

The Authors

INGE REIST

Inge Reist is Director of the Center for the History of Collecting and Chief of Research Collections and Programs at the Frick Art Reference Library. She was an Assistant Curator and Lecturer at the Frick from 1980 to 1983; taught at Columbia University for three years; and received her PhD from Columbia in 1984. She then returned to the Frick as head of its Photoarchive. In addition to teaching at Hunter College, Rutgers and Columbia Universities, she has lectured on a range of topics on European Art at numerous museums and conferences, and her articles have appeared in most major journals. From 2005 to 2011, Reist was the Chair of the Association of Research Institutes in Art History. Her publications and appearances on panels focus primarily on collecting, for example “Sacred Art in the Profane New World of Nineteenth-century America,” in *Sacred Possessions: Collecting Italian Religious Art, 1500 to 1900*, Los Angeles, 2011; “The Fate of the Palais-Royal Collection, 1791–1800.” In *La circulation des oeuvres d’art 1789–1848—The Circulation of Works of Art in the Revolutionary Era 1789–1848*, Rennes, 2006. She is also the co-editor with Gail Feigenbaum of *Provenance: An Alternate History of Art* (Los Angeles, 2012, forthcoming). She nevertheless has maintained her interest in Renaissance and Baroque art, recently writing an essay for the Blackwell companion series.

JOSÉ LUIS COLOMER

José Luis Colomer holds a doctorate in comparative literature from the Colegio de España in Bologna and a degree in the history of art from the Sorbonne. He was a researcher to the Collège de France in Paris, an assistant professor of Spanish language and literature in the Université de Lyon II, and has held research scholarships at the École Française de Rome, the Warburg Institute in London, the Folger Shakespeare Library in Washington, and the Institute for Advanced Study at Princeton. Since 2004 he has been director of the Centro de Estudios Europa Hispánica (CEEH) in Madrid. Colomer has published articles on cultural relations between Spain and Italy in the seventeenth century and on the sojourns

of Velázquez in Italy and his links with Italian figures at court in Madrid, by means of articles in the *Revue de l'art*, *The Burlington Magazine* and the *Boletín del Museo del Prado*. His forthcoming book—*Vestir a la española*, co-edited with Amalia Descalzo—is the first systematic study of the prestige and influence of Spanish clothing in Europe in the sixteenth and seventeenth centuries. Colomer collaborates with various North American institutions through the Center for Spain in America (CSA), a newly created foundation for promoting public awareness of Spanish art and culture in the U.S. through symposia, lecture series, exhibitions, and publications.

JONATHAN BROWN

Jonathan Brown is Carroll and Milton Petrie Professor of Fine Arts at the Institute of Fine Arts, New York University. He has written extensively on Hispanic Art of the early modern period. His books include *A Palace for a King: The Buen Retiro and the Court of Philip IV*, co-authored with J. H. Elliott; *Velázquez, Painter and Courtier*, based on the Slade Lectures, University of Oxford (1992); *The Golden Age of Spanish Painting, 1500–1700* (1999). In 2006 he co-curated with Susan G. Galassi the exhibition *Goya's Last Works* (The Frick Collection, New York). In recent years, Brown has turned his attention to colonial painting in Spanish America and the history of collecting. *Kings and Connoisseurs: Collecting in Early Modern Europe* is a revised version of the Andrew W. Mellon Lectures, 1995. In 2012 he is presenting the series of lectures associated with the Cátedra del Prado, Museo del Prado, Madrid. Brown has been awarded the Gran Cruz de Alfonso X el Sabio by the Kingdom of Spain. He is a member of American Philosophical Society and a Fellow of the American Academy of Arts and Sciences.

RICHARD L. KAGAN

Richard L. Kagan is currently the Arthur O. Lovejoy Professor of History at the Johns Hopkins University. The recipient of numerous grants and awards, he was recently awarded the Premio de Investigación Humanística for 2011 by the Real Sociedad Menéndez y Pelayo for his book *Clio and the Crown: The Politics of History in Medieval and Early Modern Spain* (Johns Hopkins University Press, 2009). His other books include *Spanish Cities of the Golden Age* (1989), *Urban Images of the Hispanic World, 1493–1793* (2009), which was awarded the Eleanor B. Tufts Prize by the American Society for the Study of Hispanic Art, and most recently, *Inquisitorial Inquiries: The Brief Lives of Secret Jews and other Heretics* (2010).

