

The Authors

INGE REIST

Inge Reist is director of the Center for the History of Collecting at the Frick Art Reference Library. She was an assistant curator and lecturer at The Frick Collection 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) and has served as editor or series editor for six publications by the Center for the History of Collecting between 2011 and the present. She maintains 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 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 United States through symposia, lecture series, exhibitions, publications, and fellowships. He 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*. He is also the co-editor of *Collecting Spanish Art: Spain's Golden Age and America's Gilded Age* (New York, 2012, with Inge Reist) and *Sorolla in America: Friends and Patrons* (Dallas, New York, and Madrid, 2015, with Blanca Pons-Sorolla and Mark A. Roglán).

ELLEN PROKOP

Ellen Prokop is an art historian who specializes in Spanish art of the sixteenth and seventeenth centuries. She is currently preparing two book manuscripts: an overview of the collecting and exhibition histories of Bartolomé Esteban Murillo, El Greco, and Diego de Velázquez and an annotated translation of Fray Juan Ricci's artistic treatise of ca. 1660, *La pintura sabia*. Her articles are published and forthcoming in *The Hispanic Research Journal* and *The Journal of the History of Collections*. During her doctoral studies at New York University she held a Theodore Rousseau Fellowship from The Metropolitan Museum of Art, a research grant from the Fundación Carolina, Centro de Estudios Hispánicos e Iberoamericanos, and a Lila Acheson Wallace Fellowship from the University. Her post-doctoral research has been supported by the Samuel H. Kress Foundation, the Andrew W. Mellon Foundation, and the National Endowment for the Humanities. She is the associate photoarchivist of the Frick Art Reference Library, New York, and regularly teaches at New York University and Hunter College, City University of New York.

RICHARD L. KAGAN

Richard L. Kagan is Arthur O. Lovejoy Professor Emeritus of history and Academy Professor of history at the Johns Hopkins University. A graduate of Columbia University (BA, 1965) and Cambridge University (PhD, 1968), he has received grants from the Shelby Cullom Davis Center for Historical Studies, Solomon R. Guggenheim Foundation, the Fulbright Association, the Getty Trust, the Institute for Advanced Study in Princeton, the National Endowment of the Humanities, and other institutions. His honors include: Comendador, Spain's Orden de Isabel la Católica; Member, American Philosophical Society; and Corresponding Member, Real Academia de la Historia, Madrid, Spain. Prof. Kagan's contribution in this volume combines two of his favorite subjects. One is El Greco, an artist he first wrote about in his senior thesis at Columbia and subsequently in his 1982 essay, "The Toledo of El Greco," in *El Greco of Toledo* (National Gallery of Art, 1982) and many later publications. Collecting is another of his specialties. His essay "The Spanish Turn: The Discovery of Spanish Art in the United States, 1887–1920," appeared in *Collecting Spanish Art: Spain's Golden Age and America's Gilded Age*, ed. Inge Reist and José Luis Colomer (New York, 2012). The collecting of Spanish art in the United States also figures centrally in his forthcoming book, *The Spanish Craze: America Discovers the Arts and Cultures of the Hispanic World* (Lincoln, 2018).

RONNI BAER

Ronni Baer received her PhD from the Institute of Fine Arts at New York University. Before coming to the Museum of Fine Arts, Boston, as the William and Ann Elfers Senior

Curator of European Painting, she worked in curatorial departments at The Frick Collection, the Cooper-Hewitt Museum, the High Museum, the Carlos Museum at Emory University, and the National Gallery of Art, where, in 2000, she was curator of the exhibition devoted to the paintings of Rembrandt's first pupil, Gerrit Dou. She taught at New York University, Emory University, and the University of Georgia and has published widely in the fields of Dutch, Flemish, and Spanish art and the history of collecting. In Boston, Baer has spearheaded numerous acquisitions and gallery installations and was responsible for the exhibitions *The Poetry of Everyday Life*; *Rembrandt's Journey* (co-curated with Cliff Ackley); and *El Greco to Velázquez*, for which she was awarded the Encomienda de la Orden de Isabel la Católica by King Juan Carlos I of Spain. She was an invited guest museum scholar at the Getty Research Institute in 2013. In 2016, she was curator of *Class Distinctions: Dutch Painting in the Age of Rembrandt and Vermeer*, the first exhibition devoted to the study of how rank and status are reflected in seventeenth-century Dutch portraits, genre scenes, landscapes, and decorative arts objects. In August 2017, Baer was made Knight of the Order of Orange-Nassau in recognition of her role in furthering knowledge and appreciation of Dutch art and culture.

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 the New York University Institute of Fine Arts, where he has also been adjunct professor of fine arts. He has also served on the faculties of Yale University, Columbia University, SUNY Purchase, St. Peter's College, Rutgers University, Southern Methodist University, and the University of Texas at Dallas, among others. From 1974 to 1977, Dr. Burke held a J. Clawson Mills Research Fellowship at The Metropolitan Museum of Art, where he later co-curated the exhibition *Mexico: Splendors of Thirty Centuries* (1990). 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 exhibition of Latin American colonial art, and has lectured at the National Gallery in London; the Norton Simon Museum, J. Paul Getty Museum, and San Diego Museum of Art in California; the Museum of Fine Arts, Boston; and The Metropolitan Museum of Art and The Frick Collection in New York. He intervened in the preparation, framing, cataloguing, and transport of 228 works from the Hispanic Society Museum to the Museo Nacional del Prado for the 2017 exhibition *Treasures from the Hispanic Society: Visions of the Hispanic World* that went on to subsequent venues in the United States. He served as the chief curator and assistant director of the Meadows Museum, Southern Methodist University, 1985–88. He is currently senior curator (paintings, drawings, and metalwork) in the Museum Department, The Hispanic Society of America, New York.

