

Fellows Events

November 19, New York City
Modern and Contemporary Latin American Art with Mary Schneider Enriquez, Consultant for Latin American Art, and Helen Molesworth, Houghton Curator of Contemporary Art

December 8–9, Boston
Albrecht Dürer and Issues of Connoisseurship with Susan Dackerman, Carl A. Weyerhaeuser Curator of Prints, and Stephan Wolohojian, Landon and Lavinia Clay Curator

January 9, Cambridge and Clinton, MA
Sacred Objects/Secular Settings with Ivan Gaskell, Margaret S. Winthrop Curator

March 4–6, London
Bloomsbury and Beyond with Ivan Gaskell, Margaret S. Winthrop Curator

March 11, New York City
European Masters with Stephan Wolohojian, Landon and Lavinia Clay Curator

March 30, Cambridge
Case Studies in Conservation and Restoration at the Harvard Art Museum with Susanne Ebbinghaus, George M. A. Hanfmann Curator of Ancient Art; Robert D. Mowry, Alan J. Dworsky Curator of Chinese Art; Anne Driesse, conservator of works of art on paper; and Anthony Sigel, conservator of objects and sculpture

Salon Series
A new series of conversations with collectors and curators in the homes of distinguished private collectors. Open to Fellows at the Fogg level (\$5,000) and above.

November 18, New York City
Modern and Contemporary Latin American Art with Mary Schneider Enriquez, Consultant for Latin American Art, and Helen Molesworth, Houghton Curator of Contemporary Art

February 9, Boston
Seventeenth-Century Dutch Landscapes with Ivan Gaskell, Margaret S. Winthrop Curator

March 10, New York City
Modern and Contemporary Art and Renaissance Bronzes with Stephan Wolohojian, Landon and Lavinia Clay Curator

Travel

February 3–7, San Francisco and Los Angeles
San Francisco with Helen Molesworth, Houghton Curator of Contemporary Art, and Los Angeles with William W. Robinson, Maida and George Abrams Curator of Drawings. For Fellows at the Quincy level (\$2,500) and above.

March 12–21, Islamic Spain
Director's Trip with Thomas W. Lentz, Elizabeth and John Moors Cabot Director. For Fellows at the Fogg level (\$5,000) and above.

The Harvard Art Museum's Fellows program brings together Harvard alumni and others interested in art and collecting, and in supporting the teaching and research mission of the Harvard Art Museum with contributions of \$1,000 or more. For more information about the Fellows program, please contact Ann Starnbach at ann_starnbach@harvard.edu or 617-495-0350.

Members Events

November 20
Harvard Treasures Tour: Carpenter Center for the Visual Arts

March 19
Harvard Treasures Tour: Memorial Hall

Public Events

These lectures, a selection of activities through March 2010, will be held at the Arthur M. Sackler Museum. For the complete list, please see the Harvard Art Museum calendar or harvardartmuseum.org.

In-Sight: Looking Deeper and Differently
Tickets required

November 18, 6:30pm
The Days of Creation
Miriam Stewart, assistant curator of drawings

January 13, 6:30pm
Jesus Christ as the Divine Mercy
Ivan Gaskell, Margaret S. Winthrop Curator

February 17, 6:30pm
Twins When They Began to Take Modified Milk
Michelle Lamunière, John R. and Barbara Robinson Family Assistant Curator of Photography

March 3, 6:30pm
Mosaic of Two Figures Seated on a Couch
Amy Brauer, Diane Heath Beever Associate Curator of Ancient Art

For more information about membership and to register for the In-Sight series, please contact Nika Trufanova at veronika_trufanova@harvard.edu or 617-495-4544.

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www.harvardartmuseum.org

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Open for Business

It is close to a year and a half since we closed the doors on our revered but aging building at 32 Quincy Street, the home of the Fogg and Busch-Reisinger museums. But we are still very much open for business across the street at the Arthur M. Sackler Museum. pp. 5–6 There we have installed some of the finest objects in our collections, which you can enjoy on your own or through docent-guided tours and a full schedule of gallery talks. Social and educational events for members and students are plentiful, and our lecture series and travel programs continue to enlighten. p. 11 You can stay current by visiting our new website, harvardartmuseum.org, which offers unprecedented access to our collections online.