As these titles suggest, the history of early modern Spain and its empire have been the primary focus of Prof. Kagan's research, but he has other interests relating to the image of both Spain and Spanish culture in the United States. His publications in this area include his edited volume *Spain and America: The Origins of Hispanism in the United States* (2002) and the essays "Yankees in the Prado: A Historiographical Overview," published in the *Boletín del Museo del Prado* for 2007, and "Blame It on Washington Irving: New York's Discovery of the Art and Architecture of Spain," in the catalogue *Nueva York: 1613–1945* (New-York Historical Society, 2010). His essay in this volume relates to his forthcoming book, *The Spanish Craze: America Discovers the Arts and Cultures of the Hispanic World, ca. 1890–ca. 1930*.

M. ELIZABETH BOONE

M. Elizabeth Boone is Professor of the History of Art, Design and Visual Culture at the University of Alberta in Edmonton, Canada. She specializes in nineteenth- and twentieth-century art and has published articles and catalogue essays on Mary Cassatt in Spain; the nineteenth-century American response to Velázquez's *Las Meninas*; travel and exploration in the art of Mexican painter Remedios Varo; and Jewish history and mural painting in San Francisco. Boone's *Vistas de España: American Views of Art and Life in Spain, 1860–1914* (2007, Yale University Press) documents and explores American perceptions of Spain during the years 1860–1914, a period that marked a significant shift in power between the two countries, bracketed the Spanish-American War, and witnessed the emergence of complicated questions about the nature of American national identity. She is currently working on the transnational histories of Spain, the United States, and Latin America (Mexico, Argentina, and Chile) as told through exhibitions of Spanish art at world's fairs and centennial celebrations.

JAVIER BARÓN

Javier Barón is the curator of exhibitions and head of the department of Nineteenth- and Twentieth-Century Art at the Museo del Prado in Madrid, a position he has held since 2003. He received his doctorate in the history of art with high honors in 1989 from the Universidad de Oviedo and was awarded the Premio Juan Uría Ríu for Historical Research. Barón is a *profesor titular* at the Universidad de Oviedo, where he taught art history from 1991 to 2002, and he is also a Correspondent Member of the Real Academia de la Historia, the Real Academia de Bellas Artes de San Fernando, and the Real Academia de Bellas Artes de San Telmo, Málaga, and Member of the Real Instituto de Estudios Asturianos. His publications include *Clarín y su tiempo* (2001); *Collection BBVA. From Romanticism to Modernity*, with Alfonso E. Pérez Sánchez (2003); and numerous collection and exhibition catalogues for the Museo del Prado, notably, *Fortuny, Madrazo, Rico: The Leg Ramón de Errazu* (2005); “Quijote Reflections” in *Andalucía* (2006); *Spanish Portrait in the Prado: From Goya to Sorolla* (2007); *The Nineteenth Century in the Prado*, with Dr. José Luis Díez (2007); *Joaquín Sorolla 1863–1923*, with Dr. José Luis Díez (2009); *Turner and the Masters*, with Dr. David Solkin (2010); and *A Passion for Renoir: The Sterling and Francine Clark Collection*, with Dr. Richard Rand (2010).

ELLEN PROKOP

Ellen Prokop is the Associate Photoarchivist at the Frick Art Reference Library in New York. She is the author of several articles on early modern Italian and Spanish art, including “Painting from Memory: A Pietà by Fray Juan Ricci” in *Art in Spain and the Hispanic World: Essays in Honour of Jonathan Brown* (London, 2010). Her current research projects include a book chapter discussing the critical fortunes of El Greco and an article tracing the development of early modern Spanish anatomies. Prokop teaches courses and seminars at New York University and Hunter College of The City University of New York.

