The (Acting) Chair’s Report:
Dr. Susan Sidlauskas

This was a year of celebrations and expanding visibility for both our faculty and students. We gathered in the fall to celebrate Jocelyn (Penny) Small’s thirty-four distinguished years at Rutgers, where she delivered a thought-provoking lecture on the Etruscan vase and the “Birth of Illusionism,” an occasion that reminded us not only of her erudition, but her wry sense of humor. She continues to research, write and lecture internationally, on subjects ranging from time and narrative in Classical art to how the field of archaeology can best benefit from computer systems.

We deepened our concentration in Asian art with the hiring of Jinah Kim (Ph.D., Berkeley, 2008), who came to Rutgers from an assistant professorship at Vanderbilt University, and a year as a fellow at Princeton University’s Institute of Advanced Studies. Her special area of interest is the medieval art of South Asia. Recipient of a Millard Meiss Publication Grant, her first book is devoted to a series of medieval Buddhist manuscripts and books. Her second will consider broader social issues in South Asia, focusing on patterns of patronage and production. We are delighted to have Professor Kim in our midst, and look forward to the establishment of a graduate program in South Asian Art.

For her outstanding contributions to women’s studies, Joan Marter received the Lifetime Achievement Award from the Women’s Caucus of the College Art Association. At the gala ceremony, she was introduced by her former graduate student, Midori Yoshimoto (PhD, 2002), who presented highlights of both Professor Marter’s professional career (including a photograph of a very young scholar with sculptor Alexander Calder). Perhaps the most moving aspect of this ceremony was the standing ovation given to her by her nearly twenty dissertation students—some of whom had come to New York expressly for the occasion. In 2011, Professor Marter was the lead editor for the five-volume *Grove Encyclopedia of American Art*, and she continues as the editor of the *Women’s Art Journal*. Catherine Puglisi co-curated a highly praised, intellectually rich exhibition called *The Man of Sorrows: Passion in Venice from Crivelli to Tintoretto and Veronese*, at the Museum of Religious Art in New York. Its opening timed for the annual meeting of the College Art Association last February, *Man of Sorrows* was reviewed enthusiastically in the *New York Times* and its curators were interviewed by public radio host Leonard Lopate on WNYC. The exhibition catalogue included entries crafted by graduate students in the related 2009
At the beginning of the year, Tatiana Flores’ exhibition, “Disillusions: Gendered Visions of the Caribbean and its Diasporas” presented contemporary Caribbean art at the Art Museum of the Americas in Washington, D.C., with the accompanying catalogue she edited.

This year has seen the publication of major books by our faculty: Tanya Sheehan, *Doctored: The Medicine of Photography in Nineteenth-Century America* (Penn State Press) and Benjamin Paul, *Nuns and Reform Art in Early Modern Venice: The Architecture of Santi Cosma e Damiano and its Decoration from Tintoretto to Tiepolo* (Ashgate Press). Andres Zervigion’s *John Heartfield and The Agitated Image: Photography, Persuasion, and the Rise of Avant-Garde Photomontage* will appear this summer with University of Chicago Press. Forthcoming from Yale University are Sarah Blake McHam’s book, *Pliny and the Artistic Culture of the Italian Renaissance: The Legacy of the Natural History*, and Tatiana Flores’ *From Estridentismo to ¡30-30!*. Our faculty has had remarkable success in obtaining outside fellowships and grants. Laura Weigert continues a two year leave to work on her new book, supported both by a Senior Kress fellowship at CASVA and by an NEH fellowship. Last semester, Catherine Puglisi was a residential fellow at the Ligurian Study Center in Bogliasco, Italy, and Erik Thunø was resident in Rome at the Danish Institute. He has been invited to be the Richard Krautheimer Guest Professor at the Hertziana Library in Rome for the academic year 2014-15. Carla Yanni and Tatiana Flores were both fellows at the Center for Cultural Analysis, participating in the interdisciplinary seminar on “Public Knowledge.” After a winter residency at the New York Public Library, Tanya Sheehan is currently a fellow at the W. E. DuBois Institute for African and African American Research at Harvard University.

Among many conferences and symposia organized by faculty, let me single out “Global Photography and its Histories,” convened in February, 2011, by Tanya Sheehan and Andres Zervignon, co-founders of “The Developing Room,” a photography working group sponsored by Rutgers’ Center for Cultural Analysis. Please save the date April 27 and attend “Photography and its Origins.” “Cultural Heritage Now: The Process of Preservation,” organized by Archer Harvey, director of our recently established MA program in Cultural Heritage and Preservation Studies (CHAPS) attracted a large audience last spring. Please see the separate report from Archer on the flourishing program and its exciting initiatives. Also to attend on February 17 is “Concrete City: Brutalism and Preservation,” hosted by Carla Yanni who serves on the board of its sponsor, the Rutgers British Studies Center. We warmly welcome Carla back into the department after her stint as Assistant Vice President for Undergraduate Academic Affairs.

The latest news in our long and fruitful partnership with the Zimmerli Museum is the major grant to the museum from the Mellon Foundation to foster curatorial studies by supporting graduate exhibition seminars in the museum and creating paid summer internships for our graduate students. The resulting exhibitions will be jointly designed and co-curated by Zimmerli Mellon Liaison for Academic Programs and Curator, Donna Gustafson, (Ph.D., Rutgers, 2009), and a member of our faculty, with the assistance of graduate students who will organize a symposium, an e-publication, a printed catalogue and a full-scale exhibition. Now underway and co-taught by Gustafson and Susan Sidlauskas, the first seminar, “Not About Face,” will explode traditional conceptions of portraiture. Students will meet with artist Rachel Perry Welty, whose exhibition opens at the Zimmerli in January, make studio, museum and gallery visits to New York and Newark, and consult with framers, conservators and editors to learn all aspects of constructing a museum exhibition.

This year’s Sydney Jacobs Lecture series in American Art, which brings eminent scholars to Rutgers thanks to the generous sponsorship of Barbara Jacobs Mitnick (Ph.D. Rutgers, 1983), featured Professor Emerita Sarah Burns of Indiana University, former Ruth N.
Halls Professor, who gave an illuminating (and somewhat spooky) lecture called “Haunted Houses and Murder Mansions: Art and the Dark Side of American Architecture Between the Wars.” Burns graciously participated as a lively and funny interlocutor in Susan Sidlauskas’s “Rethinking the Canon” course, bringing both her common sense and unconventional thinking to what has proven to be a very complicated topic. Other distinguished outside speakers invited by our graduate students included Adrian Randolph (Dartmouth College), Bridget Alsdorf (Princeton University), Dian Kriz (Brown University), and Jodi Cranston (Boston University). These lectures, with receptions and dinner afterwards, offer students the opportunity for exchange with important scholars whom they might not otherwise meet. Upcoming lectures are listed on our website, and alumni are always welcome to attend.

Our talented graduate students have beaten the odds and secured a number of outside fellowships and grants. Congratulations to Shannon Connelly who is on a DAAD fellowship in Germany, to Heather Shannon, a fellow at the Smithsonian Institution, to Tashima Thomas, the recipient of a Ford Foundation grant, to Carly Steinborn, in her second year of her Rome Prize at the American Academy, to Emily Urban, also in Rome on her second year as a Kress Fellow at the Bibliotheca Hertziana, to Olivia Florek, winner of a Bevier fellowship, and to Sarah Wilkins who currently has a Mellon Dissertation Fellowship. Our graduate students enjoyed the extraordinary opportunity last June to undertake a study trip to Genoa with Tod Marder, who in collaboration with an Italian colleague at the University of Genoa, organized and led a series of visits to the many richly endowed local museums, churches and institutions.