Except for a few departments that remain on campus, our staff has moved to new quarters off-site. There we continue to engage in scholarship, conservation, and exhibition planning while preparing for our return to a transformed facility on Quincy Street in 2013.

A key player in these efforts is our new deputy director, José Ortiz, who oversees just about every aspect of our facilities, security, and finances. In this economic climate, his skills are more critical than ever, as we steward our resources and impose heightened fiscal discipline on our operations. p. 3 We want our community of supporters to know that we use their contributions with utmost efficiency in these challenging times.

We were particularly thrilled this year to receive a \$500,000 gift for our new building from docent Karen McFarlan and her husband, Warren, who retired recently from the Harvard Business School faculty. p. 8 The McFarlans are among the many donors whom we acknowledge with gratitude in this issue. pp. 9–10

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Dürer map (pp. 7–8)

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Cover:
Maquettes of sculpture and vases await positioning in a tabletop model of galleries at the Harvard Art Museum's off-site facility. Curators are trying out concepts for reinstalling the permanent collection in the renovated museum on Quincy Street.

We were also honored to be the beneficiaries of two important government grants in the past year. The National Endowment for the Humanities has given \$350,000 to underwrite an important upcoming exhibition called *Prints and the Pursuit of Knowledge in Early Modern Europe*. p. 7 The other grant, \$359,000 from the Massachusetts Cultural Facilities Fund, will finance critical preparatory work for the renovation of the Quincy Street building. p. 4

Finally, I would like to recognize two staff members who have recently been honored. Carmen Arnold-Biucchi, curator of numismatic collections, has become the first American and the second woman elected to the presidency of the International Numismatic Council. And Carol Mancusi-Ungaro, founding director of the Center for the Technical Study of Modern Art, was elected a Fellow of the American Academy of Arts and Sciences. p. 4

Best wishes for the holiday season.

Thomas W. Lentz

Elizabeth and John Moors Cabot Director



New Deputy Director Plans for Tough Times

José Ortiz, the Art Museum's new deputy director, assumed his position on March 2, amid the nation's deepening financial crisis.

Understandably, much of his attention has been focused on guiding the institution through turbulent times while preparing to bring the Fogg, Busch-Reisinger, and Sackler museums into the renovated building at 32 Quincy Street.

Fiscal prudence is the watchword. "Our operational model needs to be revised to reflect these times of change," said Ortiz. "A lot of our planning was done under a different set of assumptions. Now we have to review everything we've planned and really leverage our resources."

"Nobody wants to cut their budgets, but this is requiring us to look at things with new eyes. To ask: Is this smart? Is this necessary? Is this the best decision for the museum? Does this match our core values, does it help fulfill our mission? We have to reevaluate everything and become more efficient—maximize what we're doing so that it benefits the whole museum and the communities we serve."

To that end, Ortiz and Director Thomas W. Lentz appointed a Management Strategy Team, which is now putting the finishing touches on a strategic plan that will carry the museum through 2013, when the new facility is expected to open. The plan will help the museum meet its goals of providing increased access to its vast collections, integrating the institution into the undergraduate curriculum at Harvard, and engaging the community and the public in new ways.

Ortiz was the deputy director and chief of finance and administration at the Smithsonian Hirshhorn Museum and Sculpture Garden in Washington, DC, from 2005 until this year. His duties there included managing all capital projects and space-planning initiatives. He will draw on this extensive experience as he helps oversee the development of the new museum building at the edge of Harvard Yard.

Ortiz also served as manager for administration at the Cloisters, the branch of the Metropolitan Museum of Art dedicated to the art and architecture of medieval Europe. In addition, he has worked at the Smithsonian Anacostia Community Museum and the Museum of Television and Radio in New York (now the Paley Center for Media). He also is a regular lecturer and panelist on the subjects of museum administration, leadership development, and management during times of change.

Ortiz holds an MA in liberal studies and museum studies from New York University and has served in various capacities with the International Council of Museums (ICOM).

