 2016.

<sup>2</sup> Louise Bourgeois, "Louise Bourgeois," *Balcon*, (Madrid), issue 8-9 (1992) reprinted in C. Kotik, *Louise Bourgeois: An Introduction, Recent Work*, The Brooklyn Museum, NY, 1993, p. 25.

<sup>3</sup> Leslie Dick, *X-tra*, Spring, 2009, vol. 11, no. 3. [x-traonline.org/article/louise-bourgeois](http://x-traonline.org/article/louise-bourgeois).

<sup>4</sup> Louise Bourgeois, "Obsession," *ArtForum*, 4/1992, reprinted in *Gaston Lachaise & Louise Bourgeois: A Juxtaposition*, Cheim & Read Gallery, NY, on the occasion of the Art Dealers Association of America: The Art Show, March 5-9, 2014. See: [issuu.com/cheimread/docs/lachaise\\_bourgeois](http://issuu.com/cheimread/docs/lachaise_bourgeois)

<sup>5</sup> Tourette Syndrome was named by Jean-Martin Charcot in 1885 on behalf of his resident Gilles de la Tourette.

<sup>6</sup> Carol Vogel, "The Venice Biennale: An Art Bazaar Abuzz," *New York Times*, 12 June 1993.

<sup>7</sup> Haacke's jack-hammered floor, recalling the devastation wrought by Hitler, whose photograph visiting the 1934 Biennale hangs nearby, won the *Leone d'Oro* first prize for the best pavilion in 1993. Germany again won best pavilion at the 57-Biennale in 2017, see p.16.

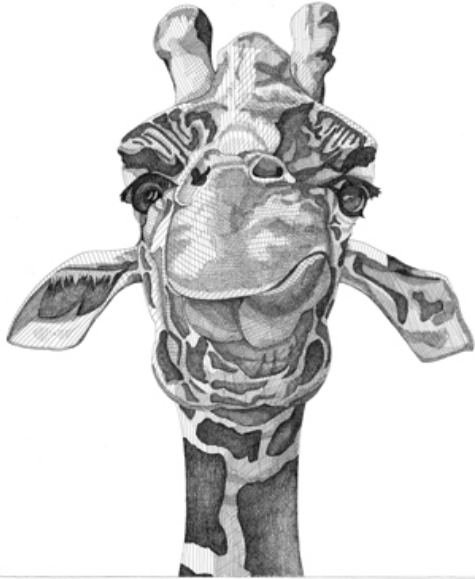


Installation view of "Louise Bourgeois: An Unfolding Portrait" at the Museum of Modern Art, New York, NY (9/24/17-1/28/18), detail © The Easton Foundation/VAGA, New York, photo: Martin Seck



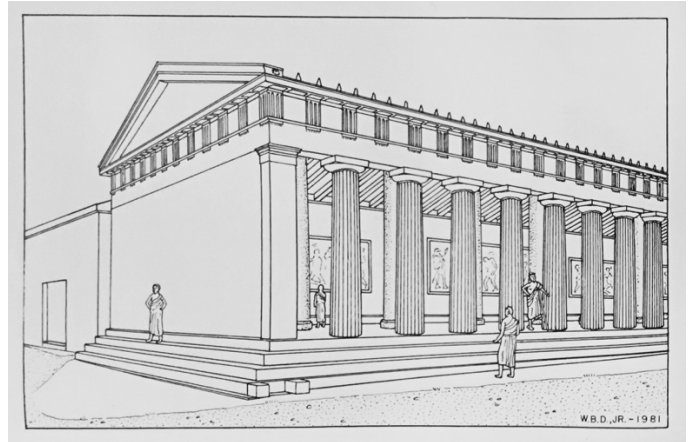
**Thomas Allen Harris** (AB '84) works with the photographic archive "as a kind of animating force." He has traveled to over 50 locations around the world, including East Africa in the 1970s, towards what he calls a Digital Diaspora Family Reunion community engagement project. He has made films such as: *E Minha Cara/That's My Face* (2001), an exploration of his Afro-Brazilian roots; *Twelve Disciples of Nelson Mandela* (2005), a mining of Harris's stepfather's life and the anti-apartheid movement; and "Through a Lens Darkly: Black Photographers and the Emergence of a People" (PBS 2015). He is currently directing *Family Pictures USA*, a television show about Community Photo Sharing. Harris is a graduate of the Whitney Museum of American Art's Independent Study Program. Learn more: [familypicturesusa.com](http://familypicturesusa.com) or see him on YouTube with Carol Jenkins on [Black America](http://BlackAmerica.com).

**Left:** Harris with an 8 mm camera. Production still from *E Minha Cara/That's My Face* by Thomas Allen Harris.



**Arianna Fioratti Loreto** (AB '89) *Funny Giraffe*, 2017, pen and black ink on paper. Arianna fuses ink on paper with the cross-hatching of 18th century prints to create modern works celebrating the natural world. Her love of nature was first ignited by Jacques Cousteau's films. At Harvard, E.O. Wilson taught her about the connections between humans the natural world. Her large profile drawings of animal heads are "in stark and deliberate contrast to **Teddy Roosevelt**'s trophies that decorated the walls of Harvard's dining halls while I was there. A vivid memory of my college days is of a moose ear falling off a wall-mounted trophy and landing in my neighbor's soup. I'm trying to evoke the grandeur and presence of the "Big Game" without cruelty or blood lust." [ariannafiorattiloreto.com](http://ariannafiorattiloreto.com)

**Right:** Reconstruction of the Painted Stoa by W. B. Dinsmoor, Jr. From **J. M. Camp**, *The Athenian Agora: Excavations in the Heart of Classical Athens* (London, 1986). **Below:** Athenian Agora Excavations: Remains of the back wall of the Stoa Poikile (where the paintings once hung) and interior column. Photo by **Anne McCabe** (AB '93)





**Interview with Professor John Camp, the Director of the Athenian Agora Excavations of the American School of Classical Studies at Athens (AB '68)**

**Anne McCabe** (AB '93)

2018 marks Professor Camp's 53rd year working at the excavations, where he has been bringing to light the remains of the Stoa Poikile or Painted Stoa, an important building in the history of Western art. **Anne McCabe** has worked with him at the Agora excavations for over a decade. She majored in History and Science going on to get her doctorate at Oxford University in Classics. She has worked in Greece, Syria and Turkey as an archeologist.

**Since this is the year of your 50th reunion, can you share memories of your Harvard undergraduate life?**

I had a great time at Harvard. I was in Dunster house. I played soccer, acted in plays, played bridge, and went to class more often than not. The Classics department was full of giants and bright grad students, with John Finley, Mason Hammond, and Sterling Dow leading the way. My favorite was Sterling Dow, a great teacher, who taught me Greek history, Greek epigraphy (inscriptions), and mentored my senior paper on Athenian public honors.

