

# Department of Art History

## Rutgers University

Annual  
Newsletter  
February  
2008

### Art History Department Welcomes New Faculty

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Four new faculty members have joined the department during the current academic year: Tatiana Flores, a specialist in Latin American and modern art, Benjamin Paul as an Italian Renaissance expert, Tanya Sheehan, an Americanist, primarily working in nineteenth-century art and photography, and Laura Weigert, who has come as an associate professor in medieval art.

Tatiana Flores received her PhD from Columbia University. Her dissertation was “Estridentismo in Mexico City: Dialogues between Mexican Avant-Garde Art and Literature.” From 2003, she was an assistant professor at Florida State University. While at Tallahassee, she organized an exhibition of contemporary painting, and previously she organized six exhibitions in New York. She is working on several publications on contemporary Latin American artists.

Benjamin Paul comes to Rutgers from Harvard University, where he received the PhD. He works on Venetian topics, including Jacopo Tintoretto, and has been actively publishing in *Renaissance Quarterly*, Springerin, and other journals.

Tanya Sheehan completed her PhD at Brown University in 2005, and has been a Mellon Postdoctoral Fellow at Columbia University. Recently she was awarded a residency at the Leslie Humanities Center at Dartmouth College. She has published in various journals including *Journal of American History* and *Art History*, and has completed a manuscript of a book on portrait photography as medicine.

Laura Weigert received her PhD Northwestern University. Before coming to Rutgers, she was an associate professor of Art History at Reed College. In addition to her many publications on French tapestries, Professor Weigert has organized interdisciplinary conferences. She will join Susan Sidlauskas as the new faculty team to offer the popular Summer Program in Paris.



Tatiana Flores



Benjamin Paul



Tanya Sheehan

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## Chair's Report From Archer St. Clair Harvey

2007 was a year full of challenge and success, and 2008 promises even more excitement. Since our last newsletter, we have expanded the scope of our program with two new faculty members. Tatiana Flores (PhD Columbia) is a specialist in Latin American and contemporary art. Her first book reconceptualizes the development of avant-garde art in post-revolutionary Mexico. Her current research deals with Venezuela under Chavez. Dr. Flores was previously with Florida State University. Tanya Sheehan (PhD Brown University), a postdoctoral associate who will join us as associate professor in fall, 2008, is currently completing a book based on her dissertation, which examines the relationship between studio portrait photography and medical discourse in nineteenth-century Philadelphia. She has recently begun a second book, which examines racial jokes in American photographic humor. Our department is currently conducting a search, in tandem with the history department, for a specialist in Islamic studies. So far, we have heard outstanding talks by Ali Anooshahr, Tarek Kahlaoui, Roxani Margariti, and Melanie Michailidis.

As always, we are pleased to host lectures by distinguished scholars in many specialties. In February, Thomas Crow will speak on "Screen Memories in the Art of Ed Ruscha: Los Angeles as a Pop City," presented as part of the Sydney Leon Jacobs Lectures in American Art. This lecture series was made possible through an endowment from alumna Barbara Mitnick in honor of her father, for whom it was named.

In March, we will welcome Saloni Mathur, who will give the talk "On Oil, Antiquities, and the War in Iraq: The View from an Indian Artist." Our Historic Preservation Certificate Program continues to draw new students interested in cultural resources, and several speakers have addressed eager audiences on various related issues over the past year. They have included Charles A. Birnbaum and Jayne Merkel. In conjunction with Italian Studies, Classics, and the New Jersey Italian and Italian American Heritage Foundation, the Certificate Program also hosted Alex Bauer.

In October, we presented "The F Word: Reclaiming and Redefining Feminism in the Visual Arts," a symposium on feminism and the arts, featuring Anna Chave, Elin Diamond, Coco Fusco, Aviva Rahmani, Kristine Stiles, Despina Stratigakos, Abigail van Slyck, and Midori Yoshimoto, along with faculty members Joan Marter, Susan Sidlauskas, and Andres Zervigon. The symposium received the support of Isabel Nazario, Associate Vice President for Academic and Public Partnerships in the Arts and Humanities and was co-sponsored by the Institute for Women and Art and the Feminist Art Project. We're glad to say that attendance exceeded all of our expectations.

Our faculty continues to add to their list of accomplishments; they are too numerous to mention here, but you can learn more in the Faculty section of this newsletter. We are equally proud of the achievements of our students and alumni (again, read on for more), who enhance the luster of our reputation nationally and internationally.

We are also grateful to the many people who provide ongoing opportunities to promising young scholars. In particular, we thank Meredith and Michael Bzdak, both RU alumni, for their annual scholarship for undergraduates to study in Milan, and the family of Patrick Quigley, an alumnus tragically lost in the events of 9/11, who support two distinguished undergraduate seniors each year. Their generosity allows future art and architectural historians to realize their dreams, and the future of our discipline to look especially bright.

# Alumni News

**Jessica Apuzzo** (BA 03) Jessica continues to work for Glenn Horowitz Bookseller, Inc., a rare book and archives dealer in New York City. She is completing her second year in the Women's History program at Sarah Lawrence College, and hopes to graduate early with her M.A; she is writing her thesis on Mary McCarthy. Jessica will be published in the *Encyclopedia of African American History*, for which she is writing the entry for the poet and novelist Margaret Walker.

**Christopher Atkins** (PhD 06) From January to June, Chris served as Visiting Assistant Professor of Art History at Northwestern University. In the fall of 2007 Chris began a tenure-track appointment as Assistant Professor of Art History at Queens College of The City University of New York. He served as faculty advisor and discussant for the 42nd Annual Graduate Student Symposium at the Art Institute of Chicago in April and in November co-organized, moderated, and gave a paper at "The Legacies of Dutch Art in the Age of Rembrandt: A Symposium in Conjunction with The Age of Rembrandt - Dutch Paintings in the Metropolitan Museum of Art" held at The Graduate Center of The City University of New York. Chris also presented papers at the annual meeting of the Renaissance Society of America and a symposium on Pieter Brueghel the Younger at the Nassau County Museum of Art, and gave public lectures at the Art Institute of Chicago and the Currier Museum of Art. In July, Chris and **Sharon Matt Atkins** (PhD 04) welcomed the birth of their first child - Oliver Leo Matt Atkins.

**Lucia Carbajal** (BA 03) Lucia completed her Master's Thesis, entitled "Reconsidering Edmonia Lewis's 'Hagar' (1875) within Reconstruction Attitudes," in October 2007, at The City College of New York, CUNY. My official graduation date is January 2008. Her degree is in Art History with a concentration in Museum Studies. Since October, she has moved from New York and now resides in Philadelphia.

