The accomplishments of both our faculty and students made this an extraordinary year for the art history department. Professor Susan Sidlauskas’s new book, *Cézanne’s Significant Other: the Portraits of Hortense* was published by University of California Press and was named the recipient of the ninth Robert Motherwell Book Prize awarded by the Dedalus Foundation, which honors an outstanding publication in the history and criticism of modernism in the arts for the year 2009. Professor Joan Marter has just published as Editor in Chief the 5-volume Grove Encyclopedia of American Art. Joan’s many contributions to research on Women’s art have been recognized by the Women’s Caucus for Art of the CAA, which has distinguished her with a Lifetime Achievement Award for 2011. The Lifetime Achievement Awards were first presented in 1979 in President Jimmy Carter’s Oval Office to Isabel Bishop, Selma Burke, Alice Neel, Louise Nevelson, and Georgia O’Keeffe. Past and present honorees have represented the full range of distinguished achievement in the visual arts professions. Open and free to all CAA participants and the public, the award ceremony will take place in the Beekman/Sutton rooms at the Hilton Hotel on Saturday, February 12, 2011 from 6:00-7:30 PM. We hope to see many of you there to celebrate with Professor Marter.

We recognize here as well Professor Laura Weigert who is currently in residence as a senior fellow at CASVA (Center for Advanced Study in the Visual Arts) in Washington DC, after conducting research last year on a National Endowment for the Humanities fellowship. Professor Tanya Sheehan has returned from her leave this past fall, which was supported by an American Antiquarian Society/NEH Fellowship and Donald C Gallup Fellowship in American Literature from the Beinecke Rare Book and Manuscript Library at Yale University. I also single out what will likely become a regular line in the newsletter: the Rutgers Art History Department in the media. Those of you who watched the PBS documentary series, *Art Through Time: A Global View*, had the pleasure of watching Professors Susan Sidlauskas, Jane Sharp and Tarek Kahlaoui offer their expert views on television.

Our high achieving graduate students won an impressive number of prestigious fellowships and are pursuing doctoral research in the US and abroad. Catherine
Boland, is recipient of the Jacob K. Javits Fellowship, administered by the U.S. Department of Education. Both David Boffa and Susannah Fisher secured Mellon Dissertation Fellowships for 2010-2011 to conduct research respectively in Rome and Munich. Kim Sels is pursuing doctoral research with the support of both a Bevier fellowship and a Smithsonian Predoctoral fellowship at the National Portrait Gallery. Two of our students won Fulbright Fellowships to Italy, Hilary Haakenson who is currently in Venice, and Sarah Wilkins who is based in Florence at the Kunsthistorisches Institut. Carly Jane Steinborn was awarded the Phyllis G. Gordan/Samuel H. Kress Pre-Doctoral Rome Prize and is in residence at the American Academy in Rome from 2010-2012. Also residing in Rome is Emily Urban, winner of the Samuel H. Kress Fellowship in the History of Art at the Bibliotheca Hertziana. Recent PhD Karen Lloyd joined Carly and Emily during fall semester in Rome, where she was laureate of the first André Chastel Scholarship from The Institut National d’Histoire de l’Art and the French Academy in Rome.

During spring semester 2010, we had the privilege of having Professor Linda Boersma in residence, as part of our faculty exchange with the University of Utrecht. Dr. Boersma taught an undergraduate seminar on contemporary art and presented a wonderful public talk, “Early abstract art: The Style and Suprematism.” Her colleague, Professor Konrad Ottenheym, came for a briefer sojourn and offered a stimulating series of seminars on the exchange between Dutch and Italian architecture, which were sponsored by Art History, CHAPS, and the Office of Undergraduate Studies. We continue to expand our strong international connections. Professor Carla Yanni will be spending the coming semester in Utrecht, and most recently we have inaugurated exchange agreements with the University of Verona, Italy, and with the University of Los Andes, Bogotà, Colombia. Professor Benjamin Paul organized the two-day international conference “Tombe Dogali,” or “Tombs of the Venetian Doges,” which took place in Venice, Italy, in late September 2010. Funded by grants from the Gladys Krieble Delmas Foundation, the Thyssen Foundation, and the Rutgers Research Council, the conference was co-sponsored by the Giorgio Cini Foundation and the Deutsches Studienzentrum in Venedig.

On the occasion of the fourth annual Sydney Leon Jacobs Lecture, we welcomed back Professor Emeritus Matthew Baigell, who spoke on “Social Concern in Jewish American Art.” Barbara Mitnick, who earned her PhD under Matthew in 1983, gave a moving introduction to a large crowd including colleagues, friends and former students who all gathered for the lecture, which was followed by a reception and dinner in the Zimmerli museum.

