Annual Newsletter

February 2013

The Chair’s Report: Dr. Catherine Puglisi

We have been delighted to welcome into the department Maile Hutterer, who is in the first year of a two-year post-doctoral fellowship sponsored by the American Council of Learned Societies and the Mellon Foundation. Dr. Hutterer’s primary research focuses on medieval architecture in France, particularly on the relationship between architectural form and social practice. Her current project, which she presented to faculty and students in a recent workshop, explores the cultural significance of flying buttresses in medieval France and their intersection with the demarcation of sacred space. She finished her doctoral work at the Institute of Fine Arts in 2011 where she was the recipient of an Andrew W. Mellon/ACLS Dissertation Completion Fellowship. Prior to coming to Rutgers, she taught in the Department of Art at Western Illinois University.

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Among the many advantages of a degree in Art History is the promise of romance! Meghan McEwan and Andrew Foote first met in Roman Art in 2003 and cemented their relationship outside the Art Library. Voorhees Hall is the background for The Kiss—best wishes, Meghan and Andrew! Beyond romance, eight of our Art History majors graduated with honors in 2012: Erica Back, Chelsea Callahan-Mendelsohn, Yael Gabbay, Alyson Goldman, Tonia Jagodnik, Lavina Jethani, Kasia Kieca, and Erin Sweeney. Kasia Kieca and Ashley Park were the recipients of the Henry Rutgers Scholars Award. Yael Gabbay and Erin Sweeney were elected to Phi Beta Kappa.
outstanding accomplishments. We salute Joan Marter on her appointment as Board of Governor’s Professor of Art History. In 2012, Andres Mario Zervigon was promoted to Associate Professor, was awarded the Presidential Award for Teaching Excellence, Rutgers, and saw the publication of John Heartfield and the Agitated Image: Photography, Persuasion, and the Rise of Avant-Garde Photomontage (Chicago: University of Chicago Press, 2012). Professor Zervigon is the recipient of a Paul Mellon Senior Fellowship at the Center for Advanced Study in the Visual Arts in Washington, DC for 2013-14. Last spring, Tanya Sheehan was a fellow at the W. E. B. Du Bois Institute for African and African American Research at Harvard University. For 2013–2015, Benjamin Paul has been awarded the Marie Curie Fellowship from the Gerda Henkel Foundation. Sarah Blake McHam’s eagerly anticipated book, Pliny and the Artistic Culture of the Italian Renaissance: The Legacy of the Natural History, has just appeared with Yale University Press in January 2013. Professor McHam’s former PhD students have organized a day-long symposium, “The Scarlet Renaissance,” celebrating her thirty-five years of teaching at Rutgers. For further details about the symposium on March 9, and the registration form, contact scarletren@arthist.rutgers.edu. Faculty have initiated exciting interdisciplinary programs. Along with Ann Jurecic of the English Department, Susan Sidlauskas organized a working group on the Medical Humanities, sponsored by the Center for Cultural Analysis to begin in fall 2012. Andres Zervigon and Tanya Sheehan have launched the Developing Room, a working group on Photography, sponsored as well by the Center for Cultural Analysis. Read on in the Newsletter for more about the latter initiative and the latest activities of our Faculty.

Among the many distinguished accomplishments of our graduate students in this past year, I single out Benjamin Eldredge, recipient of a Samuel Kress Foundation Fellowship at the Bibliotheca Hertziana, Rome, Brenna Graham, awarded a Fulbright Fellowship to Italy, and Christine Weyl, appointed Jane and Morgan Whitney Fellow in the Department of Drawings and Prints, Metropolitan Museum of Art, New York. Kaia Magnusen won a short-term scholarship to Konstanz University, and Rebecca Shields will assume a Junior Fellowship at the Paul Mellon Centre for Studies in British Art, London. Read further on in the Newsletter for the achievements of more of our students. Generous funding for the Mellon Foundation has created new opportunities for collaboration between the department and the Zimmerli Art Museum. The first of two graduate Mellon exhibition seminars was conceived and co-taught by Professor Sidlauskas and Donna Gustafson, Mellon Liaison for Academic Programs and Curator. The students in the seminar on portraiture, “Not About Face: Identity and Appearance,” have produced an e-publication to be released on April 9. A full scale exhibition will open in January 2014 at the Zimmerli Museum, with a book published by Prestel. The Mellon Grant also funds two Mellon Summer Graduate Internships and one Graduate Assistantship.