**Brian Clancy** (PhD 05) Brian, Amy and Katie are happy to announce the arrival of **Grace Arden Clancy**, January 16, 2008. 8 lbs. 3 oz., 21 inches. Mother and baby are both home and doing well.



Katie and Grace Clancy

**Dina Comisarenco** (PhD 97) Dina has a growing list of publications: "Entre la tradición y la modernidad: diseño industrial mexicano contemporáneo" in *Vida y diseño en México del siglo XX*, Fomento Cultural Banamex, 2007; "Luna. Sol. ¿Yo? Frida o una alegoría real del México posrevolucionario" in *Frida Kahlo*, México, D.F., Fomento Cultural Banamex, 2007. México. "Diseño Industrial," with Manuel Álvarez, in *Historia del Diseño en América Latina y el Caribe*. Industrialización y comunicación visual para la autonomía, Gui Bonsiepe y Silvia Fernández coord., San Pablo, Brasil, Edgard Blücher, and Nodal/ Nodo Diseño América Latina, 2008. Dina also delivered several lectures last year: Historia del Diseño en América Latina y el Caribe. Industrialización y comunicación visual para la autonomía Museo Nacional de Bellas Artes, Buenos Aires; Vida y diseño. México Siglo XX. Centro de Diseño, Cine y Televisión, Ciudad de México; and "Diosas y madres: los arquetipos femeninos en Diego Rivera" in *Diego Rivera Epopeya Mural Sala*, Manuel M. Ponce, Palacio de Bellas Artes, Ciudad de México. In January 2008, Dina became a member of the National System of Researchers (SNI) of Mexico, SNI Level 1.

**Philip Earenfight** (PhD 00), director of the Trout Gallery and associate professor of art history at Dickinson College in Carlisle, PA, edited *A Kiowa's Odyssey*,

which considers the 32-page sketchbook of drawings by the Kiowa warrior Etahdleuh Doanmoe. The sketchbook, which had been disassembled and divided between Dickinson and Yale, chronicle the experience of 72 Comanche, Kiowa, Arapaho, and Caddo who were captured in 1875 during uprisings associated with the Plains Wars. The book accompanied an exhibition at the Trout Gallery, which marked the first attempt to reunite the materials and reconstruct the original sketchbook and its historical context.

**Sarah Falls** (MA 00) is now working at ARTstor in the User Services division.

**Joseph Francaviglia** (BA 96) left Christie's after nine years to become the director in charge of gallery operations at David Zwirner in New York.

**Emma Guest-Consales** (PhD 05) In March 2007 Emma was hired as the assistant project manager of the Conservation Documentation Project at the Metropolitan Museum of Art, a Mellon Foundation Project designed to analyze material generated by the various conservation departments in the museum. The project includes the Metropolitan Museum, the National Gallery of Art in Washington, DC, and museums in the UK and Europe. Emma is also teaching an art history survey at William Paterson University in Wayne, NJ. In addition, she had two articles accepted for publication in 2008, one for the *Princeton University Library Chronicle*, the other for the *Rivista di Storia della Miniatura* (published by Centro Di, Florence).

**Joanna Gardner-Huggett** (PhD 97) is presenting "The Resurrection of Julia Thecla (1896-1973): Canonization or Disease" at Dallas CAA. This spring, she will be a guest juror for the exhibition "Feminist Interrogations" to be held at the women artists' cooperative ARC Gallery in Chicago. Joanna recently published "The Women Artists' Coop-

## Faculty News

**Matthew Baigell** Dr. Baigell's recent publications include American Artists, Jewish Images (Syracuse University Press, 2006); Jewish Art in America: An Introduction (Rowman and Littlefield, 2007); "Shifting the Center of Gravity in Jewish American Art," in Jean Rosensaft, The L.A. Story. New York: Hebrew Union College, 2007: 4-6. and "The Scroll in Context," Ruth Weisberg Unfurled. Los Angeles: Skirball Cultural Center, 2007: 15-25. Dr. Baigell also presented talks on contemporary Jewish-American art subjects at the University of Wisconsin, Wayne State University, Michigan State University, the Graduate Center of CUNY, Hebrew Union College, and the Jewish Museum.

**Sarah Brett-Smith** gave a paper at the 50th annual African Studies Association Meetings in New York city on October 18-21, 2007, on the panel, "Art, Islam, and Cultural Practices in the Mande Senufo Hinterlands." The paper was titled, "The Iguana's tongue and the Iguana's tail." Her article, "Mud Cloth as Amulet," appeared in Inscribing Meaning: Writing and Graphic Systems in African Art. <[http://www.amazon.com/Inscribing-Meaning-Writing-Graphic-exhibition/dp/B000VI5FYM/ref=sr\\_1\\_3/103-5685412-3683802?ie=UTF8&s=books&qid=1193835065&sr=1-3](http://www.amazon.com/Inscribing-Meaning-Writing-Graphic-exhibition/dp/B000VI5FYM/ref=sr_1_3/103-5685412-3683802?ie=UTF8&s=books&qid=1193835065&sr=1-3)>, eds. Christine Mullen Kreamer, Mary Nooter Roberts, Elizabeth Harney, and Allyson Purpura published by Five Continents Press in September of 2007.

**Tatiana Flores** was named Cisneros Visiting Scholar at the David Rockefeller Center for Latin American Studies at Harvard University for

2007-2008. In the fall, she presented two papers as invited speaker: "Art and Visual Culture under Chávez," for the History Workshop, David Rockefeller Center for Latin American Studies, Harvard University and "Kahlo's Contemporaries: Women Artists in 1920s Mexico" for the Frida Kahlo Centennial Celebration at SUNY Old Westbury. She also curated the exhibition "More is More: Maximalist Tendencies in Recent American Painting" at the Florida State University Museum of Art.

