

Overview

Course Overview

The human impulse to create art is universal. Art has been has been a way to communicate beliefs and express ideas about the human experience throughout all stages of civilization and in every region of the world. As cultural documents, works of art provide important insights into past and existing cultures, helping us to understand how others have lived and what they valued.

Art Through Time: A Global View, featuring thirteen half-hour programs, a guide, text, and other Web resources, takes a thematic approach to art history and appreciation. Rather than a linear chronology, the materials explore connections in Western and non-Western art, illuminating the breadth, complexity, and beauty of works produced around the world and at different periods of time. In each program focusing on a particular theme, a diverse group of leading experts, together with a living artist, contextualize and connect featured works from different cultures and eras. The Web site, guide, and text provide a variety of opportunities to learn more.

Using the Guide/Group Facilitation Tips

Using the Guide

This guide provides a suggested approach for using the variety of resources available online for each theme:

- streaming videos of a series overview and thirteen half-hour programs
- reproductions of featured works from each program, accompanied by informative text
- audio commentary from experts about featured works
- questions to prompt comparisons of works linked by theme
- chapters from a downloadable text

The approach outlined in this guide is suitable for individuals as well as groups. The guide takes you through thirteen sessions, each of which includes the screening of a half-hour video and post-viewing questions. Readings and activities are assigned between sessions to deepen your understanding of ideas and themes presented in the session just completed.

Group Facilitation Tips

For each session, someone should be responsible for facilitating group discussion and activities. The facilitator may be an educator or a participant volunteer, or duties might be shared among several participants. The video programs may be accessed online (video on demand) at www.learner.org/courses/globalart and on DVD (available through learner.org). In advance of the session, the facilitator(s) should photocopy this guide for all participants or direct them to www.learner.org/courses/globalart, where they can print the guide themselves. The facilitator(s) may also want to preview the video programs and guide materials in advance of the group session.

Theme Summaries

1. Converging Cultures

Throughout history, economic needs, material desires, and political ambitions have brought people from different cultures and communities into contact, sometimes across great distances. Whether clashes or cooperative endeavors, these convergences have brought about the exchange of knowledge and ideas. In the visual arts, they have led to creative juxtapositions, hybrid styles, innovative forms, and the reinterpretation of traditional signs and symbols.

2. Dreams and Visions

Art, of course, is about seeing. But it is not always about representing the world as it exists, and sometimes it can allow us to see with more than our eyes. From Aboriginal artists who paint the unseen forces of the universe to Surrealists who looked into the recesses of the unconscious mind for inspiration, people have found many ways to record ephemeral feelings, unknowable mysteries, personal fantasies, and inner visions. At the same time, art has been used as a tool to inspire and guide dreams and visions, both secular and spiritual.

3. History and Memory

Art has been a medium through which people have not only documented, but also shaped history—both past and future. Periodically, individuals, groups, and societies have also drawn on or appropriated artistic forms of the past to make statements in and about the present. Art can commemorate existence, achievements, and failures, and it can be used to record and create communal as well as personal memories.

4. Ceremony and Society

People across the world engage in a wide range of ceremonial rites and spectacles. Some of these are religious, others political or social. Through these practices and the arts that accompany them—costumes, masks, vessels, ancestor figurines, altarpieces, staffs, and other objects and images—people across cultures define identity, build community, express belief, negotiate power, and attend to the physical and spiritual well-being of both individuals and societies.

5. Cosmology and Belief

In all cultures, people strive to understand their reason for being and their place in the universe. Art can be an instrument for not only recording spiritual beliefs, but also for creating myths, defining the realms of mortal and immortal, communing with ancestors, channeling forces of good, and repelling those of evil.

6. Death

Death is one of the few experiences common to all people and all societies. But how different people have conceived of death and how those conceptions have shaped their behaviors and practices has varied over time and across cultures. Through art, people have expressed attitudes toward death that are in some respects universal, while in others personally and culturally specific. They have, moreover, used a wide range of objects, images, and structures to negotiate the processes of aging and dying, grieving, and commemorating.

7. Domestic Life

From furniture and tapestries to bowls and baskets, art has figured prominently in domestic life for thousands of years. Within the space of the home—be it a palace or a hut—aesthetically and culturally significant objects have fulfilled purposes both mundane (e.g., storage and service) and transcendent (e.g., the facilitation of prayer). Moreover, the activities and events taking place within these domestic spaces have been the inspiration for countless artists. Their depictions of everyday life are best understood as complex documents melding real-world observations with ideal social expectations.

Theme Summaries

8. Writing

Images and words are symbols that both denote actual things, like people, objects, and places, and connote more abstract ideas, feelings, concepts, and theories. Given this shared function, it makes sense that the boundaries between words and images often overlap and that the two are so frequently juxtaposed. Since the dawn of civilization the relationship between written words and pictures has been manipulated to communicate ideas. It has also inspired countless artists around the globe, whose works demonstrate how text and image can enhance, supplement, complicate, or even undermine each other's meanings.

9. Portraits

Throughout history and across cultures, people have shown a fascination with faces, and in turn, with portrait representation. The depiction of an individual likeness is about identification, but more than that, it is a record of an interaction between an artist and a sitter, both of whom contribute to the portrait's form and content. Far from being mirror reflections, portraits are complex constructions of identity that serve a range of functions from expressing power and declaring status to making larger statements about society at a given point in history.

10. Natural World

From the earliest times, people have found sustenance and solace, challenge and mystery in the natural world. From representations of animal and vegetable life to landscapes and earthworks, art has been a means by which humans have expressed their awe of, communion with, dependence on, and isolation from nature. Of course, art is never a mere transcription of reality. Every rendering of the natural world is, ultimately, a construction, in which nature is translated through the filter of our own interests, values, and desires.

11. The Urban Experience

For thousands of years cities have been hubs of activity, centers of industry, and places from which new aesthetic trends originate, evolve, and spread. The creative visions of planners, painters, architects, and sculptors have shaped the development of cities around the world. In turn, the urban experience has inspired the creation of artwork depicting aspects of city life.

12. Conflict and Resistance

Throughout history, groups and individuals have sought not only to maintain control over their own lives, but also to assert their power over the lives of others. Visual art has played an important role in documenting such conflict and resistance. It also has served as a means for expressing personal views on politics, war, social inequities, and the human condition.

13. The Body

From painting to sculpture, body art to performance art, the body has figured prominently in the creative expression of nearly all cultures from the beginning of civilization. Through art, the body becomes a site for defining individual identity, constructing sex and gender ideals, negotiating power, and experimenting with the nature of representation itself.

Contributors

Video/Online Commentators

Ladan Akbarnia, Ph.D., is the Hagop Kevorkian Associate Curator of Islamic Art at the Brooklyn Museum in New York, where she has coordinated several installations of the arts of the Islamic world. Most recently, Akbarnia completed a reinstallation of the Brooklyn Museum's Islamic art galleries and an exhibition on Sufism in Islamic art. She earned a B.A. from Vassar College and an M.A. and Ph.D. from Harvard University. Akbarnia specializes in art from Iran and Central Asia and has taught at Wheaton College and Smith College in Massachusetts. She also serves as a consultant to the Aga Khan Museum Collection in Geneva and the Iran Heritage Foundation in London. (*Converging Cultures*)

Isaac Paa Joe Amissah-Aidoo is a musician and art dealer, who splits his time between the U.S. and his native country, Ghana. Amissah-Aidoo and his wife, Rebecca, are the proprietors of Ananse Village, an African crafts and imports shop in Fort Bragg, California. The couple support small-scale production by African artisans and donate a portion of their proceeds toward medical care and education in the communities with which they work. (*Death*)

Jane Ashton Sharp, Ph.D., is an associate professor of art history at Rutgers University. In addition to teaching classes on Russian and Soviet art, unofficial art in the former Soviet Union, and twentieth-century avant-garde art movements, she curates the Norton and Nancy Dodge Collection of Soviet Nonconformist Art at Rutgers' Jane Voorhees Zimmerli Art Museum. Sharp has published numerous articles and book chapters on the historical Russian avant-garde, and, more recently, on Moscow conceptualism and abstract painting in the Soviet Union after the Second World War. Her book *Russian Modernism between East and West: Natal'ia Goncharova and the Moscow Avant-Garde, 1905–14* won the Robert Motherwell Book Award from the Dedalus Foundation. Sharp holds an M.A. in Slavic languages and literatures and a Ph.D. in art history from Yale University. (*Conflict and Resistance, Cosmology and Belief*)

Shimon Attie is a photographer and installation artist whose work explores lost histories, memories, and identities. He is known for works in which he projects contemporary media onto architectural sites, as well as for his multiple-channel video installations. Attie lived and worked in Europe for a number of years before relocating to New York. Attie's work has been featured in many solo and group exhibitions in both the U.S. and abroad and is in the permanent collections of the Museum of Modern Art in New York, the Museum of Modern Art in San Francisco, Centre Pompidou in Paris, the High Museum of Art in Atlanta, the Corcoran Gallery of Art in Washington, D.C., and the Miami Art Museum, among others. He has received fellowships from the National Endowment for the Arts, the Prix de Rome, the Pollock-Krasner Foundation, Harvard University's Radcliffe Institute, the New York Foundation for the Arts, and the Ministry of Culture in Berlin. Four monographs have been published and several films made about Attie's work. Attie earned his B.A. at the University of California, Berkeley, his M.A. at Antioch University, and his M.F.A. at San Francisco State University. (*History and Memory*)

Zainab Bahrani, Ph.D., is the Edith Porada Professor of Ancient Near Eastern Art History and Archaeology and the director of graduate studies in the Department of Art History and Archaeology at Columbia University, New York. A native of Baghdad, Iraq, her research focuses on the art and archaeology of Mesopotamia and the eastern Mediterranean, philosophies of aesthetics and representation, gender and feminist theories. Prior to her position at Columbia, Bahrani taught at the State University of New York at Stony Brook and the University of Vienna, Austria. She has also worked as a curator in the Near Eastern Antiquities Department of the Metropolitan Museum of Art and has been most recently elected to the Slade Professorship in the Fine Arts at the University of Oxford. Bahrani has authored, co-authored, and edited a number of books, including *Rituals of War: the Body and Violence in Mesopotamia*, *The Graven Image: Representation in Babylonia and Assyria*, and *Women of Babylon: Gender and Representation in Mesopotamia*. She received her M.A. and Ph.D. from the Institute of Fine Arts, New York University. (*Portraits, Conflict and Resistance, The Body*)

Contributors

Colin B. Bailey, D.Phil., is associate director and Peter Jay Sharp Chief Curator of the Frick Collection in New York. Bailey previously held the positions of deputy director and chief curator of the National Gallery of Canada, senior curator at the Kimbell Art Museum, Fort Worth, and assistant curator of European painting and sculpture at the Philadelphia Museum of Art. Bailey specializes in eighteenth- and nineteenth-century French art, and in recognition of his contribution to French culture was awarded the Chevalier des Arts et des Lettres in 1994. He has taught at Bryn Mawr College, Columbia University, and CUNY's Graduate Center, has published extensively in his field, and is a recognized authority on Pierre-Auguste Renoir. His book *Patriotic Taste: Collecting Modern Art in Pre-Revolutionary Paris* was awarded the Mitchell Prize for the best art history book of 2002–2003. (*Portraits*)

John Beardsley, Ph.D., is the director of Garden and Landscape Studies at Dumbarton Oaks in Washington, D.C. Beardsley has authored numerous books, including *Gardens of Revelation: Environments by Visionary Artists* and *Earthworks and Beyond: Contemporary Art in the Landscape*. He has also curated exhibitions for the Museum of Fine Arts, Houston, the Corcoran Gallery of Art, and the Hirshhorn Museum, among other institutions. In addition to his role at Dumbarton Oaks, Beardsley is an adjunct professor at the Graduate School of Design at Harvard University, where he teaches courses on landscape architectural history, theory, and writing. His many honors include fellowships from the National Endowment for the Arts, the Graham Foundation for Advanced Study in the Fine Arts, and the John Simon Guggenheim Memorial Foundation. Beardsley received his B.A. in Fine Arts from Harvard University and his M.A. and Ph.D. in Fine Arts from the University of Virginia. (*The Natural World, Domestic Life, The Urban Experience*)

Bettina Bergmann, Ph.D., is Helene Phillips Herzig '49 Professor of Art at Mount Holyoke College. A specialist in Greek and Roman art, Bergmann's research focuses on Roman houses, interiors, gardens, and landscapes. In addition to authoring articles and essays, she co-edited, with Christine Kondoleon, *The Ancient Art of Spectacle*. She has taught courses on art and cultural politics, myth, spectacle, the cities of Vesuvius, and the Hellenistic world, among other topics. To facilitate an understanding of the past, Bergmann is involved in creating three-dimensional models of ancient buildings. She earned her B.A. at the University of California, Berkeley, her M.A. at the Archaeological Institute, Bochum, Germany, and her Ph.D. and M.Phil. at Columbia University. (*Domestic Life*)

Marla C. Berns, Ph.D., is the director of the Fowler Museum at UCLA and is adjunct professor of art history. Berns was formerly director of the University Art Museum at the University of California, Santa Barbara, and the Goldstein, a museum of design at the University of Minnesota. Her research and writing have concentrated on women's arts in Northeastern Nigeria—which include ceramics, decorated gourds, and programs of body scarification—and on the historical and ritual importance of figurative ceramic vessels. Exhibitions she has curated feature topics on twentieth-century art and design, including solo projects on the artists Magdalene Odundo and Renee Stout. She is currently organizing a major exhibition on the arts of the Benue River Valley, Central Nigeria. Berns received her Ph.D. in art history from UCLA. (*The Body, Domestic Life*)