**How did you become interested in ancient Greece?**

I had an excellent teacher, Miss Elliott, at Shady Hill School in Cambridge in the 4th grade, a year traditionally devoted to the study of ancient Greece. Like all young folk, I wanted to be a treasure hunter; most people grow up, those who don't go into field archaeology.

**Any advice for high school students interested in archaeology?**

You need lots of languages; you will never be rich or famous, but you'll have lots more fun than most people. Lots of ways to become an archaeologist: university teaching, museum curator, various and increasing scientific disciplines (biology, chemistry, physics, DNA, etc.), technology, law, ethics, and cultural heritage management.

**Any advice for adults who once dreamt of being an archaeologist, but pursued other careers?**

Join the Archaeological Institute of America for local lectures and updates. Contact the archaeologists in a local university/college, in the Classics, Art History, History, or Anthropology department, and see what that school is up to.

**How often are works of art found in the excavations?**

We usually get a few pieces every season. Marble

sculptures of various sorts, painted pottery of different periods (1500 BC - 1500 AD), metal adornments and jewelry, coins, and occasionally objects of ivory.

**Why was ancient Athens such fertile ground for the development of art?**

It was a large, rich city, democracy was appealing, and there were more opportunities than elsewhere. Like the US, until recently, and most successful societies, the talent was drawn in from all over to participate. It was also a very competitive, stimulating environment. For later examples, based on similar elements, think of the cities of Renaissance Italy, or Silicon Valley.

**Ancient Greece had a considerable influence on the arts of other periods and cultures. Why?**

A confluence of great artistic talent, in sculpture, painting, architecture, all competing and influencing each other in a relatively small venue, along with considerable patronage from both the state and individuals.

**What is the significance of the Painted Stoa for ancient Athenian society?**

The Stoa was a long colonnaded building opening on the main square of Athens. Soon after its construction ca. 475 BC it was adorned with panel paintings done by the best artists of the time, hung on the back wall. So the building in a way served as the first public art museum. Plenty of grand art earlier, but in the king's palace, in the royal tombs, or in the holy of holies of the temples, and not for everyone. With its colonnaded facade, the stoa could not be closed, and everyone frequenting the central square was drawn in by the shade, and the paintings on display. It was built to serve no specific, official function in the public life of the city except as a hang-out and thus was the probably the most public and popular social center in the life of the city.

**How long have you been excavating the Stoa?**

Off and on, we have been excavating in the area since 1980--over 30 years. It's slow work because we have had to purchase and remove modern buildings overlying the site and then dig down at least 20 feet, mostly by hand, going slowly so as to recover information about various later cultural levels (Ottoman, Byzantine, late Roman).

**What are the rewards of a career in Greek archaeology?**

No one gets rich or famous, so not one of your colleagues is in the field except for the pleasures of doing it. It is an intellectual challenge, solving puzzles, and one of the few professions where you can use your mind outside instead of behind a desk. You never know what's coming next, but it's unlikely to be boring.



**A Tribute to Stuart Cary Welch, (1926-2008), curator emeritus of Islamic and Later Indian art at the Harvard Art Museum**

**Salman Farmanfarmaian (AB '91)**

When Cary Welch was a young man, he spent much time in the Islamic and Asian wings of museums. As he recounted many years later, this was not necessarily because he was more attracted to that type of art, but because fewer people visited those sections, and so he could immerse himself in the beauty of the art, unencumbered by the hordes who hurriedly bustled in and out of the well-trodden sections of the museum. He could sit there at peace, contemplating these masterpieces, sometimes soaking in the intricacies of a minor detail, and at times, pondering the spirit of the composition as a whole.

For many of us who took Cary's class on early Safavid painting in the early 1990s (Fine Arts 126X!), we would remember most, not the slide shows of photographs he had painstakingly taken of so many works of art in so many places, nor the names of any one painter or painting. What left the strongest mark was being able to stroll after class into a room that housed part of his private collection, and follow his cue to spend the time to gaze at these original masterpieces, learning to pause, learning to contemplate and to appreciate, learning to see.

By that time, Cary had amassed an amazing collection of Persian and Indian art, parts of which he donated to Harvard. But when he was buying these pieces, there was little scholarship on them. His purchasing guide was his eye for beauty. Of course, he studied these works, and among other things, identified the various painters by their styles, as few of those artists signed their works, thus laying the foundations for this field of study. But he would understand much more from these paintings just by looking at them. At one point, he had deduced the nature of a political turmoil in Safavid history by peering into the soul of a painter whose style had shifted – a fact historians would later ascertain. He also collaborated with more traditional academic scholars to pioneer the field of Islamic and Indian art.

the "Houghton Shahnameh," a magnificent exposé on a folio of masterpieces, which decorated a 16<sup>th</sup> century manuscript of the 10<sup>th</sup> century Persian epic. (One of these paintings, which belonged to him, was to sell for \$12M in 2011.)

I remember his endless curiosity and ongoing generosity.  
**Tom Lentz, 2018**

Cary Welch passed away 10 years ago, at the age of 80, while travelling in Northern Japan to discover the beauty of its picturesque landscapes.

So today, as we get bombarded by news, both fake and real, where nary a moment passes without an app notification vying for our attention, and breaking our concentration, as we all hustle towards the next next big thing as quickly as possible, it would not be time misspent to take a moment and remember Stuart Cary Welch as a young man, sitting alone in the Met, losing himself for a few hours in the intricacies of a 16<sup>th</sup> century Persian painter's brushstrokes. We might want to pay tribute to a person who took the path less travelled by, not for the destination to which it might lead, nor the difference it might make, but for the serenity of the journey itself. We might all wonder if sometimes, rather than move fast and break things, we might want to stroll slowly and appreciate them.



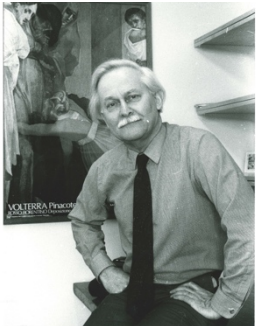
*L'Empire des Roses* at the Louvre-Lens Museum (opened 2012) presents art of the Qajar dynasty in Persia, 1786 to 1925.



**Soft Diplomacy**

The Louvre has lent 50 works to Iran's National Museum in Tehran (March 6-June 8, 2018), including a 2,400 year-old Egyptian Sphinx. This first large-scale exhibition by a major western museum in the country is an example of the soft power of cultural diplomacy. The Louvre's archeological cooperation with the Persian Empire began in the 19th century, initially via permission to explore or excavate certain sites, notably that of Susa (modern-day Shush), dating from around 4,200 BC.

2017: President of France, **Emmanuel Macron**, opened the new Louvre museum in Abu Dhabi, UAE.