A warm welcome into the Rutgers alumni community is extended to our newly minted Ph.D.s, Adrian Barr, Jeremy Canwell, David Boffa, Susannah Fisher, Ljubomir Milanovic, Heather Nolin, Florence Quideau, Tuna Sare, and Wendy Streule, and our new M.A.s, Ellen Brueckner, Michael DeNiro, and Robyn Radway. To all of you in our alumni community, I urge you to consider making a contribution to the Art History Department. At a time of severe budget cuts (with more to follow), it is ever more difficult for students to secure the funding necessary to support their dissertation research and travel. On site research and study is one of the key things that distinguishes Art History from other fields in the Humanities. And our graduate students take special pride in confronting the paintings, books, objects, buildings, sites, they write about with acuity and an historically-informed eye. This kind of depth and historical accuracy demands on-site research, and cannot be acquired digitally—no matter how precise the resolution of the Google Art Image.

(From L to R) Faculty members Joan Marter, Susan Sidlauskas, Catherine Puglisi, Archer St. Clair Harvey, John Kenfield, Penny Small, Tod Marder, Tatiana Flores, Sarah Blake McHam, and Jinah Kim after Dr. Small’s October 27 lecture, “The Birth of Illusionism”
Tatiana Flores curated two exhibitions this year -- “Wrestling with the Image: Caribbean Interventions,” with Christopher Cozier, and “Disillusions: Gendered Visions of the Caribbean and its Diasporas.” “Wrestling with the Image” was on view at the Art Museum of the Americas in Washington, D.C. from January to March. “Disillusions” was presented at the Studio Theater Gallery of Middlesex County College in Edison, NJ from September to November and later traveled to the Sylvia Wald and Po Kim Art Gallery in New York City from November to December. Both exhibitions were accompanied by fully illustrated online catalogues.

Her book manuscript From Estridentismo to ¡30-30!: The Historical Avant-Gardes of Post-Revolutionary Mexico was accepted for publication by Yale University Press and was awarded a Wyeth Foundation for American Art Publication Grant.


In February 2011, Tod Marder travelled to Oxford, England to serve on the Jury of the Scott Opler Fellowship Award committee, which selects a doctoral student in the field of Renaissance Baroque Architecture. The prize is held at Worcester College, Oxford for the period 2011-13. On the same trip, he had the special opportunity of a guided visit to St. Paul’s Cathedral from the foundations to the lantern of the structure and all levels between them. In May 1011 Marder realized a long and carefully planned visit to the city of Genoa, Italy with a small group of students from the Rutgers graduate program in Art History. This visit had its origins in the Fall of 2010, when he and Dr. Puglisi participated in Stephanie Leone’s Boston College conference on the patronage of the Pamphilj family. Among the speakers from Italy, they made the acquaintance of an extraordinary scholar and teacher, Dr. Laura Stagno from the University of Genoa. Over drinks plans were hatched to arrange a ten-day visit, which included personal tours of the city’s most important monuments
and art collections by its directors and curators, a visit to the State Archives with its director and an extensive look at its collections of documents, as well as a complete tour of the city from its foundations through medieval, Renaissance, and modern times. Dr. Stagno was our indefatigable cicerone and intercessor, having arranged lodgings in a medieval building with rooms still bearing their later Renaissance frescoes. Back home in October, Dr. Marder arranged for the New Jersey-born, Italian-trained sculptor Steven Shaheen once again to visit the Rutgers campus and give an on-site demonstration of traditional stone sculpture tools and methods, chipping away – and allowing students to chip away – at real pieces of marble, just to see how difficult Bernini’s tasks really were. Shortly before the mid-year holidays, Stephanie Leone’s books of Pamphili essays appeared (The Pamphilj and the Arts: Patronage and Consumption in Baroque Rome, University of Chicago Press, 2011) including an essay by Maria Grazia D’Amelio (University of Rome II, Tor Vergata) and Tod Marder, entitled, “The Four Rivers Fountain: Art and Building Technology in Pamphili Rome.”

Professor Joan Marter received a Lifetime Achievement Award from the Women’s Caucus for Art at the annual meeting of the College Art Association in 2011. Dr. Marter would like to thank all of her former dissertation advisees who attended the ceremony at the Hilton Hotel and the celebratory dinner afterwards. Oxford University Press published the Grove Encyclopedia of American Art in January, 2011. Professor Marter was Editor in Chief of this project which appeared in a five-volume print edition and an online version in Oxford Art Online. She was the author of the introduction to the encyclopedia and fifteen individual entries, including the subject areas of “Constructivism in America” and “American Sculpture after World War I.”

Marter was the author of a catalogue essay on sculptor William King for his exhibition at the University of Florida, Gainesville, in April 2011. In July, Dr. Marter lectured at the Pollock-Krasner House and Study Center in East Hampton, New York. At the Second Annual Feminist Art Conference at American University in November she delivered a paper entitled “Blasting Another Canon: Women and Pop Art.” The Woman’s Art Journal is now in its 33rd year of continuous publication, and Professor Marter continues her work as Editor of this journal, which has been sponsored by Rutgers for six years.

Sarah Blake McHam delivered the keynote address at a conference at the Cleveland Museum of Art in honor of Edward Olszewski who is retiring from the Case Western Reserve University faculty. Her book on Pliny and the Artistic Culture of the Italian Renaissance: The Legacy of the Natural History has been accepted by Yale University Press.

Last year Benjamin Paul published a couple of articles and reviews, neatly distributed among his dual interests in contemporary and renaissance art. His essay on Marc Bauer appeared first in Artforum and was later included in the catalog of Bauer's exhibition in St. Gallen, Switzerland. In addition, Paul published a review of the Glenn Ligon exhibition at the Whitney Museum in the Austrian journal Springerin. His take on the Venice Biennale's inclusion of Jacopo Tintoretto appeared in Artforum and his long-awaited (mostly by him, really) article on representations of Turks in Venetian art at the time of the Battle of Lepanto (1571) finally came out in The Turks and Islam in the Western Eye, ed. by James Harper.

Catherine Puglisi co-curated the exhibition “Passion in Venice from Crivelli to Tintoretto and Veronese,” at the Museum of Biblical Art (MoBia) in New York (February-June 2011). Reviewed in the New York Times, Burlington Magazine, New Criterion and Renaissance Quarterly, the show received an
additional boost from the interview Puglisi and her colleague William Barcham did with Leonard Lopate on National Public Radio. The exhibition catalogue was published by D. Giles Ltd. of London and features entries by graduate students from her exhibition seminar who also presented focused tours in the show. Puglisi conducted a tour of the exhibition for CAA members and was an invited panelist for the roundtable organized by the Fordham Center on Religion and Culture, “Dead or Alive: The Mystery of the Man of Sorrows.” In conjunction with the exhibition, Puglisi co-organized and acted as respondent for the symposium, “New Perspectives on the Man of Sorrows, Art and Devotion in Renaissance Venice and the North” (Institute of Fine Arts, 3/19/11). She is currently co-editing and writing a contribution for a related volume with selected papers from the symposium and additional essays, to appear with the Medieval Institute Press (co-sponsored by the Rutgers Research Council and the Index of Christian Art). Puglisi’s paper “The Aldobrandini Lunettes from Early Baroque Chapel Decoration to Pamphilj Art Treasures,” presented at Stephanie Leone’s conference, “The Pamphilj and the Arts,” has appeared in the volume edited by Leone (Rutgers, PhD ’02) and published by the McMullen Museum of Art. She was delighted to be in attendance along with Stephanie at the recent presentation of the book in the throne room of the Palazzo Doria Pamphilj in Rome. Among other activities, Puglisi traveled to Israel last March and conducted a seminar on Caravaggio at Ben Gurion University in Be’er Sheva, and in May, presented the keynote lecture on Caravaggio at Hunter College for the Graduate Student Art History Conference, “Caravaggio’s Gypsy Fortune Teller: Virtues and Vices in Post-Tridentine Italy.” On research leave during the fall semester 2011, she has returned to the writing of a collaborative book on the Man of Sorrows in Venetian Art, enjoying a residential fellowship at the Ligurian Study Center in Bogliasco outside of Genoa. Jane Sharp spent much of the past year focused on dissertations completed by Dodge fellows, Adrian Barr and Jeremy Canwell (both defended successfully!). Her own research centered on developing a new prospectus for her projected book on abstract painting in Moscow after the Thaw, as well as talks related to it, one of which she gave at the Association for Slavic, East-European and Eurasian Studies in Washington D. C. this November. Despite her shift in research emphasis to late-20th-century art, she continues to receive requests for publications on Natalia Goncharova and the prerevolutionary Russian avant-garde. One essay appeared recently in a catalogue published by the Musée national d'art moderne (Centre Georges Pompidou, Paris): “Natalia Goncharova, Michel Larionov et les limites du cubisme,” (in Marc Chagall et l’avant-garde russe). This summer was also spent co-teaching the Rutgers Study Abroad summer session in Paris with Catherine Puglisi, which has led her back to collections, such as those at the Beaubourg, that served as the basis for her first publications. Dr. Sharp continues to supervise student projects, such as Jeremy Canwell’s exceptional Painting in Estonia in the 1970s-1980s, on view from April 2011 through 2012 and is currently working on a major reinstallation of the upper Dodge wing scheduled to reopen in time for Norton Dodge's
Tanya Sheehan, participating in the Rutgers symposium on “Global Photography and Its Histories,” which she co-organized with Andres Zervigon