David Bernstein, Ph.D., is a professor of European and English history at Sarah Lawrence College, where he specializes in social, religious, artistic, and cultural history of late antiquity and the Middle Ages. Courses he teaches include Art and the Sacred in Late Antiquity and Medieval Europe, The Medieval Foundations of English Art and History: An Interdisciplinary Workshop, and From the Catacombs to Chartres: A Research Seminar in Christian Iconography. Author of *The Mystery of the Bayeux Tapestry*, Bernstein has received grants from the National Endowment for the Humanities, the American Philosophical Society, and the American Council of Learned Societies. He holds a B.A. from Brandeis University and an M.A. and Ph.D. from Harvard University. (*History and Memory, Ceremony and Society*)

Judith Bettelheim, Ph.D., professor of art history at San Francisco State University, specializes in arts of the African Diaspora, Afro-Caribbean culture and festivals, multicultural American art, and Cuban art. She has worked in the Caribbean and in Cuba for various projects, including the exhibitions "Caribbean Festival Arts" and "AFROCUBA: Works on Paper." She is the author of *Cuban Festivals: a Century of Afro-Cuban Culture*. (*Ceremony and Society*)

Contributors

Xu Bing is a contemporary artist and vice president of the Central Academy of Fine Arts, Beijing, where he earned his B.A. and M.F.A. Bing's artwork has been featured in solo exhibitions in a number of prominent museums worldwide, including the Arthur M. Sackler Gallery at the Smithsonian Institution, the New Museum of Contemporary Art, and the Joan Miró Foundation in Spain. Bing creates his work in a wide variety of media and received a MacArthur Foundation Award for his special contributions to the fields of printmaking and calligraphy. For his work, Bing has also been awarded with the Fukuoka Asian Culture Prize, the Wales International Visual Art Prize, and a lifetime achievement award from the Southern Graphics Council. (*Writing*)

Andrew Bolton is a curator at the Costume Institute at the Metropolitan Museum of Art. He has curated several exhibitions including, "Bravehearts: Men in Skirts," "Dangerous Liaisons: Fashion and Furniture in the 18th Century," "AngloMania: Tradition," and "Transgression in British Fashion," and "Superheroes: Fashion and Fantasy." Bolton is a regular contributor to newspapers and journals and has written many books to accompany his exhibitions. Prior to joining the Metropolitan Museum of Art, Bolton held positions in contemporary fashion at the Victoria and Albert Museum and the London College of Fashion. (*The Body, Ceremony and Society*)

Stanley Brandes, Ph.D., is a professor of anthropology at the University of California, Berkeley, where his research focuses on European and Latin American ethnography. Courses he has taught at Berkeley include Introduction to Cultural and Social Anthropology, Peoples of Mexico and Central America, and European Society. Among Brandes's many awards and honors are travel grants from the ACLS and the U.S.-Spanish Joint Committee for Educational and Cultural Affairs, which have facilitated his field work in Mexico, Guatemala, and Spain. He is also a recent recipient of a John Simon Guggenheim Fellowship. A frequent lecturer at conferences and public gatherings, Brandes has also written several books, including, *Power and Persuasion: Ritual and Social Control in Rural Mexico*, and *Staying Sober in Mexico City*. Brandes received his B.A. from the University of Chicago and his M.A. and Ph.D. from the University of California, Berkeley. (*Death*)

Isolde Brielmaier, Ph.D., is a New York-based curator and writer as well as visiting assistant professor of art at Vassar College and guest professor at Barnard College/Columbia University and New York University. She holds a Ph.D. in art history and cultural studies from Columbia University. Brielmaier is the author of *Zwelethu Mthethwa* and *Wangechi Mutu: A Shady Promise*, in addition to other publications, and has curated several exhibitions, including "Signs Taken for Wonders," "Shinique Smith: Torchsongs," "Titus Kaphar: Painting Undone," and "INGRIDMWANGIROBERTHUTTER, Select Videos, 2006–07." She has also developed contemporary art programs and special events for ARCO Contemporary Art Fair in Madrid, Art Chicago, and The New York Armory/Volta. Brielmaier is the recipient of numerous grants and fellowships from institutions including the Ford Foundation, the Mellon Foundation, and the Social Science Research Council. She has been profiled and noted in the *New York Times*, *UPTOWN Magazine*, *VIBE Magazine*, *FREE*, *Upscale*, *The Roof TV*, *Miami*, and NPR-WPS1 Radio in New York. (*Portraits*)

Richard Brilliant, Ph.D., is a professor emeritus of art history and archaeology and is the Anna S. Garbedian Professor in the Humanities at Columbia University, where he has taught courses in Greek and Roman art, portraiture, visual narrative, and the historiography of art history. Brilliant has also taught at the University of Pennsylvania and the University of Pittsburgh, and the Scuola Normale Superiore, Pisa. He has published numerous articles, reviews, and more than eleven books, most recently *Un Americano a Roma* and *My Laocoon: Alternative Claims in the Interpretation of Artworks*. He has received many honors, including the Rome Prize from the American Academy in Rome, a Guggenheim Fellowship, a Fulbright grant, and the Great Teacher Award from the Society of Columbia Graduates, and is a member of The American Academy of Arts & Sciences. Brilliant earned his B.A., M.A., and Ph.D. from Yale University and LL.B. from Harvard University. (*Portraits*)

Contributors

Steve Brodner has been a satirical illustrator for more than thirty years. After earning his B.A. from Cooper Union, Brodner began working for a local newspaper, and then launched a freelance career, illustrating pieces for the *New York Times Book Review*, *Harper's* magazine, *Sports Illustrated*, *Esquire*, *Playboy*, *Spy*, *National Lampoon*, and other publications. In visual essays, Brodner covered eight national political conventions for *Esquire*, the *Progressive*, and the *Village Voice*. He covered the Dole presidential campaign for the *Washington Post*; George W. Bush for *Esquire*; Oliver North, Pat Buchanan, and the Million Man March for the *New Yorker*; the farm crisis for the *Progressive*; and the Colonias communities for *Texas Monthly*. Brodner has also illustrated a number of books, including his own projects, *Fold 'N Tuck* and *Davy Crockett*. "Freedom Fries," a career retrospective, was published by Fantagraphics Books in 2004. He produced "September 2001," a documentary short and collaborated on the Naked Campaign, a series of films produced for NewYorker.com. Brodner has received numerous awards, including the Aronson Award for Social Justice Journalism, the Society of Illustrators Hamilton King Award, and the Reuben Award from the National Cartoonists Society for Best Magazine Illustration of the Year. Brodner also teaches narrative art at the School of Visual Arts in New York. (*Conflict and Resistance*)

Jonathan Brown, Ph.D., is the Carroll and Milton Petrie Professor of Fine Arts at the Institute of Fine Arts at New York University. Brown also has taught art history and fine arts at Princeton University, was Slade Professor of Fine Arts at Oxford University, and served as the Andrew W. Mellon Lecturer in Fine Arts for the National Gallery of Art in Washington, D.C. His research has focused primarily on Spanish and new Spanish painting from 1500–1800, the history of collecting, and art at the European courts in the seventeenth century. His publications include *Images and Ideas in Seventeenth-Century Spanish Painting*, *Velazquez: Painter and Courtier*, and *A Palace for a King: The Buen Retiro and the Court of Philip IV*, co-authored with Sir John Elliot. Brown has been honored with the Arthur Kingsley Porter Prize of the College Art Association, a fellowship from the National Endowment for the Humanities, and the Gran Cruz (Great Cross) of the Order of Alfonso X el Sabio by the Spanish government for his contributions to the history of Spanish culture. He holds a B.A. from Dartmouth College and an M.F.A. and Ph.D. from Princeton University. (*History and Memory*)

David B. Brownlee, Ph.D., is the Shapiro-Weitzenhoffer Professor of Art History at the University of Pennsylvania. Brownlee received the American Institute of Architects' International Architecture Book Award and Society of Architectural Historians' Architectural Exhibition Catalogue Award for *Louis I. Kahn: In the Realm of Architecture*. His other publications include *Law Courts: The Architecture of George Edmund Street and Friedrich Weinbrenner, Architect of Karlsruhe*. Brownlee has curated exhibitions, organized conferences, and delivered lectures at many universities and institutions. Among his many honors are the Christian R. and Mary F. Lindback Award for Distinguished Teaching and the College Alumni Outstanding Teaching Award from the University of Pennsylvania. He earned his B.A., M.A., and Ph.D. from Harvard University. (*The Urban Experience*)

Stephen J. Campbell, Ph.D., is a professor of the history of art at Johns Hopkins University, where he specializes in Italian art of the fifteenth and sixteenth centuries. Prior to joining the Johns Hopkins faculty, Campbell taught at the University of Pennsylvania, the University of Michigan, and Case Western University. He has also held post-doctoral fellowships at the Center for Advanced Study in the Visual Arts at the National Gallery in Washington, D.C., the Harvard University Center for Italian Renaissance Studies at Villa I Tatti in Florence, and the Metropolitan Museum of Art in New York. Campbell has authored many articles and books, including *Cosmè Tura of Ferrara* and *The Cabinet of Eros*. Campbell received his B.A. from Trinity College, Dublin, his M.A. from the University of North Carolina, and his Ph.D. from Johns Hopkins. (*The Urban Experience, The Body*)

David Cateforis, Ph.D., is a professor specializing in American and modern art at the University of Kansas. His research and publications focus broadly on twentieth-century American art and international contemporary art. Courses he has taught at the University of Kansas include the introductory survey of Western art history, Modern Sculpture, and Art since 1945. Cateforis is the author or editor of several books, including *Willem de Kooning* and *Decade of Transformation: American Art of the 1960s*. The University of Kansas awarded him the William T. Kemper Fellowship for Teaching Excellence and the Archie and Nancy Dykes Award for Outstanding Classroom Teaching. Cateforis received his B.A. from Swarthmore College and his M.A. and Ph.D. from Stanford University. (*Writing*)

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Mary Ann Caws, Ph.D., D.H.L., is Distinguished Professor of English, French, and Comparative Literature at the Graduate Center of the City University of New York. Professor Caws is the author or editor of over sixty books, mostly in the field of literature and the arts. Caws was co-director of the Henri Peyre French Institute, is an *officier* of the *Palmes Académiques*, has been awarded Fulbright, Guggenheim, and Rockefeller Fellowships, and has been elected to the American Academy of Arts and Sciences. Her recent books include *To the Boathouse: a Memoir, Surprised in Translation, Salvador Dali*, and *Provençal Cooking: Savoring the Simple Life in France*. (*Dreams and Visions*)

Whitney Chadwick, Ph.D., is professor emerita of art history at San Francisco State University. She has lectured widely and taught courses on twentieth-century and contemporary American and European art, with a special focus on women and Surrealism. Chadwick is the author of *Women, Art, and Society*, *Women Artists and the Surrealist Movement*, and *Mirror Mirror: Self Portraits by Women Artists*, as well as numerous articles and other publications. Her writings also include an art-historical crime novel, entitled *Framed*, which earned mainstream critical acclaim. She received her Ph.D. from Pennsylvania State University. (*Dreams and Visions*)

CHiXapkaid (Michael Pavel), Ph.D., is an artist and traditional bearer for the tuwaduq Nation. CHiXapkaid currently serves as a professor in the Department of Educational Leadership and Counseling Psychology in the College of Education at Washington State University. He was previously a co-director of Oksale, a teacher preparation program through Washington State University and Northwest Indian College. CHiXapkaid has authored and co-authored many books, reports for foundations, and articles including “American Indian Stories Enrich Intervention” in the *ASHA Leader* and “The American Indian and Alaska Native Student’s Guide to College Success.” In addition, he has served as a consultant for organizations such as Save the Children and the Muckleshoot Indian Nation and has received grants and honors from a variety of institutions. A frequent lecturer and a member of many committees and organizations, CHiXapkaid holds a B.A. from the University of Puget Sound and a M.Ed. and Ph.D. from Arizona State University. (*Ceremony and Society*)

Melissa Chiu, Ph.D., is museum director and vice president for global art programs at the Asia Society in New York. An expert on Asian contemporary art, Chiu is responsible for establishing the museum’s contemporary art collection along with curating path-breaking exhibitions. She is a frequent media commentator on arts and culture and has lectured at universities including Yale, Columbia, and Harvard. Prior to joining the Asia Society Museum, Chiu founded the Asia-Australia Arts Centre in Sydney, Australia. Chiu has also authored many articles and books, most recently, *Breakout: Chinese Art Outside China*. Chiu holds a Ph.D. in Art History and an M.A. in Arts Administration. (*Converging Cultures, Writing, Conflict and Resistance*)

Alan Chong, Ph.D., is the curator of the collection at the Isabella Stewart Gardner Museum in Boston. In this capacity, he curates exhibitions, produces publications, organizes conferences, and works to preserve the museum’s collections. Exhibitions he has developed include “Gentile Bellini and the East” and “Gondola Days: Isabella Stewart Gardner and Her Circle in Venice.” He earned his Ph.D. from the Institute of Fine Arts at New York University and has written numerous essays and catalogues, including a study of Vermeer’s *View of Delft*. (*Converging Cultures, The Natural World*)