Our graduate students organized a full and rich program of lectures that brought a full roster of distinguished speakers to campus in fall 2010: Catherine Whistler, Senior Assistant Keeper of Italian and Spanish Paintings and Drawings from the Ashmolean Museum in Oxford, England, who spoke on “Uncovering Beauty: Titian's 'Triumph of Love' in the Vendramin Collection.” Stephen Campbell, Professor of Italian Renaissance and Baroque art at Johns Hopkins University, whose topic was “Mantegna in Padua: Cult Images and Humanist Hagiography 1450-1460,” and Alexander Nemerov, Vincent Scully Professor of the History of Art at Yale University, who presented “The Flame of Place: Abraham Lincoln.” The department was pleased to co-sponsor in fall ‘10, Nancy P. Sevcenko’s “The Monastery of Saint Catherine on Mount Sinai and its Treasures: From Justinian to Prince Charles.” Look out for forthcoming lectures: by Bridget Alsdorf, Assistant Professor of Nineteenth-Century European Art at Princeton University, on “Fantin-Latour and the Funeral of the Avant-Garde” (2/17/11, Zimmerli Museum), and Adrian Randolph, Dartmouth College, who will deliver “The Intimacy of Italian Renaissance Art” in March. Lectures are announced on our website and all are welcome to attend.
In fall 2010, Professor Tanya Sheehan introduced the undergraduate students in her Byrne Family First-Year Seminar to the visual and political history of HIV/AIDS. Through critical readings, class discussions, and a dynamic exchange of images on a Facebook group, the thirteen freshmen developed critical questions about the social and emotional effects of the virus/disease. They then set out to explore these questions by taking their own digital photographs. Addressing the themes of affect, fear, stigmatization, innocence, friendship, healing, risk, and prevention, the students' photographs are on display in an exhibition at the Johnson & Johnson World Headquarters Gallery, "From Ethiopia to New Jersey: Photography and HIV/AIDS," that was curated by one of our graduate students, Ellen Brueckner (11/22, 2010-1/13/11). Their project also served as a focal point of the World AIDS Day events held at Rutgers on December 1, 2010.

The pages that follow offer further news about a rich array of activities of our faculty, students and alumni. 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—online 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.
Faculty News

Sarah Brett-Smith participated in a panel on relics and reliquaries at the Cleveland Art Institute on October 24th. The diverse panel included a specialist on medieval art, Hindu art, Hindu religion and Buddhism in modern China. There was a large audience who raised many questions.

Tatiana Flores spent a productive year, marked by research and travel. She contributed the essay “Actual No. 1, or Manuel Maples Arce’s Fourteen Points” to the book Vanguardia Estridentista. Soporte de la estética posrevolucionaria, published in Mexico by the Consejo Nacional para la Cultura y las Artes. In addition, she published two essays on the work of Chilean artist Iván Navarro, one a cover article for Art Nexus and the other a text for the exhibition catalogue of the artist’s solo show at the Centro de Arte Caja de Burgos in Spain. She also participated in the selection committee for the exhibition About Change on emerging artists from Latin America and the Caribbean that is being organized by the Art Program of the World Bank. Related to the project, she is the co-curator of the exhibition Wrestling with the Image—along with the Trinidadian artist Christopher Cozier—of contemporary art from the Anglophone, francophone, and Dutch-speaking Caribbean to be featured at the Art Museum of the Americas in Washington, D.C. from January to March 2011. She spent her academic leave during the Fall 2010 semester in Mexico City and also traveled to Brazil to visit the Sao Paulo biennial.

Angela Howard on November 12-14, 2010 presented “The Visual Language of Meditation in the Décor of Kucha Caves,” at The Kucha and the Silk Road Symposium, University of Southern California, Los Angeles. She also wrote a review of Sonya S. Lee Surviving Nirvana: Death of the Buddha in Chinese Visual Culture, Hong Kong University Press, 2010 to be published shortly in the CRI (China Review International), Hawaii University. In January 2011, she was a reader for the University of Chicago Press of a book project titled Between Culture and Nature: Cave Temples of Sichuan by Sonya S. Lee.

During the past academic year, Tod Marder published a book review on “Jörg Merz and Anthony Blunt, Pietro da Cortona and Roman Baroque Architecture,” in Burlington Magazine, CLII, 1288, July 2010, 474-475. He also lectured on “Bernini and the Dome of St. Peter’s”, at the Department of Art History, Pennsylvania State University in February, but failed to show up as an invited guest at a roundtable on Jacques Androuet du Cerceau, in a Journée d’étude, Cité de l’architecture et du patrimoine, Paris, in April, due to a broken ankle; failed again to show up for his part in a talk on “The Four Rivers Fountain in Piazza Navona, Rome: Conception and Construction,” in Journées d’étude Navona, Ecole Francaise de Rome, Rome, in June (the talk was given by his collaborator); and did manage to deliver “The Pamphili and Bernini's Fountain.” The Pamphili and the Arts: Patronage and Consumption in Baroque Rome, Boston College, November 2010. Broken ankles are ugly things and readers are advised to avoid them at all costs. He has several publications in press as a result of these and previous activities: “The Four Rivers Fountain in Piazza Navona, Rome: Conception and Construction,” in Journées d’étude Navona, Ecole Francaise de Rome, Rome, June 2010 (co-author Dr. Maria Grazia D’Amelio); “Art and Science in Baroque Rome; Bernini's Four Rivers Fountain,” in The Pamphili and the Arts: Patronage and Consumption in Baroque Rome, Boston College, November 2010 (co-author Dr. Maria Grazia D’Amelio); and "Bernini's Death Again," from Le Grand Age et Ses Oeuvres Ultimes (XVle et XVII siècles), Colloque international, Université de Poitiers, held in December 2009. To these activities he added a few others. He served as External Evaluator, School of Art and Design, Department of Art History, Florida State University, Tallahassee, January 2010; invited Participant at the Endangered Sites Summit (Preservation New Jersey), Newark Public Library, March 2010; and organized “Four Lectures on Dutch Architecture in Holland and America” delivered in New Brunswick by Konrad Ottenheim (University of Utrecht), March 2010.