memorial (June 2, 2012). Dodge's passing this autumn was felt acutely by all who knew him, especially the artists whose work he tirelessly had promoted for decades. Dr. Sharp had known him since 1981.

March 2011 saw the publication of Tanya Sheehan’s first book, “Doctored: The Medicine of Photography in Nineteenth-Century America” (Penn State University Press). She spent the summer conducting research for her second book, which takes a close look at photographic humor and its ideas about race in America. Since this project is concerned with the transnational circulation and meanings of those ideas, her summer travels took her far from the United States – all the way to Australia and New Zealand. Dr. Sheehan has been busy developing several new projects in collaboration with Dr. Zervigon, with whom she organizes a photography working group on campus. Together they hosted a symposium at Rutgers on “Global Photography and Its Histories” in February 2011, which will be followed by a larger event on “Photography and Its Origins” later this year.

Susan Sidlauskas was on leave during the spring of 2011, and has been acting chair since July, in Catherine Puglisi’s stead. In June, she participated in two different workshops on “The Medical Portrait” at King’s College London’s Wellcome Center for Health and Humanities, with sessions chaired by historian of science Ludmilla Jordanova. She delivered a lecture on the photographic portraits of patients at the Holloway Sanitorium at the annual meeting of the Association of Art Historians in Warwick, England, and in June was given a private tour of the grounds and buildings of the original Holloway site by one of the sanatorium’s former nurses. Holloway, featured in its derelict state of the 1980’s in both a Madonna video and an Inspector Morse episode, is now, unsurprisingly, a luxury gated community. Professor Sidlauskas delivered a lecture on John Singer Sargent for the newly-endowed Steuben and Vivian Granger Lectures in American Art at Tyler School of Art, Temple University. Two book projects continue to dominate her research: Skins: John Singer Sargent’s Modern Subjects, and a collection of essays on the medical portrait. Sargent continues to be of particular interest to Americanists in Rutgers’ English department, so she enjoyed talking about the painter with Professor Brad Evans’ graduate students in his Henry James seminar. Hopes are high for a future exhibition on “Cézanne’s Family”, and research on this artist continues.

Her essay on Manet’s Portrait of Victorine Meurent will appear this spring in Thérèse Dolan’s New Perspectives on Manet, and she delivered “How to Sit: Manet’s Monsieur et Madame Guillemet (In the Conservatory),” at the French 19th Century Studies Conference. She returns as graduate director in January 2012, and offers profound thanks to Professor John Kenfield for covering this position for (unexpectedly) an entire year.

Laura Weigert spent the spring semester in Washington as a Samual Kress Senior Fellow at the Center for Advanced Study in the Visual Arts. Over the summer she delivered lectures at conferences in Paris (“Prédication et Performance”) and Frankfurt (Räume der Passion/Spaces of the Passion) and at a workshop in Florence on the exchange of textiles between the Lowlands and Italy. She was present at the historic beginning of the Cologne carnival season on 11/11/11 at 11:00, which was also the start of a conference on carnival. A local newspaper remarked on the invitation of an American professor to a scholarly conference on carnival as “kein Witz.” Closer to home, she presented her work in a conference at Rutgers organized by Henry Turner from the English department on “Early Modern Theatricality.” She has received a fellowship from the National Endowment for the Humanities to complete her book, Images in Action: the Theatricality of Franco-Flemish Art in the late Middle Ages and is on leave for the academic year 2011-2012.

Carla Yanni spent five months teaching at Utrecht University on an exchange program between Utrecht and Rutgers. She and her family (husband and toddler) enjoyed exploring picturesque towns, visiting world-class museums, and eating four-year aged Gouda cheese when no seven-year Gouda was available. At Utrecht, she taught a graduate class on nineteenth-century architecture and science, which sharpened her thinking for an essay to be published in an anthology on evolution in British Victorian culture. She was invited to the UK to participate in a research group about space, theater, madness, and a fourth topic to be determined (British short-haired cat breeding and the history of the mustache are both in the running). Yanni received high-fives all around when it was announced that her book, The Architecture of Madness, was among the top three best-selling back-listed architectural history books at the University of Minnesota Press. She continues to conduct research for a book about the architecture of college residence halls. She gave a presentation at the Society for American City and Regional Planning called “From Quadrangle to Hill Town: Residential Colleges at Yale.” Yanni serves on the board of the Rutgers British Studies Center; in that capacity she is hosting a conference titled “Concrete City: Brutalism and Preservation” on February 17, 2012. For information, see rutgers.britishstudies.edu. The conference is free and open to the public and refreshments will be served.

In the last year and a half, Andres Zervigon has been Acting Undergraduate Director of the Art History program. While working in this capacity, he has also brought a number of publications to conclusion. His book John Heartfield and the Agitated Image: Photography, Persuasion, and the Rise of Avant-Garde Photomontage will be released by the University of Chicago Press on July 5, 2012. His article “The Wiederaufbau of Perception: German Photography in the Postwar Moment, 1945-1950” will be published by the French photo-history periodical Etudes Photographiques in March.
2012. Zervigon’s review of the exhibition *A Hard Merciless Light: The Worker Photography Movement, 1926-1939* (Madrid: Museo Nacional Centro de Arte Reina Sofia, April 6 - August 22, 2011) was published with the title "Arbeiterfotografie. Vom Ursprung der Sozialdokumentarischen Fotografie" in the German periodical *Rundbrief Fotografie* in December 2011. Last July 2011, his essay “John Heartfield: Wallpapering the Everyday Life of Leftist Germany” was published in the catalog *Avant-Garde Art in Everyday Life*, which accompanied an exhibition of the same name curated by Matthew Witkovsky at the Art Institute of Chicago. Meanwhile, Zervigon continues research on his next book project *Persuading with the Unseen: Die Arbeiter-Illustrierte-Zeitung [The Worker's Illustrated Weekly], 1925-1938*. This study symposium at which eight essays have preoccupied historians of photography. The Developing Room also participated with the Toronto Photography Seminar and the Durham Center for Advanced Photography Studies (UK) on a successful grant application awarded by the Social Science and Humanities Research Council of Canada. With the granted funds, our groups will collaboratively research the subject of “Photography and the Transnational Politics of Affect.”