John Shearman, Professor of Fine Arts. May 12, 1989. UAV 605.295.8 (Box 6). Harvard University

### A Tribute to John Shearman *Joy de Menil* (AB '94)

It is unusual to find someone steeped in the classics who considers himself an anarchist. And anarchism is not really the first thing that came to mind on meeting John Shearman, elegantly attired in that wonderful apple green jacket, with his plummy British accent and twitching mustache. And yet he was a student of Anthony Blunt- how I wish I'd

had the courage to ask him about that- and I remember distinctly that afternoon at his house, where he had generously offered up his library and a piece of his dining room table as I muddled through the disorderly project of 'research' for my thesis on Ariosto and the Renaissance epic, for which he was more than a little responsible. 'I am a bit of an anarchist, you know, he said with that mischievous and captivating gleam in his eye. 'I don't believe in survey courses.' I won't pretend to remember his exact words but he told me that they peddled a pack of lies, that if you delved into the details, if you really took the time to get in the weeds, all of the simple assumptions of the survey, with its predictable trajectory and expectation of progress, fell apart. I was taking his graduate seminar on Leonardo da Vinci at the time, and he had convinced me of just how unsatisfying and limiting conventional conceptions of his genius could be.

I had wandered into his class on Michaelangelo in September of my sophomore year at a time of tremendous pain and confusion. One of my best friends had just shot himself in the woods on the first day of school with a poem I had given him by Walt Whitman in his pocket. I wanted to see in his act a certain heroism despite its devastating wrongheadedness. What did it mean to be a hero? How had it been conceived in the past? Often heroes died tragically for a cause. I looked for answers that terrible fall in the lecture halls, on long walks by the banks of the Charles, going to the bridge where we had argued by the light of the moon. I walked into Mansfield's class on political philosophy and stumbled also into Greg Nagy's packed lecture hall- was it in Saunders theater? Memories blend. But something transfixed me about John Shearman's lecture on Michaelangelo, and before I knew it I had changed my major from the History and Literature of France and England to the Renaissance. He made me feel that there were secrets to be decoded, veiled intimations of deep and essential truths. He convinced me that in that thrusting, questing time, when mankind dared to probe nature in new ways, to question authority and received ideas, there was something so much richer than any dry theory or ideology could hold. He was a humanist and a

man of exceptional humanity, who had lived his share of tragedy but chose not to embrace the darkness of loss but instead to believe in the flicker of defiant, anarchic possibility that, when mixed with great discipline and talent, could produce something truly sublime.

We never thank our teachers enough. And yet they should know that the mark they leave on our lives is indelible.

**Professor John Shearman** graduated and got his doctorate from the Courtauld Institute of Art, University of London. He worked his way through college doing art restoration and became an expert on Italian Renaissance art, advising the restoration of the frescoes in the Sistine Chapel in Rome, identifying the long-lost "Botti Madonna" by Andrea del Sarto, and drawing hundreds of Harvard students to his lectures on Michaelangelo, "Pronounced Michelangelo."



Michelangelo, Goldsmith Ideas, including Two Ideas for an Oil Lamp, courtesy of Harvard Art Museums; and *Young Archer*, c. 1490. Photo: PRH



Harvard Fellows tour of *Michelangelo (1475-1564): Divine Draftsman and Designer* at the Metropolitan Museum of Art, NY with Metropolitan Curator, Dr. Carmen C. Bambach, 12/17/2017. Photo courtesy **Jeannie Ingram**.

## Lobkowicz Palace at Prague Castle



After the Velvet Revolution in 1989, **William Lobkowicz** (AB '84), a descendant of one of the oldest aristocratic families in the Czech Republic, went back there to begin the process of restitution of his family's property, eg. palaces, castles, a winery, a brewery and many treasures. The properties had been confiscated by the Nazis in World War II and then again during the communist regime. At this "pinnacle of Renaissance Bohemian architecture," **Alexandra Ames Lawrence** (AB '93) helped catalogue masterpieces by Brueghel, Canaletto, Velázquez. **William Lobkowicz Jr.**, class of 2017, was a member of the Harvard Student Art Board <https://m.facebook.com/harvardartmuseums/posts/1444518908911747>

### Opening the Lobkowicz Palace

**Alexandra Ames Lawrence** (AB '93)

A highlight of my museum career was serving as the first director of the Princely Collections at the Lobkowicz Palace at Prague Castle. I had the great privilege of working with a world class team to open a new museum featuring masterworks from the Lobkowicz Collections in 2007. Creating a dynamic visitor experience, including an extensive audio guide and publishing a new collections handbook, we installed *Haymaking* by Pieter Brueghel the Elder (1565), two panoramic views of London by Canaletto (1746-47) and Peter Paul Rubens's *Hygieia Nourishing the Sacred Serpent* (c. 1614) and other highlights from amongst the 1,500 paintings in the Collections.

Spanning seven centuries, the Lobkowicz holdings form the oldest and largest privately-owned art collection in the Czech Republic, including important decorative arts, an exceptional collection of arms and armor and, notably (and thrillingly), annotated manuscripts by Beethoven and Mozart. This was an exciting continuation for me of the work I had undertaken in the mid 1990s as part of the team that created the first museum containing the Lobkowicz Collections at Nelahozeves Castle, just north of Prague. The story is a fascinating one: after the Velvet Revolution of 1989 and the fall of the Communist government, President Václav Havel enacted a series of laws that allowed for the restitution of confiscated properties. Following a twelve-year restitution process, which included the return of the Collections as well as many properties, the palace returned to the ownership of the Lobkowicz family. On April 2<sup>nd</sup>, 2007, after four years of restoration, the museum opened to the public for the first time and is a major highlight for visitors to Prague.

There is no greater agony than bearing an untold story inside you. -- Maya Angelou



