Despite the economic woes besetting Rutgers, New Jersey and the nation over the last year, the Art History department has managed to flourish because of the collective efforts and accomplishments of the faculty and students, committed to creating a vibrant community. In my letter, I can only single out for mention a few highlights of many that marked the past year.

Established and co-directed by Professors Archer St Clair Harvey and Tod Marder, the exciting new Master’s program in Conservation Heritage and Preservation Studies (CHAPS) received an Academic Excellence Fund award from the University in its initial year. Further news about CHAPS can be found elsewhere in the Newsletter, but do mark your calendars for the first annual CHAPS conference scheduled for April 10. James Leach, Chairman of the National Endowment for the Humanities, will introduce the conference.

During the fall 2009 Angela Howard spent the semester on a ACLS/National Endowment of the Humanities fellowship in China, where she was a Visiting Professor in the Department of Archaeology and Museology of Beijing University. In addition to leading seminars, she participated in the 2009 International Academic Symposium of “Dazu Rock Carvings and 10th Anniversary of Dazu Rock Carvings Being Inscribed on the World Heritage List.” Among her extensive travels to sites in Shanxi, Zhejiang and Hebei Provinces, she traveled to Laitan, a Southern Song Buddhist site with 1700 sculptures of different sizes carved in the rock, photographing them, copying inscriptions and analyzing their possible meaning. Congratulations to Susan Sidlauskas on the publication of her book Cézanne’s Other: The Portraits of Hortense, which appeared with University of California Press. The department also applauds Benjamin Paul who has won substantial grants from the Gladys Krieble Delmas Foundation and the Thyssen Foundation for an international conference he is organizing on the Tombs of the Venetian Doges to take place in Venice in the fall 2010.

We are also proud to announce the achievements of all of our students, sin-
gling out here for special mention PhD candidate Florence Quideau, recipient of the SAS Distinguished Contribution to Undergraduate Teaching Award, Michelle Moskal, was featured in the Intern Profile section of Preservation New Jersey Quarterly Newsletter, and Key Jo Lee (Douglass 09) who was selected to deliver the keynote address at the University Commencement. Key Jo has enrolled in the graduate program in art history at Yale University, and several of her peers are now attending an impressive array of grad programs at William College, Northwestern University, Columbia, University of Pennsylvania, Syracuse, and the University of London. Our graduate students are to be complimented for their remarkable success in winning an impressive number of prestigious external fellowships: Fulbrights to Germany, Austria and Hungary, and Italy; the Kress Travel Grant; and the Kress Institutional Grant at the Kunsthistorisches Institut in Florence. Furthermore, in our first year as a “Mellon department”, our students successfully competed in all categories, winning Mellon Graduate Fellowships, the Summer Dissertation Writing Stipend, and the Summer Research Grant.

The graduate students organized a full and stimulating program of distinguished lectures that brought to campus: Michael Cole (University of Pennsylvania), “Chapels and the Place of Sculpture in Counter-Reformation Florence” and Jacqueline Jung (Yale University), “Viel Spiel: The Baby Jesus and the Play of Art in a Medieval Swiss Convent.” Other notable guest speakers over the course of last year included Arne Karsten (Humboldt Universität, Berlin), “Tombs and Politics in New St. Peter’s: Bernini, Algardi, and the Staging of Memoria as a Means of Political Confrontation,” and John Paoletti, (Wesleyan University), “Michelangelo's David: Naked Men in Piazza.” For news of our annual Sydney Leon Jacobs Lecture, read further on in the Newsletter.

Undergraduate majors in Art History now have their own lounge to gather and relax between classes. The space was carved out of what alums will remember as the Photo Study area. Comfortably furnished, decorated with posters, and supplied with a wide screen TV showing art videos, the lounge was an instant success. Among the activities sponsored by the Art History Society (RAHSA) was the annual field trip, this past year to Washington, DC, to view the Pompeii exhibition at the National Gallery of Art. Professor Penny Small led a scholarly tour of the show. At the end of the spring semester six honors students in the program presented the results of their year-long research projects, and several were selected to participate in the annual Princeton-Rutgers Senior Thesis Symposium in Art History.

Our ever creative grad students conceived “Be Your Own Masterpiece,” the catchy title of our departmental event at the first Rutgers Day last April. Outside on the mall in front of Voorhees Hall, all size and manner of New Jerseyites seized the chance to stick their heads into cut outs of the Mona Lisa, American Gothic, and The Scream. Each memorable face was captured on camera and the logistics of it all were realized in Geralyn Colvil’s capable hands. If you missed your shot at immortality, we will be repeating the event this year on April 24 but with a surprise addition to the gallery of masterpieces!

Enjoy learning about the achievements and catching up on the news of our faculty, students and alumni in the pages that follow. I encourage you to submit your news during the coming months so that the Newsletter reflects all of you. Please also consider making a donation to the department—on line or fill in the form at the end—your continued generosity helps us enrich our programs and offer the very best opportunities to our outstanding students.
The Program in Cultural Heritage and Preservation Studies (CHAPS) 2009-2010

CHAPS’ inaugural year began with a festive champagne reception at the Zimmerli Museum in September, featuring John Stubbs, Vice-President of the World Monuments Fund as inaugural speaker. It was attended by over 200 guests. The new CHAPS MA track welcomed six students for the 2009-2010 academic year. Their interests include architectural preservation, landscape and object conservation/preservation, heritage issues involving museums and institutions, and global cultural heritage. CHAPS’ Spring Conference, "Cultural Heritage Now: Prospects, Directions, Futures—A Public Conversation," co-sponsored by the Penn Cultural Heritage Center and funded by the Academic Excellence Fund and the New Jersey Council of the Humanities, will take place on April 10th 2010, with the Honorable James A. Leach, Chairman of the National Endowment of the Humanities as keynote speaker. The conference features a roster of prominent academics, museum directors, and representatives of non-profits organizations who are committed to the engagement of cultural heritage issues on national and international levels. We look forward to welcoming interested alumni and friends to this and future CHAPS initiatives.

https://sas.rutgers.edu/cms/chaps/

In the classroom and in the field, CHAPS is committed to "hands on" student engagement in cultural heritage preservation on a variety of levels. Opportunities this academic year include: a Studio and Field School in Preservation, focusing on the design of a preservation plan for the cemetery of the First Reformed Church in New Brunswick during the spring semester, and the implementation of the plan during a summer field school and CHAPS Abroad: Athens 2010, an interdisciplinary 6 credit summer program open to upper-level undergraduate and graduate students offering the opportunity to directly engage Heritage Preservation issues on a global level. Using Athens as our laboratory, this new program examines the impact of theories and practices in heritage preservation on a modern global city whose rich architectural and artistic heritage have been claimed as “universal” and whose ancient monuments have been celebrated as visual symbols of western values and culture.

We welcome your involvement and input as CHAPS moves forward. CHAPS admits qualified students from a variety of backgrounds and disciplines, with the goal of providing academic and practical experience in a fast growing field that offers an increasing number of career opportunities at local, national and global levels. CHAPS Abroad courses are also open to qualified participants from other institutions.