In addition to working on these publication projects, Zervigon continues to co-organize symposia with the Developing Room, a group that he and Art History colleague Tanya Sheehan founded in 2007. Housed at the Center for Cultural Analysis, the Developing Room brings together scholars whose research or teaching engages with the histories, theories, and practices of photography. Last February, 2011, he presented “Proletarian Art” and the Avant-Garde after Germany's Revolution” at the symposium and Sheehan staged the “Revolution and Representation: symposium “Global Germany 1917-1923” at Houston’s Rice University. In October he gave a short talk on the French artist Christian Boltanski at the roundtable “Ten Ways of Looking at a Century” at the New York Public Library. On April 2nd he delivered the paper “Russian Iconophiles and German Iconophobes” at the symposium *Photography and Its Histories,* which inquired into the significance and impact of writing such accounts.

Dr. Zervigon at the Rutgers symposium on “Global Photography and Its Histories,” which he co-organized with Tanya Sheehan

Joan Marter gathers with Rutgers colleagues at a reception, following the ceremony in which she was awarded Lifetime Achievement in the Visual Arts by the National Women’s Caucus for Art.
The Department of Art History is honored to remember Dr. Christine Wallace Laidlaw, who passed away October 28, 2010 after a long illness. A longtime resident of Montclair, New Jersey, she was born in Providence in 1935. Christine was educated at the Wheeler School, earned her A.B. at Bryn Mawr College in 1957, received an M.A. from Columbia in 1961 and later earned an M.F.A at Princeton in 1984 and her Ph.D. in Art History at Rutgers in 1996.

She distinguished herself as an independent scholar in art history, serving as a research consultant for the Asian Art Department of the Museum of Fine Arts in Boston. She was active in the field of American decorative arts and published articles on American silver and the Japanese influence on American art. In 1998, she edited and published Charles Appleton Longfellow: Twenty Months in Japan, 1871-73, a compilation of letters and journal entries by “Charley” Longfellow, the elder son of the famous American poet Henry W. Longfellow. Charles Longfellow was one of the first Americans to travel extensively through Japan and his writings are some of the earliest historical documents recording Western perceptions of modern Japanese culture.

Christine was married for 52 years to Angus McPherson Laidlaw and had two children, Angus M.M. (Kenzie) and Christine I. Laidlaw.

Christine is remembered fondly by the faculty and her fellow art history alumni in the graduate program, especially for her dry wit, considerate unassuming nature and her generous support of student colleagues.

Gregory Gilbert
Chris Atkins (Ph.D., 2006), assistant professor, Queens College and The Graduate Center, The City University of New York, published his book *Frans Hals’s Signature Style: Painting, Subjectivity, and the Market in Early Modernity* (Amsterdam University Press, distributed by the University of Chicago Press). He received grants from the Prins Bernhard Cultuurfonds, the Historians of Netherlandish Art, and the Netherland-America Foundation to support this project. Chris continued to serve as Visual Arts Editor for *Oxford Bibliographies Online: Renaissance and Reformation* (Oxford University Press, phased launch began fall 2010). This past year he also presented papers at the annual conferences of the College Art Association and the Renaissance Society of America and gave a public lecture at the Metropolitan Museum of Art.


Francesca Bacci is continuing her experimental interdisciplinary work in the field of neuroscience of art. In 2011 she edited and co-wrote (with David Melcher) the volume *Art and the Senses* (Oxford University Press). Furthermore, she published the chapter "Eye-movements and Piero’s gaze: an art-historical perspective" in Z. Kapoula e L.J. Lestocart, "Esthétique et complexité: creation, expérimentation et neurosciences" (Paris, CNRS éditions, 2011) and the essay "L'intelligenza del tatto: arte e conoscenza in punta di dita" in A.Argenton, "Vedere con mano" (Trento, Erickson, 2011). She received a prestigious two-year award from the Fondazione Cassa di Risparmio Trento e Rovereto to continue her research as principal investigator of the "Masterpieces of the mind" project on the neuroscience of art, jointly sponsored by the University of Trento and by the MART museum (Rovereto, Italy). Last, but not least, Francesca Bacci and her husband David Melcher have welcomed their second daughter, Emma Rae Melcher, born on July 18th, 2011.

Bradley Bailey (B.A., 1996), assistant professor of art history at Saint Louis University, published two articles this year, “A Little Game Between ‘I’ and ‘Me’: Marcel Duchamp, Chess, and New York Dada” in the *Southeastern College Art Conference Review* and “North by Midwest: Moving the World Chess Hall of Fame and Museum from Miami to St. Louis” in *Collections: A Journal for Museum and Archives Professionals*. He also curated the exhibition "OUT OF THE BOX: Artists Play Chess," one of the inaugural exhibitions for the new World Chess Hall of Fame in Saint Louis, which opened in September. Bailey also presented his paper “The Readymade and the Real Presence: Marcel Duchamp and the Blind Man” at the symposium *Why Have There Been No Great Modern Religious Artists?*, organized by the Association of Scholars of Christianity in the History of Art, which took place at the Museum of Biblical Art in New York in February.

Costanza Barbieri (Ph.D., 2009) is presently working on the Loggia della Galatea, the less studied of the Farnesina cycles, in order to better understand the respective contributions of Sebastiano del Piombo, Peruzzi, and Raphael to one of the most important decorative programs of High Renaissance Rome. Since receiving her doctorate, Costanza has produced numerous publications on Italian Renaissance art, and is also currently working on the topic of Sebastiano's portraiture.

Earlier this year Alexis Boylan (Ph.D. 2001) edited a collection entitled "Thomas Kinkade, The Artist in the Mall," which was published by Duke University Press. Julia Alderson, another Rutgers alum, published an article in that collection as well.

Meredith Arms Bzdak
Alexis Boylan’s new book about Thomas Kinkade

(Ph.D., 1995) became a partner in Mills + Schnoering Architects, LLC in Princeton, NJ following the reorganization of Farewell Mills Gatsch Architects, which had enjoyed a 35-year history working in the region and nationally. Mills + Schnoering has ongoing projects in New Jersey, New York, Pennsylvania, Colorado, and Washington, DC, and specializes in new design and historic preservation for cultural and educational institutions and government agencies.

Louise Caldi (Ph.D., 2002) is Assistant to the Chief Curator and Head of Scholarly Publications and Programs at the Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, and has been selected winter of Vermont and go to to also serve as the head of the Florence for the spring because F|S team of curatorial assistants. After managing fellowship at Harvard's Center for several large scholarly symposia Renaissance Studies "I Tatti," in and conferences at F|S this Florence, Italy. She will be in season, Louise, who remarried in 2009, plans another visit to England this spring with her London-born husband.

Kelley Helmstutler Di Dio (Ph.D., 2000), Associate Professor at the University of Vermont, published her first book, Leone Leoni and the Status of the Artist at the End of the Renaissance (Ashgate, 2011). The book has been very positively received and reviews of it have already appeared in Cassone and The Burlington Magazine. Kelley continues to work on Leoni and she gave a lecture at the Museo Nacional del Prado on "The Leoni's Imperial Portraits and the Taste for Sculpture in Spain," as part of the International Symposium on the Art of the Leoni (Oct. 24-26,2011). She is currently finishing up a new book, Sculpture Collections in Early Modern Spain, which she is writing with Rosario Coppel Areizaga. The book will be finished next year. Di Dio family will be able to escape the eternal winter of Vermont and go to Florence for the spring because her former student Ben Eldredge--now ABD at Rutgers--will be taking her spot at UVM, teaching two Renaissance art classes. In addition to her scholarly pursuits, Kelley enjoys teaching an array of Renaissance and Baroque art. She was recently
nominated for the sixth time for the University's Kroepsch-Maurice teaching award.