SUSAN GRACE GALASSI

Susan Grace Galassi received her PhD in 1991 from the Institute of Fine Arts, New York University, and began her career at The Frick Collection that year and is currently senior curator; she has initiated and coordinated numerous traveling exhibitions. In 2003 she organized the exhibition *Whistler, Women, and Fashion* with Margaret MacDonald and Aileen Ribeiro. With Jonathan Brown, she organized *El Greco: Themes and Variations* (2001) and *Goya's Last Works* (2006). In fall 2011 she co-curated with Marilyn McCully *Picasso's Drawings 1890–1921: Reinventing Tradition* and co-authored the accompanying catalogue. The show traveled to the National Gallery of Art in Washington in the spring of 2012. She is currently preparing a presentation of Vincent van Gogh's *Portrait of an Old Peasant (Patience Escalier)* from the Norton Simon Museum for the fall of 2012. A specialist in nineteenth- and twentieth-century art, she is the author of *Picasso's Variations on the Masters, Confrontations with the Past* (1996), and a contributor to numerous publications on the artist, including the catalogues of exhibitions organized by the National Gallery, London (2009), the Louvre and the Musée Picasso (2008) and the Museu Picasso in Barcelona (2008). In addition to co-authoring the catalogues for *Goya's Last Works* and *Whistler, Women, and Fashion*, she has contributed to numerous Frick publications on the permanent collection. Galassi served as a director of the Board of the College Art Association from 2004 to 2009, and has extensive teaching experience.

BONAVENTURA BASSEGODA I HUGAS

Bonaventura Bassegoda i Hugas, a specialist in the literature of Renaissance and Baroque art, is professor of art history at the Universitat Autònoma de Barcelona, where he has been lecturing since 1978. He has published an anthology of texts, *Barroco en Europa* (1983); a detailed critical edition of the treatise by Francisco Pacheco, *Arte de la pintura, 1638* (1990); and has studied the late seventeenth-century art writer and collector Vicente Vitoria. His *La Cova de Sant Ignasi* (1994) is a monograph on one of the most important Baroque buildings in Catalonia. He has also devoted himself to the study of old Catalan drawings and was curator of the exhibition *Col·lecció Raimon Casellas* (Barcelona, MNAC, 1992–Madrid, Museo del Prado, 1993). In recent years his writing has explored different aspects of the history of art collecting: his *El Escorial como museo. La decoración pictórica mueble en el monasterio de El Escorial desde Diego Velázquez hasta Frédéric Quilliet (1809)* (2002) is a study on the pictorial collection of San Lorenzo de El Escorial. Currently he is working on art collecting during the nineteenth and twentieth centuries in Catalonia and the origins of artistic historiography, first explored in the volume he edited, *Col·leccionistes, col·leccions i museus. Episodis del patrimoni artístic de Catalunya* (2007).

IGNASI DOMÈNECH VIVES

Ignasi Domènech Vives studied History of Art at the Universitat Autònoma de Barcelona, and earned a master's in museum studies (Universitat Autònoma de Barcelona) and a master's in heritage management (Universitat de Barcelona). He is the collections manager for the Museums of Sitges, Barcelona (Museu Cau Ferrat, Museu Maricel and Museu Romàntic) and an associate lecturer in the department of art and musicology at

the Universitat Autònoma de Barcelona. He has worked in decorative arts collections of various Spanish museums and has curated various exhibitions, including: *El Arte del Hierro. Rusiñol y el coleccionismo de su época* (Museus de Sitges, 2007), *El Cau Ferrat, casa de las Artes* (Museu Picasso, Barcelona 2010), *Pere Jou, escultor* (Museus de Sitges, 2011) and *L'Art Modern, obres mestres del Cau Ferrat* (Museus de Sitges, 2012). He has published various articles and books especially about the history of glass and on Spanish collectors and collections: "Spanish Façon de Venise Glass," *Beyond Venice. Glass in Venetian Style 1500–1750*, The Corning Museum of Glass, New York; "Vidrios españoles entre los siglos XVI y XVIII", in *Frágil transparencia. Vidrios españoles de los siglos XVI al XVIII*, Knauf Museum Iphofen-Grand Curtius, Lieja, 2011. Recently he has published the studies *Pere Jou escultor* (Consorti del Patrimoni de Sitges, 2011) y *El Cau Ferrat, templo del Modernismo catalán* (Barcelona, 2011).

MARY LEVKOFF

Mary Levkoff was educated at Princeton University (winning the White Prize in Architectural History) and the Institute of Fine Arts, New York University. She received her early curatorial training at The Metropolitan Museum of Art and was curator of European sculpture at the Los Angeles County Museum of Art (1989–2009), taking on responsibility for ancient Greek and Roman art in 2003. Her many acquisitions for LACMA are well known (*Apollo*, Feb. 2002). In February 2009 she was appointed head of the department of Sculpture and Decorative Arts at the National Gallery of Art. Levkoff's studies on French Renaissance art have been published under the auspices of the Louvre, the Musée National de la Renaissance, and the École du Louvre. She is the author of *Rodin in His Time* (1994, 2000) and *Hearst the Collector* (2008), which won Sotheby's Prize for the History of Collecting in America.