Become a Friend of CHAPS, Art History. We welcome and need your support.
Your gift to CHAPS will help provide support for student fellowships, awards, and scholarships, as well as for academic programs, internship and field study initiatives.
For information see http://arthistory.rutgers.edu/alumni/giving.php

Save the Date
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CULTURAL HERITAGE NOW
Prospects, Directions, Futures—A Public Conversation
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Saturday, April 10, 2010
Scholarly Communication Center, Alexander Library
169 College Avenue, New Brunswick, New Jersey

Keynote Speaker
The Honorable James A. Leach
Chairman, National Endowment for the Humanities

This one day conference brings together academics, funding agencies, non-profit organizations, practitioners, and museums for a conversation about the current state of cultural heritage studies and practice. Divided into three sessions, it will examine the work being done by these organizations, look at models for future projects, discuss the issues that animate our theoretical and pragmatic concerns, and imagine what the future holds for these topics

Session I: Assessments of the Field
Session II: Emerging Topics
Session III: Future Directions

This conference was made possible by a grant from the New Jersey Council for the Humanities, a state partner of the National Endowment for the Humanities.
Any views, findings, conclusions, or recommendations in this conference do not necessarily represent those of the National Endowment for the Humanities or the New Jersey Council for the Humanities.
**Faculty News**


Tatiana Flores co-curated the exhibition Space, Unlimited for the Art Museum of the Americas in Washington, D.C., featuring the work of seven contemporary artists. On view from February to April, 2009, it was reviewed in The Washington Post. She published an interview with the artist and poet Cecilia Vicuña for the exhibition catalogue of Water Writing: An Anthological Exhibition, 1966-2009, held at the Mabel Smith Douglass Library of Rutgers University. Her article “Cultura en Caracas: Nuevas instituciones de la Venezuela Boli-variana” was published in the Fall 2009 issue of the Mexico City-based journal Gaceta de Museos. Prof. Flores presented the paper “Public Space in Caracas under Chávez,” for the panel “Contemporary Latin American Art and Political Engagement” at the Latin American Studies Association Conference in Rio de Janeiro, Brazil held from June 11-14, 2009. She was an invited speaker for the closing ceremony of the exhibition Vanguardia Estridentista. Soporte de la estética posrevolucionaria at the Museo Estudio Diego Rivera in Mexico City, where she presented “Actual No. 1, o los eatorce puntos de Manuel Maples Arce.” She also presented “Broaching the Question of Feminism in Contemporary Latin American Art” for the 30th anniversary commemoration of Woman’s Art Journal. Other public presentations include talks at the Hirshhorn Museum, the Art Museum of the Americas, and the Mabel Smith Douglass Library.

Angela Howard was on leave during the 2009 academic year. Benefitting from a NEH grant she arrived in China at the end of August where she remained for four months. She researched a Southern Song, 13th-century, Buddhist site called Laitan, near the town of Hechuan, in Sichuan Province. Dr. Howard travelled to the site and resided in Sichuan during late September and early October. She also participated in the International Academic Symposium of Dazu Rock Carvings which took place in Chongqing, Sichuan, October 29-November 2, 2009. In the opening panel, she acted as a discussant with Professor Ma Shichang from Beijing University. Dr. Howard also took advantage of her stay in China by traveling to Taiyuan in the Shanxi Province and to Chengde in the Hebei Province where she studied Buddhist Temples of the Ming and Qing dynasties. Dr. Howard was granted affiliation with Beijing University as a Visiting Professor. Between November 20 and December 11, 2009, she presented a series of four lectures on different aspects of Chinese Buddhist art to Beijing University graduate students.

In Spring 2009, Tarek Kahlaoui published the article “Tracing Urbanization in Early Modern Jerba,” in The Mediterranean Medina (International Seminar), Gangemi Editore: Rome, 2009. He was also a guest lecturer on April 6th, 2009 at the University of Michigan’s colloquium series on “Comparative Perspectives of the Middle East.” His lecture was titled “The Depictions of the Mediterranean in Islamic Cartography.”

All good things come in time. Lisa Neal Tice has defended her dissertation on garden buildings in the Renaissance, and Karen Lloyd defended her dissertation in late December. During the current year their sponsor, Tod Marder, saw the publication of two articles on Bernini in French and Swiss venues, respectively. From a conference held at Mais-on Lafitte (Paris) came “Bernini and the Centralized Church Plans for Alexander VII,” L’Architecture Religieuse Européenne au Temps des Réformes: Heritage de la Renaissance et Recherches Nouvelles, Centre André Chastel et Université d’Utrecht, Paris, 2009, 61-76. And from the University of Bern came “The Pantheon After Antiquity,” The Pantheon in Rome: Contributions to the Conference in Bern, November 9-12, 2006 (Bern Studies in the History and Philosophy of Science: Pantheon I), Bern, 2009. In February 2009 Dr. Marder participated in a session of the College Art Association, giving a presentation entitled “Bernini’s Heavenly Bodies,” session on Art and Anatomy, Annual Meeting, College Art Association, Los Angeles, February 2009. It was his year to do Los Angeles, since in April, he returned to serve as session chair for “Contributions to the Iconology of Renaissance Tombs,” at the annual meeting of the Renaissance Society of America, Los Angeles, March 2009. As this report is being written Dr. Marder is preparing to give a lecture in Poitiers, France, which he hopes will be published. The topic is “Bernini’s Death Again,” to be delivered at a conference entitled Le Grand Age et Ses Oeuvres Ultimes (XVIe et XVIIe siècles), Colloque international, Université de Poitiers, December 2009. He is looking forward to visits to Florida State University, Penn State University, Boston College, and the Ecole Francaise de Rome in the new year. While these scholarly activities continue, Dr. Marder is pleased to see the development of the six-year old Certificate in Historic Preservation expanded to include, this inaugural year, an MA degree in Cultural Heritage and...
Preservation Studies, developed with Dr. Archer St. Clair Harvey. The program draws from the general student body of the department as well as « dedicated » master’s students looking forward to being the first to complete the new curriculum. Marder has been an active member of the New Jersey Historic Preservation Plan Advisory Group, State of New Jersey, Department of Environmental Protection, Historic Preservation Office, in 2009.

In February 2009, Joan Marter chaired a session at the College Art Association meeting in Los Angeles: “Kitsch in the 1960s, Modernism’s Subversive Other.” In March she was a panelist for “Etched in Memory, Legacy Planning for Artists,” sponsored by the Institute for Women & Art at Alexander Library. In April Marter was selected as Joseph G. Astman Distinguished Symposium Scholar, and she presented the keynote address at a symposium on Abstract Expressionism at Hofstra University. Also in April, Marter was the only woman speaker in the “Rutgers Distinguished Faculty Talk Series.” Her paper was “The Perils of Progress: Artists Respond to Advances in Science and Technology of the 1930s and 40s.” Marter continues as Editor of Woman’s Art Journal, and in April she organized “A Feminist Conference to Celebrate 30 Years of the Woman’s Art Journal.”

Speakers included past authors Robert Hobbs, Dina Comisarenco, Midori Yoshimoto, and Tatiana Flores. Marter was a panelist for “Taking Charge of Your Legacy: Estate Planning for Visual Artists” in October at Hebrew Union College in Manhattan. Currently she is Editor-in-Chief of the Grove Encyclopedia of American Art to be published in five (print) volumes by Oxford University Press in 2010.

Benjamin Paul had a very interesting year 2009. He published articles in Venezia Cinquecento and the Acts of the Tintoretto conference and wrote reviews for Artforum, Frankfurter Allgemeine Zeitung, Renaissance Quarterly, Journal für Kunstgeschichte, and Springerin. He also gave talks in Los Angeles, Berlin, Wesleyan, and Venice. Another highlight was teaching the Rome program for Rutgers University. The close interaction with students and living on Piazza Navona was a wonderful experience. In addition, Paul finally had his Warholian 15min. of fame, when a picture of him jumping over a puddle suddenly appeared in the New York Times.

Catherine Puglisi continues to serve as chairperson of the Art History Department. Her article, “Bernardino da Feltre, the Monte di Pietà, and the Man of Sorrows: Activist, Microcredit and Logo,” (coauthored with William Bar- cham) appeared in Artibus et Historiae 57, 2008. In August 2009, she was invited by Patricia Zalamea (Rutgers PhD, 2007) to teach a seminar and present the paper, “From Object of Desire to Object of Devotion: St John the Baptist in Caravaggio’s Art” in the symposium, “Perspectivas,” at the Universidad de los Andes in Bogotá, Colombia. At the Chicago Art Institute in October 2009, she delivered the lecture, “‘Pictures of Astonishing Naturalism’: Caravaggio and His Contemporaries in Chicago,” to the Old Master’s Society. For the Italian Art Society Session at the College Art Association annual meeting in Chicago, she will chair the panel she organized, “Caravaggio at 400 and Beyond, and for the upcoming conference of the Renaissance Society of America to be held in Venice in April 2010, she organized the session, “The Lure of Venice: Artistic Exchange, Absorption and Transmission, 1400-1600.”