**Nový Svět** (A New World) was an official selection of the 2016 Camden International Film Festival.

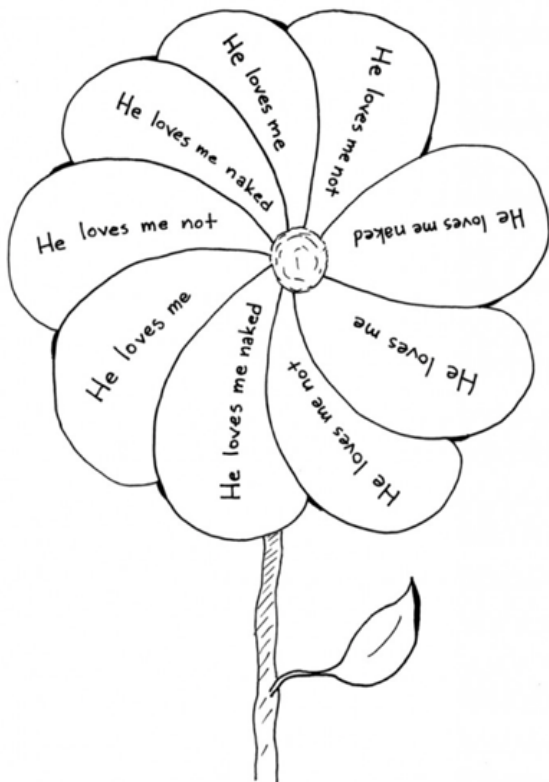
**Alexandra Ames Lawrence** and **James Lawrence**, married, and class of 1993, have combined forces to create a powerful, artistic film called *Nový Svět* (A New World) (2016), an official selection of the 2016 Camden International Film Festival. In nine minutes, music and dance intertwine to shine a light specifically on the North Bohemian highlands on the Czech-German border, and generally on the violent, exploitative global commercial sex trade, expected to worsen with escalating displacement, climate change, and humanitarian disasters. The film was directed and filmed by James Lawrence, written, produced and performed by Alexandra Ames Lawrence. It is set to the music of Beethoven's Symphony No. 3 in E Flat major op. 55, "Eroica," which was heard for the first time in 1804 just a few kilometers away from the scene of the movie in the Castle Jezeří overlooking the mining pit of the Československé armády in the Krušné Hory Mountains.



**Evelyn R. Swett** (AB '88) *Leek Soup & Salad*, 2017. Cafe Compost Series [evelynrswett.com](http://evelynrswett.com). Swett's current work focuses on compost. These leeks come from Umpleby's Bakery Cafe in Hanover, NH. Swett is co-chair of the Sustainable Hanover Committee.



**Ted McCagg** (AB '93), October 16, 2012  
[www.questionableskills.com](http://www.questionableskills.com)  
 Ted is the Owner and Creative Director of Roshomedia. He lives in Brooklyn, NY.



**Ted McCagg** (AB '93), *He Loves Me*, May 2, 2012



**Rebecca Lawton Flatters**, (AB '90), *Self-Portrait: Wallflower*, 2003. Flatters is a conceptual painter and sculptor. Her work centers on issues of identity with her main body of work being an ongoing series of non-iconic self-portraits conceived well before selfies were a thing. Strains of humor and minimalism intertwine in these works. She was awarded a residency at the Millay Colony in 2006 and has shown widely. She lives in Oyster Bay, New York with her husband and two children. [rebeccalawton.com](http://rebeccalawton.com)

## Georges Braque's *La Baie de l'Estaque*, 1908 The First Cubist Painting?

**Harry Cooper** (AB '81; PhD '97) on Georges Braque's *La Baie de l'Estaque*, 1908, acquired while he was a curator at the Fogg Art Museum.



Georges Braque, *La Baie de l'Estaque*, 1908 2001.117  
© President and Fellows of Harvard College  
[View the location on an interactive map](#)

After Paul Cézanne's death in 1906, Georges Braque set out in the master's footsteps. In May of 1908 he traveled to L'Estaque, a small fishing village on the Mediterranean. This oil sketch, a remarkably fresh response to the Provençal landscape, is also a learned homage to Cézanne: witness the limited palette, the short, parallel brushstrokes, the simplification of the roofs, and the telescoping of space. Even the viewpoint, looking down over rooftops and outcroppings to the bay and the hills beyond, recalls several paintings by Cézanne of the same site from the 1880s. But something new is stirring, something that led Henri Matisse, writing in 1935, to call this work (or one very much like it) "the first cubist painting."

Braque has used a single sign, a tan triangle, to represent rooftops in the foreground, hills in the background, and ambiguous features on the sea surface. (Are these plausible reflections of the hills or abstract echoes, "reflected" upward, of the roofs, or both?) Here a sign, growing like a crystal, has taken on a life of its own. This departure from traditional representation would reach its peak in Braque's and Picasso's cubist paintings of 1909-12. In *La Baie de L'Estaque* of 1908, Braque was teetering on the brink of a momentous new language.

**Harry Cooper** (AB '81) majored in American history and literature. He received his M.A. from Johns Hopkins University in '92, and his Ph.D. from Harvard University in '97, after which he continued as curator of modern art at the Fogg Art Museum. While at Harvard, he was a teaching fellow for **Professors Henri Zerner and Yve-Alain Bois**, and organized exhibitions of the work of Piet Mondrian, Medardo Rosso and Frank Stella. Since 2008 he has been the head of the department of modern and contemporary art at the National Gallery of Art, Washington, DC.

... a vivid example of spatial ambiguity through the strange push and pull of the various elements in the work.

**Yve-Alain Bois**

You can feel Braque breathing the spirit of Cézanne in this painting.

**Harry Cooper**

## Ellsworth Kelly (1923-2015)

His graphic output was, and would be, enormous. The urge to draw in Kelly is absolutely constant. He drew all the time.

**Yve-Alain Bois**

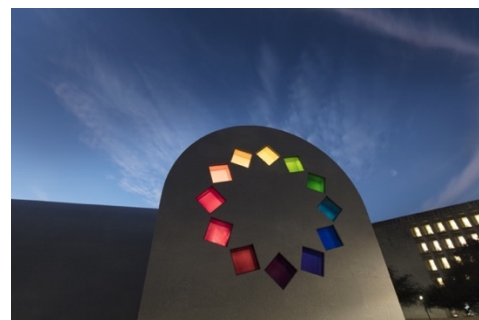
Alex Bacon, *The Brooklyn Rail*, 3/1/2017

The corner of a lip, the line of a brow suggest personality, but only just. For all the keen observation in the portraits, there is a measure of detachment, of abstraction, of timeless calm."

**Harry Cooper**

*The Harvard Review*, no 22, Spring 2002

Ellsworth Kelly, *Francis Seyrig*, 1950, pencil, 13 1/4 x 10 1/2 inches EK D 50.3 Private Collection. Ill. in "Eight Portraits, 1948-1950" *The Harvard Review*, no 22, Spring 2002



**Ellsworth Kelly**, *Austin* 2018 (original design 1986). Photo Kate Russell, Courtesy of Blanton Museum of Art, University of Texas at Austin.

## Reminiscence of Triptych, the Student Art Gallery

**John Goldstone**, (AB '91) and **Taran Davies** (AB '93)

I was quite fortunate to have “inherited” the Triptych Art Gallery from Camille Landau (AB '89). Located in the basement of Mem Church, with zero budget and only a tenuous connection to the College, I quickly realized I was in way over my head! My first and best decision was to enlist Taran Davies to head Triptych with me. It was really Taran's eye, and his steady hand, that guaranteed the gallery's success.

And now, with a bit of hindsight, it is clear what fantastic seeds for future success were planted! I can only marvel at the careers of some of the artists whose works were featured in our shows: China Forbes, a world-famous singer in the band Pink Martini; Aleen Keshishian, a Hollywood manager and producer who nurtured the talent of fellow Harvard alum Natalie Portman, among other stars, for decades; Yannis Aesopos, the former Chair of the Department of Architecture at the University of Patras, Greece; and of course Taran himself, an accomplished filmmaker whose movies *Jerusalem* and *Journey to Mecca* have been huge hits for IMAX.