The annual Sydney Jacobs Lecture in American Art, supported by the generosity of Barbara J. Mitnick (PhD 1983), brought to campus Dr. Kathleen Foster, Robert L. McNeil Jr. Senior Curator of American Art at the Philadelphia Museum of Art, who spoke on “Winslow Homer’s Life Line” to a large and receptive audience. I am pleased to announce the inaugural Edwin L. Weisl, Jr. Lecture in Early Modern Art and Architecture, sponsored by the Robert Lehman Foundation. Please join us on March 14 to hear Professor Sybille Ebert-Schifferer, Director of the Bibliotheca Hertziana, Rome, present “Caravaggio: Studio Practice and Light.”

In October, 2012, the Cultural Heritage and Preservation Studies program hosted the three-day international, interdisciplinary conference, Cultural Landscapes: Preservation Challenges in the 21st Century.” See the full report on this UNESCO World Heritage 40th anniversary event inside the Newsletter.

CAA REUNION 2012
Los Angeles, CA
Faculty News

Matthew Baigell
Emeritus Professor, Department of Art History, Rutgers University


Tatiana Flores

Tatiana Flores was appointed Executive and Academic Director of the Institute for Women and Art at Rutgers in September 2012. She was also named undergraduate director of Latino and Hispanic Caribbean Studies, her secondary department, and continues to serve on the executive board of the Center for Latin American Studies. She curated the exhibition Medios y Ambientes, of installation art by eight Latin American artists, on view from May to September, 2012 at the Museo Universitario del Chopo in Mexico City. Over the course of the year, Professor Flores gave several guest lectures internationally, in Trinidad, Barbados, and Seoul, Korea. She was also an invited speaker at the Latin American Art Bibliography Symposium, held at the New York Public Library and the Institute of Fine Arts, New York University last October. She contributed “Murales Estridentes: Tensions and Affinities between Estridentismo and Early Muralism” to Mexican Muralism: A Critical History, edited by Alejandro Anreus, Robin A. Greeley, and Leonard Folgarait and published by the University of California Press in 2012. Her article “Melissa A. Calderón: Performance and Memory” appeared in ARC, a publication that promotes contemporary Caribbean art.

Joan Marter

Joan Marter has been named Board of Governors Professor by Rutgers University. The citation by the Board of Governors reads in part “Professor Marter has been acclaimed in the documented testimonies of internationally distinguished experts for her scholarly contributions to contemporary art and art history.” Dr. Marter continues as Editor of Woman’s Art Journal, now in its 33rd year of continuous publication. In 2012, Marter published an essay “Abstract Sculpture in the Atomic Age” in Art of Another Kind: International Abstraction and the Guggenheim, 1949-1960, a publication for a four-month exhibition at the museum. She presented a lecture on related material at the Guggenheim Museum in June. She published “Der Abstrakte Expressismus und seine europäischen Wurzeln” for a book on Expressionism, published by Hatje Cantz Verlag. An article on sculptor William King appeared in Sculpture in October. On May 30, Dr. Marter moderated a panel of women sculptors at the National Academy Museum titled “Against the Grain: Strategies, Choices, and Controversies of Women in Sculpture,” She was selected to present the Distinguished Alumni Lecture at Tyler School of Art, Temple University, in March 2012.
Faculty News

Sarah Blake McHam

Sarah Blake McHam's 400+-page book on *Pliny and the Artistic Culture of the Italian Renaissance: The Legacy of the Natural History*, is being published by Yale University Press and is due out in February.