"Aside from his very strong business skills," Lentz said, "José brings something we value highly: He understands people and knows how to get things done in ways that make everyone feel productive and part of the process. I'm delighted to have him as a partner at this time of transformation."



José Ortiz, deputy director

Two Museum Professionals Honored

Carmen Arnold-Biucchi, curator of numismatic collections in the Department of Ancient and Byzantine Art and Numismatics, and Carol Mancusi-Ungaro, founding director of the Art Museum's Center for the Technical Study of Modern Art, were elected to prestigious positions this year.

Arnold-Biucchi was elected to a six-year term as president of the International Numismatic Council (INC) at its 14th Congress, in Glasgow in August. She had served as secretary of the council for the previous six years.

Formerly known as the International Numismatic Commission, the INC was founded in 1927 to facilitate cooperation among scholars and institutions in numismatics and related disciplines. It now has 161 members, including museums and mints, in 40 countries. Arnold-Biucchi is the first American and the second woman to serve as president of the council.

Mancusi-Ungaro was elected a Fellow of the American Academy of Arts and Sciences in April. In addition to her affiliation with the Harvard Art Museum, Mancusi-Ungaro is director for conservation and research at the Whitney Museum of American Art in New York. Before coming to Harvard she was chief conservator of the Menil Collection in Houston, where she directed the restoration of Mark Rothko's *Chapel* paintings.

The American Academy of Arts and Sciences, located in Cambridge, Massachusetts, is an independent policy research center that conducts multidisciplinary studies of social and intellectual issues. It honors excellence by electing as members leaders in academia, the arts, business, and public affairs. Mancusi-Ungaro is the first conservator to be elected.

State Awards Grant for Capital Project

The Harvard Art Museum has received a significant grant from the Massachusetts Cultural Facilities Fund—\$359,000 in support of the renovation and expansion of the facility at 32 Quincy Street.

"This grant represents the first state support for a capital project in the history of the Harvard Art Museum," said Director Thomas W. Lentz. "It is a timely endorsement of the importance of this institution, not only to Harvard, but to the many different communities that we serve."

The refurbished facility, expected to open in 2013, will feature more than 44,000 square feet of gallery space, as well as public education and event spaces, study centers for students and the wider community, and a café.

The goal of the Cultural Facilities Fund is to increase investments from public and private sources in support of cultural facilities in Massachusetts. It is jointly administered by the Massachusetts Cultural Council and Mass Development.

Home and Away

As preparations begin for the renovation of the Quincy Street building, the Harvard Art Museum is as busy as ever, though locations have shifted.

Works from all the collections are on view across Broadway, at the Arthur M. Sackler Museum, and some departments—Visitor Services, Education, and Institutional Advancement—have moved to different offices on-site. The rest of the staff is now in an off-site facility, where curators and conservators continue to pursue research and writing, while remaining engaged with the life of the university and the wider community.

“The Sackler galleries are lively and our off-campus facility is fully functional,” said Thomas W. Lentz, Elizabeth and John Moors Cabot Director.

At the Sackler docents conduct daily tours of the exhibition *Re-View*, and a guide-by-cell audio tour will soon allow visitors to “dial up” talks about particular works of art. Meanwhile curators, scholars, and interns share their knowledge in person, including in the popular “Two-Point Perspective” series, with pairs of speakers considering objects from their different angles of expertise. A new lecture series called *In-Sight: Looking Deeper and Differently* features curators and faculty members focusing on a single object that illuminates the collection.

The Education Department has intensified its interdisciplinary work with academic departments as diverse as medicine and business, and has increased its K-12 collaboration through teacher workshops and an innovative brochure that reaches out to schools. The Members and Fellows offices continue to offer a wide range of art encounters and trips with museum staff.

At the off-site facility, staff members previously dispersed among the Fogg, Busch-Reisinger, and Sackler museums now find that working under one roof enhances creativity and communication.

“Being physically in one building, we function as a single museum and work in a collaborative, supportive way,” said deputy director José Ortiz in his office at the site. “The space here is providing a preview of what will happen when we move back to campus in 2013.”

