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CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS: A RESEARCH FACILITY WITHIN THE NATIONAL GALLERY OF ART

The Center for Advanced Study in the Visual Arts, which opened during the 1980-81 academic year, is located in the National Gallery of Art (Washington, DC 20565) where it draws on the resources of the art collections, library, staff and physical facilities of the Gallery. The Center was founded in 1979 to promote the history, theory and criticism of art, architecture and urban form through the formation of a community of scholars engaging in research and disciplinary exchange in proximity to a major art collection and library.

History

A decade of preparation preceeded the establishment of the Center, beginning in 1968 when J. Carter Brown, then Assistant Director of the National Gallery, presented the Board of Trustees with a study report on the National desirability and feasibility of an advanced research institute. The report was based on interviews in the United States and abroad by Brown and John Walker, with the faculty of graduate departments in the history of art, and directors of public and university museums, research institutes, foundations, libraries, and government commissions and agencies. Not only did those surveyed endorse the prospect of a center for advanced study, but also they agreed about the needs that such a center should meet. The report cited the benefit to the mature scholar of uninterrupted time for research and writing away from regular professional responsibilities, and especially time for reflection and the completion of long-term projects; of adequate financial support for research, travel, and accommodations; of research facilities, and particularly of access to libraries and photographic archives; of contact with the

collections of the National Gallery, and perhaps most importantly, of the possibility for discussion and exchange about questions of methodology, theory, evidence and opinion. A center which provided such opportunities, support and facilities, it was argued, might contribute significantly to the improvement of art historical studies. At the same time the National Gallery would increase its contact with scholars, with the academic community throughout the United States and abroad, and develop further its service to the discipline of art history and to the nation.

The report prepared by Brown also contained a set of specific recommendations for the location, organization, scholarly programs, research facilities, and intellectual scope of the proposed research institute. Endorsement of the report by the Gallery's Board of Trustees initiated planning for the Center as an integral part of the then projected East Building of the Gallery. As part of the preparation for the study center, a new librarian was appointed in 1972 and the acquisition of books and photographs was accelerated.

In September of 1977 the Board of Trustees adopted a formal resolution to establish the Center for Advanced Study in the Visual Arts as an integral, yet independent, part of the National Gallery of Art, and to authorize a senior fellowship program to be supported by private funds. At the same time it was decided to incorporate the Gallery's existing pre-doctoral fellowship program and Kress Professorship, established in 1965 with support from the Samuel H. Kress Foundation and endowments in honor of Chester Dale and David Finley, into the Center. Within two years a Board of Advisors for the Center was chosen, composed of seven senior art historians from the United States and abroad. Henry A. Millon, Professor of History and Architecture at the Massachusetts Institute of Technology and former Director of the American Academy in Rome, was appointed Professor-in-Charge (a title later changed to Dean) of the Center, and made a member of the Executive Committee of the National Gallery. The first fellowship appointments were made in the spring of 1980, upon the recommendation of a Selection Committee drawn from the Advisory Board of the Center, and a full program of scholarly activities began in September of the same year.

The Center's first three years of activity were funded by a grant from the Andrew W. Mellon Foundation. In June 1982 the Center received a permanent endowment from the Foundation to support fellowships and research. Since the Center's inception the Kress Foundation has continued to fund the Kress Professorship and two pre-doctoral fellowships. The Center now also receives support from Kress for senior fellowships, and from private donors for the pre-doctoral program.

Fields of Inquiry

The Center came into being, first, to encourage advanced study of the history, theory of art, architecture and urbanism in an environment that placed value on works of art, and secondly, to establish a scholarly community and provide a forum for ideas about history, themes, theories, methods, criticism and

historiography of art. The Center fosters, both through its fellowship program and its scholarly activities, the study of the production, use, and cultural meaning of human art and artifacts from pre-historic times to the present in all spheres of material culture. The Center encourages study of these objects by historians and critics of all the visual arts, and by scholars from cognate disciplines in the humanities and social sciences; alternative approaches to the history of art; studies of the theory and historiography of the history of art and pertinent adjacent disciplines. The Center advocates the practice and study of criticism in the visual arts, including critical studies leading to the formation of aesthetic theories. Projects sponsored by the Center need not necessarily be related to the collections or exhibition activities of the National Gallery.