How wild to have had the opportunity to feature such talent, so very early on, and how amazing to have the chance, thanks to Anne McCabe and Paula Hornbostel, to reflect back on it today.

[Triptych Review by Suzanna Petren-Moritz '93, Harvard Crimson, 1990](#)



**Georgia Bush**, '92 *Two Short Buildings*, 2003, mixed media, Collection of **Kate Gellert** (AB '93), New York. Georgia majored in government and comparative religion. She got a PhD in economics from Rutgers University in 2015. She has lived and worked in Tokyo, Hong Kong and London and is currently at the Banco de México in Mexico City, Mexico. Her work has been influenced by Abstract Expressionism, Minimalism, and Japan's Mono-Ha movement.  
[georgiabush.com](http://georgiabush.com)

I learned painting at a young age from my grandmother. Studying under Idelle Weber at Harvard, I shifted into abstraction. --Georgia Bush

Each of my paintings is a lyric— a personal song of experience, but told in color and light. I always wanted to be a writer, and I studied English and American Literature and Language at Harvard. I've just found my best language to be oil paint.

Maud Bryt [maudbryt.com](http://maudbryt.com)



**Maud Bryt** (AB '87) “My current studio wall where I'm building up paintings for my upcoming exhibit of paintings this October 2018 at John Davis Gallery in Hudson, NY. Red painting at left: *The Wind Comes Through*, 2018

The **NASA Arts Program** was established in 1962 by James Webb. Artists in their collection include Andy Warhol, Robert Rauschenberg and Norman Rockwell



**Barbara Prey** (M.Div. '86) *Hyper-X program*. Also for NASA Prey has painted a tribute to the lost Space Shuttle Columbia and its crew (2004). <http://www.barbaraprey.com>



**Barbara Prey** did line drawings for the *New York Times* to help pay her way through the Divinity School, where she cross-registered for fine-arts courses. In 2017 she was commissioned by MASS MoCA to paint the watercolor pictured, left, for their new space opening 2017. Prey serves on the National Council on the Arts, the advisory board of the National Endowment for the Arts.



**Sage Stossel** (AB '93) Sketch for Boston March for Our Lives, 2018. Stossel is a contributing editor at *the Atlantic* magazine.





The only honor you can really give somebody is the opportunity for humility.  
**Jen Rubell**

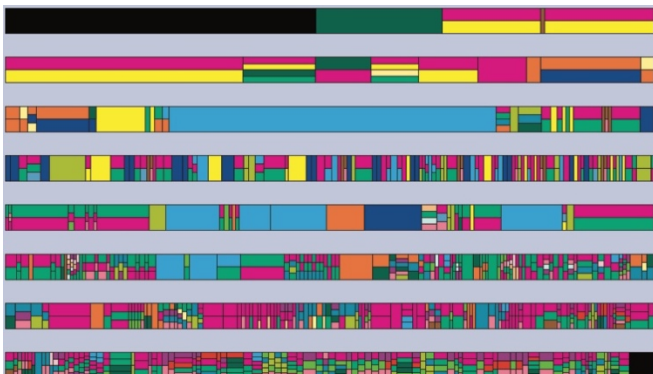
**Jen Rubell** (AB '93), *Portrait of the Artist* (2013) Steel-reinforced fiberglass  
 101 x 283 x 112in. confirm Photo by Stephen White

*Portrait of the Artist* (2013) is an interactive self-portrait based on a three-dimensional surface scan of Rubell's body performed in her studio when she was eight months pregnant. The eight-meter (over four times life size) steel-reinforced fiberglass sculpture depicts the nude artist in the odalisque position, with her belly carved out so that viewers may crawl inside and rest or pose there. Participation is essential.

Jennifer Rubell is a conceptual artist whose work centers on the viewer's physical interaction with the object. She works in a variety of participatory mediums, from interactive sculpture, painting and video to food performance.



**Ted McCagg** (AB '93), *Pre-Natal Gap*, August 11, 2010



**Joshua D. Harlan** (AB '93), *Spectrum Canada*, 2016, vibrachrome medium print. *Inspired by a government chart of frequency allocations by usage type, including radio, television, cellular and satellite communications, etc.* Josh's work draws on data sets. [joshharlan.com](http://joshharlan.com)

## The 57th Venice Biennale, 2017, Review

Paula R. Hornbostel (BA '93)

Faust wins the Golden Lion; Mark Bradford represents the United States; some lovely bones; Iraqi artifacts and an unbelievable tale of lost treasures of a freed slave



Left:  
Lorenzo  
Quinn  
*Hands* at  
Ca  
Sagredo,  
courtesy of  
*La Nuova  
di Venezia  
e Mestre*.  
Right: Jan  
Fabre at  
Abbazia  
San  
Gregorio;  
Pavilion  
photos by  
the author



Everyone may love to criticize it, but no one would dare miss it.

Tom Krens,  
Director,  
Solomon R.  
Guggenheim  
Museum, 1993

L & R: Anne  
Imhof, *Faust*,  
German  
pavilion, winner  
Leone d'Oro for  
best pavilion,  
2017



The lines were long to the German Pavilion, and then it was announced they had won the Golden Lion (Leone d'Oro), first prize for best pavilion. Still, there is so much to see without waiting in line, such as Sheila Hicks or our own Mark Bradford's "Medusa" with all her Gorgon power, and "Spoiled Foot" hailing Haphaestus with immigration papers. Could what lay inside "Germania" be worth it? *Jawohl!* The wild, androgynous performers affected me deeply, their slow-mo balletic struggle haunting me still, the music, singing, and howling so piteous striking a chord way deep down on some animal level. There was an over-five-hour long performance. Here indeed slunk *Faust*, a perfect title, but which Imhof chose because of its meaning in German, fist. Whatever Germany presents, whenever, its past permeates the present. Palpable in Imhof's piece is the Faustian implication of the surrender of moral integrity, relevant today as ever.