One feature central to the off-site facility is a spacious “model room” where curators and designers are beginning to populate tabletop galleries with miniature facsimiles of art, testing their concepts of how to reinstall the permanent collection in the renovated museum on Quincy Street.

While planning for 2013, curators have a number of exhibition and publishing projects under way:

- Helen Molesworth, Houghton Curator of Contemporary Art, and Claire Grace, who is Agnes Mongan Curatorial Intern and a PhD candidate in History of Art and Architecture, co-curated *ACT UP New York: Activism, Art, and the AIDS Crisis, 1987–1993*. The show, organized by the Harvard Art Museum and the Carpenter Center for the Visual Arts, is on view at the Carpenter Center until December 23.

Model room: Miniature paintings and sculptures, created at a scale of ½ inch to 1 foot, are placed in a model of the museum, seen here with the arches surrounding the Calderwood Courtyard. Both the maquettes and the model contain magnets to help with placement.



Molesworth has also co-curated the first US retrospective of Belgian contemporary artist Luc Tuymans, organized jointly by the Wexner Center for the Arts at Ohio State University and the San Francisco Museum of Modern Art. On view at the Wexner through January 3, 2010, it travels to SFMOMA, the Dallas Museum of Art, the Museum of Contemporary Art in Chicago, and the Centre for Fine Arts (BOZAR) in Brussels.

- William W. Robinson, Maida and George Abrams Curator of Drawings, has coauthored the lead essay and written many catalogue entries for a Rembrandt exhibition opening in December at the J. Paul Getty Museum, which is organizing the show. *Drawings by Rembrandt and His Pupils: Telling the Difference* will also feature a 17th-century Nicolaes Maes drawing from the Fogg’s collection.
- The Art Museum’s book on John Singer Sargent’s *Triumph of Religion* murals at the Boston Public Library is due out in January. The volume, superbly illustrated, tells the story of the comprehensive restoration led by the museum’s Straus Center for Conservation and Technical Studies in 2003-4, and what it revealed about the creation of the mural ensemble.
- Susan Dackerman, Carl A. Weyerhaeuser Curator of Prints, is planning the exhibition *Prints and the Pursuit of Knowledge in Early Modern Europe*, scheduled to open at the Sackler in 2011 (see page 7).
- Laura Muir, acting curator of the Busch-Reisinger Museum, is preparing two complementary exhibitions of works by the modernist Lyonel Feininger, one on his photographs and the other on the William S. Lieberman bequest of his drawings. The exhibitions are organized by the Harvard Art Museum in cooperation with the Kupferstichkabinett, Staatliche Museen zu Berlin, and the Graphische Sammlung, Munich, where the works will be on view (both exhibitions at both German venues) in 2011. The photographs will move to the Getty in Los Angeles for exhibition September 2011 through January 2012.
- Deborah Martin Kao, Head Curator and Richard L. Menschel Curator of Photography, and Michelle Lamunière, John R. and Barbara Robinson Family Assistant Curator of Photography, are working on a collection of essays about Harvard’s Social Museum, including papers delivered at a Leventritt symposium held in conjunction with the 2007 exhibition *Classified Documents: The Social Museum of Harvard University, 1903–1931*. For more about the Social Museum, see harvardartmuseum.org/socialmuseum.

Bridging Art and Science, with Help from the NEH

Visitors to the exhibition *Prints and the Pursuit of Knowledge in Early Modern Europe*, scheduled to open at the Sackler in 2011, will be treated to a wide-ranging exploration of the ways in which artists and scientists collaborated during the Renaissance.

In planning the show, Susan M. Dackerman, Carl A. Weyerhaeuser Curator of Prints has enlisted the cooperation of faculty members and graduate students from across the university. Her efforts are generously supported by a National Endowment for the Humanities (NEH) challenge grant of \$350,000. The Harvard Art Museum is organizing the exhibition in collaboration with the Mary and Leigh Block Museum of Art at Northwestern University in Evanston, Illinois, which will be a subsequent venue.

As viewers will learn, Renaissance printmakers such as Albrecht Dürer, Hans Holbein, and Hendrick Goltzius, although known today primarily for their artistic brilliance, were deeply involved with some of the most sophisticated scientific investigations of their times.