Co-curator of the exhibition, “Venetian Passion: Renaissance and Baroque Images of the Man of Sorrows,” (MoBia, Museum of Biblical Art, NY, 2011), she is currently preparing the exhibition catalogue, to which graduate students in her fall 2009 exhibition seminar have contributed.

Jane Sharp was engaged in research on several projects over the course of the year – from contemporary Georgian art in diaspora, back to the early 20th century, working with a Dutch conservator on a newly discovered major painting by Natalia Goncharova. January saw the publication of her essay in the Cobra Museum Catalogue (Amsterdam), Born in Georgia, and the appearance of her conference paper for the CIHA (Conference interna- tional des historiens d’art, Melbourne, 2008) on concepts of the decorative in the work of a contemporary Kazakh woman artist, Almagul Menlibaeva. As this was also the 100 year anniversary of Sergei Diaghilev’s founding of the Ballets russes, Dr. Sharp has been lecturing on this phenomenon (especially set design), at the commemorative conferences held at Columbia University and Boston University – international events that included performances and presentations on music and choreography. In November, she was able to attend the final conference in Venice, meeting with members of the art history department at Ca’ Foscari to share information about related programs in Soviet unofficial art. Throughout the year, Dr. Sharp has been working on a major exhibition of Moscow Conceptualist art drawn from the Dodge collection, which was the subject of a lecture she gave at the American Association for the Advancement of Slavic Studies held in Boston, also in November.

This year Tanya Sheehan completed her first book, “Doctor Photo: The Medicine of Photography in American Culture,” which will be published by Penn State University Press in 2011. At the College Art Association Conference in LA, she discussed the book’s epilogue in a paper on medical models and metaphors in digital photographic discourse. Her interest in the relationship between photography and medicine led her to organize a one-day symposium on the topic at Rutgers, which was held in October. This symposium was the first in a series of public events sponsored by The Developing Room, a photography working group at the Center for
Cultural Analysis co-founded by Sheehan and Andres Zervigon. While her first book project has been coming to a close, Sheehan has been busy working on a second, which examines ideas about race in early photographic humor. She was invited to present selections from this project at the Philadelphia Museum of Art, the Rhode Island School of Design, and at an international conference titled “Feeling Photography” at the University of Toronto. In support of her research for the book, Sheehan recently won two residential fellowships – at the Beinecke Library, Yale University and at the American Antiquarian Society -- that she will take up in spring 2010. Her interest in art, race, and humor led her to pursue two additional projects on contemporary American visual culture this year. The first took the form of a catalogue essay for the Faith Ringgold retrospective exhibition at Rutgers in summer 2009, while the second became a paper on political cartoons of Barack Obama delivered at the American Studies Association Annual Meeting in November.

Jocelyn Penny Small published three reviews in three different journals, served on the Classics Panel for NEH Fellowships, and was appointed to the Editorial Board of the Oxford Bibliography Online – Classics with responsibility for classical art. She also submitted a manuscript, now in press, on the map in the Artemidorus Papyrus which she believes is a fake.

Susan Sidlauskas spent January through July of 2009 living in Amsterdam, and teaching in the exchange program that Rutgers shares with Utrecht University, which is about a twenty five minute train ride from Amsterdam. (Jane Sharp participated in the same program several years ago.) The Sidlauskas/Safir family lived on the Herengracht in a fashionable neighborhood known as “The Nine Streets,” and biked, walked, or took a tram just about everywhere. Being based in Amsterdam allowed for travel throughout Europe, and for several concentrated research trips to London, advancing work on the late portraits of John Singer Sargent (which included a visit to the private family apartments of Houghton Hall in Norfolk) and the “artful artlessness” of late 19th and early 20th century medical photography – a new variation of a long-standing interest in portraiture. Trips to the Venice Biennale, Paris, Berlin and Erfurt, Germany, were part of the experience, as were talks given at Essex University in the UK, Groningen and Utrecht Universities, and at a modernism conference held in The Hague. Cézanne's Other: The Portraits of Hortense was published this fall with the University of California Press, and an article on Manet, “The Spectacle of the Face: Manet’s Portrait of Victorine Meurent” is forthcoming in an Ashgate anthology on new approaches to Manet, edited by Thérèse Dolan.

Erik Thuno’s article “From Holy Fragments to Material Artifact and Back: On Relics and Images in Early Medieval Visual Culture” was published in the proceedings from the conference The Interrelationship of Relics and Images in Christian and Buddhist Culture held at the University of Tokyo, Japan, in 2007. He also presented the paper “Deus Spectator: On God’s Eye in Medieval Art,” at the Department’s Faculty Symposium in October and at the symposium Gathering at the Threshold held at Princeton University in November. Dr Thuno was also elected to be a member of the Nomination Committee for the International Center of Medieval Art and of the Executive Committee of the Delaware Valley Medieval Association. At Rutgers, Dr Thuno continued his service to the Department as Undergraduate Director and over the summer he traveled to Italy, Croatia, and Greece in relation to his current research on early medieval apse mosaics.

Laura Weigert became President of TEAMS, the Consortium for Teaching the Middle Ages and served, for another year, on the Pinkney prize committee of the Society for French Historical Studies. In the spring, she participated in a conference at Fordham on urban entertainment in the Middle Ages. She also taught the first half of the Rutgers summer art history program in Paris, where she was happy to see Brooke Falk in the manuscript room of the National Library. With Glenn Peers, she has organized a CAA session for the Chicago meeting: “Can Description Help Images Speak?” She has just received a fellowship from the National Endowment for the Humanities for her work on art and theater in the late Middle Ages, the topic of her graduate seminars in 2009 and 2010.

Carla Yanni began research on a book-length study of the architecture of collegiate residence halls, using methods derived from the sociology of knowledge. She gave two talks on the new subject, one called “N.Y.U. Uptown: Planning on the Edge of the Harlem River” at the annual meeting of the Society for American City and Regional Planning History, and the other titled “From Dormitory to Residence Hall: Social Life and Collegiate Architect—
tecture,” an invited talk at Brandeis University. This past semester she taught a class on the architecture of colleges and universities, which the students seemed to especially enjoy: they possess a personal investment in the subject and quickly develop keen observations about their environment. Such engagement makes teaching a pleasure. She continues her work in the Office of Undergraduate Education, where she benefits from interactions with professors and administrators from every corner of Rutgers. These multiple perspectives make Rutgers seem like an impossibly large city, and, at the same time, a small town. Her son, Joseph Winfrey, will be two in July 2010.