Christa Clarke, Ph.D., 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 held teaching appointments at George Washington University, the Corcoran School of Art, Rutgers University, and Purchase College, SUNY, and fellowships at the National Museum of African Art and the Metropolitan Museum of Art. Clarke is the author of several exhibition catalogues and articles, including an essay on exhibiting African art in *Art and Its Publics: Museum Studies for the New Millenium* and *The Art of Africa: A Resource for Educators*. A forthcoming book co-edited with Kathleen Bickford Berzock, *Representing Africa in American Art Museums: A Century of Collecting and Display*, examines the impact that museum practice has on the formation of meaning and the public perception of African art. Clarke received her B.A. from the University of Virginia and M.A. and Ph.D. from the University of Maryland. (*Ceremony and Society, Death, Portraits, The Body*)

Contributors

Sarah D. Coffin is curator of 17th- and 18th-century decorative arts and head of product design and decorative arts at Cooper-Hewitt National Design Museum, Smithsonian Institution. Recently Coffin curated the “Rococo: The Continuing Curve 1730–2008” exhibition and co-authored the accompanying book of the same name. Coffin has also authored many other catalogues, articles, and books, including “Feeding Desire: Design and the Tools of the Table 1500–2005.” Coffin holds a B.A. from Yale University and an M.A. from Columbia University. (*Domestic Life*)

Jesse Coffino-Greenberg helps run the Xu Bing Studio in New York and occasionally acts as Xu Bing’s interpreter. He is a graduate of Columbia College in New York, where he majored in political science; he also studied Mandarin and has traveled extensively in China. (*Writing*)

David Patrick Columbia is co-founder, columnist, and editor of *newyorksocialdiary.com*, a Web site that covers mainly social life and events in New York and other major cities in the world. He has been writing about society and social history, as well as the column “Social Diary,” for more than sixteen years. He worked as a columnist and editor-in-chief for both *Quest* and *Avenue*, two of Manhattan’s oldest society magazines. He attended Colby College and co-authored actress Debbie Reynolds’s biography, *Debbie: My Life*. Before embarking on a professional writing career, he worked as an actor, a stockbroker, a clothing retailer, and scriptwriter. (*Portraits*)

John Costello, Ph.D., is a professor of linguistics at New York University. Costello joined the NYU faculty in 1967. He has focused his research on the reconstruction of Proto-Indo-European syntax, the reconstruction of Proto-Indo-European phonology, and linguistic change in Pennsylvania German. Costello has authored many books and articles, including *Syntactic Change and Syntactic Reconstruction: A Tagmemic Approach*, “German in New York,” and “Modal Auxiliaries in Proto-Indo-European.” He has also served as the editor of *WORD*, the Journal of the International Linguistic Association. Costello has received a number of grants from NYU’s Arts and Sciences Research Fund and is a member of the American Society of Geolinguistics and the International Linguistic Association. Costello earned his B.A. from Wagner College and his M.A. and Ph.D. from NYU. (*Writing*)

Thomas Crow, Ph.D., is the Rosalie Solow Professor of Modern Art at the Institute of Fine Arts at New York University. Prior to joining the Institute of Fine Arts, Crow was the director of the Getty Research Institute. He has also taught art history at the University of Southern California, Yale University, the University of Sussex, the University of Michigan, Princeton University, and the University of Chicago. Crow has received numerous honors for his work, including a National Endowment for the Humanities Fellowship and the Charles Rufus Morey Prize of the College Art Association. Some of his published works include *Emulation: Making Artists for Revolutionary France*, *The Rise of the Sixties: American and European Art in the Era of Dissent*, and *Modern Art in the Common Culture*. Crow received his B.A. from Pomona College and his Ph.D. from the University of California, Los Angeles. (*History and Memory, Cosmology and Belief*)

Deborah Cullen is the director of curatorial programs for El Museo del Barrio, the premier museum of Puerto Rican, Caribbean, and Latin American art and culture in New York. Among the shows that she has curated for the museum are “Nexus New York: Latin/American Artists in the Modern Metropolis,” which examined artists working in the city from 1900–1942, “Arte no es Vida: Actions by Artists from the Americas, 1960–2000,” a survey of Latin American action and performance-based art, and the first four editions of the museum’s *bienal* of contemporary art, “The (S) Files/The Selected Files.” She has also authored and contributed to a number of exhibition catalogues. (*Converging Cultures*)

Anne D’Alleva, Ph.D., is an associate professor of art history and women’s studies at the University of Connecticut. D’Alleva is the author of *Art of the Pacific Islands, Sacred Maidens and Masculine Women: Art, Gender, and Power in Post-Contact Tahiti*. She has also written several books on the discipline of art history. These include *Look! The Fundamentals of Art History*, *Look Again! Art History and Critical Theory*, *How to Write Art History*, and *Methods and Theories of Art History*. D’Alleva’s work has earned her grants from the National Endowment for the Humanities, the Getty Foundation, the Metropolitan Museum of Art, and the Woodrow Wilson Foundation. She received her B.A. from Harvard University and her M.A. and Ph.D. from Columbia University. (*Ceremony and Society, Cosmology and Belief, Death, The Body*)

Contributors

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Vidya Dehejia, Ph.D., is the Barbara Stoler Miller Professor of Indian and South Asian Art at Columbia University. Prior to her position at Columbia, Dehejia was the deputy director and chief curator of the Smithsonian’s Freer Gallery of Art and Arthur M. Sackler Gallery. She also previously taught at Sarah Lawrence College, the University of Chicago, the University of Hong Kong, and the Delhi School of Planning and Architecture. Over the course of her career, Dehejia has focused her research on Indian and South Asian art, specifically Indian sculpture and architecture. Her interests range from Buddhist and colonial India to issues of gender and visual narrative. She has conducted extensive field research in South and Southeast Asia and possesses a background in classical Sanskrit and Tamil. Dehejia is a prolific writer who, in addition to numerous articles, has authored over twenty books. Her works include *Indian Art, The Sensuous and the Sacred: Chola Bronzes from South India*, *Representing the Body: Gender Issues in Indian Art*, and most recently, *The Body Adorned: Sacred and Profane in Indian Art*. She has been honored with Columbia University’s Hettleman Award for teaching and service, a Guggenheim and an NEH Fellowship. Dehejia received her B.A., M.A., and Ph.D. from Cambridge University. She also holds a B.A. from St. Xavier’s College, Bombay University. (*The Body*)

Vishakha N. Desai, Ph.D., is the president and CEO of the Asia Society, a global non-profit organization dedicated to strengthening partnerships and deepening understanding among Asians and Americans. She received her B.A. from Bombay University and her M.A. and Ph.D. from the University of Michigan. Under her leadership, the Asia Society has expanded its offices to India and Korea, developed new environmental, gender, and leadership initiatives, and opened a new center on U.S.-China relations. Desai has delivered many lectures and published and edited several books, journals, and articles related to Asian art. She serves on a number of arts boards and committees and has received honors for her work, including a Gold Medal from the National Institute of Social Sciences. Prior to her presidency of the Asia Society, she served as the Society’s senior vice president, vice president for Arts and Cultural Programs, and as the director of the Museum. She also held positions at the Museum of Fine Arts, Boston, and taught at several universities. (*Cosmology and Belief*)

Layla Diba, Ph.D., is an independent scholar and art advisor. She has held positions as the director and chief curator of the Negarestan Museum in Teheran (1975–79) and as an art advisor for Private Secretariat of Her Majesty Queen Farah of Iran. She was formerly Hagop Kevorkian Curator of Islamic Art at the Brooklyn Museum and adjunct professor at the Bard Graduate Center. In 2006, Diba was invited to develop programming and strategy for the future Guggenheim Abu Dhabi Museum and to serve on the Museum’s Asian Art Council. She has curated exhibitions at the Lehmann-Maupin and Leila Taghinia Milani Heller Galleries in New York and served on the advisory panel of the Islamic World Arts Initiative of the Doris Duke Foundation. Her current publications include the *Qumish: Turkoman Silver Ornaments from the Marshall and Marilyn Wolf Collection* (forthcoming) and *Selseleh/Zelzeleh: Movers and Shakers of Contemporary Iranian Art*. Her articles have appeared in numerous artistic and scholarly publications. She holds a B.A. from Wellesley College and an M.A. and Ph.D. from the Institute of Fine Arts at New York University. (*Portraits*)

Contributors

Mónica Domínguez Torres, Ph.D., is an associate professor of art history at the University of Delaware, where she teaches Renaissance and Baroque art with an emphasis on the Hispanic world. Courses that she has taught include Myth, Religion, and Art, Art in the Age of Exploration, and Art of Latin America. Prior to joining the Delaware faculty, Domínguez Torres was a curator at the National Gallery of Art in Caracas, Venezuela, and taught at the University of Toronto. During the year 2008–9, she was a Kluge Fellow at the Library of Congress, where she conducted research on her current project, “Blazons of the Anahuac: the Production, Regulation and Consumption of the Indigenous Heraldry in 16th-century Mexico.” She received her B.A. from the Universidad Central de Venezuela and her M.A. and Ph.D. from the University of Toronto, Canada. (*History and Memory*)

Gwendolyn Dubois Shaw, Ph.D., is an associate professor of American art and the director of the Program of Visual Studies at the University of Pennsylvania. Her primary research interests include race, sexuality, gender, and class in American art, with particular emphasis on the role that visual culture plays in cultural conflicts. She lectures widely and has published numerous articles and books, including, *Seeing the Unspeakable: The Art of Kara Walker* and *Portraits of a People: Picturing African Americans in the Nineteenth Century*. Prior to her position at the University of Pennsylvania, Shaw taught at Harvard University and earned fellowships through the Radcliffe Institute for Advanced Study and the Ford Foundation. She received her B.A. from the University of California, Santa Barbara, and her M.A. and Ph.D. from Stanford University. (*Conflict and Resistance*)

John Elderfield, Ph.D., is chief curator emeritus of painting and sculpture at the Museum of Modern Art (MoMA) in New York. Since 1975, Elderfield has held a number of titles at the museum, including chief curator at large. Exhibitions curated for MoMA include “Matisse Picasso,” “Bonnard,” “Henri Matisse: A Retrospective,” “Kurt Schwitters,” and “The ‘Wild Beasts’: Fauvism and Its Affinities.” Elderfield has authored and co-authored numerous books, including *Martin Puryear*, *Helen Frankenthaler*, *Pleasuring Painting: Matisse’s Feminine Representations*, *Visions of Modern Art: Painting and Sculpture from The Museum of Modern Art*, and *Henri Matisse: A Retrospective*. He studied at the University of Leeds and earned his Ph.D. from the Courtauld Institute of Art in London. Elderfield has also been the recipient of a number of fellowships, including a Harkness Fellowship to study at Yale University, a John Simon Guggenheim Fellowship, and an associate fellowship at the American Academy in Rome. In addition, the French government awarded him an Officier des Arts et des Lettres and *Time* magazine listed him as one of the 100 most influential people of 2005. (*Conflict and Resistance*)

Olafur Eliasson is a Danish-born artist of Icelandic descent, who lives and works in Berlin and Copenhagen. Using sculpture, photography, and large-scale installation, Eliasson transforms traditional viewing experiences into immersive, multi-sensory ones. His art has been exhibited internationally at major institutions, including the Tate Modern in London and the San Francisco Museum of Modern Art, whose retrospective of the artist’s work, *Take Your Time*, traveled to the Museum of Modern Art and P.S. 1 Contemporary Art Center in New York in 2008. Eliasson has also created a number of public installations, both permanent and temporary, among them the New York City Waterfalls. He trained at the Royal Danish Academy of Fine Arts. (*The Urban Experience*)

Lalla Essaydi is a Moroccan-born artist who works with a variety of media, including video, film installation, painting, and photography. Essaydi’s art, which often combines Islamic calligraphy with representations of the female body, addresses Arab female identity and Muslim gender stereotypes. Essaydi’s work is represented in many collections, including George Eastman House, the Williams College Museum of Art, the Museum of Fine Arts, Boston, and the British National Museum, and she has been represented in exhibitions from Chicago and New York to the Netherlands, England, Germany, Switzerland, Dubai, Morocco, and Syria. Essaydi earned her M.F.A. from the School of the Museum of Fine Arts/Tufts University. She is currently based in New York City. (*Conflict and Resistance*)

Contributors

Angelo Filomeno is an Italian artist based in New York City whose primary medium is embroidery on silk. Filomeno, who received a degree in painting from the Academy of Fine Arts in Lecce, Italy, was apprenticed to a tailor as a child and went on to work in the design studios of major fashion houses in Milan. His work, which combines rich fabrics, gemstones, and crystals with mostly abject subject matter, including skulls, skeletons, and insects, reflects on fundamental issues of life and death, passion and brutality, nature and the subconscious. Filomeno has shown his work in a number of solo exhibitions in New York, Paris, and Italy. In 2008, the Frist Center for the Visual Arts in Nashville Tennessee presented "Angelo Filomeno: Eros and Thanatos." The artist has also been included in group exhibitions worldwide. (*Death*)

Susan Galassi, Ph.D., is senior curator of the Frick Collection. Prior to this position, Galassi served as an associate and assistant curator at the Frick Collection and founded the museum's education program. She also served as a senior lecturer at the Museum of Modern Art and taught at Columbia University, New York University, and Vassar College. She has curated a number of exhibitions for the Frick Collection, including "Whistler, Women and Fashion" and "Goya's Last Works." In addition to collaborating on numerous exhibitions on the artist, she is the author of *Picasso's Variations on the Masters: Confrontations with the Past*. Galassi has also served as the vice president and chair of the Annual Conference for the College Art Association. She earned a B.A. from Finch College, an M.A. from Wellesley College, and a Ph.D. from New York University's Institute of Fine Arts. (*Conflict and Resistance*)