Joan Marter has recently completed her work as Editor-in-Chief of the Grove Encyclopedia of American Art. This five-volume reference will be published by Oxford University Press in January, 2011. In addition to the print version, all new and updated entries on American architecture, painting, sculpture and photography will be added to Oxford Art Online. Professor Marter continues as the Editor of Woman's Art Journal, which is now in its 32nd year of publication (the journal came to Rutgers 5 years ago). Dr. Marter will be awarded Lifetime Achievement in

Continued on page 5
the Visual Arts by the National Women’s Caucus for Art at the CAA meeting in February. She presented a tribute to Mary Garrard and Norma Broude at the Feminist Art History Conference in November, 2011. In addition, Marter’s paper in this conference at American University was entitled “Abstract Expressionist Women and Critical Responses.”


Benjamin Paul In 2010 Benjamin Paul has been active as an organizer, not usually his strength. For the annual meeting of the Renaissance Society of America in Venice he organized 2 panels and six guided tours, in addition to giving a talk on the architecture of Benedictine convents in Venice. In the fall his international conference on the tombs of the doges took place in Venice. In addition, Paul found the time to contribute an essay to the exhibition catalogue of the German photographer Harry Schnitger and to write a couple of book reviews for Renaissance Quarterly.

Catherine Puglisi serves as chairperson of the Art History Department. The exhibition she co-curated, “Passion in Venice from Crivelli to Tintoretto and Venice (The Man of Sorrows in Venetian Art),” is opening at MoBia, the Museum of Biblical Art, NY, during CAA in February 2011. Graduate students in her fall 2009 exhibition seminar contributed to the accompanying exhibition catalogue (D. Giles, Ltd. 2010). At the related roundtable, “The Man of Sorrows and the Dynamics of Art and Faith,” she will be a panelist (Fordham University Center on Religion and Culture, 3/18/11), and she is co-organizer and respondent for the related symposium, “New Perspectives on the Man of Sorrows, Art and Devotion in Renaissance Venice and the North” (Institute of Fine Arts, 3/19/11). For “The Pamphilj and the Arts,” a conference organized by Stephanie Leone (Rutgers, PhD ’02) and attended by Rutgers graduate students in November 2010, she presented her paper, “The Aldobrandini Lunettes from Early Baroque Chapel Decoration to Pamphilj Art Treasures.” On the occasion of the 400th anniversary of Caravaggio’s death last summer, she presented her essay, “Caravaggio at 400,” on BBC radio. Her article, “Talking Pictures: Sound in Caravaggio’s Art,” is forthcoming in Caravaggio: Reflections and Refractions, eds. D. Stone and L. Pericolo (Ashgate, 2011).

2010 was a year filled with new research projects and teaching experiences. It began inauspiciously, however, with a blizzard that prevented Jane Sharp from flying to the University of Texas, Austin, where she was to give a lecture-seminar at the new Institute for Historical Studies (to be rescheduled). The month of March more than compensated: a trip to London to study Goncharova’s designs for the Ballets Russes, and a lecture on the provocative strategies of unofficial artists at the Louvre conference on the myth and history of “La Sainte Russie” filled the week of spring break. June saw a visit to Venice to visit a major exhibition of two large private collections of Russian and Soviet avant-garde art. Other lectures this summer were given at the University of Maryland, College Park, for the Art History Department’s Graduate Student Association, and at the Association of Slavic, East-European and Eurasian Studies conference held in Los Angeles. Summer was devoted to developing and teaching a new survey of French art and architecture, with Dr. Catherine Puglisi—an exciting project for her. One of the most satisfying experiences members of the faculty have is teaching students directly in the presence of works of art and architecture. Dr. Sharp looks forward to repeating the course this summer. Work at the Zimmerli was focused on reshaping and scheduling an exhibition on Moscow Conceptualism, now planned for the autumn of 2012, while giving guidance to graduate students who curated exhibitions themselves—Adrian Barr (on Central Asian works in the Dodge Collection) and Allison Leigh-Perlman (on Boris Sveshnikov). Dr. Sharp was also surprised to find herself speaking on the “big screen” as Igor Sopronenko’s film on the Dodge Collection and conceptual art was released and launched at the Museum in November.

Continued on page 6
This year Tanya Sheehan has been gearing up for the publication of her first book, *Doctored: The Medicine of Photography in Nineteenth-Century America*, which is due out from Penn State University Press in spring 2011. Fellowship support from the Beinecke Library at Yale University and the American Antiquarian Society/National Endowment for the Humanities allowed Sheehan to make significant progress on her second book, which examines ideas about race in early photographic humor. While on leave from teaching in spring 2010, she had the pleasure of studying comic photographs, photographic literature, graphic satire, and other popular visual culture produced in the United States and Britain between 1839 and the mid-twentieth century. In the fall Sheehan was busy presenting and publishing selections from this book project. She also taught a Byrne Family First-Year Seminar on photography and HIV/AIDS that resulted in a public exhibition of photographs created by her students. On view through January 2011 at the Johnson & Johnson World Headquarters Gallery, the exhibition is accompanied by a catalogue edited by Sheehan and one of the many World AIDS Day events that she coordinated on campus.