Henry J. Duffy (Ph.D., 2001) is currently a Museum Curator at the Saint-Gaudens National Historic Site in Cornish, New Hampshire. Henry organized and contributed to the first publication about the "Puritan" and "Pilgrim" sculptures by Augustus Saint-Gaudens. The book, with contributions by Joyce Schiller, Thayer Tolles, Henry Duffy, and Wayne Phaneuf is the first monograph about these iconic American images. Additionally, the park contributed loans to exhibits in Russia, Boston, and New York, and welcomed new acquisitions including a portrait bust of Saint-Gaudens by James Earle Fraser, and an archive of materials from Henry and Elsie Hering, both assistants to Saint-Gaudens. On a personal note, the Demarest Nature Center in Demarest New Jersey named the Duffy Bridge in recognition of Henry and his parents Philip and Natalie Duffy's role in founding the nature center organization in 1971.

Aliza Edelman (Ph.D. '06) and Mary-Kate O'Hare (Ph.D. '04) in Brasilia, May 2011

Aliza Edelman (Ph.D. '06) and Mary-Kate O'Hare (Ph.D. '04) in Brasilia, May 2011 wrote an article about his Ambicase designs in the inaugural issue of "Codex: The Journal of Typography" (Spring 2011). He founded the "Twin Cities Type Tuesdays" interest group during the summer. A beer glass design he created featuring his type design was one of six works by Minnesota creatives selected by the Walker Shop at the Walker Art Center for their mnartists.marketplace project in the fall. He also led a lecture series for senior citizens on American painting in the fall at St. Thomas.

Joanna Gardner-Huggett’s (Ph.D. 1997) article "The Women Artists' Cooperative Space as a Site for Social Change: Artemisia Gallery, Chicago" was reprinted in the new Routledge anthology Entering the Picture Judy Chicago, The Fresno Feminist Art Program, and the Collective Vision of Women Artists, edited by Jill Fields. In January "Artemisia Challenges the Elders: Creating a Feminist Community" was published in a special issue of the women's studies journal Frontiers dedicated to 2011 issue of "Design and feminist art and activism outside Culture" included his review of two recent books about type York. In addition, Joanna designers. In June he released an original digital typeface design, on the Feminist Art Workers' Ambicase Fatface, with his performance "Bill of typefoundry Teeline Fonts, and Rights" (1980) for a new book
Alumni news

documenting the Los Angeles based group's history and a piece examining the Guerrilla Girls' roots in feminist collaborative practice in the 1970s for a forthcoming exhibition at Columbia College in March in Chicago. She looks forward to seeing lots of RU folks in sunny Los Angeles!

Gregory Gilbert (Ph.D., 1998) stepped down from his trial appointment as Senior Curator at the Figge Art Museum in January 2011 and returned to full-time teaching at Knox College, where he continues to serve as Director of the Art History Program. In 2011, he published the catalog Scale: Ceramic Forms and Photographic Landscapes on the works of Gerry Eskin for the Figge Art Museum and is continuing work on a monograph on Robert Motherwell for Phaidon Press. He will be presenting a paper at the CAA annual conference in Los Angeles in February 2012 for the session "Flying Solo: The Opportunities and Challenges Presented to the Solitary Art Historian in a Small College."

2011 was a very busy year for Seth Gopin (Ph.D., 1994) with lectures and the appearance of his new book, Skyscrapers of New York. Throughout the year, he lectured on all three of Cunard’s Queens. In January, he made a bumpy crossing on the Queen Victoria, lecturing on “The Rise of the New York Skyscraper.” In March he put his years of teaching survey of Art History to good use as he lectured on Egyptian, Renaissance and Baroque art and architecture on the Queen Mary 2, traveling from Dubai to Southampton through the Suez Canal. In July he did his patriotic duty on the Queen Mary 2, lecturing on Tom Paine and American skyscrapers as part of their July Fourth cruise from New York to Canada and Boston. And, finally, he did two more Southampton to New York crossings on the Queen Elizabeth. Beyond his love of lecturing, he met the nicest, savviest people. From senior art historians going to Europe for the summer to lighting designers, each person was more interesting than the next. Early in the year, he became a writer-in-residence at the New York Public Library to complete his book on skyscrapers. He has lecturing on this subject to Rutgers honors students, alumni, and VIPs for twenty years and has always wanted to put together a book to go along with these lectures. Thus, from January to July, he worked on the book that came out in August. The launch was a fine affair, celebrated on the Queen Elizabeth crossing from Southampton. The first printing of the book has already sold out and reprinting is on the horizon. Do see my website: metroinsights.com. Retirement is too much fun.

After many years of adjunct teaching, Emma Guest-Consales (Ph.D., 2005) is now a full-time licensed New York City tour guide. She specializes in walking tours of historic neighborhoods, with an emphasis on art and architecture, and personalized tours of all New York City museums. She works primarily with private clients, and also does group tours, both in English and Italian. She is privately publishing a series of books with a freelance photographer of various New York City neighborhoods. The first volume, Walk With Us: East 42nd Street, was completed in September and is available on Blurb.com. Emma's website is www.mynyc.tours.com and she would love to give tours to Rutgers alumni, professors, and
The book edited by Stephanie C. Leone (Ph.D., 2001), *The Pamphilj and the Arts. Patronage and Consumption in Baroque Rome*, was published by the McMullen Museum of Art, Boston College, and distributed by the University of Chicago Press. The volume includes essays by Catherine Puglisi and Tod Marder.


Dr. Karen J. Lloyd took the position of Visiting Assistant Professor in the Newcomb Art Department of Tulane University (2011-2012), where she teaches European and Italian Baroque art, as well as seminars on Rome, Bernini, and early modern art patronage. She was also the recipient of a Travel Grant from the Italian Art Society to attend the annual conference of the College Art Association in Los Angeles, 2012.

Ferris Olin curated three exhibitions in 2011 (with Judith K. Brodsky for the Rutgers Institute for Women and Art). The first was the Joan Snyder/Intimate Works, a survey of Snyder’s small paintings mounted at the Douglass Library. This exhibit marked the 40th anniversary of the Mary H. Dana Women Artists Series, founded by Snyder in 1971. It is the oldest continuous exhibition space dedicated to making visible the work of emerging and established contemporary women artists. More than 450 women have shown in the Series since it began.

The second was the Feminist Masked Avengers, an exhibition of early Guerrilla Girls' posters, donating by founding member Liubov Popova to the Miriam Schapiro Archives on Women Artists (Rutgers University Libraries), along with recent work by the Guerrilla Girls, Guerrilla Girls BroadBand, and Guerrilla Girls on Tour! The show was installed in the Mason Gross Galleries from June 1-September 7.

The third was Real Time: The Brainstormers, the fall exhibit in the Dana Women Artists Series. In an effort to dismantle the myth of the isolated male white genius artist and to convey a more accurate portrait, Brainstormers invited hundreds of contemporary artists across the country to share
Alumni news

the intimate details of their daily lives. Viewers were presented with an intriguing collection of handwritten records, photographs, and survey findings that offer a glimpse into the disparate experiences, both surprising and familiar, of working artists.

Olin also co-authored the exhibition catalogs for these shows and also contributed to a chapter (with Judith K. Brodsky and Mary D. Garrard) in the centennial publication, CAA: The Hand, the Eye, and the Mind- One Hundred Years of the College Art Association, edited by Susan Ball (Rutgers University Press).

Working with colleagues across the US, she organized The Feminist Art Project @ College Art Association, a day-long series of sessions on feminist art, held during CAA’s annual meeting at New York’s Museum of Arts and Design; a series of panels held at the Tribeca Performing Arts Center (New York) and the Sackler Center for Feminist Art at the Brooklyn Museum on the topic of “From the Trans/Gendered Body to the Cyborg: Feminism, Art and Technology” in March; and ongoing art salon programs in New York with Art W that brings artists and critics together in conversation, including Joan Snyder with Marilyn Symmes (Zimmerli Art Museum).