Andres Zervigon spent this fall on sabbatical leave researching his new book project entitled Objectivity? The Photography of Germany’s Weimar Era. In the process of combing through archives in Berlin and Los Angeles, he also brought a number of publications to completion. His essay “Die Buchumschläge John Heartfields” appeared in the catalogue John Heartfield – Zeitausschnitte. Fotomontage 1918-1938 which accompanied an eponymously entitled exhibition of the famous photomonteur’s work (Berlinische Galerie, Berlin: June – August, 2009). His article “A Political Struwwelpeter?” John Heartfield’s Early Film Animation and the Crisis of Photographic Representation” appeared in the summer 2009 issue of New German Critique (No. 107). His exhibition review “Fotomontage. Avantgarde in Politik und Medien?” appeared in the September 2009 issue of the German photography journal Rundbrief Fotografie. The subject of this review was a 2008 Museum Ludwig (Cologne) exhibition which contrasted the photomontage of Danish artist Marinus Niels Ole Kjeldgaard (who largely worked in Paris) with that of Heartfield. Zervigon’s upcoming article “Persuading with the Unseen? Die Arbeiter-Illustrierte-Zeitung, Photography, and German Communism’s Iconophobia” will appear early next year (2010) in the journal Visual Resources. In addition, his essay “Postcards to the Front: John Heartfield, George Grosz, and the Birth of Avant-Garde Photomontage” will appear next year in Postcards. Ephemeral Histories of Modernity, an anthology of essays edited by Jordana Mendelson and David Prochaska, and published by Penn State University Press (Spring 2010). In addition to these publication projects, Zervigon also caught the organizing bug. Last year he collaborated with Art History Department colleague Tanya Sheehan to co-found “The Developing Room.” Housed at the Center for Cultural Analysis, this working group brings together scholars at Rutgers whose research or teaching engages with the histories, theories, and practices of photography. This spring he will stage a Developing Room symposium which will cover the theme of photography and radical politics. It will focus specifically on interwar German and Russian images. In the last spring and fall, Zervigon also found himself a curiously irrepressible speaker. In February he delivered a paper at Princeton University’s Davis Center for Historical Studies entitled “Modernity Inverted. Looking Closely at Erna Lendvai-Dircksen’s Face of the German Race.” That same month he stood before an audience at the College Art Association Conference (Los Angeles) and gave the talk “Persuading with the Unseen? Die Arbeiter-Illustrierte-Zeitung, Photography, and German Communism’s Iconophobia.” In June he presented the paper “Die Buchumschläge Heartfields und der Ursprung der Politischen Fotomontagen,” at the symposium “John Heartfield: Zeitausschnitte,” held on the occasion of the Berlinische Galerie’s exhibition of the same name. In October he talked on Russian artist El Lissitsky at the German Studies Association conference held in Washington DC. That same month he delivered the paper “Struck by a Bullet! Fashioning the Haptic and the Offensive in Deutschland, Deutschland über alles,” at the symposium “Feeling Photography,” held at the University of Toronto. Zervigon is also planning a number of talks for this coming spring semester. On March 9th Zervigon will give a paper on the photography of Moroccan artist Lalla Essaydi at the Zimmerli Museum as part of a symposium accompanying the exhibition of her art. On March 12th he will deliver a Daniel H. Silberberg talk on interwar photographic propaganda at New York’s Institute of Fine Art. On April 9th he will discourse on postwar German photography at the symposium Visual Culture in Italy and Germany after Dictatorship and War, to be held at NYU’s Casa Italiana. Thereafter Zervigon will drink a tall glass of water and return to the problem of objectivity in interwar German photography.
Sharon Matt Atkins (Ph.D. 2004) became the Associate Curator of Exhibitions at the Brooklyn Museum in March 2009.

Bradley Bailey (B.A. 1996) co-authored the book Marcel Duchamp: The Art of Chess with Francis M. Naumann and co-curated an accompanying exhibition of the same name at Francis Naumann Fine Art in New York City, which was reviewed in the New York Times in October. A different version of the show curated by Bailey had already been exhibited during the summer at the Saint Louis University Museum of Art as Marcel Duchamp: Chess Master.

Rachael (Buffington) Baldanza (M.A. 1996) is the Curriculum Director of the Creative Workshop, the art school of the University of Rochester (see mag.rochester.edu/creativeworkshop). She continues to research and write about working (often teaching) artists whenever possible, most recently highlighting the work of WPA era printmaker Hugh Pearce Botts in the museum’s permanent collection through exhibition and public programs.

Amy Bloch (Ph.D. 2004) was awarded a fellowship at I Tatti for next year to work on her book about Ghiberti’s second doors for the Baptistry (the Gates of Paradise).

In February of this year, Amy Bryzgel (Ph.D. 2008) started a permanent position as a Lecturer (Assistant Professor) in the History of Art Department at the University of Aberdeen. Before leaving Latvia, where she had lived for the previous five years, she gave a lecture at the Riga City Art Space entitled “Miervaldis Polis: Painting as Performance.” In May, Amy traveled to Budapest to present a paper at the SocialEast Seminar on Foreign Experience in post-89 Art at the Ludwig Museum, entitled “Reconsidering the Avant-Garde: Africa, the Russian Dog and Marilyn Monroe,” and in May, she spoke at the Ghosts of the Past conference at the University of East London. This past summer, she traveled to Latvia and Russia to interview artists for her book on Performance Art in Eastern Europe and Russia, which is currently in progress. She also taught a workshop on Performance Art at the Baltic International Summer School in Valmiera, Latvia. This past autumn, Amy was invited to the University of St. Andrews to present a paper in their Art History Research Seminar series, and also returned to Rutgers to present her latest research at the Center for European Studies’ conference, “Twenty Years of Transformations: East-Central Europe Since 1989.” In November she presented a paper at the AAASS (the American Association for the Advancement of Slavic Studies) Annual Conference in Boston. Finally, Amy had two publications come out in spring of 2009: “Kozyra and Controversy/Cultural Norms and the Catholic Church,” in Atlantica (No. 49-50, May 2009), and “Truth and Trompe L’oeil: Miervaldis Polis’ Paintings in the Context of Late-Soviet Latvia,” in Makslas Vesture un Teorija (March 2009). On a personal note, she is very much enjoying living in Scotland, and has developed a flair for Scottish Country Dancing. She dances with three different dancing groups in Aberdeen, and in December she performed a demonstration dance with the Aberdeen University Scottish Dance Society at the Scottish Universities Scottish Country Dance Festival in St. Andrews.

Congratulations to alum Michael Bzdak (Ph.D. 2001), who together with Harty Mokros and Mark Aakhus from the School of Communication, Information and Library Studies, and Barry Qualls, Vice-President for Undergraduate Education, submitted an Academic Excellence Fund proposal which is being funded. The proposal is entitled Social Responsibility and Community Wellness; the project will develop an interdisciplinary undergraduate course with both classroom and service learning components, plus a transnational academic business seminar. Both the course and seminar target the potential value of academic, business, and civic collaboration in marshaling Social Responsibility to address global challenges to economic and environmental sustainability and community health and wellness.


Craig Eliason (Ph.D. 2002) presented a paper, “Why ‘Humanist’ Type?” at the TypeCon 2009 conference, held in Atlanta in July. He also received feedback on his own font design from some of the world’s leading type designers at the conference. He is spending this spring researching the history of the labels “modern” and “transitional” as

Article on Amy Bryzgel in the “Diena”
applied to classifications of printing type designs. Time for this research is provided by a University of St. Thomas sabbatical, and two fellowships are funding month-long research trips to libraries at the University of Texas at Austin and at Harvard University. His article on Theo van Doesburg, Piet Mondrian, and Dada poetry will appear in the next issue of *Simiolus*.

In Spring 2009, Christine Filippone successfully defended her dissertation under the expert guidance of her advisor, Professor Joan Marter, and her committee members, Professors Carla Yanni, Jane Sharp and Kristine Stiles. Shortly afterward, she accepted a tenure track position at Millersville University. At Millersville, Christine served on a panel addressing the topic of systems theory in the work of John Baldessari, Kimsoojia and Julie Mehretu. In October, she delivered the paper “A Tool for Transformation: Systems Theory in Contemporary Art,” an examination of the work of Alice Aycock and Agnes Denes, at the annual conference for the Society for the History of Technology (SHOT) in Pittsburgh. She also bought her first house!

Joanna Gardner-Huggett (Ph.D. 1997) continues to teach 20th century art and courses in Women's and Gender Studies at DePaul University. In September, she published *Redefining Self-Representation: Julia Thecla's Full Moon (1945)* in *Women's History Review* and in April an exhibition review of *Jenny Holzer Protect Protect* held at the Museum of Contemporary Art, Chicago in caa.