**Angela Howard** During 2007, Dr. Howard continued researching the Buddhist art of the Central Asian Kingdom of Kucha (ca. 200-650). In February, she presented aspects of her investigation at the CAA Annual Conference, New York, in the panel *Living Rock Caves*. How monastic communities practiced their calling and used their caves was again the subject of her participation in the International Seminar on the Art of Central Asia and the Indian Sub-Continent, which took place in March, at the National Museum Institute, New Delhi, India. Dr. Howard took advantage of her stay in India to visit some of the sites where Buddha lived and preached; she incorporated her experience in her fall semester course on Buddhist art. In May 2007, the book *Chinese Sculpture* -- of which Dr. Howard was the senior Western editor and co-author with Wu Hung, Yang Hong, and Li Song -- was named one of the AAUP "Best of the Best" of University Press books (one of 28 nationally). The book was a joint US-China collaboration for the series *The Culture and Civilization of China*, Yale University Press, New Haven and Beijing, 2006

**John Kenfield** expanded and refined a talk first presented at the Faculty Symposium in November of 2006 as an article entitled "Heaven's Exarchs: Early Byzantine Archan-

gels and Delegation of Imperial Power." It will appear as a contribution to a *festschrift* entitled KOINE in honor of Professor R. Ross Holloway, and was also presented as a public lecture sponsored by the Classics Department at Princeton University and the Princeton Society of the Archaeological Institute of America on

December 12, 2007. Professor Kenfield spent much of June 2007 in Germany researching the influence of contemporary discoveries in Classical Archaeology on Central European architecture of the second half of the 19<sup>th</sup> and early 20<sup>th</sup> centuries, especially the buildings of Karl Friedrich Schinkel. Several photographs of these buildings are presented in this newsletter.



Folly at Sanssouci, Potsdam

**Joan Marter** was appointed editor-in-chief of the Grove Encyclopedia of American Art, to be published by Oxford University Press. A \$150,000 grant was awarded by the Luce Foundation for this five-volume print edition. In 2007 Dr. Marter edited Abstract Expressionism, The International Context (Rutgers University Press), a volume with essays by David Anfam, Serge Guilbaut, Stephen Polcari, Ann Gibson, and other scholars. Other publications include "Negotiating Abstraction: Lee Krasner, Mercedes Carles Matter and the Hofmann Years," *Woman's Art Journal* (Fall/Winter 2007), "Dorothy Dehner" in *Quaderni di Scultura Contemporanea*, and a review of Sculpture from

the Sheldon Memorial Art Gallery in *Great Plains Quarterly* (Fall 2007). Professor Marter continues as editor of *Woman's Art Journal*, which has been published for 28 years, and has been sponsored by Rutgers for the past two. She participated in a symposium on Abstract Expressionism organized by Stony Brook University in April, and spoke at the Southampton campus in July 2007. Professor Marter also serves as chair of the Exhibitions Committee of the College Art Association.

**Sarah Blake McHam** published three essays reflecting her interests in Renaissance sculpture and painting. The first was a general essay on art and architecture for the volume *Venice and the Veneto*, edited by Peter Humfrey. The second was a reconsideration of Tullio Lombardo's tomb of Doge Giovanni Mocenigo, published in *Tullio Lombardo, scultore e architetto nella Venezia del rinascimento*, the acts of the conference on Tullio Lombardo held at the Cini Foundation in Venice in 2006. The third concerned early fifteenth-century relief sculpture in Tuscany and was published in *Depth of Field, The Place of Relief in the Time of Donatello*. In November she presented a paper at the Kunsthistorisches Institut in Florence on the Piazza della Signoria as part of a workshop that is organizing a conference there next fall and a volume of essays concerning the theme "Piazza e Monumento." For the upcoming annual meetings of the Renaissance Society of America she organized six sessions about Renaissance rulers' constructing their identities through artistic commissions. She also became a consultant to the project on Judith at the New York Public Library, for a conference to be held in April. Dr. McHam has also been working on a book manuscript about the in-

fluence of Pliny's *Natural History*, and has written separate articles on Raphaelle Peale, Giovanni Bellini, and Giambologna, which are offshoots of that research. Her ongoing commitments outside the university include service as discipline representative for the Renaissance Society, as a member of the *Renaissance Quarterly's* editorial board, and as reader of Fulbright grant applications for the Institute of International Education in New York.

Sarah McHam has organized sessions for the Renaissance Society Meetings this April that will feature familiar faces from Rutgers: **Benjamin Paul, Patricia Zalamea, Katie Poole, Peggy Kuntz, and Linda Koch**.

Our new assistant professor in Italian Renaissance art, **Benjamin Paul**, along with his colleague Giorgio Tagliaferro from the Ca'Foscari University (Venice), organized an interdisciplinary conference on the crisis in late sixteenth-century Venice, which was held on the lagoon on two days the weekend before Christmas. In March, Dr. Paul participated at the Tintoretto convention in Madrid and later delivered versions of this talk at the Rutgers Faculty Symposium and the Institute of Advanced Studies in Princeton. Dr. Paul was also invited to be a respondent to Edward Grasman (Nijmegen) at a conference at the Kunsthistorische Institut in Florence. In the Spring, Paul enjoyed three months in Rome where he was a fellow at the Deutsches Historisches Institut. Bringing his bicycle to get to the Vatican proved the best idea he ever had! The three months in Rome prepared him for a seminar on Roman and Venetian tomb sculpture, co-taught in the summer with Arne Karsten at the Humboldt-University in Berlin. Dr. Paul published several articles last year, including a study on Jacopo Tintoretto's works in San Benedetto in Venice, Jacopo Soranzo's tomb in Santa Maria degli

Angeli in Murano, and on the Roman photographer Tano d'Amico. In addition he published several reviews in *Renaissance Quarterly* and *Springerlin*. He also contributed an article on Wolfgang Tillmans for Pictura, a German internet portal designed to teach students how to write term papers and scholarly texts. The biggest event for Paul in 2007, however, was to start teaching at Rutgers in the fall and he is enthusiastic about the prospect to be here for many years to come.

**Catherine Puglisi** returned to teaching in January 2007 after her FASP leave in the fall, when she continued research for her ongoing collaborative book project on the image of Christ as Man of Sorrows in Venetian art. She will guest curate, along with her co-author, an exhibition focused on this theme to be held at the Museum of Biblical Art (MoBia) in 2011. Among her publications, Dr. Puglisi contributed short essays on Francesco Albani for the volume of the scholarly catalogue of the Pinacoteca Nazionale in Bologna on the 17th century. Her "Bernardino da Feltre, the Monte di Pietà, and the Man of Sorrows: Activist, Microcredit and Logo," co-authored with W. Barcham, is now in press at *Artibus et Historiae*, and her monograph on Caravaggio was just issued in the French paperback edition. In February 2007, she was invited by Curator of European Art, **Tom Loughman** (Rutgers PhD, 2003) to present a public lecture, "The Legacies of Caravaggio and Rembrandt" at the Phoenix Art Museum. Continuing her involvement in the Italian Studies Program she developed at Rutgers, Dr. Puglisi moderated the Italian Studies session, at the first annual "Showcase Italian" on Pedagogical Approaches to Italian Language, Italian Studies and Italian American Studies, held at Rutgers in March. In October, she traveled to Loches, France to serve as an outside expert in the critical

## Faculty News continued

evaluation of two canvases attributed to Caravaggio discovered in a local church; the discovery formed the premise of a televised documentary, "L'enigme de Caravage," aired on France 3 in December, for which she was interviewed. Dr. Puglisi has joined the Committee of Experts for the Caravaggio Studies Programme at the University of Malta.