Holbein made the earliest depiction of the earth rotating on its axis more than a decade before Copernicus's revolutionary ideas were publicized. Dürer, similarly, produced the first printed maps of the constellations, which the Flemish cartographer Gerardus Mercator copied when he made his first celestial globe 20 years later. And Goltzius's heroic depiction of the muscle-bound Hercules served as a study aid for students in the first anatomy theater in northern Europe.

The NEH grant, which requires that the Art Museum raise an equal amount in matching funds from other donors, will also help fund a colloquium, a catalogue, an interactive website, and educational and public programs in connection with the exhibition.

"This exhibition permits us to reexamine the relationship between Renaissance art and science by presenting some of the most important and beautiful artworks and scientific tools that emerged during the period," said Dackerman. "It has also provided a fertile opportunity for Harvard students and faculty from a variety of disciplines to develop courses and pursue research topics around the themes of the show."

Viewers will encounter a lavish array of prints, drawings, books, maps, scientific instruments, and globes made between 1490 and 1610—the period in which modern astronomy, geography, botany, and zoology were born. Many of these objects will be seen for the first time outside of Europe, while others will come from collections within Harvard.

To contribute funds to match the NEH grant, please contact Bradford Wm. Voigt, Director of Institutional Advancement, at 617-496-6934 or brad_voigt@harvard.edu.

Albrecht Dürer, Southern Celestial Map, 1515. Woodcut. Staatliche Graphische Sammlung München. Inv. 1527-z6 D.



McFarlans Make a Major Gift

F. Warren and Karen McFarlan have donated \$500,000 to the Harvard Art Museum as part of Warren McFarlan's 50th reunion class gift. The funds will help finance the renovation and transformation of the museum's facilities at 32 Quincy Street.

Warren McFarlan retired this year as Albert H. Gordon Professor at the Harvard Business School, having taught there since 1964. He is a member of several corporate and nonprofit boards. Karen McFarlan worked for the Harvard University Library system for a total of 15 years and was a volunteer guide at the Museum of Fine Arts, Boston. She has been a Harvard Art Museum docent for more than 10 years and is a member of the Fellows Council. Both McFarlans are also Fogg Fellows.

"We were pleased that the university allows class credit for reunion gifts designated for the Art Museum renovations," said Warren McFarlan (AB '59, MBA '61, DBA '65). "I am particularly happy that my wife and I could make a gift for my 50th reunion at a time when the Art Museum is finally undergoing a transformation into a facility appropriate for the collection, the students and scholars, and for the many visitors from around the world."

"As Fogg Fellows, we have gotten to know Tom Lentz and the curators and have gone on a wonderful Fellows trip to St. Louis," Karen McFarlan said, noting that the couple's earlier gifts to Harvard were designated for the Business School and the library. "Our interest in the Art Museum began in 1998, when I became a docent and Warren was introduced to the collections, which had not been part of his undergraduate experience as a physics major."

Acknowledging the donation, Director Thomas W. Lentz said, "I am delighted that two such respected university citizens, who have interests spread across Harvard, have chosen to support the Art Museum through a 50th reunion gift. Karen and Warren have been such good friends and strong supporters over the years, and the vote of confidence represented by their gift signals the importance of the renovation project to the entire university."

The McFarlans are making their gift through a charitable remainder trust, an innovative vehicle that provides income to the donors during their lives. For information on how planned gifts can benefit the Art Museum, please contact Bradford Wm Voigt at 617-496-6934 or brad_voigt@harvard.edu.



F. Warren and Karen McFarlan

Advancing the Art Museum through Philanthropy

The work of the Harvard Art Museum would not be possible without the support of the many friends and donors listed here. By giving so generously, especially in a particularly challenging economic climate, these individuals and institutions have enabled us to fulfill our mission while working on a new museum worthy of our world-class collections.

All of us here at the Art Museum offer our sincere thanks for these contributions during the fiscal year ending June

30, 2009.