Susan Sidlauskas continued to be the Graduate Director this year--a demanding, but satisfying job, with the essential help of Geralyn Colvil. Her book, *Cézanne’s Other: The Portraits of Hortense*, won the 2009 Motherwell Book Award, sponsored by the Dedalus Foundation. She continues to work on Cézanne, and presented a talk on his drawings at the French 19th Century Studies Conference at Yale this fall. Last April, she gave a lecture at the University of Georgia, which launched the new project on John Singer Sargent’s late portraits and ideas of metamorphosis. Earlier that month, she had been lucky enough to accompany Sargent’s great-nephew, art historian Richard Ormond, to the country estate Houghton Hall, in Norfolk, England, to closely examine one of the paintings that is key to this study: Sargent’s 1907 portrait of Aline Sas- soon. Further research in England was dedicated to another ongoing project on the "medical portrait," a section of which is concerned with a series of late 19th century photographs pasted into the casebook pages of an asylum near London at the end of the 19th century. Much time was spent studying 32 of these casebooks at the extraordinary Surrey History Centre in Woking. Work on the hybrid form of the medical portrait was also helped by a year long fellowship at Rutgers' Center for Cultural Analysis, which was dedicated to the dialogue between the arts and the sciences.

The academic highlight of Carla Yanni’s year was serving as co-director for a seminar sponsored by the Social Sciences Research Council. The program, called the Dissertation Proposal Development Fellowship, allows graduate students working on interdisciplinary topics to conduct early-stage research and write funding proposals. Yanni’s seminar, called “The Spaces of Inquiry,” explored the history of architecture and science. The seminar was co-taught by Bill Leslie, an historian of science from Johns Hopkins University. The participating graduate students came from fields such as sociology, the history of medicine, and gender studies, and their dissertation topics ranged from experimental science on the top of Mount Everest, to museum practice in Peru, to the spaces of gynecology in eighteenth-century Italy. It was an inspiring experience, and a welcome affirmation after years of promoting the histories of science and architecture. She gave lectures on her new research area, the architecture of residence halls, at the Society of Architectural Historians an-
Annual meeting and at the Bloustein School here at Rutgers. Yanni is serving on the executive committee of the Rutgers Center for British Studies. She stepped down from her job as assistant vice president of undergraduate academic affairs in order to spend a semester teaching at the University of Utrecht in the Netherlands.

Andres Zervigon spent the last calendar year segueing from his first book project to the second. For his first, provisionally entitled John Heartfield: The Agitated Image, he signed a publication contract with the University of Chicago Press in October. For the second, Photo-Ambivalence. The Excitement and Disillusion with Photography in Germany’s Weimar Era, 1918-1933, he has been completing chapter drafts. A portion of one of these chapters appeared this last summer as “Persuading with the Unseen? Die Arbeiter-Illustrierte-Zeitung, Photography, and German Communism’s Iconophobia” in Visual Resources (June 2010). He has also lectured from this and other chapters at the Institute of Fine Arts (March), The Graduate Center of the City University of New York (September), Duke University (October), and at the conference of the Association for the Advancement of Slavic Studies (November). He also presented what will become the epilogue of his second book at the conference "Visual Culture in Italy and Germany after Dictatorship and War," held at New York University’s Casa Italiana Zerilli-Marimò (April). This November he presented outlines of this book at this year’s Art History Department faculty symposium. Meanwhile, Zervigon managed to publish two additional items. In April, his essay "Postcards to the Front: John Heartfield, George Grosz, and the Birth of Avant-Garde Photomontage” appeared in the anthology Postcards: Ephemeral Histories of Modernity, edited by Jordana Mendelson and David Prochaska, and published by Penn State University Press. His review of the exhibition catalogue Hitler Blind – Stalin Lahm, Marinus-Heartfield. Politische Fotomontagen der 30er Jahre (Museum Ludwig, Cologne, Germany) appeared in History of Photography this May. In addition to these publication projects, Zervigon continues his collaboration with Art History Department colleague Tanya Sheehan at “The Developing Room.” Co-founded by him and Sheehan, and 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. Last spring, while Sheehan was on research leave, he staged a Developing Room symposium entitled "Photography and Radical Politics." Zervigon also continues to be a regular chatterbox. Aside from the talks that he gave on his second book project, he also delivered papers on other subjects. In February he spoke about the photography of Lalla Essaydi at a Zimmerli Museum symposium held in conjunction with the institution’s exhibition of her art. In November he gave a talk on postwar German photography at the Princeton Camera Club. Zervigon also talked a great deal more about German art while teaching in the Rutgers-Duke Summer in Berlin program.
Jessica Evans Brady (formerly Jessica Evans, MA 2006) completed a Master of Science degree in Library and Information Science at Drexel University and has relocated to Tallahassee, FL where she currently holds the position of Visual & Performing Arts Librarian at Florida State University. She is enjoying art librarianship and the Florida sunshine.


Mary Cason (Ph.D. 2003) is a book editor, working full-time at the Philadelphia Museum of Art and free-lance for other museums as well as academic publishers, most recently on projects ranging from Marcel Duchamp's Étant donnés to the prehistoric archaeology of Eastern Europe. And in the "small world" department, this fall she had the pleasure of working with Aliza Edelman!

Brian Clancy (Ph.D. 2005) is serving his first year as chair of the Fine and Performing Arts Department at Colby-Sawyer College in New London, NH, where he has been teaching for the past five years. Amy Driscoll (M.A. 2001) continues to work in the Education Department at the Hood Museum of Art at Dartmouth. Brian and Amy still live in Lebanon, NH, with their daughters Katie, 6, and Grace, 3.

Henry Duffy (Ph.D., 2001) will be working on a number of projects for the coming year. He is completing a book about the "Puritan" sculpture by Augustus Saint-Gaudens in Springfield MA, and the "Pilgrim" by the same sculptor in Philadelphia, PA. The book is funded by the Laurence Levine Charitable Fund, and is scheduled for publication next year. At the Saint-Gaudens National Historic Site, he will be opening a new exhibition in 2011 about the process of sculpture, which will be in the artist's studio. There will be an accompanying publication. The park has recently created a smartphone application, for which Henry and the other organizers of the "app" received the Media Innovation Award from the National Park Service. He continues to organize loans of Saint-Gaudens' work to national and international museums.