James Ganz, Ph.D., is curator of the Achenbach Foundation for Graphic Arts at the Fine Arts Museums of San Francisco. Ganz assists the Foundation with maintaining and exhibiting its 100,000 works of graphic art spanning over 500 years. Prior to this position, Ganz worked as Manton Curator of Prints, Drawings, and Photographs at the Clark Institute in Williamstown, Massachusetts, where he coordinated over twenty exhibitions, including "The Unknown Monet: Pastels and Drawings," as well as shows on nineteenth-century photography and old masters' prints and drawings. He has also worked as a special assistant for prints at the Philadelphia Museum of Art. Ganz received his Ph.D. from Yale University. (*Dreams and Visions*)

Christine Giviskos is associate curator at the Jane Voorhees Zimmerli Art Museum. Prior to joining the Zimmerli, Giviskos was assistant curator of drawings at the J. Paul Getty Museum. She is co-author of *The Language of the Nude: Four Centuries of Drawing the Human Body*. Exhibitions she has curated or co-curated include "Dark Dreams: The Prints of Francisco Goya," "Oudry's Painted Menagerie," and "Defining Modernity: European Drawings 1800–1900." (*Conflict and Resistance*)

RoseLee Goldberg is the founding director and curator of PERFORMA, a non-profit, multi-disciplinary arts organization. Prior to founding PERFORMA, Goldberg held positions as the director of the Royal College of Art Gallery and curator at The Kitchen in New York. She is the author of *Performance Art from Futurism to the Present*. Goldberg teaches at New York University and has lectured at Princeton University, the Architectural Association, and Yale University. She commissioned and produced "Logic of Birds," a touring multi-media performance by artist and filmmaker Shirin Neshat, and organized the performance series, "Six Evenings of Performance," which was part of the Museum of Modern Art's "High and Low: Modern Art and Popular Culture" exhibition. A native of South Africa, Goldberg studied at Wits University in Johannesburg and graduated from the Courtlund Institute of Art in London. (*The Body*)

Jane Golden is a muralist and executive director of the City of Philadelphia Mural Arts Program, which has engaged city communities in the creation of over 3,000 murals and provided free art education to over 20,000 Philadelphia youths. In 1984, she was hired by the Philadelphia Anti-Graffiti Network and began reaching out to graffiti writers to help turn their destructive energies into creative ones through the art of mural-making. Since that time, she has been the Mural Arts Program's driving force, overseeing its growth from a small city program into the nation's largest mural initiative, a catalyst for positive social change, and a model for replication across the country and around the globe. When the Mural Arts Program was reorganized by the City of Philadelphia in 1996, Golden became its director, simultaneously founding the non-profit Philadelphia Mural Arts Advocates to support the city agency's work. Golden holds an M.F.A. from the Mason Gross School of the Arts at Rutgers University and degrees in fine arts and political science from Stanford University. (*The Urban Experience*)

Contributors

Stacy Goodman is a senior consultant for Pre-Columbian art at Sotheby's. She has also served as senior vice president and director of the Pre-Columbian Art Department in Sotheby's New York office. Prior to her work at Sotheby's, Goodman worked in the Anthropology Department at the American Museum of Natural History. Goodman earned her B.A. from Hobart and William Smith College. (*Portraits*)

Oleg Grabar, Ph.D., a leading specialist in Islamic art and architecture, is a professor emeritus at the Institute for Advanced Study in Princeton, New Jersey. Grabar has also held the post of professor at the University of Michigan and at Harvard University. His extensive publications include *Constructing the Study of Islamic Art, Mostly Miniatures*, *The Shape of the Holy: Early Islamic Jerusalem*, and *The Dome of the Rock*. Among the many honors he has received for his work are the Giorgio Levi Della Vida Medal and the Freer Medal in Asian Art. He holds his B.A. from Harvard University and his M.A. and Ph.D. from Princeton University. (*History and Memory*)

Alexandra Griffith Winton is a freelance writer and design historian based in New York City. Her research focuses on the history and theory of the domestic interior, with a special emphasis on the twentieth century. She has written comprehensive articles for publications such as *Dwell, I.D.*, and the *Journal of Design History*, and has contributed thematic essays to the *Heilbrunn Timeline of Art History*, an online overview of the Metropolitan Museum of Art's collection. Winton has received grants from the Graham Foundation for Advanced Study in Fine Arts and the Craft Research Fund and was recently selected as a CuratorLab fellow at Konstfack in Stockholm. She teaches courses on the history and theory of interior design, architecture, and light at Parsons, The New School in New York. Currently, Winton is writing a monograph on textile designer Dorothy Liebes, to be published by Princeton Architectural Press. (*Domestic Life*)

Cynthia Hahn, Ph.D., is a professor of art history, specializing in medieval art, at Hunter College and the Graduate Center in New York. Hahn has written several books including *Portrayed on the Heart: Narrative Effect in Pictorial Lives of the Saints from the Tenth through the Thirteenth Century* and a forthcoming book on reliquaries, entitled *Strange Beauty*. Her articles, which have been featured in journals such as *Art History*, *Art Bulletin*, *Gesta*, and *Speculum*, relate to European and Byzantine art from the Early Christian through Gothic periods. In addition to her position at Hunter College, Hahn has taught at a number of universities, including the University of Chicago, the University of Delaware, the University of Michigan, and Florida State University. She has also served as a board member for several organizations, including the National Gallery of Art's Center for Advanced Study in the Visual Arts (CASVA). Hahn has an M.A. from the University of Chicago and Ph.D. from Johns Hopkins University. (*Cosmology and Belief*)

Roy W. Hamilton is curator for Asian and Pacific collections at the Fowler Museum at UCLA. In this capacity, he has developed and executed many Asian and Pacific art exhibitions. Hamilton is the author of several books, including *The Art of Rice: Spirit and Sustenance in Asia*, *From the Rainbow's Varied Hue: Textiles of the Southern Philippines*, and *Gift of the Cotton Maiden: Textiles of Flores and the Solor Islands*. In 2006–07, Hamilton received a curatorial fellowship from the Getty Foundation for his research on the textiles of Timor. (*Dreams and Visions, Ceremony and Society*)

John Hanhardt is curator of the Nam June Paik Archive and consulting senior curator for media arts at the Smithsonian American Art Museum in Washington. (*History and Memory*)

Melissa Harris is editor-in-chief of *Aperture* magazine and the editor/curator of numerous projects for the Aperture Foundation. Under Harris's leadership, *Aperture* magazine has received many honors including ASME's National Magazine Award for General Excellence and the FOLIO gold Eddie award. In addition to her affiliations with *Aperture*, Harris teaches at New York University's Tisch School of the Arts and Columbia University's School of Journalism and is a contributing editor to *Interview* magazine. She has curated photography exhibits for Aperture Gallery in New York, Visa Pour l'Image in Perpignan, France, the Philadelphia Museum of Art, the ICA (also in Philadelphia), and the Peggy Guggenheim Collection in Venice, Italy, among other venues. (*Conflict and Resistance*)

Contributors

Robert E. Harrist, Jr., Ph.D., is the Jane and Leopold Swergold Professor of Chinese Art History and chairman of the Department of Art History and Archaeology at Columbia University. His books and articles on many aspects of Chinese art include *Painting and Private Life in Eleventh-Century China* and *The Landscape of Words: Stone Inscriptions in Early and Medieval China*. Prior to joining the Columbia faculty, Harrist taught at Oberlin College and has served as Slade Professor of Fine Art at Cambridge University. (*The Natural World*)

Lothar Haselberger, Ph.D., is the Morris Russell and Josephine Chidsey Williams Professor in Roman Architecture at the University of Pennsylvania. Haselberger's primary research concerns the practical and theoretical implications of Greco-Roman architecture and ranges from the refinement of design detail to city-building and urbanism. Haselberger has been involved in a number of field projects and has published widely in U.S. and foreign publications. Most recently, he directed the *Mapping Augustan Rome* project with David Romano. Haselberger has been the recipient of awards in both research and teaching, including a Fulbright, the Berlin Prize Fellowship from the American Academy in Berlin, and the Ira Abrams Memorial Award for Distinguished Teaching from the University of Pennsylvania. He holds an M.A. in Architecture and a Ph.D. in Engineering from the Technical University, Munich, Germany. (*The Urban Experience*)

Steven Heller is the co-founder and co-chair of the M.F.A. Design program and co-founder of the Design Criticism program at the School of Visual Arts (SVA) in New York. After several years working as art director on the *New York Times* OpEd page, Heller became art director for the *New York Times Book Review*, a position he held for almost thirty years. He now writes the "Visuals" column for the *New York Times Book Review*. Heller is the author, co-author, and/or editor of more than 120 books on design and popular culture and has been a contributing editor to *Print, Eye, Baseline*, and *I.D.* magazines. He has produced and curated numerous exhibitions, including "Art against War," "The Satiric Image: Painters as Cartoonists and Caricaturists," and "The Malik Verlag." He is also the recipient of the AIGA Medal for Lifetime Achievement. He is the editor of the AIGA VOICE, its online journal, and author of the Daily Heller blog at Printmag.com. (*Writing, Conflict and Resistance*)

Patrick Hunt, Ph.D., teaches art history, mythology, and classics at Stanford University and serves as the director of the Stanford Alpine Archaeology Project in France, Italy, and Switzerland. Hunt has led archaeology exhibitions worldwide, including the Hannibal Expedition, sponsored by the National Geographic Society. He has been honored as a fellow of the Royal Geographical Society and has authored numerous publications, including *Ten Discoveries That Rewrote History* and *Myths for All Time*. Hunt is also an avid musician, composer, and artist. He earned his Ph.D. from the University of London's Institute of Archaeology. (*Dreams and Visions, Ceremony and Society*)

Anna Indych-López, Ph.D., is an associate professor of art history at the City College of New York and the Graduate Center (City University of New York), where she teaches courses on the modern art of Latin America, Europe, and the United States. She is the author of *Muralism without Walls: Rivera, Orozco, and Siqueiros in the United States, 1927–1940*, which won the College Art Association's Wyeth Foundation for American Art Publication Grant. Indych-López has published many essays on Modern Mexican art for international exhibition catalogues (*Diego Rivera: The Cubist Portraits; Tamayo: A Modern Icon Reinterpreted; A Principality of its Own: 40 Years of Visual Arts at the Americas Society*) and for publications such as *Art Bulletin*, *Art Journal*, *Art Nexus*, *Grand Street*, and *Poliester*. She received her Ph.D. from the Institute of Fine Arts at New York University and has been honored with fellowships from the Harry Ransom Humanities Research Center at the University of Texas at Austin, the Getty Research Institute, and the Jean Charlot Foundation. (*Death, The Urban Experience*)

Robin Jaffee Frank, Ph.D., is the Alice and Allan Kaplan Senior Associate Curator of American Paintings and Sculpture at the Yale University Art Gallery. She has lectured widely and organized numerous exhibitions. Among her books are *Love and Loss: American Portrait and Mourning Miniatures* and *Charles Demuth Poster Portraits: 1923–1929*. Frank co-authored *American Daguerreotypes* from the Matthew R. Isenburg Collection and contributed to *Expressions of Innocence and Eloquence: Selections from the Jane Katcher Collection of Americana* and *A Private View: American Paintings from the Manoogian Collection*. She is also a co-organizer of the traveling exhibition and accompanying publication *Life, Liberty, and the Pursuit of Happiness: American Art from the Yale University Art Gallery*. She is now planning the exhibition "Coney Island: Visions of an American Dreamland." Frank earned her B.A. from Brandeis University and her M.A. and Ph.D. from Yale. (*Death, The Natural World*)

Contributors

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Rosemary Joyce, Ph.D., is an archaeologist and professor of anthropology at the University of California, Berkeley, where she teaches courses on the archaeology of the Maya and Central America, archaeological method and theory, and museum studies, among other topics. She has also conducted field research and curated exhibitions in both North America and Honduras. Joyce joined the Berkeley faculty as director of the Phoebe Apperson Hearst Museum of Anthropology, after serving as director and curator at the Peabody Museum of Harvard University, where she was on the faculty in Anthropology. Joyce has published a number of works, including *Ancient Bodies*, *Ancient Lives: Sex, Gender, and Archaeology* and *Mesoamerican Archaeology: Theory and Practice*, *Gender and Power in Prehispanic Mesoamerica*. She earned her A.B. from Cornell University and her Ph.D. from the University of Illinois at Urbana-Champaign. (*Cosmology and Belief*, *The Body*)

Tarek Kahlaoui, Ph.D., is an assistant professor of Islamic art and Islamic history at Rutgers University. His research focuses on Islamic cartography, urbanism, and codicology, and he has taken part in excavations in Islamic and ancient sites in Tunisia. Kahlaoui has lectured widely—from the U.S. to Italy, Morocco, Switzerland, and Montreal. He has also authored articles in scholarly journals including “Towards Reconstructing the Muqaddima and the Idrisian World Map” in *The Journal of North African Studies* and “Tracing Urbanization in Early Modern Jerba” in *The Mediterranean Medina*. (*Conflict and Resistance*)

Pepe Karmel, Ph.D., is associate professor of art history and chair of the Department of Art History at New York University. His research interests include Picasso, Pollock, Cubism, Abstraction, Minimalism, and contemporary art. He has curated or co-curated numerous exhibitions, including “New York Cool: Painting and Sculpture from the NYU Art Collection,” “The Age of Picasso: Gifts to American Museums,” and “Jackson Pollock” for the Museum of Modern Art in New York. Author of the book *Picasso and the Invention of Cubism*, Karmel is also a frequent contributor to exhibition catalogues and has written for *Art in America* and the *New York Times*. He received his B.A. from Harvard College and his Ph.D. from New York University. (*The Body*)