**Jane Sharp** was in Amsterdam on sabbatical in the fall 2006, following which she taught at University College, University of Utrecht (for the spring semester 2007). The course on modernism she offered there was a great challenge and pleasure, as it involved frequent teaching in museum collections, including a class on *de Stijl* at the Rietveldt-Schroder house, which is across the street from the University (in Utrecht). Among the several publications that went to press last year was a chapter on the impact of Abstract Expressionism on Russian unofficial artists of the 1960s, in the book edited by Professor Joan Marter. Dr. Sharp was extremely fortunate to have been awarded the Robert Motherwell prize for a book on modernism by the Dedalus Foundation in May 2007 for "Russian Modernism between East and West: Natal'ia Goncharova and the Moscow Avant-Garde, 1905-1914" (Cambridge University Press, 2006).

**Tanya Sheehan.** In June 2007, Dr. Sheehan completed a two-year postdoctoral fellowship in the Dept. of Art History & Archaeology at Columbia. Since then she has published two book reviews and completed the manuscript of her own book, "Doctor Photo: Portrait Photography as Medicine in American Culture." In the fall Dr. Sheehan was in residence at the Leslie Humanities Center of Dartmouth College where she participated in a research institute titled "No Laughing Matter: Visual Humor in Ideas of Race, Nationality,

and Ethnicity." The topic that Dr. Sheehan pursued in this institute was that of her second book, now in development and tentatively titled Blacks and Whites: Race and American Photographic Humor. A selection from this project will appear in a forthcoming volume organized by the Leslie Center. Dr. Sheehan also presented another selection from her second book project at a session devoted to American visual humor at the 2007 College Art Association Conference in New York. In October 2007, Dr. Sheehan took a brief break from rural New Hampshire to chair a session at the American Studies Association Annual Meeting titled "Seeing in Color: Racial Politics and Visual Culture in Philadelphia." At that meeting she was voted Chair of the Visual Culture / Art History Caucus Programming Committee, which sponsors and organizes future sessions for the ASA. She is now living in Providence, RI with her husband and year-old son.

In her second year at Rutgers, **Susan Sidlauskas** took a quantum leap forward in learning about her new academic home by being acting chair of the department. Although it was difficult to take over during a budget crisis, she has amassed a humbling amount of knowledge about how things work--both within the department and at Rutgers more generally. She continues to be delighted at being part of the Rutgers community, which expanded as she was a faculty fellow at the Institute for Research on Women, for their seminar on "Bodies and Health." Dr. Sidlauskas spent the year with an exceptional group of historians, writers, sociologists, political scientists, legal scholars, and anthropologists -- a group composed of graduate students, postdoctoral fellows, and junior and senior faculty. She worked on her "Before and After" project, a group of 19th century photographs of anorexic women prior to

and following their treatment, research she is expanding into a book project on the before and after structure in 19th century medicine and social science. She traveled to London to give a paper on the photographs at a Wellcome Institute conference on "Madness and Modernity," and spoke at Yale University at their Nineteenth-Century Studies Colloquium. Last April, she was the keynote speaker for the graduate colloquium at the University of Massachusetts in Amherst, her undergraduate alma mater. She is doing the final organizing for her book Cezanne's Other: The Portraits of Hortense, which will be published in 2009 by the University of California Press, and continues to work on Disturbing Beauty, a book on the portraits of John Singer Sargent, an excerpt of which she will present at CAA Dallas. This fall she will teach a new course with the department's new Americanist, Tanya Sheehan, called "The Art of the Body: Visual Culture and Medicine."

In May, **Erik Thuno** presented the paper "The Implied Viewer. The Case of Ss. Cosmas and Damian in Rome" at the 42nd International Congress on Medieval Studies in Kalamazoo, MI. In October, he spoke on "Looking past the Altar. The Apse Mosaic" at "Image and Altar: Interrelationships" organized by the National Museum and University of Copenhagen. In December, Dr. Thuno delivered the paper "The Early Medieval Apse Mosaic: Observations on Liturgy and Reception" at the Kunstgeschichtliches Institut at the University of Marburg, Germany. At the conference "The Interrelationship of Relics and Images in Christian and Buddhist Culture at the University of Tokyo, he presented "From Holy Fragment to Material Artifact and Back On Relic and Image in Early Medieval Visual Culture" Dr. Thuno reviewed the book Anne-Orange Poilpré, Maestas Domini. Une image de l'Église

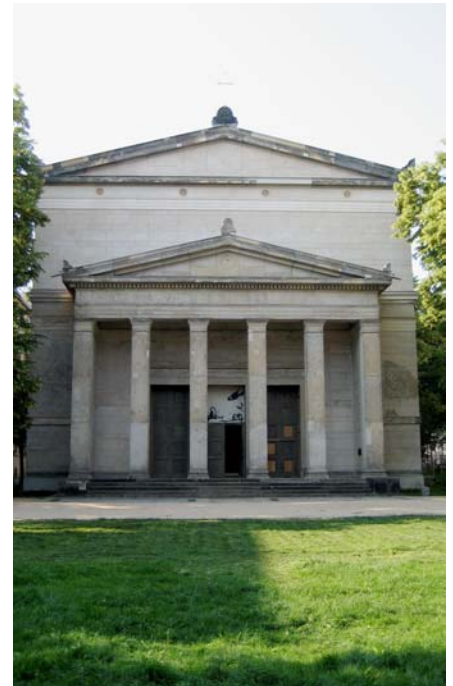
en Occident Ve-IXe siècle for CAA Reviews On-line, and contributed a short article on the church of S. Prassede in "Meisterwerke der Baukunst," Festgabe für Elisabeth Kieven. On July 1 he went on a one-year competitive leave sponsored by the Alexander von Humboldt Foundation and became research fellow at the Bibliotheca Hertziana in Rome, Italy, as well as at the Kunstgeschichtliches Institut at the University of Marburg in Germany.