Craig Eliason (Ph.D. 2002), Associate Professor at the University of St. Thomas in St. Paul, MN, enjoyed his first sabbatical last spring. Part of that time was spent researching type design in libraries at the University of Texas and Harvard University. He wrote an article, "Etruschi," that appeared on the Houghton Library blog in May, and presented a talk entitled "Type History in Transition: The Emergence of the 'Transitional' Label" at TypeCon in Los Angeles in August. His article "'All the Serious Men are Sick': Van Doesburg, Mondrian, and Dada" was published in Simiolus v. 35 no. 1, and his review of two recent monographs on type designers is forthcoming in Design and Culture. He also founded a digital typefoundry, Teeline Fonts, and released his own typeface design in October. The typeface, Ambicase Modern, has been cited as one of the best new typefaces of the year by FontShop and will be featured in the forthcoming, inaugural issue of Codex: The Journal of Typography.

Joanna Gardner-Huggett (Ph.D. 1997) traveled to England last June where she participated in the conference "Beyond Citizenship: Feminism and the Transformation of Belonging" at Birkbeck College, University of London, and presented the paper "Feminism, Citizenship and the Women Artists' Cooperative: Artemisia and A.R.C. Galleries (1973–2003).” Her article "The Women Artists' Cooperative Space as a Site for Social Change: Artemisia Gallery, Chicago (1973–79)" will be re-
Gregory Gilbert (Ph.D. 1998) is enjoying his second year as Senior Curator at the Figge Art Museum in Davenport, Iowa. This is a two-year dual appointment between the Figge and Knox College, where Greg is Director of the Art History program and Associate Professor of Art History. Highlights of his museum activities in 2010 included curating the exhibit "Global Currents: The John Deere Art Collection," which provided an overview of the major international art holdings of Deere & Company. He also served as curatorial sponsor of the retrospective exhibition devoted to the Abstract Expressionist artist Mercedes Matter, which was curated by Ellen Landau. The show was accompanied by a major monograph on the artist authored by Landau and Rutgers doctoral alumnus Michael Zakian. In October, Greg organized and moderated a symposium on Matter at the Figge, which featured lectures by Landau and Zakian. He curated the companion exhibit "The Artistic Legacy of Matter: The Knox College Students of Mercedes Matter," which showcased Matter's role as a teacher at the New York Studio School, where she trained a number of Knox College art alumni. He has also assisted in developing an active art history lecture series at the Figge this past year and has brought in such prominent speakers as Larry Silver, Henry Adams and R. Tripp Evans. In addition to his teaching duties at Knox, he served as guest professor in Western Illinois University's Museum Studies program, teaching a seminar on curatorial practices in the spring of 2010. In October 2010, he enjoyed helping to lead a Figge museum tour to New York City and reunited with Dr. Joan Marter, who arranged a generous donation of works by Dorothy Dehner to the Figge. In 2010, he received a contract with Phaidon Press to write a monograph on Robert Motherwell and will pursue work on this project during sabbatical leave.

Andrew Graciano (BA, 1995) was promoted to Associate Professor with tenure in May 2010 at the University of South Carolina. He spent most of that month in Dublin, completing the last bits of research for his forthcoming 2012 Walpole Society publication: The Memoir of Benjamin Wilson, FRS (1721-1788): Painter and Electrical Scientist. (See http://www.sc.edu/usctimes/PDFs/2010/Nov_18_2010.pdf, page 3.) Andrew continues as the Graduate Director for the Department of Art at Carolina, overseeing graduate degree programs in Studio Art, Art Education, Media Arts and Art History. He and his wife, Holly, recently celebrated their daughter's 2nd birthday.

Donna Gustafson (Ph.D. 2010) is now Andrew W. Mellon Liaison for Academic Programs and Curator at the Zimmerli Art Museum. She was author of a short essay on the work of contemporary artist, Ilene Sunshine, titled "out of line" which was published by the Kentler International Drawing Space (Brooklyn, NY) in conjunction with the exhibition on view February 5 to March 28, 2010; and an essay on the work of print and media artist Connie Coleman for the exhibition at the Sol Mednick Gallery at the University of the Arts, Philadelphia (March 12 to April 2, 2010). Published on-line as part of the exhibition catalogue, the essay will be reprinted in the Photo Review in 2011. In the summer of 2010, she taught two sessions of art history to the Future Scholars Program and the Summer Institute Upward Bound Program at Rutgers. She was the curator for the Water exhibition.

Alumni News

Continued on page 10
that opened on September 1, 2010 and remains on view at the Zimmerli Art Museum until January 2, 2011. Organized in thematic rooms, the exhibition includes 105 works of art (painting, works on paper, sculpture, site-specific installations, video, and sound) ranging from the seventeenth century to the twenty-first century. In connection with the exhibition, the museum organized a symposium titled "The Poetry and Politics of Water in Africa, South Asia, the Middle East and the Americas" on November 3, 2010; Donna gave a paper titled "Reflection, Refraction, and Passage: Views of Water."

Patricia Kiernan Johnson (M.A. 2003) and her husband, Michael, welcomed their first child on December 5, 2010. Evangeline Claire Johnson was born at midnight in Princeton, NJ, weighing 7lbs, 14 oz and measuring 20.25 inches.

In May she was promoted to associate professor and her son Benjamin Titus was born in August.