Santhi Kavuri-Bauer, Ph.D., is an assistant professor of art history at San Francisco State University. Her areas of interest include South Asian visual culture, colonial and postcolonial cultural theory, contemporary Asian art, Asian American art, and Islamic art and architecture. Among the courses she has taught or developed are Arts of Asia, The Islamic World, and Asian American Art. Her current book project examines the modern spatial significance and history of Mughal monuments in India. Kavuri-Bauer received her Ph.D. from the University of California, Los Angeles. (*Ceremony and Society*)

Shigeyuki Kihara is a visual and performance artist based in Auckland, New Zealand. A native of Samoa, her work explores themes of representation, authenticity, consumerism, collective memory, gender roles, and spirituality. Kihara represented New Zealand at the 4th Asia Pacific Triennial of Contemporary Art (2002). Recipient of both the Emerging Pacific Artist Award (2003) and Pacific Innovation & Excellence Award (2009) from Creative New Zealand Arts Council, Kihara has held solo exhibitions worldwide, including *Shigeyuki Kihara; Living Photographs* at the Metropolitan Museum of Art in New York. Kihara has also contributed to group exhibitions at the Shanghai Zendai Museum of Modern Art, China; Kaohsiung Museum of Fine Arts, Taiwan; Centro Ricerca Arte Attuale, Italy; and National Museum of Poznan, Poland. Kihara has undertaken residencies at Physics Room Contemporary Art Space, New Zealand, and Campbelltown Arts Centre, Australia. Her work is represented in the private collection of Giorgio Armani and is part of the public collections of Te Papa Tongarewa Museum of New Zealand; Sherman Contemporary Arts Foundation, Australia; and the Metropolitan Museum of Art, New York. Kihara was recently profiled in *Rolling Stone* magazine (Italy) and was selected as one of five “path-breaking artists” by *ArtAsiaPacific Almanac* magazine NYC for 2009. (*The Body*)

Contributors

Vitaly Komar, a Russian-born artist, is one of the founders of the Sots Art movement (Soviet Pop/Conceptual art) and a pioneer of multi-stylistic post-modernism. From 1973 to 2003, Komar worked in collaboration with Alex Melamid. They held numerous exhibitions worldwide and became the first Russian artists to be honored with a grant from the National Endowment for the Humanities. Komar and Melamid collaborated with the conceptual video artist Douglas Davis on the exhibition "Questions New York/Moscow" (in the collection of the Metropolitan Museum of Art), with Fluxus musician Charlotte Moorman on *Passport* for the Ronald Feldman Gallery, and with Andy Warhol on the project *We Buy and Sell Souls*. In their last major project together, *Symbols of the Big Bang*, Komar and Melamid began exploring notions of spirituality. Komar continued this pursuit in his independent series *Three-Day Weekend*, which united symbols of different faiths and concepts of spirituality with historical and autobiographical references. Currently, he is working on New Symbolist paintings for an exhibit at the Ronald Feldman Gallery. Komar studied at the Moscow Art School and graduated from the Stroganov Institute of Art & Design in Moscow. (*Cosmology and Belief*)

Babatunde Lawal, Ph.D., is a professor of art history at Virginia Commonwealth University in Richmond, Virginia, where he specializes in African, African American, and African Diaspora art. Lawal has conducted field work in Nigeria, Zimbabwe, Republic of Benin, Brazil, and the U.S. In addition to his position at VCU, Lawal has taught at several other universities in the U.S., Africa, and Brazil. His publications include *The Gelede Spectacle: Art, Gender, and Social Harmony in African Culture*, *Embodying the Sacred in Yoruba Art*, and several articles in leading art journals. Lawal holds a Ph.D. in art history from Indiana University. (*Ceremony and Society, Cosmology and Belief, Death, The Natural World*)

Soyoung Lee is associate curator in the Asian Art Department at the Metropolitan Museum of Art. Lee is the museum's first curator of Korean art. Most recently, Lee organized the exhibition, "The Art of the Korean Renaissance (1400–1600)," which highlighted forty-five works of Korean painting, ceramics, metalwork, and lacquer from the period. Lee has authored several books, essays, and articles, including *The Art of the Korean Renaissance (1400–1600)*, and the essay, "Korean Buddhist Sculpture (5th–9th century)." Lee received her B.A. and M.A. from Columbia University and is currently working on her Ph.D. (*Domestic Life*)

Jay Levenson, J.D., is the director of the International Program at the Museum of Modern Art in New York. Levenson served as guest curator of "Encompassing the Globe: Portugal and the World in the 16th and 17th centuries," an exhibition at the Smithsonian's Sackler Gallery in collaboration with the National Museum of African Art. Prior to joining MoMA, Levenson was deputy director for program administration at the Solomon R. Guggenheim Museum, where he coordinated shows including "Africa: The Art of a Continent" and "China: 5000 Years." Prior to working at the Guggenheim, Levenson served as managing curator of "Rings: Five Passions in World Art," an exhibition at the High Museum of Art in Atlanta that ran in conjunction with the 1996 Summer Olympics. At the National Gallery of Art, Levenson was managing curator of "Circa 1492: Art in the Age of Exploration," as well as "The Age of the Baroque in Portugal," "Giambologna's *Cesarini Venus*" and "Dürer in America: His Graphic Work." (*Converging Cultures*)

Sharon Liberman Mintz is curator of Jewish art at the Library of the Jewish Theological Seminary in New York and specializes in the art of Hebrew illuminated manuscripts and rare printed books. Over the course of twenty-two years at the Library, Mintz has curated over forty exhibitions and co-authored eleven exhibition catalogues. Since 1994, Mintz has also served as the senior consultant for Judaica and Hebraica at Sotheby's. In that capacity she has participated in the sales of several outstanding collections of Judaica and Hebraica and most recently assisted with the record-breaking exhibition of the Valmadonna Trust Library. Sharon's latest publication, *A Journey through Jewish Worlds: Highlights from the Braginsky Collection of Hebrew Manuscripts and Printed Books*, accompanies an international exhibition that she co-curated. (*Writing*)

Yukio Lippit, Ph.D., is an associate professor of art history at Harvard University. Lippit specializes in pre-modern Japanese painting, with an emphasis on Sino-Japanese painting connected to Zen Buddhism and lineages that arose from it during the early modern and medieval periods. He has authored several articles and books on his topic of expertise, including a forthcoming project, *Painting of the Realm: The Kan House of Painters in Seventeenth Century Japan*. Lippit received his B.A. from Harvard University and his M.A. and Ph.D. from Princeton University. (*Dreams and Visions*)

Contributors

Chao-Hui Jenny Liu, Ph.D., is an assistant professor of Chinese art and faculty fellow of art history at New York University. Liu has published essays and entries associated with international exhibitions in New York and Florence on recently excavated art from China and is the author of *Ritual Concepts and Political Factors in the Making of Tang Princess Tombs (642–706 CE)*. She has worked as a researcher at the Metropolitan Museum of Art and the Smithsonian Institution. Liu has also been a visiting scholar at the Institute of Archaeology in Beijing as well as the Academia Sinica in Taipei. In addition to a Ph.D. in Chinese Art and Archaeology from the University of London, Liu holds an M.Phil. in East Asian Archaeology from the University of Cambridge and a B.A. from UC Berkeley. (*Converging Cultures, Death*)

David Lubin, Ph.D., is the Charlotte C. Weber Professor of Art at Wake Forest University, where he specializes in the history of art, film, and popular culture. Prior to teaching at Wake Forest, Lubin taught at Colby College in Maine for sixteen years. Some of his published works include *Titanic* and *Act of Portrayal: Eakins, Sargent, James*. He has lectured at museums and universities worldwide, and his book *Shooting Kennedy: JFK and the Culture of Images* has been honored with the Smithsonian Institution's Charles Eldredge Prize. Lubin earned his B.A. from the University of Southern California and his Ph.D. from Yale University. (*Portraits*)

Miguel Luciano is an artist whose work has been exhibited nationally and internationally at institutions that include the Brooklyn Museum, New York; the Smithsonian Institution, Washington, D.C.; La Grande Halle de la Villette, Paris; the Ljubljana Biennial, Slovenia; and the Zverev Center for Contemporary Art in Moscow. He is a recipient of the Joan Mitchell Painters and Sculptors Award Grant, a New York Foundation for the Arts award for painting, and two Artist and Communities grants from the Mid Atlantic Arts Foundation. Luciano received an M.F.A. from the University of Florida. He lives and works in Brooklyn, NY. (*Converging Cultures*)

Anne McClanan, Ph.D., is a professor of art history at Portland State University, where she teaches art history methodology and medieval art. McClanan holds a B.A. from Columbia University, an M.A. from Johns Hopkins University, and a Ph.D. from Harvard University. She has authored, co-authored, and edited a number of publications, including *Representations of Early Byzantine Empresses*, *The Material Culture of Sex, Procreation, and Marriage in Pre-modern Europe*, and *Negating the Image: Case Studies in Iconoclasm*, which was recently published in a Chinese translation. She has excavated Roman and medieval sites in Israel, Turkey, and Jordan. (*Portraits*)

Pamela McClusky is curator of African and Oceanic art at the Seattle Art Museum. McClusky helped the Seattle Art Museum to establish the African and Oceanic Art Department and has launched several permanent galleries to house the museum's African and Australian Aboriginal art collections. McClusky has lectured worldwide and curated numerous exhibitions, including "Is Egyptian Art African?," "Indigo Blues," "Sorry Business," "The Untold Story," "Elegant Plain Art from the Shaker World and Beyond," "Passion for Possession," and "Africa in America." Her publications include *Praise Poems*, *African Art: From Crocodiles to Convertibles in the Collection of the Seattle Art Museum*, and *Art from Africa: Long Steps Never Broke a Back*. (*The Natural World*)

Melissa McCormick, Ph.D., is professor of Japanese art and culture at Harvard University. She is the author of *Tosa Mitsunobu and the Small Scroll in Medieval Japan* and a forthcoming volume focusing on issues of gender in medieval Japanese narrative painting. McCormick received a B.A. from the University of Michigan and her Ph.D. in Japanese art history from Princeton University. (*Dreams and Visions*)

Mary Miller, Ph.D., is dean of Yale College and Sterling Professor of History of Art at Yale University. A specialist in art of the ancient New World, she has authored and co-authored *The Art of Mesoamerica: From Olmec to Aztec*, *Courtly Art of the Ancient Maya*, and *The Blood of Kings: Ritual and Dynasty in Maya Art*, among other books. In addition to these publications, Miller curated an acclaimed exhibition for the National Gallery of Art entitled "The Courtly Art of the Ancient Maya." Her projects related to the Maya have earned her a Guggenheim Fellowship, and she is a member of the American Academy of Arts and Sciences. She received her A.B. from Princeton University and her Ph.D. from Yale University. (*Cosmology and Belief*)

Contributors

Barbara E. Mundy, Ph.D., is an associate professor of art history at Fordham University. She specializes in colonial Latin American art and has taught courses in Pre-Columbian, Latin American, Aztec, and Native American art. Mundy has authored several works including *The Mapping of New Spain*, which received the Nebenzahl Prize in the History of Cartography, and “Mesoamerican Cartography” in *The History of Cartography* (Volume 2, Book 3), winner of the American Historical Association’s James Henry Breasted Prize. Mundy is the co-creator of *Vistas: Visual Culture in Spanish America, 1520–1820*, an educational project consisting of a Web site (www.smith.edu/vistas) and interactive DVD. (*Converging Cultures, History and Memory*)

Fred Myers, Ph.D., is the Silver Professor and Chair of the Anthropology Department at New York University. Myers’s research focuses on Aboriginal people in Australia, specifically Western Desert people. His many published works include *Painting Culture: The Making of an Aboriginal High Art* and *The Traffic in Culture: Refiguring Art and Anthropology*. Myers has received numerous honors, including fellowships from the Guggenheim Foundation, the National Endowment for the Humanities, and the American Council of Learned Societies. He was elected president of the American Ethnological Society and has spearheaded NYU’s Morse Academic Plan, a general education program for the College of Arts and Sciences. Myers earned his B.A. from Amherst College and his M.A. and Ph.D. from Bryn Mawr. (*Dreams and Visions, Cosmology and Belief, The Natural World*)

Mary Nooter Roberts, Ph.D., is a professor of culture and performance in the Department of World Arts and Cultures at UCLA and is a prominent scholar of African art. Roberts was formerly the chief curator and deputy director of UCLA’s Fowler Museum, and senior curator of the Museum for African Art in New York. She has organized and curated numerous exhibitions and authored articles and books on African art and culture. “A Saint in the City: Sufi Arts of Urban Senegal,” co-curated with her spouse, Dr. Allen F. Roberts, was hailed by the *New York Times* as one of the ten best of 2003 and the accompanying book won both the Herskovits Award and the Arnold Rubin Outstanding Publication Award. Other books and exhibitions that she and her husband have collaborated on include *Memory: Luba Art and the Making of History*, which won the College Art Association’s Alfred Barr Award for Outstanding Museum Scholarship and *A Sense of Wonder: African Art from the Faletti Family Collection*. Roberts received her Ph.D. from Columbia University. (*History and Memory, Ceremony and Society*)