AMAYA ALZAGA RUIZ

Amaya Alzaga Ruiz teaches art history at the Universidad Nacional de Educación a Distancia (UNED), Madrid, where she was a predoctoral fellow. After earning her bachelor's degree in art history from the Universidad Complutense de Madrid, Alzaga received

a grant from the Ministry of Culture to catalogue the collection of Italian painting at the Museo Cerralbo in Madrid, where she also worked as a cataloguer of painting at an auction house. Her doctoral thesis on the Spanish painter Raimundo de Madrazo y Garreta (1841–1920) and the artistic milieu of his day in Paris and New York won the Extraordinary Doctorate Award. Dr. Alzaga has been visiting scholar at various institutions such as the Wildenstein Institute, the Zentralinstitut für Kunstgeschichte, and The Hispanic Society of America, and most recently guest researcher at the Institut national d'histoire de l'art (INHA, Paris). Her main areas of research include the artistic, literary, and critical fate of seventeenth- and nineteenth-century Spanish painting, and art collecting in Europe and the United States in the late nineteenth century. In 2011 she co-edited the book *Colecciones, expolio, museos y mercado artístico en España en los siglos XVIII y XIX*. She is currently the secretary of *Cartas Hispánicas*, an academic journal founded in 2014 by the Museo Lázaro Galdiano, Madrid, devoted to publishing artistic and literary collections of letters and is a member of a research project about collections and domestic settings of the Spanish nobility (1788–1931).

XAVIER F. SALOMON

Xavier F. Salomon is Peter Jay Sharp Chief Curator of The Frick Collection, New York. He is a noted scholar of Paolo Veronese and curated the monographic exhibition on the artist at the National Gallery, London, in 2014. Previously, he was curator in the Department of European Paintings at The Metropolitan Museum of Art, and, before that, the Arturo and Holly Melosi Chief Curator at Dulwich Picture Gallery, where he curated *Van Dyck in Sicily, 1624–25: Painting and the Plague* (2012) and collaborated with Nicholas Cullinan on *Twombly and Poussin: Arcadian Painters* (2011). As an Andrew W. Mellon Curatorial Fellow at The Frick Collection (2004–06), he curated *Veronese's Allegories: Virtue, Love, and Exploration in Renaissance Venice* (2006). At the Frick, he has recently curated *Cagnacci's Repentant Magdalene: An Italian Baroque Masterpiece from the Norton Simon Museum* (2016–17). Salomon received his PhD on the patronage of Cardinal Pietro Aldobrandini from the Courtauld Institute of Art, London. He has published in *Apollo*, *The Burlington Magazine*, *Master Drawings*, *The Medal*, *The Art Newspaper*, *Journal of the History of Collections*, and *The Metropolitan Museum of Art Journal*. Salomon sits on the Consultative Committee and is a trustee of *The Burlington Magazine*. He is a member of the International Scientific Committee of *Storia dell'Arte* and *Arte Veneta*, and is a trustee of Save Venice.

REBECCA J. LONG

Rebecca J. Long is the the Patrick G. and Shirley W. Ryan Associate Curator in the Department of European Painting and Sculpture at the Art Institute of Chicago, where she oversees Spanish and Italian art before 1750. She completed her graduate studies at New York University's Institute of Fine Arts, where her PhD dissertation focuses on the role of Italian art and artists at the Spanish court. Before joining the Art Institute in 2015, she served as Associate Curator of European Painting and Sculp-

ture before 1800 at the Indianapolis Museum of Art. She has held research fellowships from The Metropolitan Museum of Art, the Indianapolis Museum of Art, NYU's Villa La Pietra, and Harvard University's Villa I Tatti, and has served as an adjunct professor of art history at Hunter College, the Fashion Institute of Technology, IUPUI, and Northwestern University. Recent articles include "Vicente Carducho's Artistic Formation: Florentine Training at the Spanish Court," in *On Art and Painting: Vicente Carducho and Baroque Spain*, ed. Jean Andrews, Jeremy Roe, and Oliver Noble Wood (Cardiff, 2016), and "The Art Institute of Chicago," in *Spanish Art in America*, ed. Mark Roglán (Madrid, 2016).

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. Currently senior curator, she was co-curator and co-author of *Whistler, Women, and Fashion* (2003) with Margaret MacDonald and Aileen Ribeiro; *El Greco: Themes and Variations* (2001) and *Goya's Last Works* (2006), both with Jonathan Brown; *Picasso's Drawings 1890–1921: Reinventing Tradition* (2010–11) with Marilyn McCully and Andrew Robinson; *Watteau to Degas: French Drawings from the Frits Lugt Collection* with Colin B. Bailey (2010), and *Turner's Modern and Ancient Ports* (2017) with Ian Warrell and Joanna Sheers Seidenstein, among many other exhibitions. 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. She contributes to many Frick publications on the permanent collection, with a particular focus on Spanish art. Galassi is currently the coordinator for the forthcoming exhibition *Zurbarán: Jacob and His Twelve Sons, Paintings from Auckland Castle*, in collaboration with the Meadows Museum, Dallas, Texas, and a contributor to the catalogue.

JONATHAN BROWN

Jonathan Brown was Carroll and Milton Petrie Professor of Fine Arts at the Institute of Fine Arts, New York University, until his retirement in 2017. 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); *Painting in Spain, 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 presented 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.