Stephanie Leone (PhD 2001) organized the interdisciplinary conference, "The Pamphilj and the Arts. Patronage and Consumption in Baroque Rome," which took place at Boston College, October 15-16, 2010. Two of the speakers were Rutgers professors, Catherine Puglisi and Tod Marder.

Gail Levin (Ph.D. 1976) has a new book out this March: Lee Krasner: A Biography and will lecture on her at the Metropolitan Museum on March 23 at 2:30 pm. Also another lecture at the Brooklyn Museum on May 15 at 2 pm.

Karen Lloyd was awarded her Ph.D. in January 2010, with a dissertation titled “Adopted Papal Kin as Art Patrons in Early Modern Rome (1592-1676)”, supervised by Dr. Tod Marder. January also saw the publication of her article “Baccio della Porta’s Beata Ludovica Albertoni giving alms” in the Getty Research Journal [2 (2010): 1-18]. In October 2010 Dr. Lloyd held the André Chastel Scholarship from The Institut National d’Histoire de l’Art and the French Academy in Rome – Villa Medici. Karen was the first individual to take up this newly-founded scholarship, with which she was able to conduct research for an article, “A New Samson: Cardinal Scipione Borghese’s Early Art Patronage.”

2010 was an exciting year for Cheryl Kramer (M.A. 1994).

After graduating with a double major in French and Art History, Kathleen Lynch (BA 2010) was accepted to a teaching program in France for one year. The program is through the French Embassy, and Kathleen will be teaching English there. Kathleen also finished an internship in New York with Koszyn & Company, a fundraising company that raises money for arts organizations in NYC.

Robert Mayer (BA 1993) an
associate professor at Bucks County Community College, has been named the 2010 Pennsylvania Professor of the year by the Carnegie Foundation for the Advancement of Teaching and the Council for Advancement and Support of Education (CASE).


Mary Kate O’Hare (Ph.D. 2004). In February 2010, Mary Kate O’Hare opened the exhibition *Constructive Spirit: Abstract Art in South and North America, 1920s–50s* at the Newark Museum (it travelled to the Amon Carter Museum of American Art in Fort Worth, TX.) Accompanied by a major catalogue, it was the first exhibition to investigate together the formative geometric abstract art movements of Argentina, Brazil, the United States, Uruguay and Venezuela. Contributors to the catalogue included two other Rutgers alumni: Tricia Laughlin Bloom and Aliza Edelman. The exhibition received major grants from the National Endowment of the Arts and the Henry Luce Foundation. Holland Cotter in the *New York Times* praised *Constructive Spirit* for its “big thinking.” The exhibition is a winner of a 2010 International Association of Art Critics (AICA) Outstanding Exhibition Award. In conjunction with the exhibition, Mary Kate organized a major scholarly symposium that was supported by the Colección Patricia Phelps de Cisneros. Also this year Mary Kate was awarded the Clinton Hill/Allen Tran Foundation Curatorial Innovation Grant to support early research for an interdisciplinary exhibition and catalogue project that will explore Brazilian popular and high arts from the Bossa Nova era.

Ferris Olin (Ph.D. 1998), Director of Rutgers Institute for Women and Art and curator of the Mary H. Dana Women Artists Series co-curated three exhibitions and co-authored their respective catalogs (with Judith K. Brodsky) in 2010. All three shows were organized for the Dana Women Artists Series: *Gendered Agency: Aliza Augustin and Ashley Watson; Illusive Balance: Transcendental Pattern and Layered Surface: Marsha Goldberg, Nicole Ianuzelli, Lisa Pressman, and Debra Ramsay; and Art and Science of Happiness: Patricia Dahlman.* In addition, she curated one of the academic year opening shows for the Visual Arts Department, *Lyda Craig: Intimate Observations*, at Mason Gross Galleries. She served as Principal Investigator for five grants amounting to more than $120,000. The projects were underwritten by the National Endowment for the Arts, New Jersey State Council for the Arts, and New Jersey Council for the Humanities. She was one of only 14 New Jersey individuals/institutions to be awarded a NEA American Reinvest and Recovery Act grant. In addition, she received a RU FAIR ADVANCE mini-grant, part of a $4 million NSF grant to Rutgers Office for the Promotion of Women in Science, Mathematics and Engineering. Olin established a series of programs, "Talking Creativity: Conversations Between Women Scientists and Women Artists," that focus on current scientific topics that both artists and scientists are addressing, i.e., water issues, global warming. Olin presented a paper at the annual meeting of the National Women's Studies Association in Denver at a panel organized by The Feminist Art Project entitled, Continued on page 12
"Fluid Exchanges: Intergenerational Navigation of Ways of Knowing in the Arts."
Along with Judith K. Brodsky and Mary D. Garrard, Ferris Olin contributed to an essay on governance and diversity for /CAA: The Hand, the Eye, and the Mind- One Hundred Years of the College Art Association/ (Rutgers University Press, 2010), edited by Susan Ball. This book provides the centennial history of the association.

Katie Poole (Ph.D. 2007) is in her second year as assistant professor of art history at Southern Illinois University Edwardsville. In April she had the good fortune to rendezvous with a number of her Rutgers compatriots in Venice at the Renaissance Society of America conference, where she presented a paper titled "Human Spoils of the Sea: Ferdinando I de’ Medici, The Galley of Santo Stefano and the Mediterranean Slave Trade." During 2010, she continued her relationship with the St. Louis Art Museum, presenting two gallery talks, “Virtue and Vice: Female Portraiture from the Collection” and “Strong, Brave, and Feisty: Heroic Women in the Collection.” She also was instrumental in developing a Middle East and Islamic Studies Initiative at SIUE this past year, which included the coordination of a yearlong lecture series: "Islam 101." As part of this initiative, Katie will begin teaching an upper level course on Islamic Art and Architecture in the spring, a decision that provided her with the perfect excuse to take a trip to southern Spain this past summer to visit such notable landmarks as the Great Mosque of Cordoba and the Alhambra in Granada. As a final note, Katie was married in St. Louis in September.