**Laura Weigert** received a grant from the Humboldt Foundation to organize an interdisciplinary conference tentatively entitled "Landscapes-Cityscapes-Soundscapes." She will be hosting her co-organizers, Tanja Michalsky (UDK Berlin) and Anno Mungen (Bayreuth U.), at Rutgers this spring and will travel to Berlin next year. The conference will explore how the visual and aural are linked in the constitution and experience of space. She will deliver a lecture in May in New York at the conference "Seeing the Medieval: Realms of Faith/Visions for Today." This summer she will be teaching the Paris program with **Susan Sidlauskas**.

In April, the University of Minnesota Press published **Carla Yanni's** second book, The Architecture of Madness: Insane Asylums in the United States. The book is included in a bold new series called Architecture, Landscape and American Culture, which combines vernacular architectural approaches and rigorous social history with the study of the built environment. In July 2008, Dr. Yanni joined the office of undergraduate education as assistant vice president for undergraduate academic affairs. She teaches one class each semester in art history, while in her administrative work her attention is drawn to Study Abroad, Career Services, the Aresty Research Center for Undergraduates, University Scheduling and Space Management,

Fellowships, and First-year Seminars. Dr. Yanni is also the chair of the university-wide classroom renovation committee, which has allowed her to explore a type of architecture even less glamorous than lunatic asylums.

**Andres Zervigon** spent the first half of the last year on leave in Berlin. There he completed the research for his book The Agitated Image: John Heartfield, Photomontage and the German Avant-Garde, 1917-1930. While plowing through archives, scribing chapters and gasping for breath in smoke-filled cafes, he also participated in various symposia and saw the exhibition that he curated at the Getty Research Institute in Los Angeles travel to a new venue in Miami. In January he presented a paper on Weimar-era worker photography at a conference covering methodologies of image analysis in Konstanz, Germany. In February he and Stephen Pinson (Curator of Photography, New York Public Library) co-chaired the session "Subject: Photography" at the College Art Association conference in New York. In September he presented a talk entitled "Doing Violence to Perception: John Heartfield and Political Photomontage" at the Wolfsonian Museum (Miami Beach) in conjunction with his exhibition, *Agitated Images. John Heartfield and German Photomontage 1920-1938*. Dr. Zervigon also stepped onto the airwaves in April, discussing the notorious 1937 "Degenerate Art Show" on Australia's Radio National program *Artworks*.



Façade of the Elisabethkirche, Invalidenstrasse, Mitte, Berlin

Photos from Professor Kenfield's trip to Germany, June 2007, where he was researching the influence of contemporary discoveries in Classical Archaeology on Central European architecture of the second half of the 19<sup>th</sup> and early 20<sup>th</sup> centuries, especially the buildings of Karl Friedrich Schinkel.



Interior of the Elisabethkirche, Invalidenstrasse, Mitte, Berlin



Interior of Folly at Sanssouci, Potsdam

## Graduate Students organize a symposium: *The F-Word: Reclaiming Feminism in the Visual Arts*

An initiative spearheaded by six graduate students resulted in a very successful, well-attended event at the Alexander Library Teleconference Center on October 26, 2007. The symposium was sponsored by Isabel Nazario, Associate Vice President of Academic and Public Partnership in the Arts and Humanities. The proposal for this event, written by the students noted: “Feminism in the visual arts remains as fiercely contested today as it was 35 years ago. . . . We aim both to reaffirm and re-appraise the state of feminism today and its direction for the future.” Working with Professor Marter over 6 months, the symposium was organized with a keynote address by Kristine Stiles. The conference was subdivided into sessions which included “A Woman’s Place/Female Territory and Feminine Status,” with speakers Abigail Van Slyck and Despina Stratigakos. “On Display/The Role of Performance” offered a provocative performance by Coco Fusco and a presentation by Midori Yoshimoto. The session “Identity/Representations and Extensions of Self” began with a paper by Anna Chave, and a presentation by artist Aviva Rahmani followed.

Our graduate students Olivia Gruber, Ricki Sablove, Kim Sels, Annemarie Voss, Kat Waller and Katherine Weaver are to be commended for their attention to every detail of this conference, including accommodations for the speakers, publicity, and conference facilities.



Anna Chave



Prof. Marter and Sgt. Fusco



Olivia Gruber and  
Despina Stratogakos



Midori Yoshimoto, Carolina Nunez  
Puente and Krissane Baker



Abby van Slyck and  
Kristine Stiles



Kim Sels, Katherine Weaver,  
and Kat Waller



Aviva Rahmani and  
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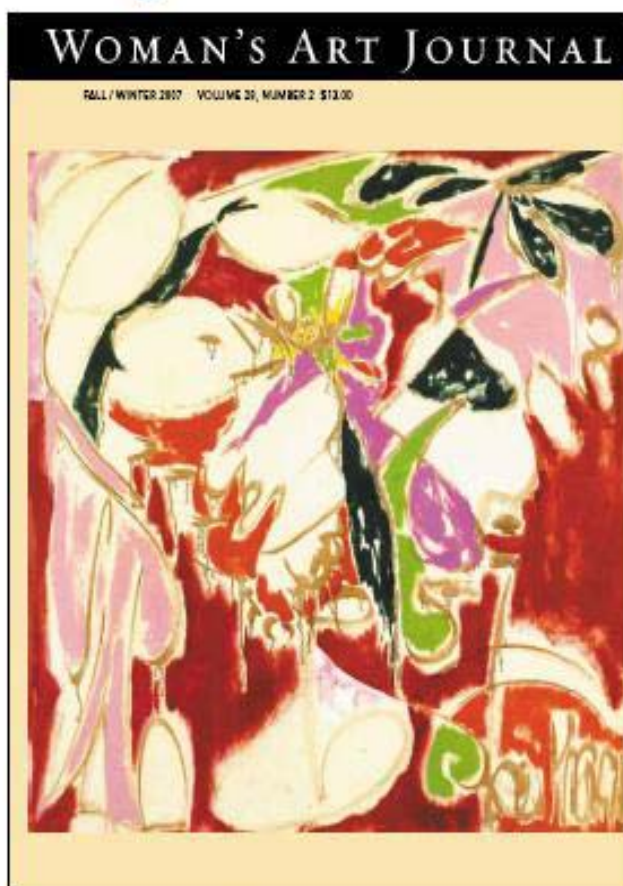
*Woman's Art Journal* has served as a forum for feminist concerns since 1980. *WAJ* is published twice a year, in May and November. Articles and reviews focus on wide-ranging topics, both contemporary and historical, offering new insights and revisionist views of familiar subjects.

We invite authors to submit articles and to propose reviews of new books and exhibition catalogues. All topics are considered, and submissions are peer-reviewed by members of our editorial board and other scholars in the field. See our web site for Contributors' Guidelines.