The topics studied at the Center since its inception reflect the institution's historical, cultural and methodological breadth. They include an examination of the service systems in the Greek colonies of Sicily, Piranesi's drawings of architectural fantasies, the twilight paintings of Frederick Church, the iconographic significance of the *lām/alif* ligature in medieval Islam, chiaroscuro woodcuts in 16th century Italy, stained glass in western France 1250—1325, studies in social functions of art and architecture, the relationship of photography and surrealism in the early 20th century, S. Bing and the evolution of Art Nouveau, Abbot Suger and Saint Denis, Vermeer's painting techniques, the cultural role of the museum from a post-modern perspective, and immortals and their imagery in Han pictorial art.

Programs and activities

The activity of the Center includes four programs — the fellowship program, meetings, publications and research. All programs are privately funded.

The fellowship program provides for the members of the Center, its core. The Center now supports annually a Kress Professor, a number of Senior Fellows, Visiting Senior Fellows, Associate, and Pre-doctoral Fellows. Every year one National Gallery of Art Curatorial Fellow is also appointed; this fellowship enables a curator to obtain a leave of absence from the Gallery and spend a period of time on research generally unrelated to curatorial projects. At any one time there are about twelve to fifteen people in residence at the Center as members. The Center also hosts the National Gallery's annual A. W. Mellon Lecturer in the Fine Arts. The professional staff (Dean, Associate Dean, Research Assistants) gather with the members as a group at weekly Center lunches. These lunches provide an opportunity for regular scholarly exchange of information and ideas, for discussion of a paper delivered during the previous week, usually with the speaker present, and for discourse on a diverse and continually changing range of issues. Whenever possible, colleagues visiting the Washington area are invited to these lunches and may speak briefly about their research interests and activities. Weekly teas are also held at the Center to which members of the National Gallery staff and visitors are invited.

The Center further promotes scholarship in the history of art and cognate disciplines through the program of meetings designed to gather a variety of art historians and critics for discussion of topics and problems of art historical interest. The Gallery has an active education program that deals with the public. The Center directs its attention to the interests and concerns of art historians. The Center's meetings range from small gatherings of 15—25 persons at a seminar to 150—200 attending a symposium; they also include informal shop talks presented by the Pre-doctoral Fellows on their dissertation research, and a series of monthly and bimonthly colloquia delivered by the Kress Professor and Senior Fellows. The Center has also organized periodic gatherings of art historians in the Washington metropolitan community to hear the results of research in progress and to discuss approaches and methods to critical problems that derive from specific studies. These Washington area art historian programs have involved lectures, panel discussions and film screenings, often with a specific subject, such as current research in American art and architecture, as the theme for a series of meetings during a single year. For art historians and other interested professionals the Center has also sponsored lectures by visiting art historians. The subject of these lectures have ranged from the Pantheon to the formation of the image of Napoleon.

The Center's interest in scholarship extends beyond the local area and it has planned a number of special events with participants and guests drawn from the United States and abroad. In November 1980 the Center initiated a symposium program with the organization of a two-day gathering on the "Art and Architecture in the Late Fourth Century and Hellenistic Period in Macedonia and the Rest of Greece", held in conjunction with the opening of the National Gallery exhibition "In Search of Alexander." Papers on the architecture, painting, sculpture, decorative arts, history, and literature of the Macedonian and Greek world were delivered by scholars from the United States, Greece, England, and Australia. Several hundred scholars and students of classical art attended. Other symposia and conferences have been held on the "Renaissance of Islam: Art of the Mamluks" (co-sponsored with the Freer Gallery of Art); "Raphael's *Transfiguration*", "Claude Lorrain 1600—1682;" "Raphael before Rome"; "Perspectives on Manet"; "Recent Research in Italian Art"; "Pictorial Narrative in Antiquity and the Middle Ages" (these three co-sponsored with the Department of History of Art at The Johns Hopkins University); "Italian Medals"; "Leonardo da Vinci: *The Last Supper*"; "James McNeill Whistler: A Re-Examination" (co-sponsored with the Freer); "Hermeticism and the Renaissance" (jointly sponsored with the Catholic University of America and the Folger Institute); and "El Greco y Toledo" (co-sponsored with the Instituto Diego Velázquez in Madrid and held in Toledo, Spain). The Center also joins the Department of Art of the University of Maryland in sponsoring the annual Middle Atlantic Symposium in the History of Art at which graduate students at universities in the region present papers on their dissertation or other advanced research.