She has contributed to the exhibition catalogues *The Currency of Fame: Portrait Medals of the Renaissance*, *Cast in Bronze: French Sculpture from Renaissance to Revolution*, *The Color of Life*, and other anthologies including the *Dictionary of Early Modern Europe* and the *Encyclopedia of Sculpture* and was co-organizer of the exhibition *The Hands of Rodin*; was host-curator of *Spanish Polychrome Sculpture in American Collections*, *Rodin's Monument to Victor Hugo*, and *The Sacred Made Real*; and organized the exhibition *Hearst the Collector*. A separate study on Hearst's classical antiquities appeared in *Apollo* (Oct. 2008), and she delivered a paper on Hearst at the École du Louvre's 2011 symposium *L'Œil du Connoisseur*. Levkoff served on the Art and Artifacts Indemnity Advisory Panel of the National Endowment for the Arts (2005–8). She belongs to the Société de l'Histoire de l'Art Français and is an honorary founding member of the Amici di Doccia. She was part of the French Bronze Study Group and the Comité Scientifique for the 2009 colloquium on French Renaissance sculpture (Institut National d'Histoire de l'Art).

MARCUS B. BURKE

Marcus B. Burke holds an undergraduate degree in English from Princeton University, an MTS in church history from Harvard, and an MA and PhD in art history from New York University's Institute of Fine Arts, where he has also been adjunct professor of fine arts. His research specialties include the history of collecting, Renaissance and Baroque art in

Italy and Spain, nineteenth- and twentieth-century Spanish art, and Latin American art. He has also served on the faculties of Yale University, SUNY Purchase, Southern Methodist University, the University of Texas, Stephen F. Austin State University (Texas), Saint Peter's College, Rutgers, the Cooper-Hewitt National Design Museum master's degree program in the decorative arts, and the Bard Graduate Center. From 1974 to 1977 Burke held a J. Clawson Mills Research Fellowship at The Metropolitan Museum of Art, where he later co-curated the 1990 exhibition *Mexico: Splendors of Thirty Centuries*. He has been a guest curator at the Art Museum of South Texas, the Davenport Museum of Art, and the Heckscher Museum of Art, as well as a consultant to many other museums, including to the Philadelphia Museum of Art's recent exhibition of Latin American colonial art. He served as the Chief Curator and Assistant Director of the Meadows Museum, Southern Methodist University, 1985–88. He is currently the Senior Curator in the Museum Department, The Hispanic Society of America, New York.

MARK A. ROGLÁN

Mark A. Roglán was named director of the Meadows Museum at Southern Methodist University in 2006—a museum that houses one of the finest and most comprehensive collections of Spanish art in the world—and since 2001 has served as an adjunct associate professor in the Division of Art History. He has made major acquisitions for the collection, and in the fall of 2010 the Meadows Museum inaugurated a historic three-year partnership with the Prado Museum in Madrid, the first international program of its kind for the Prado. A two-year extension of this alliance was announced in 2012. In 2010 Roglán was knighted by King Juan Carlos I of Spain as a member of the Orden de Isabel la Católica for his contributions to the arts and culture. The following year, he received from the Dallas Historical Society's the Award for Excellence in Community Service in the area of Art Leadership.

SUZANNE STRATTON-PRUITT

Suzanne Stratton-Pruitt organized a number of exhibitions during her years at The Spanish Institute in New York City, including *Spain, Espagne, Spanien: Foreign Artists Discover Spain 1800–1900* (1993) and *Painting in Spain in the Age of Enlightenment: Goya and His Contemporaries* (1996). She curated the exhibition *Bartolomé Esteban Murillo 1617–1682. Paintings in American Collections* that was organized by the Kimbell Art Museum and seen at the Meadows Museum in Dallas and the Los Angeles County Museum of Art, a project that first interested her in North American collections of Spanish art. She edited and co-authored the *Cambridge Companion to Velázquez* and the volume on Velázquez's *Las Meninas* in the series *Masterpieces of Western Painting* (both Cambridge University Press, 2002). More recently, Dr. Stratton-Pruitt has turned to colonial art in Spanish South America. She collaborated with Joseph J. Rishel on the organization of the exhibition *The Arts in Latin America 1492–1820* at the Philadelphia Museum of Art in 2006 (also seen at LACMA and in Mexico City), and is author and editor of *The Virgin, Saints and Angels: South American Paintings 1600–1825 from the Thoma Collection*, a traveling exhibition organized by the Cantor Center for Visual Arts, Stanford University. Her most recent book is *The Art of Painting in Colonial Quito* (Philadelphia: Saint Joseph's University Press, 2012).