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# Alumni News, cont'd.

erative Space as a Site for Social Change: Artemisia Gallery, Chicago (1973-79)" in *Social Justice*, and she continues to co-edit *Aurora: The Journal of the History of Art* with fellow Rutgers graduate Lilian Zirpolo (<http://aurorajournal.org>).

**Dustin Hannah** (BA 05) Three of Dustin's original works of art were accepted into the ONE National Gay and Lesbian Archives in LA. The pieces -- an oil painting, a charcoal drawing and a photomontage -- had also been exhibited in the New York metropolitan area, and are now part of ONE's permanent collection.

**Heather Hess** (PhD 06) is finishing her final year as the Stefan Engelhorn Curatorial Fellow at Harvard University's Busch-Reisinger Museum, where she has been researching the Museum's collection of 18<sup>th</sup>-century German porcelain for an exhibition and symposium that will take place this spring. Her essay, "The Lure of Vienna: Paul Poiret and the Wiener Werkstaette," was published in the Metropolitan Museum of Art's exhibition catalogue, *Poiret*. She also published "The Wiener Werkstaette and the Reform Impulse," in *Producing Fashion*, edited by Regina Blaszczyk for the University of Pennsylvania Press. Heather is presenting the paper "Setting the Modern Table in Imperial Vienna" at the 2008 CAA Annual Conference.

**Gabriela Jasin** (PhD 03) is publishing her first article, "Newtonian Science and Lockean Epistemology in Chardin's Soap Bubbles" in *Art and Science of the Eighteenth Century*, ed. Andrew Graciano, Cambridge Scholars Press, 2008.

**Ilana Krug** (MA 99) was hired as an Assistant Professor by the History and Political Science Department at York College of Pennsylvania, starting in the fall 2007.

**Christine Kuan** (BA 66) In December 2007, Christine became the new Director of Collection Development for ARTstor. Christine had previously served as the

Senior Editor of Grove Art Online/Grove Dictionaries of Art at Oxford University Press.

**Melissa Beck Lemke** (MA 94) Missy is the Image Specialist for Italian Art in the National Gallery of Art's Department of Image Collections (a.k.a. Photo Archives). She curated an installation of photographs at the National Gallery entitled *Character of Form: Clarence Kennedy and the sculpture of Desiderio da Settignano* to coincide with the Gallery's Desiderio exhibition. She gave lectures on Clarence Kennedy at National Gallery and CASVA colloquies. The most challenging and rewarding part of 2007 was learning the ropes of raising her daughter, Siena Rose Lemke, born November 21, 2006.

**Gail Levin** (PhD 76) Last year, Gail was Distinguished Fulbright Chair at the Roosevelt Center, Middelburg, The Netherlands. A recipient of the National Association of Women Artists' Award for Biography and Art History, Rutgers' Award for Distinction in the Humanities, A Getty Research Institute Library Research Grant, the Pollock-Krasner/Stony Brook Research Fellowship, she published two books, *Becoming Judy Chicago* and *Edward Hopper: An Intimate Biography*. Gail's recent articles include "Art Meets Politics: How Judy Chicago's Dinner Party Came to Brooklyn" in *Dissent* and "Censorship, Politics and Sexual Imagery by Jewish-American Feminist Artists" in *Nashim*. She was also the author of "Modern and Postmodern Art and Architecture" in *A Companion to the Classical Tradition*. Gail presented numerous guest lectures in Belgium, The Netherlands, and the United States, as well as professional papers on Judy Chicago and Lee Krasner at symposia in Santa Fe, New Mexico, and New York, respectively. She was co-curator of "Judy Chicago: Jewish Identity" at Hebrew Union Institute of Religion Museum, for which she also wrote a catalog essay. In August, the Cape Cod Museum of Art exhibited a show of Gail's own photographs, "Hopper's Places and Other Works."

**Felicia Messina-D'Haiti** (MA 95) In October 2007, Felicia presented a paper at the Maryland Art Education Association Convention at Towson University. In December, she graduated with an Advanced Graduate Specialist (A.G.S.) certificate in Education Policy and Leadership from the University of Maryland College Park.

**Mary Kate O'Hare** (PhD 04). 2007 was a big year for Mary Kate. She celebrated the birth of Mila Anne Edelson on April 9, and was promoted to Associate Curator of American Art at The Newark Museum, where she organized the exhibition "At the Movies: Edward Hopper's The Sheridan Theatre." Another major show, investigating geometric abstract art made between the wars in North and South America, will open at Newark during September, 2009, the museum's centennial.



Mila Anne Edelson

**Ferris Olin** (PhD 98) During 2007, Ferris co-curated (with Judith K. Brodsky) "Favorite Elements: Works by Orlan"; "Brenda Goodman: Self-Portraits 2003 - 2007"; "Eccentric Bodies: The Body as a Site for the Imprint of Age, Race and Identity"; and "On Either Side: Berni Searle" for the Mary H. Dana Women Artists Series. "How American Women Artists Invented Post-modernism," also organized by Olin (and Brodsky), traveled throughout New Jersey. Ferris's article, "Institutional Activism: Documenting Contemporary Women Artists in the United States," appeared in *Art Libraries Journal*, and she wrote the forward to the catalog *Visceral Mappings: Transdiasporic Art Practice*, for an exhibition held at the National Women's Studies Conference in Illinois last June. Ferris gave the keynote address,

# Alumni News

"Intersectionalities in Feminist Art," at the 31st annual Women's Studies Conference of the Women's Studies Consortium the University of Wisconsin, and she led a teacher development workshop for the Morris Museum of Art. Ferris is principal investigator for a General Program Support Grant from the New Jersey State Council on the Arts and Project Director of the Women Artists Archives National Directory (<http://waand.rutgers.edu>). Ferris serves on the Resource Council of Philgrafika (an international festival celebrating the printed image, scheduled for 2010 in Philadelphia); was appointed to the Editorial Advisory Board of Visual Resources and the CAA Task Force on Professional Practices; and she serves on the National Committee of The Feminist Art Project, based at the Institute for Women and Art at Rutgers. She received the Annual Recognition Award from the College Art Association Committee on at a ceremony chaired by **Midori Yoshimoto** (PhD 02).

**Alison Poe** (PhD 07) Alison is an Adjunct Assistant Professor of Art History at Drew University in Madison, NJ, where she teaches ancient and medieval art. She also team-taught a multidisciplinary course entitled "Classical Antiquity" in the Humanities Program in fall, 2007. She will present the paper "Painted Portrait Galleries in Late Antique Tombs and their Precedents" at the New College Conference on Medieval & Renaissance Studies in Sarasota, FL in March 2008.