Tavia Nyong’o, Ph.D., is associate professor of performance studies at New York University. He is the author of *The Amalgamation Waltz: Race, Performance, and the Ruses of Memory* and articles in the *Nation*, *Social Text*, *Radical History Review*, and *Women & Performance*. He has received fellowships from the Javits, Ford, and Marshall Foundations. Nyong’o has a B.A. from Wesleyan University and a Ph.D. from Yale University. (*Ceremony and Society*)

Anne Pasternak is the president and artistic director of Creative Time, a New York-based arts organization that commissions and presents public art projects using a wide range of media to promote an appreciation of urban life and culture. Projects under her artistic direction range from exhibitions and performances in the historic Brooklyn Bridge Anchorage, new sculptures in Grand Central Station, paintings in Coney Island and skywriting over Manhattan to the Tribute in Light, the twin beacons of light that illuminated the former World Trade Center site shortly after 9/11. In addition to her work at Creative Time, Pasternak curates exhibitions independently and contributes essays to various cultural publications. She lectures extensively throughout the United States and Europe. Prior to her role at Creative Time, she was the director of the Stux Galleries in Boston and New York and the curator of Real Art Ways in Hartford, Connecticut. Pasternak earned her B.A. from the University of Massachusetts, Amherst, and her M.A. at Hunter College in New York. (*The Urban Experience*)

Contributors

Stephen Perkinson, Ph.D., is an associate professor of art history at Bowdoin College. Perkinson earned his B.A. from Colgate and his Ph.D. from Northwestern University. His research interests include the art of the French courts circa 1400, the illustration of secular manuscripts in the later Middle Ages and early Renaissance, and artistic interactions between Christians, Muslims, and Jews in the Middle Ages and Renaissance. Perkinson is the author of *The Likeness of the King: The Prehistory of Portraiture in Late Medieval France*. His articles have appeared in publications such as *Speculum*, *The Art Bulletin*, and *Gesta*, among others. Perkinson has been honored with a J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities and a Chateaubriand Fellowship from the Embassy of France. In addition to Bowdoin College, Perkinson has taught at the University of Denver and at Skidmore College. (*Portraits*)

John Pohl, Ph.D., is the first curator of the arts of the Americas at the UCLA Fowler Museum. Prior to joining the Fowler, Pohl was the Peter Jay Sharp Curator and Lecturer in the Art of the Ancient Americas at the Princeton University Art Museum. Pohl has conducted archaeological excavations in North and Central America, curated several major exhibitions, and published extensively on American Indian civilizations of southern Mexico. His books include *Exploring Mesoamerica*, *The Politics of Symbolism in the Mixtec Codices*, and *Aztecs and Conquistadores: The Spanish Invasion and the Collapse of the Aztec Empire*. Pohl received his B.A. from Hampshire College and his M.A. and Ph.D. degrees in Archaeology from UCLA. (*Dreams and Visions*)

Adriana Proser is the John H. Foster Curator of Traditional Asian Art at the Asia Society in New York. Proser has curated many exhibitions for the Asia Society, including “Devotion in South India: Chola Bronzes” and “A Passion for Asia: The Rockefeller Family Collects,” which showcased the Rockefeller family’s Asian art collection and coincided with the Asia Society’s fiftieth anniversary. In addition, she co-authored, *A Passion for Asia: The Rockefeller Legacy*. Proser is currently managing a special project for the Asia Society supported by a grant from the National Endowment for the Humanities, which includes a touring exhibition entitled, “Pilgrimage and Buddhist Art,” and a documentary film biography of the Buddha. (*Writing*)

Nasser Rabbat, Ph.D., is the Aga Khan Professor at MIT. In addition to being an architect, Rabbat is a historian with a focus on Islamic architecture, urban history, and post-colonial studies. His books include *The Citadel of Cairo: A New Interpretation of Royal Mamluk Architecture*, *Making Cairo Medieval*, and *L’art Islamique à la recherche d’une méthode historique*. He serves on the boards of several organizations devoted to Islamic studies and delivers lectures around the world. (*Dreams and Visions, Ceremony and Society*)

Romita Ray, Ph.D., is an assistant professor of art history at Syracuse University, where she teaches courses in European art and architecture (1700–1950), post-colonial theory, and South Asian art and architecture, among other subjects. Some primary areas of interest for Ray are the art and architecture of the British Raj, the Picturesque in imperial India, and the visual history of tea consumption in Britain and the colonies. Prior to her position at Syracuse, Ray taught at Colby College and at the University of Georgia. She served as Curator of Prints and Drawings at the Georgia Museum of Art and helped curate an exhibition for the National Portrait Gallery in London entitled, “Between Worlds: Voyagers to Britain 1700–1850.” Ray received her B.A. from Smith College and her Ph.D. from Yale University. (*Converging Cultures, The Natural World*)

Faith Ringgold is an artist and professor emeritus of art at the University of California, San Diego. Ringgold began her career as a painter and is well-known for her painted story quilts. Her work is featured in the permanent collections of the Museum of Modern Art, the Metropolitan Museum of Art, and the Solomon R. Guggenheim Museum, and she has held exhibitions in museums all over the world. Ringgold has written and illustrated fourteen children’s books, including the Caldecott award-winning *Tar Beach*. Ringgold’s many honors include a Solomon R. Guggenheim Fellowship, an NAACP Image Award, and two National Endowment for the Arts awards. Ringgold holds a B.A. and M.A. from the City College of New York. (*Domestic Life*)

Contributors

Jon Ritter, Ph.D., is an assistant professor of art history at New York University, where he specializes in nineteenth- and twentieth-century architecture and urbanism, public art, and the history of city planning and public space. Additionally, Ritter serves as a director of the New York Metropolitan Chapter of the Society of Architectural Historians. His honors include the Samuel F.B. Morse Fellowship and the Shelby and Leon Levy Fellowship. Ritter earned his B.A. from Yale University and his M.A. and Ph.D. from the NYU Institute of Fine Arts. (*The Urban Experience*)

Kishwar Rizvi, Ph.D., is an assistant professor of Islamic Art at Yale University. She has written on representations of religious and imperial authority in the art and architecture of Safavid Iran, as well as on issues of gender, nationalism, and religious identity in modern Iran and Pakistan. Her current research, for which she has been selected as a Carnegie Foundation Scholar, focuses on ideology and transnationalism in contemporary mosque architecture in the Middle East. Rizvi is the author of *The Safavid Dynastic Shrine: History, Religion and Architecture in Early Modern Iran* (forthcoming) and an editor of *Modernism and the Middle East: Architecture and Politics in the Twentieth Century*. (*Cosmology and Belief*)

Peter G. Roe, Ph.D., is a professor of anthropology at the University of Delaware, where he has taught courses including Introduction to Cultural Anthropology, South American Archaeology, and Technology and Culture. He has conducted extensive field research in Puerto Rico and Peru and authored many scholarly articles and essays on American Indian cultures. Roe has received support for his research from the National Endowment for the Humanities, the National Science Foundation, the University of Delaware, and other organizations. He earned his B.A. from the University of Wisconsin and his Ph.D. in Anthropology from the University of Illinois at Urbana-Champaign. (*Cosmology and Belief, The Natural World*)

Jeff L. Rosenheim is curator in the Department of Photographs at the Metropolitan Museum of Art. A leading authority on Walker Evans, Rosenheim helped to bring Evans' complete archive to the Museum. He has published several works on the photographer and curated "Walker Evans and the Picture Postcard." Among the many other exhibitions he has organized are "Diane Arbus Revelations," "Lee Friedlander: A Ramble in Olmsted Parks," "Looking In: Robert Frank's *Americans*," and "New Orleans after the Flood: Photographs by Robert Polidori." (*Domestic Life*)

David Ross is the former director of the Whitney Museum of American Art, the San Francisco Museum of Modern Art, and the Institute of Contemporary Art in Boston. He currently serves as editor-at-large at FLYP (<http://flypmedia.com>) and is a faculty member at the School of Visual Arts in New York City. With over thirty years of experience in the art world, Ross has also held positions as the curator of video art at the Everson Museum of Art in Syracuse and as head of Albion Gallery. He has lectured at Harvard and Columbia Universities. Ross specializes in emerging artists and new media, particularly video art and net art, which uses the internet as its medium. He also serves on a number of committees, such as the Exhibitions Advisory Committee of the American Federation of the Arts and the Media Arts Policy Committee of the Rockefeller Foundation, and has been a trustee of the Tiffany Foundation and the Studio Museum in Harlem. He has authored, co-authored, and edited a number of catalogues, including those for the exhibitions "The Binational," "William Wegman," and "Whitney Museum of American Art: Sixtieth Anniversary Celebration." In addition, Ross is a founding president of the Artist Pension Trust. (*Portraits*)

David J. Roxburgh, Ph.D., is the Prince Alwaleed Bin Talal Professor of Islamic Art at Harvard University. Courses he has taught there include Landmarks of World Art and Architecture, Early Islamic Art and Architecture, and Art in the Wake of the Mongol Conquests. Roxburgh has authored many articles, essays, and books, including *Traces of the Calligrapher: Islamic Calligraphy in Practice, c. 1600–1900*. For *The Persian Album, 1400–1600: From Dispersal to Collection*, Roxburgh received a Millard Meiss Publications Grant from the College Art Association, the Choice Outstanding Academic Titles Award, and honorable mention for the Saidi Sirjani Book Award. In addition, Roxburgh has been honored with a number of fellowships, including the J. Paul Getty Trust Postdoctoral Fellowship and the Smithsonian Institution Pre-doctoral Fellowship. Roxburgh received a M.A. from the University of Edinburgh and Edinburgh College of Art and an M.A. and Ph.D. from the University of Pennsylvania. (*Writing*)

Contributors

Lisa Saltzman, Ph.D., is a professor of the history of art and director of the Center for Visual Culture at Bryn Mawr College, where she teaches courses on contemporary art and theory. She is the author of the books *Anselm Kiefer and Art After Auschwitz*, *Making Memory Matter: Strategies of Remembrance in Contemporary Art*, and co-editor of *Trauma and Visuality in Modernity*. Saltzman is a former fellow of the Radcliffe Institute of Advanced Study. She earned her B.A. from Princeton University and her M.A. and Ph.D. from Harvard University. (*History and Memory, The Urban Experience*)

Carolee Schneemann is a multidisciplinary artist whose work explores gender, sexuality, and the body. Her painting, photography, performance art, and installation works have been shown at the Los Angeles Museum of Contemporary Art, the Whitney Museum of American Art, the Museum of Modern Art, New York, Centre Georges Pompidou, and the New Museum of Contemporary Art in New York. She has taught at New York University, California Institute of the Arts, Bard College, and the School of the Art Institute of Chicago. Schneemann is the author of numerous books, including *Cezanne, She Was A Great Painter, Early and Recent Work, More Than Meat Joy: Performance Works and Selected Writings*, and *Imaging Her Erotics*. Her many honors include the Art Pace International Artist Residency, a Pollock-Krasner Foundation Grant, a Guggenheim Fellowship, a Gottlieb Foundation Grant, and a National Endowment for the Arts Fellowship. Schneemann received a B.A. from Bard College and an M.F.A. from the University of Illinois. She holds honorary doctor of fine arts degrees from the California Institute of the Arts and the Maine College of Art. (*The Body*)

Thomas K. Seligman is the director of the Cantor Arts Center at Stanford University. Among the many exhibitions Seligman has curated are “Timbuktu to Capetown,” a celebration of African art and culture, and “The Art of Being Tuareg: Sahara Nomads in a Modern World.” Seligman was the founding curator of the Department of Africa, Oceania, and the Americas at the Fine Arts Museums of San Francisco. He has done fieldwork among the Tuareg for over thirty years and has authored numerous articles and catalogues on African art. He has delivered lectures and podcasts to a variety of audiences as well. (*Domestic Life*)

Karen Sherry is assistant curator of American art at the Brooklyn Museum in New York, where she has organized several special exhibitions, including “Japonisme in American Graphic Art, 1880–1920,” “Under the Open Sky: Landscape Sketches by Nineteenth-Century American Artists,” and “Picturing Place: Francis Guy’s Brooklyn, 1820.” Sherry previously worked as a research assistant at the Metropolitan Museum of Art and Brandywine River Museum. She has taught art history at the Pennsylvania Academy of the Fine Arts, the University of Delaware, and Pratt Institute as well. Sherry is currently pursuing her Ph.D. in Art History at the University of Delaware and has received fellowships from the Metropolitan Museum of Art, Winterthur Museum, and the Smithsonian American Art Museum. (*Converging Cultures, The Natural World*)

Yoshiaki Shimizu, Ph.D., recently retired from Princeton University, where he was the Frederick Marquand Professor of Art and Archeology, specializing in Japanese and Buddhist art. His many areas of interest include Japanese ink painting of the medieval period, Heian and Kamakura narrative painting, arts of Zen Buddhist establishment, Sino-Japanese cultural history, and Chinese and Japanese calligraphy. Shimizu has published extensive articles, essays, and books, including *Masters of Japanese Calligraphy, 8th–19th Century, Japan: The Shaping of Daimyo Culture, 1185–1868*, and “Japan in the American Museums: But Which Japan?” Shimizu co-curated the exhibition “Awakenings: Zen Figure Painting in Mediaeval Japan” for New York’s Japan Society and was named the Society’s scholar in residence from 2006–2007. Shimizu holds an M.A. from the University of Kansas and a Ph.D. from Princeton University. (*Writing, Portraits*)

