



**Figure 1** Interior of a pillared temple hall from Madurai, Tamil Nadu, ca. 1550, installed in the South Asian Galleries, Philadelphia Museum of Art, 2016 (photo courtesy Philadelphia Museum of Art).

another Kimball-period architectural installation, once fatigued but newly invigorated. Displayed under the honeycomb-like *muqarnas* of a Safavid-period vaulted archway is a single object, an exquisitely illuminated Indian manuscript. Near-contemporary products of Persianate court culture, the book and the architecture are well matched, but Mason's biggest curatorial gamble—and one that pays off handsomely—is the animation of the two, literally, with a third work. On the back wall of the tiny domed cubiculum beyond the vaulted archway plays a video commissioned from Shahzia Sikander, its imagery inspired by the manuscript's illustrations. This hypnotic work, and its enveloping soundscape by Du Yun, brings alive the manuscript's subject—the soul's longing for mystical union with God—in ways no amount of accompanying didactics ever could.

Finally, there is that gallery, off to the right, so easily forgone for the temple hall. Here the history of Philadelphia's Indian

collection is told through the story of the curator who built it, Stella Kramrisch. Among the objects displayed from her personal collection is one of the museum's great masterpieces, a sandstone lingam—the phallic-shaped symbol of Shiva—from which emerges the Hindu god's visage. Set before another dramatic photomural, this sublime work is oriented toward that small door most of us will not have used. Save for approaching this masterwork in profile, there is little disadvantage to this room's serving as an appendix, rather than a preface, to the galleries. While Kramrisch's contributions to the South Asian collection are undeniable, the galleries that house it are now Mason's.

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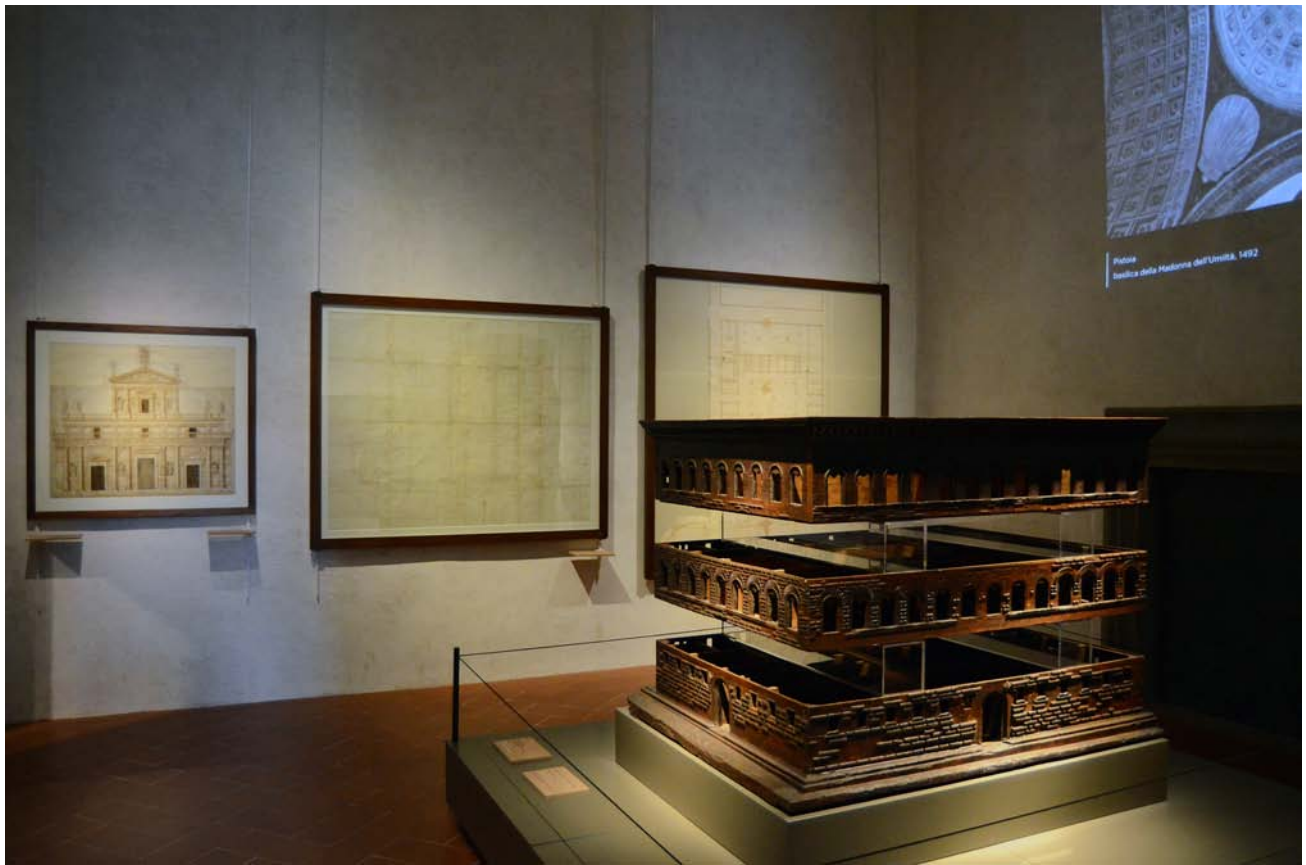
#### Note

1. See Kathleen Curran, "From Craft to *Kulturgeschichte* in Philadelphia: The Pennsylvania Museum of Art, 1876–1928," in *The Invention of the American Art Museum: From Craft to Kulturgeschichte, 1870–1930* (Los Angeles: Getty Research Institute, 2016).