This past year, Gregory Gilbert (Ph.D. 1998) had a major career change with a dual museum and academic appointment. He will continue to teach as Associate Professor of Art History at Knox College, but has been newly appointed as Director of the Art History program and was able to create a new second position in Art History. He also assumed duties as the Senior Curator of Collections and Exhibitions at the Figge Art Museum in Davenport, Iowa, which was designed by English architect David Chipperfield. His appointment is part of a larger affiliation being developed between the Figge and Knox College, and Greg will also serve as director of the National Center of Midwest Art and Design. Starting in 2010, he will become adjunct faculty at Western Illinois University, teaching in their graduate Museum Studies program based at the Figge Art Museum. During 2009, Greg curated at the Figge the exhibitions “Touched by the Hands of God: Michelangelo’s Models” and “Frank Lloyd Wright: The Art of Living,” and he will curate such future exhibitions as a show of contemporary figurative art from the Broad Collection in Los Angeles and an exhibit of major pieces from the John Deere corporate art collection. He was also instrumental in bringing to the Figge in the fall of 2010 a Mercedes Matter retrospective curated by Ellen Landau and Rutgers doctoral alum Michael Zakian (Ph.D. 1994). This past year, Greg presented the paper, “The New York Avant-Garde and the Dis-Ordering of the Mass Visual Culture of World War II” at the Midwest Art History Society conference in Kansas City and curated and wrote a catalog for the exhibit “Beyond Fifteen Minutes of Fame: Andy Warhol’s Photographic Legacy” for the Augustana College Art Museum.

Seth Gopin (Ph.D. 1992) was the chief curator for an exhibition in Valenciennes: Jean Baptiste Vanmour, Peintre de la Sublime Porte, 1671-1737. The subject of his Rutgers Ph.D. dissertation, Vanmour was born in Valenciennes, a town in northern France which was also the natal home of Watteau and Pater, and then traveled to Constantinople in the entourage of the French ambassador. He stayed in the Ottoman capital for almost four decades and painted scenes of life in that city for all the western ambassadors and mer-
French, was very well received. Seth has been busy. spite his retirement, he has been quite active in other and very diverse activities over the past year. He was a featured lecturer on the Cunard liners Queen Mary 2 and Queen Victoria. In short, de-marcated is presently completing final revisions to his book manuscript, Joseph Wright, Esq.: Painter and Private Gentleman (forthcoming in 2010, Liverpool University Press); continues to edit “The Memoir of Benjamin Wilson, FRS: Painter and Electrical Scientist” (forthcoming in 2012, The Walpole Society); and is gathering essays for a volume on artists' solo and thematic exhibitions in the eighteenth and nineteenth centuries.

Emma T.K. Guest (Ph.D. 2005) taught “Approaches to the Visual Arts” at William Paterson University. She also continues to work at the Metropolitan Museum of Art in the Watson Library on a special project to obtain contemporary art catalogues from art galleries throughout Italy, as well as leading highlights tours of the Museum’s collection in Italian.

Kelley Helmsutler-Di Dio (Ph.D. 2000) was awarded tenure at the Univ. of Vermont, as well as a large grant to work on her next book.

Frima Fox Hofrichter, (Ph.D 1979), Professor at Pratt Institute, was the consulting curator for the exhibition Judith Leyster, 1609-1660 at the National Gallery of Art, Washington DC (June 21-Nov 29, 2009). Leyster was the subject of Hofrichter’s dissertation at Rutgers and she had initiated the exhibition which celebrated Leyster’s 400th birthday. The small exhibition included works by her possible teacher, Frans Hals, her colleague and husband, Jan Miense Molenaer and period musical instruments. Hofrichter wrote the brochure for the show. The exhibition will continue at the Frans Hals Museum, Haarlem, The Netherlands (Dec. 19, 2009-May 9, 2010) and Dr. Hofrichter will speak at their Study Day on unpublished work on copies and transformations of Leyster’s paintings.

Melissa Beck Lemke (M.A. 1994) Missy received a Robert H. Smith Fellowship from the National Gallery of Art to continue her research on the art historian/photographer, Clarence Kennedy. In October she gave a talk on Kennedy at the Kunsthistorisches Institut in Florence at their conference “Photo Archives and the Photographic History of Art History, Part II.”

In October, Stephanie Leone’s (Ph.D. 2001) book, The Palazzo Pamphilj in Piazza Navona: Constructing Identity in Early Modern Rome, was the focus of a panel discussion at the Palazzo Pamphilj now the Brazilian Embassy, in Rome.


Robert A. Mayer (B.A. 1993) won the Annual Award in the Category of Decorative Arts Monograph for Lockwood de Forest: Furnishing the Gilded Age with a Passion for India (Newark, Delaware: University of Delaware Press, 2008) from the Metropolitan Chapter of the Victorian Society in America. Her other publications over the past year include: “Decorative Glass in Tiffany’s Domestic Interiors, 1878-1900” for Louis C. Tiffany: Colors and Light (Montreal: Montreal Museum of Fine Arts, 2009); and “Louis Comfort Tiffany’s Early Pressed-Glass Tiles.” Nineteenth Century 29 no. 1 (Spring 2009): 2-7. She collabo-
rated with Mark Sfirri in researching and writing “Early Expressions of Anthropological Design in America: The Influence of Fritz Westhoff, Carl Schmidt, and Rudolf Steiner on Wharton Esherick.” Journal of Modern Craft 3 no. 2 (November 2009): 299-323. She continues to hold the position of Visual Arts Area Head at Bucks County Community College, Newtown, PA.

**Felicia Messina-D’Haiti** (M.A. 1995) and family welcomed their fourth child, Michael Joseph, on April 4, 2009.

**Amy M. Mooney** (Ph.D. 2001) was awarded tenure at Columbia College Chicago last spring. Her sabbatical will be spent as a Post-doctoral Fellow at the Smithsonian National Portrait Gallery, where she is working on her second book, Portraits of Noteworthy Character. This project investigates how social institutions, such as the Harmon Foundation, utilized portraiture to assimilate migrant and immigrant populations from the 1890s to the 1950s. This project emerged from recent presentations at Center for African and African American Studies, University of Texas, Austin and at the Alain Locke Center’s Annual Symposium of African American Culture and Philosophy, Purdue University, IN. Her recent publications include: “Empty Shells and Hollow Forms: The High Politics of an African American Abstract Paradigm,” in Romare Bearden in the Modernist Tradition (NY: Romare Bearden Foundation, 2010), “A Historic Prelude: Black Is and Black Ain’t,” NKA: Journal of Contemporary African Art, 24 (2009) and “Outward Gestures: New Work by Maria Magdalena Campos Pons,” in Life Has Not Yet Begun (Chicago: Glass Curtain Gallery & Center for American Places, 2009). She will co-host a panel at CAA, titled “Artist Citizen: Catalyst, Collectives, and Utopias,” that will examine the role of the artist activist.