The Center's seminars are smaller one-day gatherings of scholars knowledgeable in a specific field or area, often the province of one of the members of the Center who assists in the definition of the theme and organization of the gathering. Recent publications that raise significant issues are suggested to the participants for advance preparation and as initial foci for discussion. No formal presentations are made nor is there any recording of the day's discussions, which are intended to examine and criticize recent research and consider areas and approaches for future study. Sometimes seminars are held following a Center symposium, providing the opportunity for further consideration of ideas generated by the symposium presentations. The El Greco symposium, held in Spain in April 1982, was followed that fall by a seminar at the Center on "Recent Research on El Greco and Sixteenth Century Spanish Studies." Scholars in Byzantine, western, medieval, and Islamic manuscript studies have also convened in seminars to discuss codicology and the circumstances of manuscript production; those concerned with broad issues of art historical method and theory have met to consider questions of representation and of method in twentieth-century studies. Other seminars have focused on Roman architecture, urban studies in India, Piero della Francesca and Francesco di Giorgio, urban history, medieval architectural drawings, the Pantheon, David Smith, a computerized inventory of American sculpture, and France and Burgundy in the fifteenth century.

Each fall the Center publishes a report of research and activities during the preceding academic year. This publication describes the purpose and projects of the Center and contains short essays by members of the Center on the work accomplished during their fellowship period, as well as a listing of meetings and other activities. Another annual publication, entitled *Sponsored Research in the History of Art*, lists research projects in art history and cognate fields in the humanities and social sciences supported by granting institutions in the United States and elsewhere including research institutes, foundations, museums and government agencies. Projects are multiply listed according to geographic area, period, field, theme and medium. Through *Sponsored Research* the Center intends to provide a continuing record of current sponsored research in the history of art and related disciplines. The National Gallery also has an annual publication called *Studies in the History of Art*, which contains several different series. One of these is devoted to the publication of the papers from the Center's symposia and conferences. The papers of the Macedonia symposium, for instance, were gathered in 1981 and published as volume 10 of *Studies in the History of Art*. Volume 13 of *Studies*, published in 1984, contains the papers of the El Greco symposium. Subsequent volumes will include the papers of the symposia on Claude Lorrain and Raphael (volume 14 and 15 respectively, both now in press), as well as those on Italian Medals, Pictorial Narrative and James McNeill Whistler.

Finally, there is the Center's research program. All of the fellows at the Center work on the research they have proposed. The Center will have an accumulative effect, however, only if it undertakes continuing research, research that cannot be

accomplished by a single individual in a year, more than can be accomplished by a single person over a number of years. The Center intends, therefore, to accord priority to long-term research projects that require teamwork, a team within the discipline, or with members from other disciplines. In 1982 the Center initiated a program of long-term research projects. One such project, under the direction of the dean and with the participation of two research assistants, involves the compilation of a photographic archive of architectural drawings and the development of an automated system for cataloguing and to aid research. It is envisioned that the archive will eventually include photos of architectural drawings up to the year 1800 held in public collections of North America and Europe. The work of compilation and documentation will begin with medieval drawings and Italian drawings in the Uffizi in Florence. A corpus of architectural dictionaries, encyclopaedias and thesauri is also being gathered. An advisory group comprised of representatives of research institutes, libraries, museums and archives with architectural drawings in the United States, Canada and England has been formed to establish standard cataloguing forms and terms.

In the next decades museums can become principal centers for advanced research in art history. The Center for Advanced Study in the Visual Arts at the National Gallery represents the kind of independent research facility with programs both relating to and beyond the collections and activities of the parent institution, which may serve to link scholars and scholarship in academia and museums in the United States and elsewhere, and have a significant effect on the advancement of knowledge in the history of art.

Henry A. Millon, *Dean*, Marianna S. Simpson, *Associate Dean*

Tagungen

NETHERLANDISH MANNERISM

Symposium, veranstaltet vom Nationalmuseum Stockholm,

20.—23. September 1984.

(mit zwei Abbildungen)

Im Rahmen der wissenschaftlichen Bearbeitung der Sammlungen des Nationalmuseums in Stockholm ist jetzt die Vorbereitung der Kataloge des niederländischen Materials aus dem 16. Jh. an die Reihe gekommen. An dem Katalog der Gemälde arbeitet Görel Cavalli-Björkman, an dem der Plastiken Lars Olof Larsson, am Katalog der Zeichnungen Börje Magnusson. Zum Zwecke der Diskussion der im Zusammenhang mit den Werken aufgetauchten vielschichtigen Probleme ist auf Initiative von Museumsdirektor Per Bjurström ein dreitägiges Symposium veranstaltet worden, zu dem Sachverständige des niederländischen Manierismus eingeladen waren. Gleichzeitig fand eine Ausstellung von zwischen 1540 und 1620 entstandenen niederländischen Werken im Besitz des Museums und anderer schwe-