She also organized two “Talking Creativity: Women Scientists and Artists in Conversation” programs focused on global warming and women and technology that brought the artists Diane Burko and Muriel Magenta together with scientists working on climate change and familiar, of working artists.

In spring, 2011, Olin with Brodsky created and taught the first online course for the Women’s and Gender Studies Department called “Gender, Art, and Society.” The course is now given every semester.

Lastly, Ferris Olin will receive a Lifetime Achievement Award from the Women’s Caucus for Art in February 2012 at their annual conference in Los Angeles. She is being recognized for her considerable accomplishments, achievement, and contributions to the visual arts. (Professor Joan Marter received the award last year.)

Alison Poe chaired a panel entitled "New Techniques, New Technology in Teaching Ancient Material Culture" at the 2011 Annual Meeting in Baltimore of the Classical Association of the Atlantic States. With fellow Rutgers Art History Ph.D. Marice Rose, she will chair a panel at CAA 2013 entitled "Receptions of Antiquity, Receptions of Gender? Stereotype and Identity in Classically Informed Art." With another colleague, Aileen Hawkins, she co-authored the article “Narcissus in Children’s computer engineering, respectively. (This series is funded by the NSF through a STEM grant.) In May, at the annual Barbara Boggs Sigmund Award Dinner sponsored by WomanSpace, Olin presented the awardee, Faith Ringgold, to the audience.

In addition, Olin was awarded several grants for ongoing projects for which she is the Principal Investigator: the National Endowment for the Arts, for “The Fertile Crescent” (a total of $50,000); the National Endowment for the Arts, for “Momentum: Women/Art/Technology” ($65,000); and the New Jersey Council for the Humanities, for “The Fertile Crescent” ($10,000).

Alison Poe’s daughter, Jasmine

A budding art historian: Alison Poe’s daughter, Jasmine
Alumni news

Kandice Rawlings (Ph.D. 2009) attended the Renaissance Society of America conference held in Montreal in March, titled “The Art of Christian Triumph: Celebrating Ottoman Defeat and Forging Knightly Identity at the Church of Santo Stefano in Pisa.” In April she returned to her undergraduate Alma Mater, Carleton College, to lecture on Pietro da Cortona and “Heroines and Triumphs: Visual Exemplars, Family Politics, and Gender Ideology in Baroque Rome,” material she first researched at Rutgers with Professor Catherine Puglisi. She also was invited to teach a section of the Women in Art course during her visit to Carleton, a real thrill as it was this very course that encouraged her to become an art history major in the first place! Last, but certainly not least, Katie and her husband Chris welcomed their twins, Ava Isabelle and Benjamin Henry in July. As you can see from their photo, they're already taking after their mother!


Mark Pohlad (M.A., 1986) has been named Associate Dean of Liberal Studies at DePaul University, where he is Associate Professor in the Department of the History of Art and Architecture.

Katie Poole-Jones (Ph.D. 2007) had a busy year! In January she gave a talk, “Objects of Beauty: Female Portraiture and the Renaissance Ideal,” at Webster University in St. Louis, in connection with the exhibition, Claudia DeMonte, The Real Beauty Project, held at the university’s gallery. She also presented a paper at the annual Renaissance Society of America conference held in Montreal in March, titled “Identities in Early Modern Italy.” She also prepared for publication the paper she delivered at the last year's RSA conference in Venice, "Andrea Mantegna's St Mark and the Origins of the Cartellino," which will appear in a Festschrift for Patricia Fortini Brown due out next fall. Since June she has been working in Oxford University Press's New York office as Associate Editor of the Benezit Dictionary of Artists on Oxford Art Online.

Marice Rose (Ph.D. 2001) was granted tenure and promoted to Associate Professor at Fairfield University, where she directs the Art History program. This year, she presented a paper on using Artstor at a pedagogical session (chaired by Alison Poe, PhD Society of 2007) at the Classical Association America of the Atlantic States' Annual Conference in Meeting, and she co-curated the Montreal, exhibition "From Kells to Clonmacnoise: Medieval Irish Art paper "Signatures in Context" at the Bellarmine Museum of Art at Fairfield.

Two more art historians in the making: Katie Poole-Jones’ twin children, Ava Isabelle and Benjamin Henry

Sascha Scott (Ph.D. 2008) was granted tenure and promoted to Associate Professor at Fairfield University, where she directs the Art History program. This year, she presented a paper on using Artstor at a pedagogical session (chaired by Alison Poe, PhD Society of 2007) at the Classical Association America of the Atlantic States' Annual Conference in Meeting, and she co-curated the Montreal, exhibition "From Kells to Clonmacnoise: Medieval Irish Art paper "Signatures in Context" at the Bellarmine Museum of Art at Fairfield.

entitled, “Unwrapping Ernest L. Blumenschein’s The Gift.” She is currently on research leave from her position at Syracuse University and is traveling around the country (with her family) to complete her book manuscript through the support of fellowships at the School for Advanced Research (Santa Fe), the Huntington Library (Los Angeles), and the Center for Southwest Studies at Southern Methodist University (Dallas). She delivered a paper about Blumenschein at the Association of Art Historians Annual Conference (Coventry, UK) where she caught up with Susan Sidlauskas. She also gave several talks about the work of Pueblo artist Awa Tsireh, the highlight of which was the Southwest Art History Conference where fellow Rutgers art historians Heather Shannon and Alexis Boylan also spoke.

In January 2012, Angela Scannella will be elected to the Board of Directors of the Monmouth County Arts Council. She served on the Development Committee for the New Jersey Museum of Contemporary Art during their 2010 Inaugural Exhibition, It's All American, where she created the docent training program and materials geared for both adults and children. Angela had the pleasure to lecture on the works alongside artist Robert Melee who she learned about while she was a student at Rutgers and was so thrilled to meet! Special Technical and Economic Annual Conference (Coventry, UK), currently, she performs Mission (STEM) to Vietnam, a paper about Blumenschein at the Council of NJ Grantmakers, a final years of the Indochina War membership organization that (1946-1954). Currently she holds exists to strengthen and promote the position of Senior Image philanthropy in the State of New Cataloguer and Support Specialist Jersey. Before her work at the Visual Resources Collection Council, Angela worked in the Development Department at the Department of Art and hidden gem of the State, the Archaeology.

This past September, Mary Tinti (Ph.D. 2008) began an exciting two year position as the Koch Curatorial Fellow at the deCordova Sculpture Park and Museum in Lincoln, MA, where she is delighted to be working with fellow Rutgers alumni John Scannella, a deCordova Sculpture Park and paleontologist who recently appeared on the Discovery Channel's "The Daily Planet" show and who was featured on the Blu Ray release of Jurassic Park III. In February, Mary co-chaired a Public Art Dialogue affiliated society session at CAA, “Agency/ Photographie Preservation and Agencies for Public Art,” with Mary Tinti and her husband David Rys, pictured with Joan Marter at their wedding. Amanda Smith (B.A., 2006) completed her MA degree in Public Art Dialogue affiliated society session at CAA, “Agency/Photographic Preservation and Agencies for Public Art,” with Collections Management, a joint panelists Wendy Feuer, Anne program administered by Ryerson University (Toronto, ON) and George Eastman House (GEH) International Museum of Photography and Film (Rochester, NY). Her thesis project involved arranging and describing a collection of over 5,000 photographic prints and negatives preserved at the GEH. The objects were made by United States government photographer Everette Dixie Reese while he was the Chief of the Photo Section of the Indochina War (1946-1954). Currently she holds the position of Senior Image Cataloguer and Support Specialist in the Visual Resources Collection at Princeton University's Department of Art and Archaeology.
Pasternak, and Sara Reisman, and from she continues to enjoy her role as Journal Assistant for Public Art Dialogue (edited by Cher Krause Knight and Harriet F. Senie). In May, Mary presented strategies for temporary public art to the board of the Rose F. Kennedy Greenway Conservancy; in July she served as a public art juror for the Fort Point Arts Community’s Fall 2011 projects; in October she provided a manuscript review for a forthcoming Smithsonian Scholarly Press publication; and in November she served for the second year in a row as the outside reader for the Providence College art history senior theses (a role she particularly relishes fulfilling for her undergraduate alma mater). By far, Mary’s favorite moment of 2011 was her August 13th wedding to David Rys, which was followed by a wonderful honeymoon to Croatia, Montenegro, and Hungary.