**Katie Poole** (PhD 07) Katie was appointed Visiting Assistant Professor at Eastern Connecticut State University for the spring semester 2007. She continued at ECSU in adjunct capacity through summer and fall, 2007. Katie reviewed the catalog for the exhibition "Italian Women Artists from Renaissance to Baroque," held at the National Museum of Women in the Arts in Washington. Her review will appear in the *Woman's Art Journal* during 2008.

**Victoria Reed** (PhD 01) Torie has an article (with Frederick Ilchman), "The Birth of Saint John the Baptist by Tintoretto in the Church of San Zaccaria: Conservation and Iconography," in *Arte Nelle Venezie. Scritti di amici per San-*

*dro Sponza*, ed. Chiara Ceschi et al., Padua, 2007, pp. 107-114, 294-295.

**Marice Rose** (PhD 01) Marice's review of the book *Aphrodite's Tortoise: The Veiled Woman of Ancient Greece* by Lloyd Llewellyn-Jones was published in *Cloelia* (Fall 2007), 26-27. She also published a review of *Byzantine Women and their World* by Ioli Kalavrezou was published in *Woman's Art Journal* vol. 28 (2007), 67-70. Marice presented the paper "Heavenly Rome in the Apse Mosaic of Santa Pudenziana" at CAA in New York, 2007.

**Stacy Shultz** (PhD 04). Stacy and son Logan are now living in the Lone Star State, where she's a visiting assistant professor of Art History. It was there that Stacy recently presented "Copyright: Fair Use, Access, and the Threat to Creativity," a lecture on copyright laws, with Rita Lasater, director of visual resource commons, and Bart Weiss, associate professor and area coordinator of film/video. Stacy was a panel participant in "Revealed: Women, Art, Life, Success" at Multiple Vantage Points: Southern California Women Artists, 1980-2006, and she presented "Southern California Feminism and Body Image: A Performative Response" at the Art Historians of Southern California Session at CAA. Her forthcoming publications include "Latina Identity: Reconciling Ritual, Culture, and Belonging," *Woman's Art Journal* 30, no. 1 (Spring /Summer 2008) and "Naming in Order to Heal and Redeem: Violence Against Women in Performance," *n. paradoxa* (Violence Issue: Vol. 21, January 2008).

**Ute Tellini** (PhD 91) Ute has moved to New Hampshire to be closer to her daughter and family. Ute will remain the Book Review Editor for the *Woman's Art Journal*, a Rutgers Publication. Anyone interested in reviewing a book or writing an article on women and art may contact Ute at [utellini@womansartjournal.org](mailto:utellini@womansartjournal.org).

**Jennifer Tonkovich** (PhD 02) In May, Jennifer was promoted to Curator in the Department of Drawings and Prints at the Pierpont Morgan Library. Last fall, she was curator of "Painted with Words: Vincent van Gogh's Letters to Emile Bernard." She was contributing curator of "Tales and Travels: Drawings Recently Acquired on the Sunny Crawford von Bulow Fund" and "Private Treasures: Four Centuries of European Master Drawings." She was a contributing author to the catalog for the latter exhibition. In addition, Jennifer is co-author with Edouard Kopp of *The Judgement of a Connoisseur: P.J. Mariette's Annotations to the 1767 Jullienne Sale Catalogue. Part I: Paintings* (forthcoming) and contributing author to the catalog for the exhibition "The Thaw Collection: Drawings Recently Acquired" (in preparation). She is also the author of "Claude Gillot" in *Allgemeines Künstlerlexicon World Biographical Dictionary of Artists*.

**Lilian H. Zirpolo** (PhD 94) Lilian published *The Historical Dictionary of Renaissance Art*, Lanham, MD: Scarecrow Press, and was commissioned by the same publisher to write *The Historical Dictionary of Baroque Art*, forthcoming in 2010. Her review of *Rome*, edited by Marcia B. Hall (Cambridge University Press, 2005), is in the December 2007 issue of *Discoveries*, the online publication of the South-Central Renaissance Conference. Lilian continues to co-edit *Aurora, The Journal of the History of Art* with Joanna Gardner-Huggett, now in its ninth year, and is the editor of the WAPACC Text and Studies Series, which will be publishing an anthology on Early Modern Italian chapel decoration by the end of this year.

# Graduate News

**David Boffa** presented a talk entitled "Power and Legitimacy in City Spaces: The Reliquary of the Holy Corporal in Orvieto" at the International Medieval Congress in Leeds, UK, last summer. Dave then spent several weeks in Italy on a pre-dissertation research grant doing preliminary work on his dissertation.

**Jeremy Canwell** curated the Zimmerli Art Museum exhibition, "Printmaking from Soviet Estonia," which traveled to The Museum of Russian Art in Minneapolis. His essay "System, Terminus and Time: The Mystical Art of Raul Meel" appeared in the Estonian journal *Kunst.ee*. He also won the Institute of International Education Fulbright Award for 2007-2008. He currently resides in Tallinn, Estonia where he is researching his dissertation, "Mystics and Moderns: Dissident Art in Estonia from 1968 to *Glasnost*."

**Christine Filippone** was awarded several fellowships this past year including a Guggenheim Fellowship by the National Air and Space Museum, Smithsonian Institution and an American Fellowship by the American Association of University Women. She recently published two book reviews in *Woman's Art Journal*, Don't Kiss Me: The Art of Claude Cahun and Marcel Moore ed. by Louise Downey and Women Together/Women Apart: Portraits of Lesbian Paris by Tirza True Latimer. Christine delivered two papers; "A Metaphor for Change: The Aesthetics of Open Systems in the

Work of Alice Aycock and Agnes Denes" at the National Air and Space Museum, and "Technological Dystopias in the Garden" at the annual conference of The Society for Utopian Studies. She will present the paper, "War, Technology and Feminist Utopias in the Works of Martha Rosler and Carolee Schneemann" at CAA Dallas.

**Olivia Gruber** won a Dissertation Proposal Development Fellowship from the Social Sciences Research Council. The fellowship funded a summer 2007 research trip to Austria for her dissertation, "Representations of Beauty: Empress Elisabeth of Austria and the Visual Culture of Femininity in Austria-Hungary, 1848-1918".