IGNACIO CANO RIVERO

Ignacio Cano Rivero has been curator at the Museo de Bellas Artes in Seville since 1996 and served as its director from 2003 to 2007. He has held fellowships and appointments at The Clark Art Institute (2001), The Institute of Fine Arts, New York University (2007), and at The Getty Center (2012). His lectures and publications have focused on Sevillian Baroque artists, notably Murillo and Zurbarán, as well as on the collecting of Spanish painting and its dispersion during the French invasion and the nineteenth century. His publications include “Artistic Heritage in Seville during the Peninsular War,” for The Metropolitan Museum of Art’s catalogue *Manet / Velázquez: The French Taste for Spanish Painting* (2003); “Coleccionismo de obras de Velázquez en Sevilla,” in *Actas del Ciclo de Conferencias Velázquez* (2008); “Coleccionismo y dispersión de la obra de Murillo en el siglo XVIII y XIX,” in *El arte de la amistad: Murillo y Justino de Neve* (2012); “Conjuntos desaparecidos y dispersos: pinturas de Murillo del Claustro Chico del Convento de San Francisco,” in *El Joven Murillo* (2009); and “Murillo a la luz de una percepción cambiante,” in *Ars Magazine* (2010). He has directed the conferences and workshops *Patrimonio expoliado* (2008); *Sevilla y Corte: el arte en Sevilla 1729–1733* (2007); and *La escultura barroca en Sevilla* (2006). Cano has also curated exhibitions about Sevillian Baroque painters such as *Alonso Miguel de Tovar* (2006) and *Juan de Roelas* (2008).

CASILDA YBARRA SATRÚSTEGUI

Casilda Ybarra Satrústegui graduated with a degree in art history from the Universidad de Sevilla in 2005, where she received the Outstanding Graduate Award for achieving the highest marks in her discipline. She studied at New York University on a Fulbright scholarship from 2007 to 2009 and earned a master’s degree in museum studies. She received additional training at the Museo Nacional Centro de Arte Reina Sofía in Madrid, the Morgan Library & Museum, the Museum of Modern Art and the Colección Cisneros in New York. She has worked on exhibitions at the Centro de Arte Dos de Mayo, managed by the Regional Government of Madrid, and at Fundación Mapfre in Madrid.

MARÍA DOLORES JIMÉNEZ-BLANCO

María Dolores Jiménez-Blanco is a professor of art history at the Universidad Complutense in Madrid and has been a professor at the Universidad Pompeu Fabra in Barcelona, and coordinated the masters degree in history of contemporary art and visual arts in collaboration with the Universidad Autónoma, Madrid, and the Museo Nacional Centro de Arte Reina Sofía. She received her PhD and the University Special Doctoral Award from the Universidad Complutense in 1988; in 1990 she completed a masters in art history and museum training at the George Washington University, Washington, D.C. She has curated exhibitions at the Museo Nacional Centro de Arte Reina Sofía and Fundación Mapfre, among

other Spanish institutions, and has worked for the Phillips Collection in Washington D.C. and the Guggenheim Museum in New York. A specialist in twentieth-century art and the history of collecting, her publications include *Arte y Estado en la España del siglo XX* (1989), *Juan Gris. Correspondencia y escritos* (2008), *Julio González* (2007), and *Pablo Gargallo* (2012). She has also authored *Spanish Art in New York* (2004) and *Buscadores de belleza* (2007, 2010) with Cindy Mack. She has edited and authored *The Prado Guide* (2008, published in Spanish, English, French, German, Italian, Russian, Japanese, and Portuguese), and is a regular contributor to the culture weekly *Cultura/s* of the Barcelona newspaper *La Vanguardia*.