**Ferris Olin** (Ph.D. 1998) co-curated five exhibitions and co-authored their catalogs (with Judith K. Brodsky) as part of the Mary H. Dana Women Artists Series at Rutgers. Several of the catalogs can be found at: http://www.libraries.rutgers.edu/rul/exhibits/dwas_2009.shtml. The shows include: “Culture of Rights/Rights of Culture: Jenny Polak and Loren Schwerd,” “Alive at the End of Life: Photographs by Cathy Greenblat,” “Destiny: Photographs by Ernestine Ruben,” “Declaration of Independence: 50 years of Art by Faith Ringgold,” and “Water Writing: Anthological Exhibition, 1966-2009” (works by Cecilia Vicuna). In addition, she worked with Faith Ringgold to publish a new edition by the artist, “Yes I Can,” a deck of playing cards. Both the Ringgold exhibition catalog and the deck of cards are available for sale from the Institute for Women and Art. Under her leadership, the Rutgers Institute for Women and Art organized a major symposium, “Etched in Memory: Legacy Planning for Artists” in March. Professor Joan Marter was one of several panelists who spoke throughout the day to assist artists in preparing for and protecting their professional legacy through sound planning and archival practices. Dr. Olin gave the keynote address. In 2009, she was the recipient of a National Endowment for the Arts Grant and a New Jersey State Council on the Arts Grant, and a National Endowment for the Arts Grant, and a New Jersey State Council on the Arts Grant. In addition, she worked with Faith Ringgold to publish a new edition by the artist, “Yes I Can,” a deck of playing cards. Both the Ringgold exhibition catalog and the deck of cards are available for sale from the Institute for Women and Art. Under her leadership, the Rutgers Institute for Women and Art organized a major symposium, “Etched in Memory: Legacy Planning for Artists” in March. Professor Joan Marter was one of several panelists who spoke throughout the day to assist artists in preparing for and protecting their professional legacy through sound planning and archival practices. Dr. Olin gave the keynote address. In 2009, she was the recipient of a National Endowment for the Arts American Recovery and Reinvestment Act Grant, a National Endowment for the Arts Grant, and a New Jersey State Council on the Arts Grant. Olin also spent a week in November on a lecture tour in New Orleans in November as part of the Religious World of Late Antiquity program unit. She and her husband Tim celebrated the first birthday of their daughter Jasmine in December.

**Mark Pohlad** (M.A. 1986), associate professor of art history at DePaul University, gave several lectures on Abraham Lincoln in the visual arts across the state of Illinois during this the bicentennial of Lincoln’s birth. Sponsored by the Illinois Humanities Council, venues included Illinois College, the University of Illinois (Chicago), and the Newberry Library.

In July, **Katie Poole** (Ph.D. 2007) moved to St. Louis to begin a position as assistant professor of Early Modern Art History in the department of Art & Design at Southern Illinois University Edwardsville. In addition to her teaching duties, this fall she was invited to lecture to the new docent class at the St. Louis Art Museum on the museum’s Renaissance and Baroque collections. In April Katie presented a paper, “Grand Ducal Prestige, Catholic Unity: The Cavalleri di Santo Stefano and the Medici Weddings of 1589 and 1608,” in Los Angeles at the annual Renaissance Society of America conference. A version of this paper will appear in Push Me, Pull You: Art and

**Judith Pineiro** (M.A. 2000) was appointed as Director of the Affordable Art Fair NY. She was also accepted as a member of ArtTable.

**Alison Poe** (Ph.D. 2007) and a colleague, Aileen Hawkins, co-presented a talk at the Classical Receptions in Children's Literature conference at the University of Lampeter in Wales in July. Their talk, “Narcissus in Children's Contexts: Didacticism and Scopophilia?,” will be included in the published proceedings of the conference. Alison also gave a paper at the Society of Biblical Literature Annual Meeting in New Orleans in November as part of the Religious World of Late Antiquity program unit. She and her husband Tim celebrated the first birthday of their daughter Jasmine in December.

Continued on page 12
Alumni News

Devotional Interaction in Late Medieval and Early Modern Europe, to be published by Brill next spring. In addition, she completed a review of Andrea Pearson’s edited volume Women and Portraits in Early Modern Europe: Gender, Agency, Identity for Woman’s Art Journal, also to appear in 2010.

Eliza Jane Reilly (M.A. 1990) has been appointed the Director of the Phillips Museum of Art at Franklin & Marshall College, where she also has a faculty appointment in the American Studies Department. She is very pleased to report that her daughter, Johanna Gosse, is also an art historian, now in her third year of the Ph.D. program at Bryn Mawr.

Marice Rose (Ph.D. 2001) is director of the Art History program at Fairfield University. Recently she co-authored the article “Integrating Big Questions with Real World Applications: Models from Art History and Philosophy,” which was published in New Directions for Teaching and Learning, and spoke on “Using Current Events in Archaeology to Encourage Integrative Learning” at the 102nd annual meeting of the Classical Association of the Atlantic States. This past fall, she co-curated the exhibition “An Archaeologist’s Eye: The Photographs and Parthenon Drawings of Katherine Schwab,” at the Lukaes Gallery at Fairfield. Marice, husband Mark Bonasera, and big sister Clare Kathleen welcomed baby Jane Margaret on January 22, 2009.

Anina Rossen (B.A. 1994) is currently serving as Co-Executive Director at Greenwood Gardens, a 28-acre public historic garden in Short Hills, New Jersey. Greenwood is undergoing the first phase of its restoration and is due to reopen to the public in Spring 2012. Anina also welcomed her second child, Camilla Elly, this past October. She can be reached at: arossen@greenwoodgardens.org.

Angela Scannella (B.A. 2002) was chosen as a Development and Membership Fellow and attended the May, 2009 American Association of Museums Conference in Philadelphia. She is working at the Newark Museum on the museum’s Capital Campaign.

Sascha Scott (Ph.D 2008) is chairing a panel at the 2010 CAA Annual Conference, entitled “Revisiting The West as America.” In October, she presented a paper, “Can the Chief Speak?: Complicating the Colonial Gaze in the Paintings of Ernest L. Blumenschein,” at the 2009 Western History Association annual meeting. Early in the year, she was invited to give a lecture about Blumenschein at Autry National Center of the American West in Los Angeles. During her second year as assistant professor at Syracuse University, she also helped to organize a symposium focused on the work of Winslow Homer held at the SU Galleries.

Amanda Smith (B.A. 2006) is currently enrolled in a masters program in Photographic Preservation and Collections Management, a joint program between Ryerson University (Toronto, ON, Canada) and George Eastman House (Rochester, NY).

Mary Tinti (Ph.D. 2008) is the Deputy Artistic Director of WaterFire Providence. This past year, Mary authored several entries for the forthcoming Grove Encyclopedia of American Art (edited by Joan Marter and being published by Oxford University Press); curated the exhibition “Sample: Celebrating Student Art” at her undergraduate alma mater, Providence College (and presented an accompanying talk); served as a special guest tour guide for Gallery Night Providence; and continued her role as secretary of the Public Art Dialogue (a CAA affiliated society). In October, she began chronicling her arts and cultural adventures online with her new blog: Dress for Sports.

During 2009, Jennifer Tonkovich (Ph.D. 2002) curated the following exhibitions: Creating the Modern Stage: Designs for Theater and Opera; On the Money: Drawings for The New Yorker; and Studying Nature: Oil Sketches from the Thaw Collection, and was contributing curator to The Thaw Collection of Master Drawings: Acquisitions Since 2002; William Blake: ‘A New Heaven is Begun’; and Rococo and Revolution: Eighteenth Century French Drawings, all at the Morgan Library Museum. In addition to contributing to several exhibition catalogues, she also published the following articles: “New Light on Drawings by Claude Gillot and His Circle in Stockholm,” Master Drawings 47, no. 2, Summer 2009; and “The Judgement of a Connoisseur: P. J. Mariette’s Annotations to the 1767 Jullienne Sale Catalogue: Part I (paintings),” The Burlington Magazine, December 2009, with Edouard Kopp. She is currently working on an exhibition of 19th century French drawings from the Louvre (fall 2011) and a show of the Morgan’s drawings by Degas (fall 2010). The second installment of her article, co-authored with Edouard Kopp, on Mariette’s annotations to the drawings lots in Jullienne’s sale will appear in 2010.