In 2011, Jennifer Tonkovich collaborated with Christoph Vogtherr, curator at the Wallace Collection on the exhibition Jean de Jullienne: Collector and Connoisseur, contributing an essay on Jullienne as a collector of drawings to the catalogue. Together with Louis-Antoine Prat, curator at the Louvre, Jennifer organized the exhibition “David, Delacroix, and Wang Guangyi and Chinese-French pastoral music and Revolutionary France: Drawings from the Louvre,” at the Morgan Library and Museum, and co-organized a Chinese art exhibition at the University. A former researcher at the Morgan, she also served as general editor for Israel to present a paper on Musical Instruments, she is now studying Nature: Oil Sketches Chinese photographer and the content editor of the...
Metropolitan Museum of Art’s Helbrunn Timeline of Art History, a publication to which she contributes as a writer on music. She has taught in the music departments of the City College of New York and Yeshiva University, and is currently adjunct faculty at Fordham.

Midori Yoshimoto (Ph.D. 2002; associate professor and gallery director at New Jersey City University) has remarried to Gus Tsekenis (manager of the Astoria branch of Queens Libraries) on a beach wedding in Bayville, NY on June 2, which was celebrated by her former RU classmates among others: (from left in the picture) "Kusama Saves the World with Self-Obliteration," was translated into French and published in Yayoi Kusama, catalog accompanying the exhibition at Centre Pompidou, Paris.

It was a busy year.

New overhead projectors and DVD/Blue-ray players were installed in the graduate seminar room, the two recitation rooms and the graduate lounge at the beginning of the fall semester. A new wireless connection also is available in the graduate seminar room.

The department also received funds for a server to host the VRC’s digital collections. In the fall semester the School of Arts and Sciences configured the machine and installed MDID. Late in the year, the VRC and SAS began setting up the first modest test collection. This spring, Don Beetham will be working with SAS to move the enormous amount of metadata for 150,000 images to make all the images available to the faculty and students. Having the images available in a more timely manner also will help the VRC by making it easier for graduate student workers to see what has been done.

In February Don Beetham spoke in a special session at the College Art Association on his experience exploring the potential of virtual world to support teaching and study. Much of the talk emphasized the museum and Art History Workshop in Second Life.

The workshop, co-led by Beetham and Sarah Beetham (BA, Rutgers Art History) and ABD at the University of Delaware, offers graduate students and scholars the chance to evaluate the potential of this new medium for themselves. A high quality presentation tool is available for converted Powerpoint presentations. Ljubomir Milanovic (The Second Life of Relics) and Lauren Kane (Tuscan Birth Trays: Desco da Parto and Renaissance Childbirth) presented at the Art History workshop in 2011. Justin McCann will be giving a talk on “Whistler’s Avatars” in January 2012. The department has been given an entire sim to use in OpenSim. This would allow students to do their own building of models or exhibits. An architecture exhibit has been set up in the OpenSim Rutgers Student Center in addition to the exhibits at the Student Center in Second Life. The Rutgers Student Center can be experienced in three different worlds.

A number of VRC staff, Lauren Kane, Ljubomir Milanovic, Aaron Vague and Don Beetham demonstrated the Second Life activities in room 104 on Rutgers Day in April.
2011 was a banner year for CHAPS. Increased enrollments in CHAPS courses and growing interest in the program from students throughout the US and abroad testify to the rapidly expanding interest in the field and to CHAPS growing reputation as a center for preservation studies. MAs in Cultural Heritage and Preservation Studies were awarded to Nicole DeAugustine, Lauren Kane, and Leigh Passamano - the first graduates from the program, which was initiated in 2009. Nine students received Certificates in Historic Preservation. In Fall 2011, we admitted seven students to the MA program, bringing our MA cohort to seventeen. The MA students come from a variety of institutions and backgrounds, and as their internship choices indicate, their interests within the field of cultural heritage preservation are wide ranging. In addition to internships in Athens offered through CHAPS Abroad (see below), graduate students pursued internships in the Department of State, the American Museum of Natural History, the National Hellenic Museum, African Rainforest Conservancy, Roseberry Homestead at Phillipsburg, the Goldman House/Friends of the Modern School.

CHAPS hosted two major conferences in 2011. Cultural Heritage Now: The Process of Preservation, brought a large audience of preservationists from the region together with scholars and students for a conversation about heritage and the many difficult questions faced by those who work in the field. How do we know when to preserve? Who decides what to preserve? What is the role of the various stakeholders in the decision-making process? How do we balance the processes of preservation, commemoration, and memory?

On the global level, our second conference, Cultural Heritage Now: Iraq and Beyond-The Legacy of Donny George Youkhanna attracted an audience of over one hundred. Honoring the life of Donny George Youkhanna, former Director of the Iraq National Museum in Baghdad, the conference brought together experts with firsthand experience of the region to discuss the status of Iraq’s monuments, sites, and museums, to plan for the future protection of its rich cultural legacy, and to imagine how Iraq’s experience can inform the development of protection policies in Egypt and neighboring countries undergoing political change.

June found thirteen students from Rutgers and other institutions convening in Athens for the second season of CHAPS Abroad: Athens and Beyond, where, in addition to pursuing a course “Preservation Issues in the 21st Century,” they have the opportunity to pursue an internship in one of Athens’ great museums or cultural institutions, or to pursue fieldwork at Voula, an ancient site close to the city. The program provides invaluable -and resume enriching- experience on a global level for graduate and advanced undergraduate students interested in the rapidly expanding field of cultural heritage preservation.

CHAPS sights are now focused on our first International Conference, scheduled for October 2012. Marking the 40th anniversary of the World Heritage Convention and the 20th anniversary of its Declaration on Cultural Landscapes, Cultural Landscapes: Preservation Challenges in the 21st Century will bring together leading scholars and practitioners form around the world to examine five core themes around the
concept, implementation, and management of cultural landscapes and historic urban landscapes. Constituting “combined works of nature and humankind [that] express a long and intimate relationship between peoples and their natural environment,” cultural landscapes embody diverse interactions between humans and their environment, seek to protect living traditional cultures, and preserve the traces of cultures that have disappeared. They provide a new perspective that challenges traditional notions of historic preservation by taking a dynamic multifaceted approach to conservation.

The three day conference will provide a unique opportunity in time and place for the United States to consolidate its presence within the international arena of cultural heritage preservation. Cultural landscapes and historic urban landscapes are at the nexus of current efforts in the United States to address our diverse cultural heritage and to revitalize the livability of the nation’s communities through preservation of the authentic sense of place. Rutgers, founded in 1766 and New Jersey’s land-grant institution, is an ideal setting for the exploration of these issues. We hope that you will join us!