Benjamin Paul

2012 was a good year for Benjamin Paul. His “long-awaited” book *Nuns and Reform Art in Early Modern Venice: The Architecture of Santi Cosma e Damiano and its Decoration from Tintoretto to Tiepolo* finally appeared with Ashgate and already received three positive reviews in *Renaissance Quarterly*, *Burlington Magazine*, and *Journal für Kunsthistorische.* In addition, Paul published an article on Sebastiano Ricci and essays and reviews in *Artforum, Renaissance Quarterly*, and *Süddeutsche Zeitung.* Another highlight of 2012 was the series of Kraftwerk concerts at MoMA, which he reviewed for *Der Tagesspiegel.* Paul also gave talks at Syracuse University, Columbia, and the Courtauld Institute and organized a session at RSA in Washington D.C. at which he also presented. Last but not least, he received a Marie Curie Fellowship in the Marie Curie program of the Gerda Henkel Stiftung, which will enable him to spend the academic years 2013-14 and 2014-15 in Berlin at the Humboldt Universität to work on his new book on art and agency in late sixteenth-century Venice.

Catherine Puglisi

Catherine Puglisi continues to serve as Chair of the Art History Department. Her essay, “Veronese’s Visioning of the Man of Sorrows,” is in press in the volume, *New Perspectives on the Man of Sorrows*, for which she is co-editor with William Barham. Containing selected papers from the eponymous symposium held in conjunction with the 2011 MoBia exhibition, *Passion in Venice*, for which she was guest co-curator, the collection will appear with the Medieval Institute Press in late spring 2013, under the co-sponsorship of the Rutgers Research Council and the Index of Christian Art. This publication is part of an ongoing collaborative book project on the Man of Sorrows in Venetian Art.

Tanya Sheehan

In spring 2012, Tanya Sheehan held a Sheila Biddle Ford Foundation Fellowship at the W. E. B. Du Bois Institute (DBI), Harvard University. While in residence at the DBI, Dr. Sheehan was working on a book titled *Blacks and Whites: Race and Photographic Humor.* She was awarded two other research fellowships this year in support of that project, one at Harvard’s Houghton Library and another at the Harry Ransom Center at the University of Texas at Austin. Dr. Sheehan organized a number of events on photographic history in 2012, including conference panels at the Association of Art Historians (Milton Keynes, UK) and the American Studies Association Annual Meeting (San Juan). With Dr. Zerivgon she also co-organized two major symposia on campus through their photography working group, the Developing Room. These events addressed the subjects of “Photography and Its Origins” (April 2012) and “Documentary Photography Today” (December 2012). In 2012 Dr. Sheehan joined the editorial boards of the journals *caa.reviews* and *Photography & Culture.*
was also appointed Humanities Editor of the web project Mirror of Race (http://www.mirrorofrace.org) and continues to serve as Guest Editor of Photography for Grove Art Online. Finally, she is pleased to report that her book Doctored: The Medicine of Photography in Nineteenth-Century America (Penn State University Press, 2011) was released in paperback in December 2012.

Susan Sidlauskas

In May, Susan Sidlauskas presented at two different conferences in London: “Inventing the Medical Portrait” at King’s College Medical Humanities conference, the other on John Singer Sargent at the Courtauld Institute of Art. In April, she delivered a Grand Rounds presentation on the medical portrait to residents and medical students from Women’s Health at UMDNJ. With Professor Ann Jurcic of English, Professor Sidlauskas has organized a working group on the Medical Humanities, with the support of the Center for Cultural Analysis and the Rutgers Research Council. Dr. Charletta Ayers of Women’s Health, UMDNJ, acted as a respondent for a symposium held in April at the Zimmerli Museum, at which graduate students presented original papers on “De-facing the Portrait.” Their research is the foundation for an e-book to be launched by the Zimmerli Museum in April. An exhibition developed out of the seminar, curated by Professor Sidlauskas and Dr. Donna Gustafson, will open in January 2014, with a book published by Prestel—all with the support of the Mellon Foundation. In October, Professor Sidlauskas was the keynote speaker at the Mark Roskill Memorial Symposium at the University of Massachusetts, Amherst, and participated in a private symposium at the Pulitzer Foundation in St. Louis. In December she spoke on Cézanne at an international symposium in Berlin, “Interiors and Interiority”, convened by Professor Ewa Lajer-Burcharth of Harvard and Professor Beata Söntgen of Leuphana Universität, Lüneburg. Her article “The Spectacle of the Face: Manet’s Victorine Meurent” was published in Therese Dolan’s New Perspectives on Manet, Ashgate, 2012. During the Ay 2012-13, Professor Sidlauskas is a faculty fellow at the Center for Cultural Analysis.