## (The 57<sup>th</sup> Biennale, Venice, 2017, cont.)

### Off the beaten path

While the heart of the Biennale may lie in the Giardini with the 29 national pavilions, like the city itself, some of the best rewards lie hidden, discovered by accident, in churches, courtyards and libraries. In the remote Oratorio di San Ludovico stood counting a pair of readers, back one million years and forward one million years, a meditation on the human conception of time by Japanese artist On Kawara. In the Palazzo Cavalli-Franchetti one could visit 'Archaic,' a dialogue between eight modern Iraqi artists and artifacts from the Iraq Museum spanning six millennia. The best "find" was in the Abbazia San Gregorio, a 9<sup>th</sup> century Benedictine abbey, rebuilt in the 15<sup>th</sup> century, a visual gem on the Grand Canal. Enough just to enter, but the works of Belgian artist Jan Fabre were, for my eyes, and spirit, a long sip of cool after the Unbelievable *thirst* suffered in Pinault's Punta. Fabre's *Glass and Bone Sculptures 1977-2017* were refined, beautifully crafted and surreal *vanitas*, some really were skulls, made of blue glass biting a bat skeleton. His works refer back to the Flemish masters, who used ground bone in their paintings. His art speaks of life, death and metamorphosis. As long as there be life in Venice, shall there be daring creative artists to come and represent death and angst and the beauty amidst them, not to mention another biennale in 2019.

## HARVARD ART MUSEUMS--THEN

### Blast from the Past



The **Harvard Society for Contemporary Art** was founded by sophomores, **Lincoln Kirstein**, **Edward M M Warburg** and **John Walker III** (AB '30). They showed modern painting, sculpture, photography, and architecture before the Fogg Museum. Their first exhibition, in February 1929, held in what became the **Harvard Coop**: "an assertion of the importance of American Art" (Kirstein). Included were Georgia O'Keeffe, Alfred Stieglitz, Thomas Hart Benton, and sculptors Lachaise, Laurent, Archipenko and Calder. In addition to organizing pioneering exhibitions of European and American art, they were the first venue in the US to exhibit Bauhaus architecture. Philip Johnson (AB '27, GSD '40s) was a member.

### Did you know . . .



The Fogg courtyard was based on the canon's house of the Church of San Biagio, in Montepulciano, Italy. [hear the bells](#)  
Woodcut from *Il Secolo*, Milan, 1893, courtesy Getty Images



**Burr Hall**, the 1950s Science lecture hall. Named for Allston Burr '89, "Cursed by Apollo." Replaced by the Arthur M. Sackler Museum.



**Josef Albers** Teaching at the Harvard Graduate School of Design, 1950  
Photo: David Cooper © President and Fellows of Harvard College

HAM holds one of the first and largest collections relating to the **Bauhaus**, the 20th century's most influential school of art and design. Active during the years of Germany's Weimar Republic (1919–33), the Bauhaus artists, architects, and craftsmen realigned hierarchies between high and low, artist and worker, teacher and student.

“The Light Machine”  
Renzo Piano on the renovated Museums

## AND NOW

Harvard finally has a proper place to display its prized collection of more than 250,000 objects.  
**Tom Lentz** (PhD 1985), Director, Harvard Art Museums, 2003-2015, *Washington Post*, 1/2/2015



**Harvard Art Museums Courtyard** David Heald © President and Fellows of Harvard College. Renzo Piano Building Workshop, 2014.



11.8.2014 opening of the renovated Museums. **L to R:** HAM dir. Tom Lentz, architect, Renzo Piano & Harvard president, Drew Gilpin Faust. Read in NYTimes @ [the 6/21/1927 dedication](#) with dir. E. W. Forbes, president A. Lawrence Lowell, and the arch. Charles A. Coolidge '81 of Coolidge, Shepley, Bullfinch & Abbott.



**Roger de Montebello** (AB 1988), *Venice, Punta della Dogana*, 2013, oil on canvas, 114 x 146 cm. Roger is a painter living and working in Venice, Italy. <http://www.montebellopaintings.com>



**Martha Tedeschi**, Elizabeth and John Moors Cabot Director of the Harvard Art Museums. Photo: Rose Lincoln; © President and Fellows of Harvard College. Tedeschi, a specialist in British and American art with expertise in the history of printmaking, began her career at the Art Institute of Chicago in 1982 as an intern and became a full curator in 1999. She is the fabulous new leader of the Harvard Art Museums, leading the charge to, in her words, “realize their enormous potential.”

In the **University Teaching Gallery**-Semester-long installations complement courses, eg. “[Body Image in French Art and Visual Culture](#),” taught in 2016 by **Ewa Lajer-Burcharth**, the William Dorr Boardman Professor of Fine Arts. Or “[Corita Kent and the Language of Pop](#)” (2015) curated by **Susan Dackerman**, the former Carl A. Weyerhaeuser Curator of Prints at the Harvard Art Museums and current consultative curator of prints.



Detail from "Classical Sculpture: The Female Body" 3- floor, room 3200  
<https://www.harvardartmuseums.org/visit/floor-plan/3?gallery=3200>

### Different Visions of the Female Body

Some called for symbolic or religious understanding and were used in ritual, such as the Cycladic figure; others invited their viewers to reconstruct a narrative scenario, such as the Aphrodite binding her sandal; whereas others offered visceral aesthetic, sensual, and perhaps even tactile delight. . . Lachaise's *Woman Bending Backward* is not from the ancient world, but, like many European and American works, depends very much on Greco-Roman models and ideals, even as it distances itself from them, for example with a pose not known from representations of women in antiquity.

Assistant professor **Sarah Lewis's** class **Vision and Justice: The Art of Citizenship**, Fall 2016 produced a digital publication, a companion piece to her *Aperture* issue, which includes a piece by **Henry Louis Gates, Jr.** on Frederick Douglass [harvardartmuseums.org/tour/vision-and-justice](http://harvardartmuseums.org/tour/vision-and-justice)



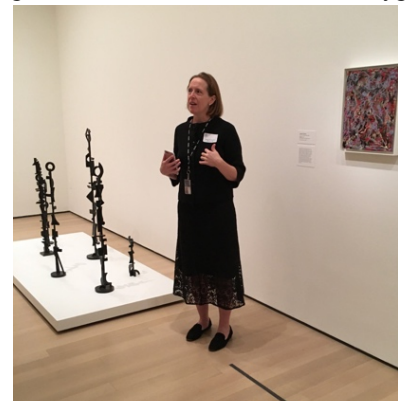
Kara Walker (B. 1969), *African/American* 1998, Harvard Art Museums/Fogg Museum, Margaret Fisher Fund © Kara Walker, Courtesy of Sikkema Jenkins & Co., New York.



### More Female Bodies

At the opening of the HAM, **L to R: Paula Hornbostel '93, Francesca Bewer**, Research Curator for Conservation and Technical Studies, R. 11/8/2014

*Making Space: Women Artists and Postwar Abstraction* at the Museum of Modern Art (Spring 2017) shone a light on the achievements of women artists between World War II (c. 1945) and the start of the Feminist movement (c. 1968) including the work of Joan Mitchell, Louise Bourgeois, Anni Albers, Ruth Asawa, Lygia Clark and Magdalena Abakanowicz. Holland Cotter's review, "Women at play in the fields of Abstraction" (*New York Times* 4/13/2017): "Funnily enough, the Museum of Modern Art has never named the long-running blockbuster show that fills its permanent-collection galleries. So I'll name it: 'Modern White Guys: The Greatest Art Story Ever Invented.'"