Susan Cooperman Vick (Ph.D. 2001) is celebrating her tenth year as curator of the Goldsmith Museum of Chizuk Amuno Congregation in Baltimore. The museum contains one of the finest collections of synagogue Judaica in the country. In 2009, Susan began to teach art history and is doing course development for the online art history courses at University of Maryland, University College and is co-curating an exhibit at Howard Community College in Columbia, Maryland. In addition to her curating and teaching responsibilities, Susan is a contributor to the forthcoming volume on Hebrew illuminated manuscripts, Skies of Parchment, Seas of Ink, edited by Marc Michael Epstein of Vassar College and is co-curating an exhibit at the Jewish Museum of Maryland on ritual and artifacts in traditional and contemporary Jewish life.
Aileen Wang (Ph.D. 2005) and Midori Yoshimoto (Ph.D. 2002) co-curated a large group exhibition on visual narrative in contemporary art entitled “New Tales for Our Age,” at the Visual Arts Center of New Jersey in Summit, NJ. Another Rutgers alumna, Marion Grzesiak (M.A. 1989), begun serving as the Center’s director in June 2009. The exhibition featured 10 emerging artists from a wide range of cultural backgrounds, who shared an interest in developing innovative ways of telling contemporary stories through visual art. The exhibition was on view from September 11 to November 22, 2009. Wang and Yoshimoto discovered young, exceptional artists while preparing for the exhibition and co-authored an exhibition catalog. In the fall of 2009, Wang began teaching Asian art and contemporary art at the Pennsylvania State University, The Behrend College in Erie, PA. Yoshimoto was promoted this year to associate professor at the New Jersey City University in Jersey City, NJ, where she teaches contemporary art and runs the university galleries as director.

Elizabeth Weinfield (B.A. 2002 Honors) is currently the content editor of the Heilbrunn Timeline of Art History at the Metropolitan Museum of Art, an encyclopedic publication to which she contributes as a writer on music. Elizabeth has also worked as a researcher on French nineteenth-century art at the Met, and on period musical instruments at the Yale University Collection of Musical Instruments, where she recently designed an exhibition of baroque plucked strings. As a trained violist with a masters degree in music from Oxford, Elizabeth has performed throughout the States and in Europe, and now teaches in the faculty of music at the City College of New York and at Yeshiva University. During the summers she teaches for Oxbridge Academic Programs in Paris.

Michael Zakian (M.A. 1984, Ph.D. 1994) has been commissioned by Phaidon Press, London, to write a monograph on Willem De Kooning for their new “Basic Artist” series. Earlier in the year he curated an exhibition, “Robert Dowd: Pop Art Money” at the Weisman Museum of Art (Jan-Mar 2009), the first retrospective examining the career of pioneering Los Angeles Pop Artist Robert Dowd (1936-1995), best known for the bold and provocative paintings of money and stamps he created from 1962-1969. Over the summer he contributed an essay, “Agnes Pelton and Georgia O’Keeffe: The Window and the Wall” for the exhibition catalogue (co-published by Merrill) for the Orange County Museum of Art’s exhibition, “Illumination: The Paintings of Georgia O’Keeffe, Agnes Pelton, Agnes Martin, and Florence Miller Pierce.” He also wrote an essay “Inside and Outside: Mercedes Matter’s Still Lifes” for the monograph Mercedes Matter: A Retrospective which accompanies a nationally touring exhibition that will be shown at the Weisman Museum of Art from January-April 2010. As part of his on-going interest in contemporary realism, he wrote two articles exploring techniques of current figurative art: “Steve Huston: Capturing the Rhythm of Gesture” and “Tony Pro: Painting the Color of Light” for American Artist Workshop magazine (Fall 2009).
Susannah Fisher spent last spring and summer working on her dissertation on Ottonian liturgical manuscript covers at Konstanz Universitüt, thanks to a Baden-Württemberg Stipendium. Currently she is conducting research in Munich as a Deutscher Akademischer Austausch Dienst (DAAD) Research Fellow. Her first article, “‘The Tabernacle of the Most High’: The Santa Maria Maggiore Madonna,” has just been published in the most recent volume of Arte Medievale.

Olivia Gruber Florek won a 2009-2010 Austrian Fulbright Research Fellowship to perform research in Vienna for her dissertation, “Empress Elisabeth and the Visual Culture of Femininity in Habsburg Central Europe.” In addition to her Viennese research, Florek completed archival research at the National Portrait Gallery and the Wellcome Collection in London with the support of a Walter Read Hovey Award and a Rutgers Mellon Summer Stipend. In 2009 Florek published “‘I Am a Slave To My Hair’: Empress Elisabeth, Fetishism, and Nineteenth-Century Austrian Sexuality” in Modern Austrian Literature.

In March 2009 Karen Lloyd attended the annual Renaissance Society of America conference (Los Angeles) and presented a paper titled “Altieri Memoria” in the session A Contribution to the Iconology of Renaissance tombs I: The Requiem-Projekt. The two-part session on Renaissance tombs was organized by Arne Karsten (Bergische Universität Wuppertal) and Philip Zitzlsperger (Humboldt-Universität, Berlin). While in Los Angeles Karen completed research for an article that will appear in the January 2010 volume of the Getty Research Journal, identifying a painting, believed to be lost, by Giovanni Battista Gaulli in the Getty collection. Karen was the recipient of a Mellon Summer Dissertation Writing Stipend.


On July 14, 2009, Gabriella Miyamoto presented a paper entitled “The Devil within the Madonna: Images of St. Peter Martyr’s ‘Miracles of Orthodoxy’” at the International Medieval Congress 2009 organized by the University of Leeds in the United Kingdom. The paper meshed well with the special thematic strand of the 2009 Congress – “Heresy and Orthodoxy.” Julian Gardner was in the audience and offered some complimentary remarks and helpful ideas about further avenues it might be profitable to explore.

In May 2009, Carly Jane Steinborn presented a paper at the 44th International Congress on Medieval Studies in Kalamazoo, Michigan. Her talk was entitled “Materiality in the Orthodox Baptistery of Ravenna: Visual Effect and Meaning” and was part of a special double session on Ravenna.

Emily Urban contributed to the Morgan Library and Museum’s exhibition and catalog “The Thaw Collection of Master Drawings: Acquisitions Since 2002.” She was awarded a J. William Fulbright Grant and Samuel H. Kress Travel Fellowship to Italy for the academic year of 2009-2010. While in Italy, Emily will pursue research related to her dissertation, “The Sala Bologna in the Vatican Palace: Art and Astronomy in Counter-Reformation Rome.”
Visual Resources Collection

The Rutgers Art History digital collection of images became available to the university in ARTstor in Spring 2009. Since then professors and students have been able to seamlessly search and access the department’s 120,000 images along with the vast resources from ARTstor. With the acquisition of ARTstor the VRC is able to concentrate on the department’s unique needs, taking the time for the best quality images, rather than cranking out another duplicate of the standard Art History canon.

Curator Don Beetham has been actively exploring how the virtual worlds might enhance the teaching and study of Art History and has been active in the Second Life initiatives of the Kira Institute serving a three month term as chair of the Kirateam. The “virtual” exhibition “Sacred Art in a Virtual World” became a Museum of Sacred Art, opening in December 2009 with a new beautiful new virtual building designed to house the exhibits with comfortable viewing by avatars. In addition to the architecture exhibits, there is a special exhibition on “Narrative Art, Storytelling in Pictures” running through June 5. The team has been invited to organize a new virtual exhibition on the secular buildings of Second Life, scheduled to open on the Rutgers Second Life Sim as part of Rutgers Day in April 2010.
In 1926 when matriculation into New Jersey Law School (later Rutgers University Law School) simply required “18 years of age” and “good moral character,” Sydney Leon Jacobs (1904-1996), a Jersey City High School graduate, began his study of law. After graduating /cum laude/ in 1929, he practiced law in New Jersey for nearly fifty years. In 1993, he endowed the Jacobs/Mitnick American Art Fund with his daughter, Barbara Jacobs Mitnick. Dr. Mitnick earned her PhD in the Department of Art History at Rutgers in 1983 under the supervision of Professor Emeritus Matthew Baigell and went on to publish widely on American history painting. In 2007, Dr. Mitnick expanded the fund to support an annual lecture series named in memory of her father, who shared her love for the study of American history and culture. The lectures by distinguished scholars of American art are intended to promote the professional development of Rutgers students. We owe warm thanks to Barbara Mitnick for her generous support of the department.