Contributors

Susan Sidlauskas, Ph.D., is an associate professor of art history and graduate program director at Rutgers University. Sidlauskas specializes in nineteenth- and early twentieth-century art and theory, gender studies, interiority in representation, and contemporary art. Prior to her work at Rutgers, Sidlauskas held positions at the Museum of Fine Arts, Boston, and the Committee on the Visual Arts at MIT. She has taught at both Columbia University and the University of Pennsylvania, where she was on the faculty for eleven years. Sidlauskas has written two books, *Cezanne's Other: The Portraits of Hortense* and *Body, Place, and Self in Nineteenth-Century Painting*. She has also contributed to *Skin and Bones: Parallel Practices in Fashion and Architecture*, edited by Brooke Hodge for the Los Angeles Museum of Contemporary Art. She served on the Committee on Nomination to Phi Beta Kappa and is a recipient of the University of Pennsylvania's Ira Abrams Memorial Award for Distinguished Teaching. Sidlauskas holds a B.A. from the University of Massachusetts, Amherst, and a Ph.D. from the University of Pennsylvania. (*Portraits, The Body*)

Larry Silver, Ph.D., is the Farquhar Professor of Art History at the University of Pennsylvania. He specializes in Northern European painting and graphics of the Renaissance and Reformation periods. In addition to his position at the University of Pennsylvania, Silver has taught at the University of California, Berkeley, Northwestern University, and Smith College. He has been the recipient of many honors, including a Guggenheim Fellowship and grants from the National Endowment for the Humanities and the Kress Foundation. A prolific author, Silver has written numerous articles and books, among them *Peasant Scenes and Landscapes*, *Marketing Maximilian*, and a survey text, entitled *Art in History*. He is also the co-author of books including *Rembrandt's Faith* and *The Graven Image*. Silver served as a former president of both the College Art Association and the Historians of Netherlandish Art. He earned his Ph.D. from Harvard University. (*Dreams and Visions, History and Memory, Cosmology and Belief, Death, The Natural World*)

Sandy Skoglund is an installation artist whose work fuses her interests in photography, popular culture, and commercialization. Many of her works feature Surrealist tableaux with bright colors and recurring objects. Some of her most well-known pieces include *Radioactive Cats* and *Revenge of the Goldfish*. In addition to having her works displayed in prominent museums, such as the Dayton Art Institute and the San Francisco Museum of Modern Art, Skoglund has taught art at the University of Hartford and Rutgers University. She earned her B.A. from Smith College and her M.A. and M.F.A. from the University of Iowa. (*Dreams and Visions*)

sm3tcoom (Delbert Miller) is a cultural leader in the Skokomish House of shLanay, member of the swadash (medicine society) and the sha'laqW (warrior) society, a cultural bearer, or x3ch'usadad (cultural teacher), artist, lecturer, storyteller, grandfather, and husband. He continues to fight for native hunting and fishing rights, as well as environmental and sacred sites issues. This work includes his involvement with the Native American Graves Protection and Repatriation Act. He conducts ceremonial reburials of ancestral remains and leads other ceremonies involving ancestors, repatriation of artifacts, and language preservation. sm3tcoom is currently employed with the Education Department for the Skokomish Tribe, where he continues to learn, study, and teach the history of the tuwaduq people to young and older students. As a member of the Skokomish Tribe, sm3tcoom has never moved away from his ancestral territories and currently lives less than one-fourth of a mile from where he grew up. This proximity has allowed him to remain in close contact with elders (many of whom are gone now). (*Ceremony and Society*)

Freyda Spira, Ph.D., is an assistant curator in the Department of Drawings and Prints at the Metropolitan Museum of Art in New York. Spira specializes in Early Modern German art, works on paper, and Reformation imagery. She has authored several articles, including "Daniel Hopfer and Early Etched Armor in Augsburg" and "Daniel Hopfer's St. Paul Preaching and the Question of Mediation," both of which are forthcoming, and is currently curating an exhibition on Renaissance Augsburg at the National Gallery of Art in Washington, D.C. Spira earned her Ph.D. from the University of Pennsylvania. (*Conflict and Resistance*)

Jeff Spurr is an Islamic and Middle East specialist at the Documentation Center of the Aga Khan Program for Islamic Architecture, Fine Arts Library, Harvard University. An authority on historical textiles, Spurr is on the advisory committees of several art institutions. He is also an active leader in efforts to restore libraries in Bosnia, and more recently, Iraq. Spurr is a graduate of the University of Chicago, where he pursued studies in art, archaeology, and anthropology. (*Ceremony and Society, Domestic Life*)

Contributors

Natasha Staller, Ph.D., wrote the award-winning *A Sum of Destructions: Picasso's Cultures & the Creation of Cubism*. She contributed to the exhibition catalogue *Picasso, The Early Years at the National Gallery* and has appeared in television and film documentaries including *Picasso and Braque Go to the Movies*, narrated by Martin Scorsese. Educated at Wellesley College and Harvard University, she taught at the University of Chicago and Princeton before becoming a professor at Amherst College. There she teaches such courses as The Arts of Spain, Witches, Vampires and other Monsters, and The Modern World. She has been honored with fellowships from the Society of Fellows (Harvard), Getty (Yale), Mellon (University of Pennsylvania) and Guggenheim Foundations. Her next book project is *The Spanish Monster*. (*Dreams and Visions*)

Ilan Stavans, Ph.D., is the Lewis-Sebring Professor of Latin American and Latino Culture at Amherst College. He is a prolific and wide-ranging author whose books include *The Hispanic Condition: Reflections on Culture and Identity in America*, *Spanglish: The Making of a New American Language*, *Love and Language*, and *Gabriel García Márquez: The Early Years*. He is the editor of *The Poetry of Pablo Neruda*, the three-volume set *Isaac Bashevis Singer: Collected Stories*, *Cesar Chavez: An Organizer's Tale*, and *The Norton Anthology of Latino Literature*. He has been the recipient of numerous honors, among them a Guggenheim Fellowship, the National Jewish Book Award, an Emmy nomination, the Latino Hall of Fame Award, and grants from the National Endowment for the Humanities. In addition to his post at Amherst, Stavans has taught at Smith College, Mount Holyoke College, Oberlin College, Bennington College, and Columbia University, where he earned his Ph.D. Stavans is chairman and CEO of Quixote Productions, LLC, which has produced TV series and films on Jewish and Latin history and culture. (*Cosmology and Belief, Death*)

Andrew Stewart, Ph.D., is Nicholas C. Petris Professor of Greek Studies at the University of California, Berkeley, and Director of the UC Berkeley excavation team at Tel Dor, Israel. Stewart's research focuses on ancient Greek art and culture and the later reception of Greek sculpture. Stewart has earned grants and fellowships from the Getty Foundation, the American Council of Learned Societies, and the Guggenheim Foundation. A recipient of Berkeley's Distinguished Teaching Award, Stewart has also taught at Cambridge University, Columbia University, and the University of Otago in New Zealand. Some of his published works include *Greek Sculpture: An Exploration* (winner of the Wittenborn Memorial Book Award and the Award for Excellence in Professional and Scholarly Publishing); *Art, Desire, and the Body in Ancient Greece*; and most recently, *Classical Greece and the Birth of Western Art*. Stewart earned his B.A., M.A., and Ph.D. from Cambridge University. (*Cosmology and Belief, The Body*)

Lowery Stokes Sims, Ph.D., is a curator at the Museum of Arts and Design in New York. She has served as the executive director and president of the Studio Museum in Harlem and the curator of modern art at the Metropolitan Museum of Art. Exhibitions she curated for the Metropolitan Museum of Art include "John Marin: Selected Works" and "Richard Pousette-Dart, 1912–1992," and for the Studio Museum, "Challenge of the Modern: African American Artists (1925–1945)." Sims has lectured nationally and internationally and has authored or co-authored numerous books, including *Fritz Scholder: Indian/Not Indian*, *Wilfredo Lam and the International Avant Garde, 1923–1982*, and *The Persistence of Geometry: Form, Content, and Culture in the Collection of the Cleveland Museum Of Art*. She received her B.A. from Queens College of the City University of New York, her M.A. from Johns Hopkins University, and her Ph.D. from the Graduate School of the City University of New York. (*History and Memory*)

Edward J. Sullivan, Ph.D., is a professor of fine arts at New York University, specializing in art from Latin America, the Caribbean, and the Iberian Peninsula. Sullivan's publications include *Baroque Art in Madrid*, *Latin American Art of the Twentieth Century*, *Brazil: Body & Soul*, and *The Language of Objects in the Art of the Americas*, among others. For his work, he has received many awards, including fellowships from the Guggenheim Foundation and the American Council of Learned Societies. Sullivan has curated exhibitions for museums in the U.S., Latin America, and Europe, and serves on committees for artistic institutions such as the Guggenheim Museum, the Metropolitan Museum of Art, the Museum of Modern Art, and El Museo del Barrio in New York. Sullivan received his M.A. and Ph.D. degrees from New York University. (*Dreams and Visions*)

Contributors

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Ann Temkin, Ph.D., is the Marie-Josée and Henry Kravis Chief Curator of Painting and Sculpture at the Museum of Modern Art in New York. Exhibitions she has curated at MoMA include “Color Chart: Reinventing Color, 1950 to Today,” “Projects 83: Monika Sosnowska,” “Contemporary Voices: Works from the UBS Art Collection,” and “Monet’s Water Lilies.” Currently, she is organizing a mid-career retrospective of the artist Gabriel Orozco, which will open at MoMA before traveling to Kunstmuseum Basel; Musée national d’art moderne, Centre Georges Pompidou, Paris; and Tate Modern, London. A founding trustee of the Association of Art Museum Curators, Temkin was the Muriel and Philip Berman Curator of Modern and Contemporary Art at the Philadelphia Museum of Art before arriving at MoMA in 2003. Temkin is a frequent contributor to journals and exhibitions catalogues. She received her B.A. from Harvard University and her Ph.D. from Yale University. (*Portraits*)

Barbara Thompson, Ph.D., is the Phyllis Wattis Curator for the Arts of Africa and the Americas at the Cantor Arts Center at Stanford University, where she supervises African, Native American, and Pre-Columbian art. Prior to her position at the Cantor Arts Center, Thompson was the curator of the African, Oceanic, and Native American collections for the Hood Museum of Art at Dartmouth College. She also worked as a consultant for the Africa Bureau of United States Aid in International Development in Washington, D.C. Thompson was honored with a LEF Foundation grant for a site-specific installation project with artist Fred Wilson, entitled *So Much Trouble in the World—Believe It or Not!*, and a grant from the Andy Warhol Foundation for the Visual Arts for her exhibition and accompanying catalogue, “Black Womanhood: Images, Icons, and Ideologies of the African Body.” Thompson earned her doctorate from the University of Iowa and her M.A. from the University of Florida, Gainesville. (*History and Memory*)

Robert A. F. (Tenzin) Thurman, Ph.D., is the Jey Tsong Khapa Professor of Indo-Tibetan Buddhist Studies at Columbia University, the president of Tibet House U.S., an educational nonprofit dedicated to preserving and promoting the culture of Tibet, president of the American Institute of Buddhist Studies, and editor-in-chief of the *Treasury of the Buddhist Sciences*, a long-term translation and publication project of the Tibetan Tengyur canon. A close personal friend of His Holiness the 14th Dalai Lama for more than forty-five years, Thurman is a former Tibetan Buddhist monk. Named one of the “25 Most Influential Americans” by *Time* magazine in 1997, Thurman is a much sought-after lecturer. His academic and popular writings explore world cultures, politics, and the relevance and application of Tibetan Buddhism to contemporary thought and science. He is a tireless advocate of justice and freedom for the Tibetan nation, within or without China. (<http://www.bobthurman.com>, <http://www.tibethouse.org>, <http://www.menla.org>) (*Cosmology and Belief*)

Kay-UAmihs (Winona Plant) is a traditional bearer of the tuwaduq Nation, traditional native plant gatherer, and artist. A first generation Twana Dancer, she received a B.A. from Evergreen State College. Kay-UAmihs is the personnel manager for the Skokomish Indian Tribe. (*Ceremony and Society*)

Marc Van De Mieroop, Ph.D., is a professor of ancient Near Eastern history at Columbia University. Van De Mieroop has published over eighty articles and reviews, and has authored several books, including, *The Eastern Mediterranean in the Age of Ramesses II* and *King Hammurabi of Babylon: A Biography*. Van De Mieroop received his B.A. from the Katholieke Universiteit and his Ph.D. from Yale University. (*Writing, The Urban Experience*)

Deborah Vischak, Ph.D., is a lecturer and postdoctoral fellow in the Department of Art and Archaeology at Princeton University. Vischak specializes in the areas of ancient Egyptian art, archaeology, and history. She has also served as a lecturer at Columbia University. She holds a B.A. from the University of Pennsylvania and a Ph.D. from the Institute of Fine Arts at New York University. (*Death, The Body*)

Contributors

Susan Vogel, Ph.D., is a photographer, documentary filmmaker, and professor of African art and architecture at Columbia University. Vogel was the founder and first director of the Museum for African Art in New York. She has also held posts as the curator of the Rockefeller Collection at the Metropolitan Museum of Art and the director of the Yale University Art Gallery. The author of numerous articles and books, Vogel was awarded the African Studies Association's prestigious Herskovits Prize for *BAULE: African Art/Western Eyes*. Among her other publications are *Perspectives: Angles on African Art*, *The Art of Collecting African Art*, and *Africa Explores: 20th Century African Art*. Through her production company, Prince Street Pictures, Vogel has created several films on African art and artists. Vogel earned her Ph.D. at the Institute of Fine Arts at New York University. (*The Urban Experience*)