Erik Thunø

In April, Professor Thunø was invited to participate in an international round table discussion on the state of Italian Art History at the University of Munich, Germany. A week later, he gave a lecture in the Department of the History of Art at the Johns Hopkins University, Baltimore. Over the summer, Professor Thunø returned to Munich to enjoy more of this wonderful place and do research on his next book Under God’s Radiant Eye. The Early Medieval Apse Mosaic in Rome in the city’s excellent libraries. Aside from these activities, he continued serving as the Art History Department’s Undergraduate Director and on a host of other university committees.

Andrés Mario Zervigón

In the last year, Andres Mario Zervigon has seen a number of works reach publication. His book John Heartfield and the Agitated Image: Photography, Persuasion, and the Rise of Avant-Garde Photomontage was released by the University of Chicago Press in November, and is article “The Wiederaufbau of Perception: German Photography in the Postwar Moment, 1945-1950” was published by the French photo-history periodical Etudes Photographiques in May. He also contributed 7 entries to the catalog Faking It: Photographic Manipulation before Photoshop, which was released as the exhibition of the same name opened at New York’s Metropolitan Museum of Art in October. In addition to working on these publication projects, Zervigon continues to co-organize symposia at the Developing Room, a working group that he and Art History Department
colleague Tanya Sheehan founded in 2008. Housed at the Rutgers Center for Cultural Analysis, the Developing Room brings together scholars whose research or teaching engages with the histories, theories, and practices of photography. In April, he and Sheehan staged the full-day symposium “Photography and Its Origins,” at which 9 speakers reflected on why origin stories have preoccupied historians of photography. In December the Developing Room also staged “Documentary Photography Today" where 3 speakers and a respondent ruminated on how and why we use the term “documentary” today to describe certain pictures and the practice of making them. Under the working group’s auspices, Zervigon and Sheehan also participated in the workshop “The Photographic Situation,” staged in September by the Toronto Photography Seminar in its Canadian hometown. At this event, Zervigon presented a paper titled "Temporality, Imprint and the Odd Situation of Erna Lendvai-Dircksen's Face of the German Race." This workshop and others to follow form part of Zervigon and Sheehan’s continued participation with the Toronto Photography Seminar and the Durham Center for Advanced Photography Studies (UK) on a networking grant awarded by the Social Science and Humanities Research Council of Canada.

THE DEVELOPING ROOM

Founded in 2008, the Developing Room is a photography working group affiliated with the Center for Cultural Analysis at Rutgers. It is co-organized by Art History faculty Tanya Sheehan and Andres Zervigon. In 2012 the Developing Room organized two major events. The first was a symposium on the origins of photography that took place on April 27. It featured talks by nine historians of art, science, and technology: Jordan Bear, Mirjam Brusius, Marcy Dinius, Anne McCauley, Terry Matilsky, Julia Munro, Stephen Pinson, Beth Saunders, and Shawn Michelle Smith. Professors Sheehan and Zervigon are currently working on an edited volume on the subject of photography's origins and their historiography. The second Developing Room event, a symposium held on December 7, examined how we use the term "documentary photography" today. Participants included Nina Berman, Mary Panzer, Sharon Sliwinski and respondent Diane Neuhaier. We invite you to read more about these and other Developing Room activities on our website, http://developingroom.com. And don't forget to "like" us on Facebook at http://www.facebook.com/developingroom!
News from the VRC

Visual Resources Collection

The Rutgers Art History Digital Image Collection migrated to MDID (Madison Digital Image Database) last Spring. There are now 150,000 images available to the department and the university augmenting the ARTstor collections.

Recognizing the need and the potential benefits of moving beyond the static image, a new pilot Graphics Lab is being set up in VRC carrels. This space will serve as a center for students and faculty to use digital images in creative ways to model and advance research and learning. All of the stations will be equipped with digital and video editing software. One of the stations will include Vectorworks Architect, a CAD drawing software. The university is providing space in the Rutgers University Portal in OpenSim for student projects. Over the summer Don Beetham made models of the Arena Chapel in its present form and a reconstruction of an earlier form to demonstrate potentialities of the medium and opportunities available in the Rutgers virtual worlds. The models are available for anyone to view on the Rutgers portal. It is expected there will be a class project in the Spring.