Sascha Scott (PhD 2008), assistant professor of American art at Syracuse University, co-chaired a panel at the 2010 CAA Annual Conference, entitled “Revisiting The West as America.” She reviewed the exhibition and catalogue, The Automatiste Revolution: Montreal, 1941-1960 (Albright-Knox Art Gallery, Buffalo, NY) for caa.reviews, as well as authored several entries for The Grove Encyclopedia of American Art (Oxford University Press, January 2011). In October, she was invited to lecture on John Sloan and Debsian Social at the ArtRage Gallery in Syracuse, NY. Sascha and her husband, Kevan Edwards, welcomed baby Moby Scott Edwards on November 8, 2010.

Lisa Tice (Ph.D. 2009) and husband Josh welcomed Norah Renee Tice who was born September 5, 2010, weighing 5 lbs. 1 oz., measuring 19 inches.
CAA affiliated society) which included serving as co-chair (with Nancy Scott) of PAD’s panel, “Chicago Revisited: A Critical Roundtable on Public Art,” and reprising her role as the organization’s secretary. She also became the Editorial Assistant for the new Public Art Dialogue journal (edited by Cher Krause Knight and Harriet F. Senie) – whose first issue will be published by Routledge in February of 2011. In February, Mary was an invited alumni lecturer at the Providence College “Future Friars Executives Pathways to Success Business Conference;” in June, she represented PAD in Baltimore at “Exploring Web-based Public Art Resources: A Leadership Summit” organized by Forecast Public Art and co-hosted by the Public Art Network at Americans for the Arts; in July, she became engaged to David Rys; in October, her blog – Dress for Sports – celebrated its one year anniversary; and in December, she served as a public art consultant for the Rose Fitzgerald Kennedy Greenway Conservancy’s “Bright Lights for Winter Nights” festival.

Elizabeth Weinfield (BA 2002) is a PhD candidate in historical musicology at the Graduate Center of the City University of New York and holds a Master's degree in music from Oxford University; she has appeared as a violist and viol player with such ensembles as Anonymous 4, Lionhart, The New York Consort of Viols, Long & Away, and Parthenia. A former researcher at the Yale University Collection of Musical Instruments, she is currently the editor of The Metropolitan Museum of Art's "Heilbrunn Timeline of Art History," is an adjunct in the department of music at the City College of New York and Yeshiva University, and teaches for Oxbridge Academic Programs in Paris.

Midori Yoshimoto (Ph.D. 2002), associate professor, New Jersey City University, guest-edited a special issue (Nov. 2009) of the Women and Performance journal (Rutledge/NYU) on “Women and Fluxus” which came out in spring 2010. The Museum of Modern Art, New York invited her to speak on a related theme in the event, "Fluxus Women: Now and Then" in October. In November, Yoshimoto organized a full-day workshop on "The Osaka Expo '70 and the Japanese Avant-Garde" at Harvard University. The papers presented at the workshop are being expanded and edited by Yoshimoto to be published in an upcoming issue of the Josai Review of Japanese Culture and Art later this year.


Alumni News

Sue Heun Kim (MA 2010) has been teaching in Thailand with the Peace Corps.
Jeremy Canwell received an Avenir Fellowship to research objects in the Norton and Nancy Dodge Collection of Nonconformist Art from the Soviet Union. He is curating the exhibition *Mystics and Moderns: Painting in Estonia before Glasnost*, which opens May, 2011 in the Zimmerli Art Museum.

Yelena Kalinsky is spending this year as a Graduate Fellow at the Center for Cultural Analysis at Rutgers. In October, she presented a paper at the Florida State University Graduate Symposium entitled "The View from Out Here: Western Conceptualism in the Moscow Conceptualist Imagination," which will be published in *Athanor*. In April, she will be in Moscow to give a paper entitled "Performance Visions: Psychic Break and Aesthetic Experience in Andrei Monastyrski’s *Kashirskoe shosse*" at a conference on "The Irrational in Russian Culture" sponsored by the German Historical Institute. An article on Andrei Roiter's painting in the 1980s has been published in the *Zimmerli Journal* and another on laughter in Moscow Conceptualism is forthcoming in *Russian Literature*.

Emily Urban completed her J. William Fulbright Grant in Rome and was subsequently awarded a Samuel H. Kress Institutional Fellowship at the Bibliotheca Hertziana for two years. While in Italy she will complete work on her dissertation, “The Sala Bolognese in the Vatican Palace: Art and Astronomy in Counter-Reformation Rome.” In October Emily presented a paper entitled “Depicting the Heavens: The Use of Astrology in the Frescoes of Renaissance Rome” at the seventh annual conference for the Inspiration of Astronomical Phenomena (INSAP) in Bath, UK, the proceedings of which are forthcoming.