Lynda S. Waggoner is the vice president of the Western Pennsylvania Conservancy and the director of Frank Lloyd Wright's masterpiece, Fallingwater. Waggoner is also author of *Fallingwater: Frank Lloyd Wright's Romance with Nature* and is featured in several documentary films, including Frank Lloyd Wright's *Fallingwater* and *Saving Fallingwater*. She has written numerous articles on the building and on museum issues and lectures frequently. Prior to joining the staff at Fallingwater, Waggoner was curator of the Museum without Walls, formerly an outreach program of the Baltimore Museum of Art, and curator of the Jay C. Leff Collection of non-Western art. Her honors include the American Institute of Architects, Pittsburgh Chapter, Gold Medal award and the Frank Lloyd Wright Building Conservancy's Wright Spirit Award. (*Domestic Life*)

Kay WalkingStick, a professor emerita at Cornell University, is a prolific artist based in New York City. Her numerous exhibitions include "Continuum 12 Artists: Kay WalkingStick/Rick Bartow" at the Smithsonian's National Museum of the American Indian, and "Kay WalkingStick: A Mythic Journey, Paintings from Three Decades" at Indiana State University's University Art Gallery. WalkingStick exhibits her work regularly at the June Kelly Gallery in NYC as well. Her work is featured in the permanent collections of the Andrew W. Mellon Foundation, the Detroit Institute of Arts, the Denver Art Museum, the Metropolitan Museum of Art, the National Gallery of Canada, and other institutions. She has received a number of honors, including the Distinguished Artist Award from the Eiteljorg Museum of American Indians and Western Art and the Joan Mitchell Foundation Award in Painting. WalkingStick is a member of the Cherokee Nation of Oklahoma. She received her B.F.A. from Beaver College of Arcadia University and her M.F.A. from the Pratt Institute. (*The Natural World*)

Eugene Wang, Ph.D., is the Abby Aldrich Rockefeller Professor of Asian Art in the Department of History of Art & Architecture at Harvard University. Wang has written articles for *Art History*, *Critical Inquiry*, *Res: Journal of Anthropology and Aesthetics*, *The Art Bulletin*, *Public Culture*, and the *New York Times*, among many other publications. He received the Academic Achievement Award in memory of the late Professor Nichijin Sakamoto from Ritssho University in Japan for his book, *Shaping the Lotus Sutra: Buddhist Visual Culture in Medieval China*. Wang is co-author of *Anshang fang: kou, wenzi, he tuxiang (The Archway at Anshang: Orality, Texts, and Images)* and the art history associate editor of the *Encyclopedia of Buddhism*. He translated Roland Barthes' *Fragments d'un discours amoureux* into Chinese and wrote the screenplay for *Stony Touch*, a short film selected for the ninth Hawaii International Film Festival. Before joining Harvard, he was the Ittleson Fellow at the Center for Advanced Studies in Visual Art at the National Gallery of Art in Washington, D.C., and a member of the art history faculty at the University of Chicago. Wang received the Guggenheim Fellowship, Charles A. Ryskamp Fellowship from the American Council of Learned Societies, the Mellon Fellowship, as well as postdoctoral and research grants from the Getty Foundation. Wang holds a B.A. and an M.A. from Fudan University in Shanghai, and an A.M. and Ph.D. from Harvard University. (*Death*)

Arthur K. Wheelock, Jr., Ph.D., is curator of Northern Baroque painting at the National Gallery of Art, Washington, D.C., and a professor of art history at the University of Maryland. Wheelock has lectured widely on Dutch and Flemish art and is the author of numerous books, including *Perspective, Optics, and Delft Artists around 1650*; *Dutch Paintings of the Seventeenth Century*; and *Vermeer and the Art of Painting*. Among the many exhibitions he has curated for the National Gallery are "Aelbert Cuyp" (2001), "Jan Steen: Painter and Storyteller" (1996), "Johannes Vermeer" (1995), "Anthony van Dyck" (1990), and "Gods, Saints, & Heroes: Dutch Painting in the Age of Rembrandt" (1980). Wheelock has been honored with the College Art Association/National Institute for Conservation Award for Distinction in Scholarship and Conservation, the Johannes Vermeer Prize for Outstanding Achievement in Dutch Art, the Bicentennial Medal from Williams College, and the Dutch-American Achievement Award. He has also been named Knight Officer in the Order of the Orange-Nassau by the Dutch government. Wheelock received his Ph.D. from Harvard University. (*Domestic Life*)

Contributors

Kehinde Wiley is an artist based in New York City. He is known for his paintings of young, urban, African American men in poses that reference eighteenth- and nineteenth-century European figurative painting and sculpture. His work explores issues of race, masculinity, power, and spirituality. While initially his portraits were based on photographs taken of young men on streets in Harlem, his series now includes models from around the world. Wiley began his career as an artist-in-residence at the Studio Museum in Harlem. His works have been exhibited worldwide and are featured in the permanent collections of the Brooklyn Museum, Denver Art Museum, Walker Art Center, Columbus Museum of Art, and Virginia Museum of Fine Art. Wiley received a B.F.A. from the San Francisco Art Institute in 1999 and an M.F.A. from the Yale School of Art. (*Portraits*)

Sylvia Wolf is the director of the Henry Art Gallery at the University of Washington, Seattle. She has also been a curator of photography at the Art Institute of Chicago and the Whitney Museum of American Art. In these positions, Wolf has organized over fifty exhibitions and written over twelve books on contemporary art and photography, including *Julia Margaret Cameron's Women*; *Visions from America: Photographs from the Whitney Museum of American Art, 1940–2001*; *Michal Rovner: The Space Between*; *Ed Ruscha and Photography*; and *Polaroids: Mapplethorpe*. Wolf has taught studio, art history, and museum studies courses at the graduate and undergraduate level, most recently at Columbia University, New York University's Tisch School of the Arts, and the School of Visual Arts, New York. Wolf received a B.A. in French literature from Northwestern University, an M.F.A. in photography from Rhode Island School of Design, and is currently writing her dissertation as an international fellow at the Amsterdam School of Cultural Analysis, University of Amsterdam, Netherlands. She has been awarded the Chevalier de l'Ordre des Arts et des Lettres by the French government for her promotion of French culture in the U.S. (*Writing, Conflict and Resistance*)

Consultant Biographies

Lead Content Consultant

Marilyn JS Goodman, Ed.D., is an internationally recognized arts and museum educator. Prior to becoming a full-time consultant and writer in 2001, she was appointed as the first director of education for the Solomon R. Guggenheim Museum, where she created the education departments in both New York and at the *Museo Guggenheim Bilbao* in Spain, developing a comprehensive range of didactic programs and materials on modern and contemporary art. A longstanding member of the International Association of Art Critics, she has lectured widely and published numerous articles and award-winning guides in the United States and abroad, including two books on looking at art for young audiences. Goodman holds a doctorate from the University of Massachusetts, Amherst, and has taught at various institutions including City College of the City University of New York, Moore College of Art & Design, the Boston Architectural Center, and Clark University, where she also directed the Clark University School at the Worcester Art Museum. Formerly, she was director of the Philadelphia Art Alliance and the Children's Museum of Cincinnati. Goodman also served as lead content advisor for *Artopia*, an animated art-themed television series for children developed by THIRTEEN.

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Tom L. Freudenheim has served as director of several museums, including the Baltimore Museum of Art, Worcester Art Museum, and London's Gilbert Collection. As Assistant Secretary for Museums at the Smithsonian Institutions, he had oversight responsibility for all the national museums. An art historian with degrees from Harvard College and New York University's Institute of Fine Arts, he also was director of the Museum Program at the National Endowment for the Arts. Currently he serves as president of the American Federation of Arts and writes regularly for the *Wall Street Journal*, *Curator: The Museum Journal*, and other publications.

Harriet F. Senie, Ph.D., is director of museum studies and professor of art history at City College and the CUNY Graduate Center. Previously she was associate director of the Art Museum, Princeton University, and director of the Amelie Wallace Gallery at SUNY, Old Westbury. In addition to being co-editor of *Critical Issues in Public Art*, she is the author of *The 'Tilted Arc' Controversy: Dangerous Precedent?, Contemporary Public Sculpture: Tradition, Transformation and Controversy* and numerous articles and essays on sculpture and public art. Her current book project is *American Memorials to Shattered Myths: Vietnam to 9/11*. She is the co-founder and co-director of Public Art Dialogue (PAD), a cross-disciplinary organization focused on the critical study of public art (publicartdialogue.org) and the co-editor of its upcoming journal to be published in paper and e-versions starting in 2011. She earned a Ph.D. in art history from the Institute of Fine Arts at New York University, an M.A. in art history from Hunter College, and a B.A. in English and American literature from Brandeis University.

Advisory Board

Isolde Brielmaier, Ph.D., is a New York-based curator and writer as well as visiting assistant professor of art at Vassar College and guest professor at Barnard College/Columbia University and New York University. She holds a Ph.D. in art history and cultural studies from Columbia University. Brielmaier is the author of *Zwelethu Mthethwa and Wangechi Mutu: A Shady Promise*, in addition to other publications, and has curated several exhibitions, including "Signs Taken for Wonders," "Shinique Smith: Torchsongs," "Titus Kaphar: Painting Undone," and "INGRIDMWANGIROBERTHUTTER, Select Videos, 2006-07." She has also developed contemporary art programs and special events for ARCO Contemporary Art Fair in Madrid, Art Chicago, and The New York Armory/Volta. Brielmaier is the recipient of numerous grants and fellowships from institutions including the Ford Foundation, the Mellon Foundation, and the Social Science Research Council. She has been profiled and noted in the *New York Times*, *UPTOWN Magazine*, *VIBE Magazine*, *FREE*, *Upscale*, *The Roof TV*, *Miami*, and NPR-WPS1 Radio in New York.

Consultant Biographies

Lowry Burgess is professor of art, former dean of the College of Fine Arts, and distinguished fellow in the STUDIO for Creative Inquiry at Carnegie Mellon University. He has served on the National Humanities Faculty and has been a fellow, senior consultant, and advisor at the Center for Advanced Visual Studies at MIT in Cambridge, Massachusetts. During his long career as an educator in the arts, Burgess has founded and administrated numerous departments, institutions, and programs, including "First Night," an international New Year's arts festival, and the Department of Transportation's "Arts in the Subways." After the destruction of the Buddhas in Bamiyan, Afghanistan, in 2001, he authored the "Toronto Manifesto, The Right to Human Memory," which received worldwide endorsement. He has been honored with awards from the American Academy of Arts and Letters, the National Institute of Arts and Letters, the Guggenheim Foundation, and other organizations. Considered a pioneer of the Space Art movement, Burgess has art in the collections of museums and archives in the U.S. and Europe and has exhibited his work internationally. Burgess was educated at the Pennsylvania Academy of the Fine Arts, University of Pennsylvania, and the Instituto Allende in San Miguel, Mexico.

Jay Levenson, J.D., is the director of the International Program at the Museum of Modern Art in New York. Levenson served as guest curator of "Encompassing the Globe: Portugal and the World in the 16th and 17th centuries," an exhibition at the Smithsonian's Sackler Gallery in collaboration with the National Museum of African Art. Prior to joining MoMA, Levenson was deputy director for program administration at the Solomon R. Guggenheim Museum, where he coordinated shows including "Africa: The Art of a Continent" and "China: 5000 Years." Prior to working at the Guggenheim, Levenson served as managing curator of "Rings: Five Passions in World Art," an exhibition at the High Museum of Art in Atlanta that ran in conjunction with the 1996 Summer Olympics. At the National Gallery of Art, Levenson was managing curator of "Circa 1492: Art in the Age of Exploration," as well as "The Age of the Baroque in Portugal," "Giambologna's *Cesarini Venus*" and "Dürer in America: His Graphic Work."

Judith E. Stein, Ph.D., is an independent curator and writer. At the Pennsylvania Academy of Fine Arts, she organized the national touring exhibitions: "Red Grooms: A Retrospective," "The Figurative Fifties: New York School Figurative Expressionism," and "I Tell My Heart: The Art of Horace Pippin," which traveled to the Metropolitan Museum of Art. For New York's New Museum, she co-curated "Picturing the Modern Amazon." A recipient of a Pew Fellowship in the Arts for her writings on art, in 2008 she received a major award from the Warhol Foundation/Creative Capital Arts Writers Grant initiative for her biography-in-progress on art dealer Richard Bellamy, the "eye of the sixties." A long-time contributor to "Art in America", she was Terry Gross's arts reviewer for NPR's "Fresh Air" in its early years.

Ann Yonemura is senior associate curator of Japanese art at the Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution. Her exhibitions include "The Tale of Shuten Dji" (2009), "Hokusai" (2006), "Faith and Form: Selected Japanese Painting from the Japanese Religious Traditions" (2003), "Masterful Illusions: Japanese Prints in the Anne van Biema Collection" (2002), and she was editor and contributing author for the catalogues for *Twelve Centuries of Japanese Art from the Imperial Collections* and *Ancient Japan*, all at the Arthur M. Sackler Gallery. She has also organized numerous thematic exhibitions from the permanent collections of the Freer Gallery of Art and has published research on Japanese paintings, calligraphy, and lacquer. She has served on the Editorial Committee of the journal *Ars Orientalis*. She was a recipient of an invitational grant from the Agency for Cultural Affairs of the government of Japan to conduct research at the Nara National Museum. Yonemura is currently engaged in a multidisciplinary research and cataloguing project on over 2,000 volumes of Japanese illustrated books in the Gerhard Pulverer Collection, recently acquired by the Freer Gallery of Art. Plans for an online, fully illustrated catalogue, are in progress under a grant from the Getty Foundation.