Our third distinguished speaker in the series, Wanda Corn, Robert and Ruth Halperin Professor Emerita in Art History at Stanford University, presented “The Three Lives of Grant Wood’s ‘American Gothic,’” to a packed and receptive audience on November 3, 2009. Previous lectures were delivered by Thomas Crow, Rosalie Solow Professor of Modern Art at the Institute of Fine Arts in New York, and Martin Berger, Professor of Art and Visual Culture at the University of California at Santa Cruz. Please note that our next guest will be Matthew Baigell, Professor Emeritus in Art History at Rutgers. We invite all alumni, students and friends of the department to attend Dr. Baigell’s lecture on November 4, 2010.

Rutgers has been sponsoring the Woman’s Art Journal for four years now, and the publication continues to be well received. More than 1100 subscribers in five countries include many university and museum libraries. Dozens of articles are submitted for review by members of the editorial board and selected scholars. In April 2009, the Woman’s Art Journal celebrated 30 years of publication with a symposium organized by editor, Joan Marter. Held at the Zimmerli Art Museum, the conference featured authors from the earliest issues to the present. Robert Hobbs, Dina Comisarenco, Midori Yoshimoto, and Tatiana Flores were speakers. Commentary was offered by Elsa Honig Fine, founding editor, Margaret Barlow, co-editor, and Ute Tellini, book review editor. The spring/summer 2009 issue presented Maya Lin’s latest outdoor work: Storm King Wave Field. The fall/winter 2009 issue was devoted entirely to articles on Paula Modersohn-Becker by Anne Higonnet, and others. Hundreds of books on women artists and feminist issues have been reviewed in this publication, and the titles have been offered to the Art Library at Rutgers. We thank Dr. Philip Furmanski and Dean Douglas.
Summer in Paris

At the Louvre

Palais Garnier. Grand staircase

Pompidou Center

Top of La Grande Arche. La Defense

Summer in Rome

S. Ivo

St. Peters

Vatican Gardens

Villa de d’Este
Bzdak Travel Award for Study in Milan

Marisa Muller, an Art History major who will be graduating spring 2010, was the recipient of the Bzdak Travel Award for study in Milan. Marisa’s plan was to engage in research on the impact of the Sforza family on the arts of Milan by looking at such commissions as the Castello Sforzesco, the Ospedale Maggiore and the church of Santa Maria presso San Celso. Through the study of these and other works, it is her hope to gain a better understanding of the city of Milan.

This annual award was established by Drs. Michael J. Bzdak and Meredith Arms Bzdak to provide financial assistance to undergraduate students for the study and/or research of Art History in Milan, Italy. At present the Director of Corporate Contributions at Johnson and Johnson, Michael Bzdak earned his PhD in 2001 under the supervision of Professor Emerita Elizabeth MacLaughlin. Meredith Arms Bzdak earned her PhD in 1995 under the supervision of Professor Tod Marder; she currently is an architectural historian with Farewell Mills Gatsch Architects, LLC. The Bzdak travel award is intended to acquaint students with the rich early Christian and Renaissance art and architecture of Milan as well as the city as a contemporary capital of design, style and fashion. This semester, the Bzdaks are co-teaching an advanced undergraduate seminar for the department, in which they are exploring the tension between architectural progress and tradition in modern Italy through a close study of late 19th and 20th century architectural movements, especially in the design capitals of Rome and Milan. The department warmly thanks Michael and Meredith for their generosity which has significantly enriched the intellectual lives of our undergraduates.

Patrick J. Quigley Memorial Scholarship

The winners of the Patrick J. Quigley Memorial Scholarship were Aneta Biesiadecka and Kishan Mistry.

Art History Honors Students:
Sarah K. Filik, Veronica Man, Sakina Namazi, Tae Richmond, Kimberley Roode, and Runxiao Zhu.
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: __________________

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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?

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**Donation Form****************************************************************************

Many thanks to all who have made generous contributions to the Rutgers Department of Art History--your donations offer valuable support to our students and programs. Make your tax-deductible gift by check, payable to the “Rutgers University Foundation.” or donate online at:

http://arthistory.rutgers.edu/alumni/giving.php

Enclosed is my contribution for

$25__ $50__ $100__ Other amount $_________

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Please mail completed form with check to Rutgers, The State University, The Department of Art History, Voorhees Hall, 71 Hamilton Street, New Brunswick, NJ 08901.
RAHSA—Rutgers Art History Student Association

As the Rutgers Art History Student Association continues its third year, our board has attempted to continue the traditions outlined by our predecessors: a commitment to forging a strong student community within the Art History department by not only providing an open and friendly atmosphere, but by creating and sponsoring programming which not only brings students closer together but provides them with valuable tools with which to shape their future careers. We continue to provide students of Art History with information about the major, study abroad programs, events and symposiums within our area, as well as continuing tradition of the “Art History Survival Guide.”

During the Fall 2008 semester, we sponsored a trip for group members to the Frick Museum in NYC. We enjoyed an audio tour of the breath-taking collections, as well as good stroll down 5th Avenue. We also held “An Afternoon of Art History: Careers,” and informational event for students. At the event, we put together a panel of successful professionals working in the field of Art History who began their careers where we are now: as Undergraduates (some panel members were Rutgers alum!). The event consisted of a question and answer session with the undergraduates who attended, ranging from art history majors to students of the Fine Arts. We were incredibly lucky and had not only art history professors from our very own department, including Dr. Joan Marter, Editor of the Woman’s Art Journal and Professor at Rutgers, and Dr. Catherine Puglisi, Chair of the Art History Department at Rutgers, but also distinguished visitors such as Dr. Michael Bzdak, the Director of Corporate Contributions at Johnson & Johnson, Suzanne Delehanty, the Director of Jane Voorhees Zimmerli Art Museum, Sally Lelong, owner of the Phatory LLC, Sarah Falls of ARTstor, Dr. Ferris Olin, Co-Director of the Institute of Women & Art. The event was an astounding success, with students and the panel actively engaging in discussion for the entire event, with many expressing the desire that it should last longer.

We have even bigger plans for Spring 2010. Our numbers continue to grow, and we are hoping to provide our group members with some very memorable and helpful events this semester. We are planning a trip to the Museum of Modern Art at the end of February to see the Tim Burton exhibition, one of the most popular exhibitions on display at the museum this season, and one which many of our group have expressed interest in seeing.

In addition to this trip, RAHSA is putting together one of its most interesting programs to date. After our “An Afternoon of Art History: Careers” event in November, we spoke with several art history majors as well as students from Mason Gross, and came up with a plan for an Artist Workshop. Many students of Art History are used to sitting in a classroom and hearing about the way artists create their works and the mediums they use, but many have little to no experience in Fine Arts. We believe that if students of art history were to experience the processes involved in creating the art works which we study, it will foster a deeper understanding of not only the work but the intentions of the artist and how the meaning of a work can change during the process of creation.

Our events are always free of charge and are not limited to art history majors and minors, and we are always looking for new members. With our events and the opportunities they bring, we hope to provide undergraduates with tools and guidance necessary to succeed in the field.

RAHSA Board Members, 2009-2010

Mark your calendars for April 24 and bring yourselves, family and friends to join us at the Art History booth on Rutgers Day and participate in our event: “Be Your Own Masterpiece,” Beguile with a smile as Leonardo’s Mona Lisa. Exorcise your angst through Munch’s The Scream. Channel your inner stoic through Grant Wood’s American Gothic. You or your child can be immortalized in great works of art—and take home a souvenir photo, to boot. Perhaps you'll start your own family gallery?