CHAPS in Athens, Greece

Emily Urban at the Palazzo Farnese in Caprarola
The academic year 2010-2011 marks the second year of Art History’s MA program in Cultural Heritage and Preservation Studies, which was inaugurated with a grant from Rutgers Academic Excellence Fund. Our second year finds us with a cohort of 16 committed and enthusiastic students. Highlights of these first two years are many. CHAPS inaugural conference, Cultural Heritage Now: Prospects, Directions, Futures, in April 2010, and co-sponsored by Penn Cultural Heritage Center and the New Jersey Council of the Humanities, brought over 100 guests from the Mid-Atlantic region and beyond to Rutgers to hear our keynote speaker, the Honorable James Leach, Chairman of the National Endowment of the Humanities, and join eight distinguished panelists in a discussion of future trends in Cultural Heritage Presentation. At the champagne reception following the conference, Cindy Ho, President of SAFE (Saving Antiquities for Everyone), received CHAPS first award for excellence in recognition of SAFE’s successful role in advocating for preservation issues through its web site and outreach projects.

Dedicated to engaging preservation issues at local, national and global levels, CHAPS coursework included a Studio in Preservation in Spring 2010 centered on the cemetery of the First Reformed Church in New Brunswick, where, among other distinguished figures, four Rutgers presidents are buried. The project culminated in a summer field school that involved a full-scale implementation of student research and a hands-on pilot program to implement treatment recommendations on site. The successful project was celebrated in a ceremony at the church in September 2010 attended by local, state and RU officials as well as by the media.

On the global level, in summer 2010 CHAPS launched CHAPS Abroad: Athens, a signature initiative designed to provide our students with an abroad experience combining advanced coursework, taught on site by local experts and an internship within one of Athens many distinguished cultural institutions or fieldwork in the Agora. Taking advantage of the rich cultural fabric of Athens to explore not only the ancient heritage of this global city, but the rich Byzantine, Ottoman and neo classical history as well, our students found this an incredibly rich experience that “made cultural heritage preservation real” and gave them a broader context essential within our increasingly global society. The program also enrolls qualified students from other universities (http://chaps.rutgers.edu/).

Closer to home, CHAPS students traveled to Washington in May 2010 to attend the State Department Cultural Heritage Advisory Committee (CPAC) hearings on the renewal of the Memorandum of Understanding with Italy regarding the importation of antiquities under the terms of the UNESCO Convention of 1970. In October 2010, a second hearing, regarding the creation of a similar Memorandum of Understanding with Greece, brought CHAPS students to Washington again, where the CHAPS program was singled out for its innovative Athens Abroad initiative, which, by “embedding” students in cultural institutions and in field work, provides in depth experience that enriches international collaboration and mutual understanding.

Looking forward, CHAPS is very pleased to announce the establishment of a dual MA/JD program with Rutgers Law Schools. The program will begin in Fall 2011 and reflects the growing interest in, and career opportunities available within, the field of Cultural Heritage Preservation. Upcoming Chaps conferences include Cultural Heritage Now: The Process of Preservation, scheduled for April 16th, 2011 and a panel discussion on April 27th, Iraqi Cultural Heritage, Looking to the Future, featuring Donny Youkhanna George, former Director of the Iraq National Museum in Baghdad and John Russell, distinguished archaeologist and former US representative to the Provisional Authority in Iraq, and recipient of the Office of the Secretary of Defense Medal for Exceptional Public Service, 2004.

We hope that you will join us for some of these events and keep in touch through http://chaps.rutgers.edu/.
Bzdak Award for Study in Milan

Art History Honors Students

Construction of an Artistic Persona: Magdalena Abakanowicz and Her Polish Roots
ANETA BIESIADECKA

Maria Regina of Santa Maria Antiqua in Early Medieval Rome
KELSEY FOY

Jackson Pollock and Lee Krasner: The Complexities of an Artistic and Personal Interaction
MARY GREENE

Iconographic Riddles: The Heavenly Jerusalem on the Triumphal Arch Mosaic of Santa Prassede in Rome
MARY KATHRYN HUNTER

Behind the Mask: Messages and Subtext of the Guerrilla Girls’ Art
AUBREY MCCUALEY

Girodet’s “Epic Fantasies”: Poetry and Drama in Nineteenth-Century French Painting
KISHAN MISTRY
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:**

<table>
<thead>
<tr>
<th>NAME:</th>
<th>DEGREE:</th>
</tr>
</thead>
<tbody>
<tr>
<td>YEAR GRADUATED:</td>
<td>---------</td>
</tr>
<tr>
<td>OTHER DEGREES:</td>
<td>---------</td>
</tr>
<tr>
<td>ADDRESS:</td>
<td>---------</td>
</tr>
<tr>
<td>ADDRESS2:</td>
<td>---------</td>
</tr>
<tr>
<td>CITY:</td>
<td>---------</td>
</tr>
<tr>
<td>STATE:</td>
<td>ZIP CODE:</td>
</tr>
<tr>
<td>PHONE NUMBER:</td>
<td>FAX NUMBER:</td>
</tr>
<tr>
<td>E-MAIL:</td>
<td>---------</td>
</tr>
<tr>
<td>WEBSITE:</td>
<td>---------</td>
</tr>
</tbody>
</table>

**Professional Information:**

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

**NEWS:** ____________________________________________

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 ___

***************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 on line at: http://arthistory.rutgers.edu/alumni/giving.php

Enclosed is my contribution for

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

Name: __________________________ Year Graduated _____ Degree _________

Address: __________________________

City: _______________State ___ Zip Code ____________

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.
Patrick J. Quigley IV Memorial Scholarship

Tara Mishkovsky and Matthew Cortland were chosen as the recipients of the Patrick J. Quigley IV Memorial Scholarship Award for 2010-2011.

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?