Here, MoMA photography curator, **Sarah Meister** (married to **Adam Meister**, class of 1994) gives a tour to Spence School alumnae courtesy of the Evelyn G. Haynes Fund. May 8, 2017.

## Student Guides

Student guides come from a range of backgrounds to offer tours of the museums for university and community audiences. The students participate in a rigorous training program led by **David Odo**, Harvard Art Museums' Director of Student Programs. They gain a working knowledge of the collections as well as such skills as critical thinking, visual analysis, public speaking, and leadership. Required: enthusiasm.



It's a cross pollination of ideas. It's a paper in 3D, a conversation with real people where the guide has to triangulate between themselves, the work of art and the audience." **David Odo**

**Ariana L. Chaivaranon** (class of 2018) speaking about *The Virgin and Child* c. 1490 by Sandro Botticelli. Chaivaranon's tour on the Spiritual and Divine in art asks visitors to contemplate how artists across centuries and continents created objects to facilitate viewers' transcendence of the time and space of their embodied specificity.



The opening of The Harvard Art Museums my sophomore year changed my undergraduate experience. HAM served as a bridge between Harvard and the greater Cambridge community, connecting me with students who shared similar interests and adults who will forever serve as mentors. **Ritchey Howe** (AB 2017), Harvard Student Art Board Member



"You see yourself reflected in it. [...] Any one and anything that comes into this space becomes part of the artwork." **Natie**, a student tour guide speaking about Zhan Wang, *Sculpture in the Form of a Nine-Hole Scholar's Rock*, 2001, stainless steel.



**Te Palandian** (class of 2021), *Plunging into the Sublime*, Oil and mixed media on canvas, 2017

In his loft studio in the East Village, Peter Hujar made “uncomplicated, direct photographs of complicated and difficult subjects.” He “moved with ease through the overlapping countercultural spheres that comprised the downtown avant-garde, from Judson Dance Theater to the Warhol Factory and the nascent gay movement. He was around for the 1969 Stonewall Rebellion, [...] contribut[ing] to the cause the only way he knew how, with a photograph [which] remains one of the signature images of the time.

**Holland Cotter**, *New York Times*, Feb. 8 2018



“Epicly Promiscuous and chronically broke”

--**Peter Schjeldahl**, *New Yorker*, Feb. 5, 2018



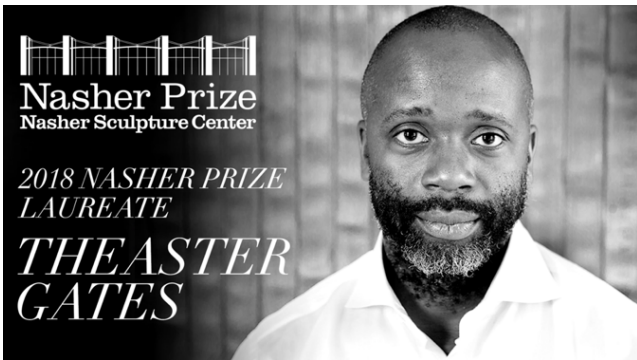
**Peter Hujar, Gary Schneider** in *Contortion (2)*, 1979, gelatin silver print, purchased on The Charina Endowment Fund, The Morgan Library & Museum, 2013.108:1.79. © Peter Hujar Archive, LLC, courtesy Pace/MacGill Gallery, New York and Fraenkel Gallery, San Francisco

**Joel Smith**, the Richard L. Menschel Curator of Photography at the Morgan Library & Museum, leads Harvard Fellows around *Peter Hujar: Speed of Life*, 2/13/2018. Present were: **Makeda Best**, the Richard L. Menschel Curator of Photography at Harvard Art Museums; **Richard L. Menschel** (MBA '59); Mr. Schneider, a friend and subject of the artist (see left), feeling admittedly less flexible; and **Alice Sachs Zimet**, the great niece of **Paul Sachs** (AB 1900, ass. director of the Fogg Art Museum, 1923-45). Zimet founded Arts & Business Partners, and chairs the HAM Photograph Collections Committee. Photo: PRH

Stroke  
of  
GENIUS

**Scofield Thayer: the man who made America modern.** [a film](#) about **Scofield Thayer** (1889-1982) (AB '13, MA '14), publisher and editor of the arts and literary magazine, *The Dial* who suffered from paranoid schizophrenia, but amassed a renowned art collection. Produced by Caroline A. Camougis





**Theaster Gates** (b. 1973) winner of this year's **Nasher Prize**, delivered a lecture at the Harvard Art Museums' Menschel Hall in the fall of 2017, after which he spoke with Sarah Lewis, assistant professor of African Studies and the history of art and architecture at Harvard.



**Personal Effect: Works from the Collections of Philip Johnson and David Whitney**

May 3-August 12, 2018

Exhibition curated by Hilary Lewis, Chief Curator & Creative Director



Andy Warhol, **Philip Johnson**, 1972. Photo by Andy Romer Photography. Art © Andy Warhol Foundation / Artists Rights Society, NY

Inspired by Mies Van Der Rohe's Farnsworth house, **Philip Johnson**, the "enfant terrible of American Architecture," built the Glass House in New Canaan, CT in 1949. As *Life* magazine put it in 1949: "Except when entertaining, Johnson lives alone, servantless and accompanied only by weather, paintings and books." "I have expensive wallpaper." **Personal Effect** will include works by Malevich, Frank Stella, Rauschenberg, Vija Celmins, and others.

**NEWS**



6/2018 **Stephanie Wiles** to be the new director of the Yale University Art Gallery, taking the reins from Jock Reynolds who was director there for two decades.



**Claudia Munro Kerr**, married to **Bartle Bull** (AB '93), *Slim*, Oil on linen, 2018. Claudia grew up in Scotland and Spain, trained at the City and Guilds of London, the Art Students League of NY, the National Academy of Arts and the Grand Central Academy.





The Whitney Museum of American Art, Gansevoort Street, New York, Renzo Piano Building Workshop, 2015.

### Harvard Fellows

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Harvard Fellows at *Art and China after 1989* 11.1.2017 at the Guggenheim Museum, led by Samsung Sr. Curator Asian Art, Alexandra Munroe, photo courtesy **Jeanie Ingram**.



Right:  
**Tracy Pun Palandjian**  
(AB '93),  
*Chinese Crayfish*,  
1993, ink  
on rice  
paper



**Left:** Installation view of *Human Interest: Portraits from the Whitney's Collection*, April 2, 2016–April 2, 2017). Gaston Lachaise, *Standing Woman*, 1912–1927. Visible behind: Willem De Kooning's *Clamdigger* 1972, left, and Arthur Lee's *Rhythm* c. 1930 right. Photograph by Ron Amstutz. Drawn from the Museum's holdings, the show offered new perspectives on an old genre, curated by Dana Miller and **Scott Rothkopf** (AB '99), with Mia Curran, Jennie Goldstein & Sasha Nicholas.