Thomas W. Lentz

Elizabeth and John Moors Cabot Director

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 Natalie Wolcott Williams
 Prof. John Wilmerding
 Mr. Richard B. Witschonke
 Mr. and Mrs. Eelco Wolf
 Anonymous (5)

Donors of Works of Art Bequests

Virginia H. Deknatel in memory of Professor and Mrs. Charles Kuhn
 Virginia H. Deknatel in memory of Wilhelm Koehler
 Virginia H. Deknatel in memory of Frederick Brockway Deknatel
 William S. Lieberman
 Estate of Margaret F. Schroeder

Gifts

The Maida and George Abrams Collection
 Anonymous donor
 Anonymous gift in honor of Thomas W. Lentz
 James A. Bergquist, Boston
 James A. Bergquist, Boston, in honor of Marjorie B. Cohn's retirement
 James A. Bergquist, Boston, in honor of Seymour Slive
 Alvin L. Clark, Jr.
 Alvin L. Clark, Jr. in memory of Konrad Oberhuber
 Marjorie B. Cohn in honor of Richard Balzer
 Ruth and William S. Ehrlich
 Friends Anniversary Collection, Gift of Boris Becker
 Friends Anniversary Collection, Gift of Siegfried Gohr
 Friends Anniversary Collection, Gift of Dorette Hildebrand-Staab
 Friends Anniversary Collection, Gift of Candida Höfer
 Friends Anniversary Collection, Gift of Rosemarie Trockel
 Gift in memory of Annemarie Schimmel and Arthur L. Loeb
 Owen and Miriam Gingerich, Student Print Rental Program
 Dr. and Mrs. Marvin L. Gordon in honor of Robert D. Mowry

Doug and Joan Hansen
 The Conley Harris and Howard Truelove Collection in honor of Kim Masteller
 Jeffrey E. Horvitz
 Mary Katherine Burton Jones in memory of Joyce Ann Bagby Kennedy
 Arlette and Gus Kayafas
 Arie L. Kopelman in honor of Theodore E. Stebbins, Jr.
 Paula and Mack Lee
 Gerald McCue
 Gerald McCue, John D. Dunlop Professor Emeritus, Former Dean of the Faculty of Design
 Barbara and Peter Moore Fluxus Collection, Gift of Barbara Moore/Bound & Unbound
 Robert J. Myers
 Dr. Arend Oetker
 Roberta J. M. Olson and Alexander B. V. Johnson
 Daniel Paul, Class of 1946

Rubin-Ladd Foundation under the bequest of Ester R. Portnow
 Ed Ruscha
 Eva Schiffer in memory of her mother, Olga Schiffer
 Nanette Sexton in memory of Peabody Gardner
 John Silberman (HLS '76) and Elliot Carlen (HBS '77)
 Lois B. Torf in honor of Susan Dackerman
 The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States
 Robert and Ann Walzer
 Robert and Barbara Wheaton
 Beatrice A. and Jonathan B. Wittenberg
 Susan and Neal Yanofsky

Partial Purchases and Partial Gifts

Kenyon C. Bolton III Fund
 Margaret Fisher Fund and courtesy of CRG Gallery
 Margaret Fisher Fund and gift of Monroe E. Price and Aimée Brown Price
 Partial Gift of Arlette and Gus Kayafas

Partial and Promised Gifts

John B. Davidson, in gratitude for his education in art history at Harvard
 Anthony M. Solomon

Promised Gifts

Lionel Epstein
 Conley Harris and Howard Truelove Collection
 Andrée Hayum (PhD 1968)
 Emily Rauh Pulitzer and Joseph Pulitzer, Jr., in association with the Pulitzer Foundation for the Arts

Purchases through the Generosity of

Leonard P. Braus
 Mr. and Mrs. James E. Breece, III
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 Christina Marcove
 Ralph C. Marcove International
 Understanding Through Arts and Crafts Foundation, Inc.
 The Rubin-Ladd Foundation under the bequest of Ester R. Portnow



At the 2008 Collections Committee meeting:
 1 Siegfried Gohr (left) and Dorette Hildebrand-Staab with Director Thomas W. Lentz
 2 George Abrams, Kate Feldstein, and Paul Buttenwieser
 3 Michael Maher and Theodore E. Stebbins, Jr., curator of American Art.