#### Giuliano da Sangallo: Disegni degli Uffizi

Gabinetto dei Disegni e delle Stampe, Uffizi,  
Florence  
16 May–20 August 2017

The five hundredth anniversary of Giuliano da Sangallo's death in 1516 has provided the impetus for a flood of new works on the otherwise understudied Florentine architect. Sabine Frommel's 2014 monograph on Giuliano's built work was joined in 2016 by a study day devoted to Giuliano at the Kunsthistorisches Institut in Florence, and 2017 saw the publication of the proceedings from a conference on Giuliano held in June 2012 at the Centro Internazionale di Studi di Architettura Andrea Palladio in Vicenza.<sup>1</sup> Also in 2017, the Uffizi presented the exhibition *Giuliano da Sangallo: Disegni degli Uffizi*. New research related to these venues explored aspects of Giuliano's oeuvre in need of further investigation, in particular his work as a sculptor and military architect, and studies by emerging and



**Figure 1** Installation view of *Giuliano da Sangallo: Disegni degli Uffizi*, Uffizi, Florence, 2017 (photo by Dario Donetti).

established scholars have already done much to overturn the outdated notion of Giuliano as a misfit architect caught between the Florentine fifteenth century and the Roman High Renaissance.

The Uffizi exhibition, curated by Dario Donetti, Marzia Faietti, and Sabine Frommel, was conceived as part of the reframing of Giuliano. The curators presented a near-monographic study in drawings, an ambitious goal made possible by the extensive architectural holdings of the Uffizi's Gabinetto dei Disegni e delle Stampe, from which the exhibition was chiefly drawn. The works on paper were supplemented by a slide show of evocative black-and-white photographs by Václav Šedý of Giuliano's built works not represented in the Uffizi holdings. Rounding out the exhibition materials were the wooden model of the Palazzo Strozzi, newly restored for the exhibition, and a tondo of the *Virgin and Child with Saint John and an Angel* from the National Gallery in London. Now attributed to the Botticelli workshop, the painting was exhibited in Florence in a double-sided

vitrine to show the putative signature of Giuliano on the back.

The unexpected inclusion of the *Virgin and Child* tondo arose from one of the exhibition's most welcome curatorial decisions: the unified presentation of Giuliano's figural and architectural production. Until recently the tradition has been to study each medium independently: "Raffaello architetto," "Bramante pittore." While specialization presents practical advantages for scholars, in the early modern period separations between media were hardly so clear-cut. In light of the recent restoration of the polychrome crucifix attributed to Giuliano and his brother Antonio in the church of Santissima Annunziata, a holistic treatment of Giuliano's varied artistic production was particularly timely. Among the figural drawings were also small surprises: two sheets from the Albertina were shown with a pair of Uffizi drawings, and the juxtaposition compellingly illustrated the common subject of Judith and Holofernes proposed by Marzia Faietti in the exhibition catalogue.

Alongside the figural drawings were a series of sheets connected with the 1515–16 competition for the façade of San Lorenzo in Florence, many of which came from Giorgio Vasari's collection. This arrangement highlighted the imaginative three-dimensionality of Giuliano's architectural drawing. In one design for a basilical church (Uffizi 278 A), painting, sculpture, and architecture all rose in a vibrant, almost sculptural relief. Graphic vivacity was observable even in plans, such as a project for a Medici villa in Via Laura (Uffizi 282 A) in which the variegated wash of gardens, stables, and lodgings outshone the adjoining city fabric like rich inlay against dull stone. Some of the most impressive drawings in this regard were not part of the main mise-en-scène, as for practical reasons the largest drawings were relegated to a small side gallery (Figure 1). This limitation of the historic space was turned to the exhibition's advantage, with the space functioning as a graphic table of contents: visible from either entrance to the small gallery was the most visually

arresting of the San Lorenzo drawings (Uffizi 281 A). Beside it was Giuliano's plan of Pisa, a huge drawing composed of twenty-four smaller sheets that blended precise survey with idealized antiquarian reconstruction and projected work, representing present, past, and future as an indivisible whole. A large residential plan for another planned Medici villa, in Rome's Piazza Navona, rounded out the triad of sacred, military, and residential architecture.