**Florence Quideau** worked as a guest curator on the retrospective exhibition, *Honoré Daumier and La Maison Aubert: Political and Social Satire in Paris, 1830-1860*, which will be on view at the Zimmerli Art Museum, Rutgers University, in the Spring of 2008. In the Fall of 2007, she taught an undergraduate seminar that focused on the art of Daumier, which will be featured in the exhibition. She received a generous grant from the Florence Gould Foundation to secure important loans traveling from the Metropolitan Museum of Art, New York; The Hammer Museum, Los Angeles; and the National Gallery, Washington D-C. This funding also supported the exhibition catalogue authored by her and Edouard Papet, Musée d'Orsay, Paris.

**Kandice Rawlings** presented a paper, "Painted Paradoxes: The *Trompe-L'Oeil* Fly in the Renais-

sance" at the Florida State University Graduate Student Symposium in art history in February of 2007, which will be published as an article in the 2008 issue of *Athanor*. She also won the Cowdrey Dissertation Fellowship from the art history department, as well as a travel grant from the Gladys Krieble Delmas Foundation for dissertation research in Venice.

**Ricki Sablove** contributed an essay for the catalogue accompanying the exhibition "Favorite Elements: Works by Orlan," co-curated by **Feris Olin** and Judith K. Brodsky. The exhibition, featuring photographs and videos, as well as a live presentation by the French performance artist, was presented as part of the Mary H. Dana Women Artists Series at the Mabel Smith Douglass Library Galleries at Douglass College from March 8 through April 13.



Sascha Scott and Kevan Edwards  
Married March 23, 2007

**Sascha Scott** is currently a Henry Luce Foundation/ ACLS Dissertation Fellow. She was also a AAUW American Fellowship Awardee. Sascha presented the following papers last spring: "Will the

Real John Sloan Please Stand Up?," CAA (February 2007), "Unwrapping Ernest L. Blumenschein's *The Gift*," Smithsonian American Art Museum's Fellows Lectures Series (May 2007), "Politicking for Preservation: Ernest L. Blumenschein's Paintings of Pueblo Indians," HAGS Symposium, University of Kansas (April 2007).

# CAA Reunion 2007 in New York City



Luca Alden Millea

**Mary Shay Millea** announces the arrival of Luca Alden Millea on August 21st, 2007. Mary also received two fellowships, the Kress Travel Grant (2007/8), and the Metropolitan Museum Fellowship (2008/9).

**Mary Tinti** successfully defended her dissertation, "The Contemporary Art of Travel: Siting Public Sculpture within the Culture of Flight," in December, 2007. In March, she will present a paper entitled "Airport, Sculpture, Space: Considerations for Site Responsive Public Art at the Airport" at the 2008 URI Graduate Student Conference the theme of which is "Space, Place, and Imagination."



## Bzdak Travel Award for Study in Milan

This annual award was established by Drs. Michael J. and Meredith Arms Bzdak to provide financial assistance to undergraduate students for the study and/or research of Art History in Milan, Italy. The 2007 Badak Travel Award for Study in Milan was presented to Jessica Marino.



Jessica Marino and  
Susan Sidlauskas

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## 2007 Undergraduate Honors in Art History

2007 Honors students with Honors Leaders



Lisa West, Andromeda Huff, Alisa Stanislaw,  
Dan Palmer, Anna Khachiyan, Seth Tipton,  
Alison Baumann, Patrick Coleman.

Alison  
Katie

Andromeda Huff, adviser Dr. McHam  
Ajanta Jonnalagadda, adviser Dr. Sidlauskas  
Anna Kachiyan, adviser Dr. Sidlauskas  
Daniel Palmer, adviser Dr. Marter  
Alisa Stanislaw, adviser Dr. Marder  
Seth Tipton, adviser Dr. Kenfield

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## Patrick J. Quigley Memorial Scholarship

The Art History Department extends its deepest gratitude to the family of Patrick J. Quigley RC, '82, a victim of the tragic events of September 11, 2001; an award in Patrick's memory provides financial assistance to senior art history majors who are pursuing a college degree while working to support themselves.

The Quigley Awards in 2007 went to:  
Monvan Hu  
and  
Andrea Bachynsky



Andrea Bachynsky and Parents of Monran Hu,  
winners of the Quigley Award  
with Dr. Sidlauskas and  
Members of the Quigley Family

# Alumni Update Form

Please send this information to **Cathy Pizzi**, Alumni Update/News, Department of Art History, Rutgers University, 71 Hamilton Street, New Brunswick, NJ, 08901-1248, FAX: 732-932-1261, cpizzi@rci.rutgers.edu

## PERSONAL INFORMATION:

NAME: \_\_\_\_\_  
YEAR GRADUATED: \_\_\_\_\_ DEGREE: \_\_\_\_\_  
OTHER DEGREES: \_\_\_\_\_  
ADDRESS: \_\_\_\_\_  
ADDRESS2: \_\_\_\_\_  
CITY: \_\_\_\_\_  
STATE: \_\_\_\_\_ ZIP CODE: \_\_\_\_\_ COUNTRY: \_\_\_\_\_  
PHONE NUMBER: \_\_\_\_\_ FAX NUMBER: \_\_\_\_\_  
E-MAIL: \_\_\_\_\_  
WEBSITE: \_\_\_\_\_

## PROFESSIONAL INFORMATION:

COMPANY NAME: \_\_\_\_\_  
TITLE/POSITION: \_\_\_\_\_  
ADDRESS: \_\_\_\_\_  
ADDRESS2: \_\_\_\_\_  
PHONE NUMBER: \_\_\_\_\_ FAX NUMBER: \_\_\_\_\_  
E-MAIL: \_\_\_\_\_  
WEBSITE: \_\_\_\_\_

**NEWS:** \_\_\_\_\_  
\_\_\_\_\_  
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Would you be willing to be contacted as a mentor for our current graduate or undergraduate students?

Yes \_\_\_ No \_\_\_

Would you like your **Name, E-mail Address, Web site** and **Professional Information** to be added to the online directory found on the Department's Web site?

Yes \_\_\_ No \_\_\_

We have set up a special Alumni fund to support research travel for grad students. Any contribution, no matter how small, would be welcome for this worthy cause. Make your check payable to Rutgers University and return it to Cathy Pizzi along with this form.

Don't forget to  
check out our  
Web site at  
[arthistory.rutgers.edu](http://arthistory.rutgers.edu)

**Congratulations to the Winners of 2007  
Graduate School New Brunswick Awards**



**Francis Fletcher**, winner of a Bevier Fellowship

**Emily Urban**, winner of the Olga Berendsen Prize  
for Best Baroque Paper for 2007

Professor Tod Marder and Emily  
Urban at the annual graduation  
luncheon, May 2007.

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