**Amee Yunn** (AB '93) Yunn concentrated in government at Harvard, and got her doctorate in art history from the IFA at NYU. She wrote a book about Florence's earliest town hall, The Bargello Palace. She worked as a research assistant at the Metropolitan Museum in Arts of Africa, Oceania, and the Americas; Objects Conservation; and the Robert Lehman Collection. She is Assistant Vice-President at Berkley Asset Protection, NYC.

## NEW YORK STUDIO SCHOOL OF DRAWING, PAINTING & SCULPTURE

### 2018 MFA THESIS EXHIBITION

OPENING: WEDNESDAY MAY 9, 6-9 PM  
EXHIBITION DATES: MAY 9-23

Ron Berg  
Dave Brusolino  
Jill Finsen  
Hagar Fletcher  
Heejo Kim  
Ruth Li  
Mark Milroy  
Jeffrey Morabito  
Emily Nam  
Manny Padernos  
Marco Palli  
Mona Shen  
Lucy Turnbull  
Brittany Whitmore Weidel

**The New York Studio School**, 8 West 8th St, formed in 1963, is where drawing, painting and sculpture are studied in depth, debated energetically and created with passion. (Graham Nickson, Dean). It is also the site of the first Whitney Museum of American Art (1931) and Gertrude Vanderbilt Whitney's studio with chimney and ceiling decoration by Robert Winthrop Chanler.



Everett Raymond Kinstler (b. 1926), *Drew Gilpin Faust*, 2016. Ray has painted over 1200 portraits of leading figures. Faust, pictured in front of Neil Rudenstine, is the 28th and first female president of Harvard University. Among her many contributions is the integration of art more into the university's academic life. Lawrence S. Bacow takes over from Faust on July 1, 2018.



**Anne Rogers Clark** '93 is the founding academic dean of the Boston Arts Academy, the city's only public high school for the visual and performing arts.



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**L to R: Paula Rand Hornbostel** '93, E.R. Kinstler & **Nicole Parent Haughey** '93, At the Harvard Club unveiling of the portrait, NY. Haughey was the vice-chair of Harvard's Board of Overseers and the first female President of the Harvard Club, NY.

## Fine Arts Majors –Today

- Adam J. Abrons,** Director of Engineering. Grand Rounds, San Francisco, CA  
**Gloria Alvarez Fazzolari** JD Emory Univ. '00 Senior Counsel, Wells Fargo, Atlanta, GA  
**Alexandra Ames Lawrence** MA, IFA, New York Univ. '99 Human Rights Advocate/Dancer, Rockport, ME  
**W. Charles Braun,** MBA, Case Western Reserve Univ. '00 President, Custom Rubber Corp. Cleveland, OH  
**D. Bradley Bobbitt** MD Univ. of Cincinnati '97, Plastic Surgeon, Cincinnati, OH  
**Lisa Ceglia** MD NYU Sch of Med. '01, Dir. Metabolic Bone Diseases Clinic, Tufts Univ. School of Medicine, Boston, MA  
**Judith F. Dolkart** Univ. of Pennsylvania, MA 1997, First Female Director of the Addison Art Gallery, Andover, MA  
prev: associate curator of European Art, Brooklyn Museum, NY and chief curator at the Barnes Foundation, PA  
**Catherine A. Gellert** MBA Columbia, '99, Pres., Harvard Alum. Ass. 2013-14, Partner, Windcrest Partners, New York, NY  
**Lisa Gordon** Artist/Curator/Teacher [oldsignora.com](http://oldsignora.com)  
**Lourdes C. Hernandez-Venegas** JD Univ. of Puerto Rico '98, Labor and Employment Attorney, San Juan, Puerto Rico  
**Mark Nicholas H. "Nick" Hoffman** English Lit. and Fine Arts; MBA '00, Partner, McKinsey & Co., London, UK  
Trustee, V&A Museum and the Gilbert Collection, UK  
**Adam J.B. Lane** Author; Illustrator; Cartoonist, Arlington, MA  
**Elizabeth K. MacDonald** Manager, Federal Reserve, Board of Governors, Chevy Chase, MD  
**Dominique Padurano** MEd. '98, PhD, Rutgers Univ. '07, Founder, Crimson Coaching, New York, NY  
**Christie E. Peale** Executive Director of the Center for New York City Neighborhoods, New York, NY  
**Suzanna Petren-Moritz** Fine Arts and Philosophy, MBA '01, HBS, Consultant, YouTube, San Francisco, CA  
**Paula Rand Hornbostel** Fine Arts & French Literature, MA IFA, NYU '00, Director of Lachaise Foundation, New York, NY  
**Jennifer Rubell** Artist/Performance artist, New York, NY  
**Heidi Schwenzefier Dubois,** JD Columbia Univ. Global Head, Philanthropy and Corporate Social Responsibility, NY, NY  
**Matthew D. Tousignant,** MA in Psychology, California Institute of Integral Studies, Lambertville, NJ  
**Kerry A. Voss** Armonk, NY  
**Vanessa L. Walker-Oakes** MA, UCLA, Dean of Faculty/History Teacher, Flintridge Preparatory School, La Canada, CA  
**Senta L. Wong** Boston, MA  
**Alexis P. Zoullas** JD Fordham Univ. School of Law '98, Shipping Executive/Documentary Film Producer, New York, NY

### Not Fine Arts:

- Virginia M G Anderson** PhD BU '11, Art historian, Maryland Institute for Art and Johns Hopkins Univ. Baltimore, MD



Bill Bland, (AB '93), *Energy of Nature Flowers*,  
Oil on linen, 2015 [williamblandart.com](http://williamblandart.com)



**Cherylyn Washington**, AB '93, *Self-Portrait*, 2017

**Back Cover: Kehinde Wiley** is a descendent of portraitists, including Reynolds, Gainsborough, Titian, Ingres, etc. He engages the signs and visual rhetoric of the heroic, powerful, majestic and the sublime in his representation of urban, black and brown men found throughout the world  
[kehindewiley.com](http://kehindewiley.com).

**Amy Sherald** is based in Baltimore, Maryland. Her work examines personal identity as a response to political, social, and cultural expectation. After her MFA she lived and studied with painter Odd Nerdrum in Larvik, Norway. In 2008 she attained an artist residency assistantship at the Tong Xion Art Center in Beijing, China.



Kehinde Wiley, *Barack Obama*, [44th President of the United States, 2009-2017, Harvard Law School, J.D. '91], 2018, oil on canvas © 2018 Kehinde Wiley, and Amy Sutherland, *First Lady Michelle Obama*, [J.D. '88], 2018, both images courtesy: National Portrait Gallery, Smithsonian Institution