The exhibition also included the familiar drawings for Saint Peter's Basilica. Bramante's filigree half-plan, the well-known Uffizi 1 A, was effectively placed opposite the main entrance to the exhibition. Flanking it, in a double-sided mounting, was the solid, square plan with which Giuliano responded to the implausibly thin piers of Bramante's proposal, with Bramante's reply quickly sketched in red chalk on the verso (Uffizi 8 A). These drawings are an astonishing survival that testifies to two architects' debate over the most important architectural commission of the Italian Renaissance. Considering that Giuliano has sometimes been cast as a second-rate foil to the genius of Bramante, the curators' decision to let the drawings stand on their own was understandable, but nonspecialists were unlikely to grasp the vivid narrative without an explanatory text. The excellent catalogue describes the historical context in detail, but unfortunately no consultation copies of that publication were available in digital or paper form to bridge the gap. Virtual materials were used successfully elsewhere; a partial digital facsimile helped make up for the absence of the Barberini Codex, which rarely leaves the Vatican.

The diversity of the drawings on display in *Giuliano da Sangallo: Disegni degli Uffizi* reflected the growing trend in the study of early modern architecture away from neat categories and straightforward narratives. Giuliano himself, never easily classified but undoubtedly original, is perhaps the ideal architect to represent this shift.

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### Related Publication

Dario Donetti, Marzia Faietti, and Sabine Frommel, eds., *Giuliano da Sangallo: Disegni degli Uffizi* (Florence: Giunti, 2017), 192 pp., 115 color and 15 b/w illus. €35, ISBN 9788809856981

### Note

1. Sabine Frommel, *Giuliano da Sangallo* (Florence: Edifir, 2014); "Giuliano da Sangallo 1516–2016," study day, Kunsthistorisches Institut, Florence, 17–18 Nov. 2016; Amedeo Belluzzi, Caroline Elam, and Francesco Paolo Fiore, eds., *Giuliano da Sangallo* (Milan: Officina Libraria, 2017).

### Quest for Beauty: The Architecture, Landscapes, and Collections of John Yeon

Portland Art Museum, Oregon

13 May–3 September 2017

It was the compelling power of towering snowcapped mountains, deep forests, and sharp peaks plunging precipitously into the Pacific Ocean that served as the driving force of John Yeon's life. Born in 1910, he grew up in the shadow of an ambitious father who began as a logger, rose to become a leading figure in Portland, Oregon, and in 1913 supervised the construction of the state's first paved highway along the Columbia Gorge, the nation's first scenic route. Equally important was Yeon's mother, whose pioneering family began as homesteaders in Portland in the 1850s and through whom her son acquired an appreciation of the arts. Thus early on Yeon was drawn to the vast scale and powerful pull of the natural beauty of untouched wilderness—the rugged Oregon coastline, the deep Columbia Gorge with its powerful river, the flora and fauna of the forest—but also to the small scale and refinement of fine art.

Having grown up in privileged circumstances and inherited wealth, Yeon turned to architecture in his late teens. He worked summers in the offices of A. E. Doyle, Portland's largest and most successful architectural firm, whose practice followed the classicizing tradition of McKim, Mead & White, and in the office of the Beaux-Arts-trained architect Herman Brookman. Granted access to their extensive libraries of architectural books, Yeon acquired a knowledge of and taste for European traditions at once Palladian and English picturesque. His interests were broadened by a trip to Europe in 1928 and by a visit to Frank Lloyd Wright's Taliesin in Wisconsin. He also developed a love of Asian, especially Chinese, art, which he began collecting as a young adult, as well as an Arts and Crafts sensibility. This last was acquired through

Doyle, whose design for a cottage for the painter Harry Wentz on the Oregon coast influenced Yeon. This rich, diverse mix of artistic traditions, coupled with his love of the natural beauty of the Oregon wilderness, shaped Yeon's architectural direction. A decade after his European trip, he designed the 1937 Watzek House, the residence that drew national attention to an emerging Pacific Northwest regional modernism and for which he is primarily known (Figure 1).

However, as shown by the Portland Art Museum's exhibition *Quest for Beauty*, Yeon's legacy in environmental preservation is equal in importance to his other accomplishments. It was an exquisite exhibition, as exacting and low-key in demeanor as Yeon himself. Portraying his multifaceted pursuits, it provided a richly textured picture of Yeon's eclectic tastes as well as the range of scales and diversity of mediums in his work and his collecting, from architecture, landscape design, and environmental activism to his collection of Persian miniatures, Chinese scrolls, surrealist paintings, and Alvar Aalto and French rococo chairs. The exhibition focused on Yeon's lifelong quest for beauty—in his architecture, to be sure, but also in the broader environment, both natural and built. Architecture dominated, but as Yeon was never a licensed architect and his body of built work was small, the exhibition included photos and text of his efforts in landscape design, urban planning, and preservation (much of which was behind the scenes, in planning and lobbying through letters, testimonials, and meetings), focusing on now-famous tourist sites such as Chapman Point on the Oregon coast, Olympic National Park in Washington State, and the Columbia River Gorge (Figure 2). Then, too, there was his extensive art collection. All this was adroitly pulled together into a single cohesive portrait of the man and his all-but-obsessive pursuit of visual beauty.

The exhibition was organized roughly chronologically, with displays of Yeon's architecture, landscapes, and art collection interwoven; thus, beautifully crafted wooden models, original drawings, and photographs of his buildings (the Watzek House, innovations in a series of plywood houses of the late 1930s, and several postwar houses) were displayed alongside enlarged photos of his conservation endeavors and objets d'art mounted on