A Special Note of Thanks and Congratulations to Dr. Sara Harrington

Dr. Sara Harrington joined the Ohio University Libraries this summer, where she assumed an exciting new position as the Head of Arts & Archives. Previous to her move, Dr. Harrington had served as the Art Librarian at the Rutgers New Brunswick libraries for ten years, since 2001, and she also received her Ph.D. in Art History, her M.A. in Art History and her M.L.S. from Rutgers University. Before coming to Rutgers, she received her B.A. in Art History and French from Boston College. Dr. Harrington’s always cheerful demeanor, readiness to help, and extensive expertise rendered her an invaluable asset to the faculty and students who used the Rutgers Art Library. Though we will miss her greatly, we extend our warmest thanks and best wishes to Dr. Harrington in all her future work.
Corina L. Apostol gave a talk entitled "The House of the People in Bucharest and Global Heritage" at the international conference "Why Does The Past Matter?" at UMass Amherst in May 2010. Also in May, she received an Avenir Foundation Summer Grant (June-August 2010) to conduct research and complete language training (in Russian) in St. Petersburg. In August 2010 she gave a talk entitled "The Art of Marking Community: Lia Perjovschi’s Contemporary Art Archive/Center for Art Analysis" at the Kansas University CREES (Center for Russian, East European and Eurasian Studies). The talk will be published in an upcoming volume “Identity and Community after the Cold War Era” (2012). In September 2010 she began her one-year appointment as Graduate Associate at the Center for European Studies at Rutgers University. Also in September she launched an online bilingual (RO/EN) magazine, "The Long April. Texts About Art" together with a collective of Romanian critics, artists and curators. In November 2010 she published an essay entitled "The Politicized Women Of Soviet Era Posters" in the bilingual magazine (RO/EN) IDEA Arts+Society. In December 2010 she gave a talk entitled "On Chto Delat/What is to be done? And The Politicization Of Art Practice" at the "Radical Aesthetics and Politics" conference at Hunter College, CUNY.

In September 2011, Shannon Connelly moved to Karlsruhe to begin her 10-month tenure as a Deutscher Akademischer Austausch Dienst (DAAD) Graduate Fellow at the Karlsruher Institut für Technologie, Institut für Kunst- und Baugeschichte. This summer, with support from the Andrew W. Mellon Foundation, she spent two months in Germany doing preliminary research at the Staatsbibliothek zu Berlin and the Städtische Galerie Karlsruhe for her dissertation entitled “Curious Realism: Dada and Die neue Sachlichkeit in 1920s Karlsruhe.” She will present a selection of this new work in February 2012 at the doctoral symposium "produktion-AFFEKTION-rezeption" at the Ludwig-Maximilians-Universität in Munich.

In 2010-2011, Yelena Kalinsky was a Graduate Fellow at the Center for Cultural Analysis at Rutgers, where she presented a portion of her dissertation research having to do with the seminar theme, "The Everyday and the Ordinary." In spring, she presented a paper at the "Irrational in Russian Culture" conference in Moscow on psychic break and aesthetic experience in Andrei Monastyrski's "Kashirskoe shosse," and was invited to give an extended version of that lecture by the Free University and Humbold University in Berlin. In fall, she is co-organizing
Graduate news

a panel at the annual ASEEES conference in Washington DC on the role of performance art in Moscow Conceptualism, where she will give a paper on factographic authority in the early performance work of the Collective Actions group. Yelena's essay on "Western Conceptualism in the Moscow Conceptualist Imagination" was published in *Athanor* in July 2011.

Mary Manning presented two talks in 2011 that derived from a seminar paper on Degas’s permutations of Orientalism. In April, she presented “Degas’s *Portrait of Mademoiselle Fiocre* and the Orientalism of Modern Life” in the 19th Century European Art session of the Midwest Art History Society’s Annual Conference, and in October, she presented “Hierarchical Matters: Degas’s *Semiramis Building Babylon* and the Standards of History Painting” at UCLA’s 46th Annual Art History Graduate Student Symposium, which embraced the theme “Standard Procedure” in order to correlate with the Pacific Standard Time exhibitions running up and down the West Coast this year. This summer, on a Mellon Summer Travel Grant, she spent two months in France (Paris and very sunny Montpellier) doing research for her dissertation entitled “Frédéric Bazille and Masculinity Between Paris and Montpellier, 1841-1870.”

Ricki Sablove will present a paper, "At Home with the Domestic: The Travel Sketches of Eleanor Manning," at the 2012 Wellesley-Deerfield symposium, "At Home and Abroad: New England Women, Travel, and the Shaping of Artistic Expression, 1840-1910." The symposium will be held at Wellesley College on Saturday, March 12.

Emily Urban is completing her second year as a Kress Fellow at the Biblioteca Hertziana in Rome, where she is wrapping up research on her dissertation "The Sala Bologna in the Vatican Palace: Art and Astronomy in Counter-Reformation Rome". She contributed an essay entitled *La volta celeste della Sala Bologna e la tradizione della cosmografia rinascimentale*, as well as various schede to the book, *La Sala Bologna nel Palazzo Apostolico Vaticano*, published in December 2011.

More photographs taken at the Spring 2011 End-of-Year Art History Department Banquet. Counterclockwise, beginning at top right: Kira Maye with Dr. Puglisi, Heather Shannon, Shannon Connelly, and Olivia Gruber Florek
Ashley Park and Chelsea Callahan-Mendelsohn were chosen as the recipients of the Patrick J. Quigley IV Memorial Scholarship Award for 2011-12. They are pictured here with members of the Quigley family (left to right): Ruth Quigley-Lawrence, Mrs. Mi Ja Kim Quigley, Patti Quigley, and her daughter; and last year’s scholarship winner Matthew Cortland.

The Patrick J. Quigley IV Memorial Scholarship

This endowed scholarship has been established by friends, colleagues and partners in memory of Patrick J. Quigley RC, ’82, a victim of the tragic events of September 11th, to provide financial assistance to students enrolled at Rutgers, The State University of New Jersey. The scholarship provides support in the senior year to two majors in Art History who are pursuing a college degree while working to support themselves.

Patti Quigley, Patrick’s wife, delivered a speech to this year’s award winners at the Spring 2011 End-of-Year Art History Department Banquet.
Undergraduate Honors and the Bzdak Award for Study in Milan

This annual award is established by Drs. Michael J. and Meredith Arms Bzdak to provide financial assistance to undergraduate students for the study and/or research of Art History in Milan, Italy. The purpose of the travel award is to acquaint students with both 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.

Art History Honors Students (left to right)

Kathleen Irwin
Inviting Picasso into the Laboratory: Form and the Exchange of Ideas at Three Modern Laboratories

Larissa Klein
Establishing Sacred Space: Hammam-Lif and Synagogues in Antiquity

Cassandra Powell
A Sphere of Influence: Eva Hesse’s Impact on a Generation of Artists

Carrie Gordon (not pictured)
The Quest of Modernity: An Examination of Edouard Manet's La Ninfa Sorprendida and Its 1914 Acquisition by the Argentine Republic

This year’s Bzdak Award winner, Kathleen Irwin, (above) pictured with Dr. Carla Yanni in Rotterdam, and (at right) with Andres Zervigon at the Spring 2011 End-of-Year Art History Department Banquet
CAA 2011 New York

Genoa Trip, May 2011
Alumni Update Form

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

PERSONAL INFORMATION:

NAME: _____________________________________________________________________________
YEAR GRADUATED: ___________________________ DEGREE:
OTHER DEGREES: _____________________________________________________________________________
ADDRESS: _____________________________________________________________________________
ADDRESS2: _____________________________________________________________________________
CITY: _____________________________________________________________________________
STATE: _________________________ ZIP CODE: ___________ COUNTRY:
PHONE NUMBER: ________________________________ FAX NUMBER: ________________________________
E-MAIL: _____________________________________________________________________________
WEBSITE: _____________________________________________________________________________

PROFESSIONAL INFORMATION:

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

NEWS: ______________________________________________________________________________________________

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.
Recent Faculty Publications

- *DOCTORED: The Medicine of Photography in Nineteenth Century America* by Tanya Sheehan
- *The Grove Encyclopedia of American Art* by Joan Marter, Editor in Chief
- *CÉZANNE'S OTHER: The Portraits of Hortense Cézanne's Other* by Susan Sidlauskas
- *Nuns and Reform Art in Early Modern Venice: The Architecture of Santi Cosma e Damiano and its Decoration from Tintoretto to Tiepolo* by Benjamin Paul