The virtual architecture museum and Art History Workshop continued to serve a segment of the Second Life community. This past year Justin McCann and Natalie Fleming gave talks in Second Life. Justin has since joined the VRC staff as a TA. Natalie, a former VR Curator, and nominee for “Student Employee of the Year”, has moved on to University of Buffalo to manage the VR Collection there. She has joined numerous other former staff members and alumni who are working in visual resources and library jobs. It is amazing when one stops to consider the caliber of people who have contributed to the Rutgers Art History Digital Collection over the years from slide to digital. The tradition is in good hands in the current VR Curators, Alexis Jason- Mathews, Stephanie Liff and Michele Racioppi.

The father and daughter team of Don and Sarah Beetham (BA 2005) met up in SECAC in North Carolina in October. Don’s talk was the second of three reports on his work exploring potential of the virtual worlds for teaching art history entitled “Where did Assisi Go? Art History on the Virtual Frontier”. The third will be at the VRA Conference in Providence in April. Sarah spoke on “Sentinel at the Old North Bridge: French’s Minute Man and the Monument Market”. Sarah is a PhD candidate at the University of Delaware; her talk came from the third chapter of her dissertation, which is titled "Sculpting the Citizen Soldier: Reproduction and National Memory, 1865-1917".
Christopher Atkins
In 2012 Chris Atkins (Ph.D. 2006) published his book *The Signature Style of Frans Hals* with Amsterdam University Press and continued to serve as Visual Arts Editor for Oxford University Press’s online, peer-reviewed *Oxford Bibliographies: Renaissance and Reformation*. In addition to giving a paper on Dürer in Nuremberg as part of the activities for the Germanisches Museum’s exhibition *The Early Dürer*, Chris was honored to be the keynote speaker at the Rutgers Art History Graduate Symposium this past spring. This was especially gratifying as the invitation was spurred by current Rutgers graduate student Lauren Henning’s participation in Chris’s course at the CUNY Graduate Center. In the fall, Chris was appointed Associate Curator of European Painting and Sculpture before 1900 at the Philadelphia Museum of Art.

Erin Benay
This year Erin Benay (PhD 2009) accepted the position of Assistant Professor of Southern Renaissance and Baroque Art History at Case Western Reserve University in Cleveland, where she teaches undergraduate and graduate classes and works closely with curators at the Cleveland Museum of Art. In the spring of this year, she completed her first monograph manuscript, *Touch Me, Touch Me Not: Faith, Gender, and the Senses in Italian Renaissance and Baroque Art*, written with Lisa Maria Rafanelli (Manhattanville College), and developed from Erin’s dissertation. Another aspect of her dissertation, titled “Touching is Believing: Caravaggio’s *Doubting Thomas in Counter-Reformatory Rome*” will soon appear in an anthology dedicated to new scholarship on the artist (published by Ashgate) to which Professor Catherine Puglisi is also a contributor. Earlier this year, Erin was awarded a Samuel H. Kress Foundation grant for her project “Italy By Way of India: Routes of Devotional Knowledge in the Early Modern Period.” This grant supported her research trip to southern India, where she gathered exciting photographic documentation of sixteenth-century missionary art in the region. She presented aspects of this new work at both the annual meetings of the Renaissance Society of America in Washington D.C., and the Sixteenth Century Society in Cincinnati. Finally, Erin was recently invited to write a monograph about Caravaggio’s *Crucifixion of St. Andrew* in the CMA collection—a project that she is most excited to begin.

Andrea W. Campbell

Nick Capasso
Nick Capasso (MA 1984, Ph.D. 1998) was appointed Executive Director of the Fitchburg Art Museum in Fitchburg, Massachusetts, on December 6, 2012.

Gregory Gilbert
Last year at the College Art Association conference in Los Angeles, Gregory Gilbert (PhD, 1998) presented the paper "The Solitary Art Historian in a Liberal Arts College: Strategies for Aligning Faculty and Student Research" in the session "Flying Solo: The Opportunities and Challenges Presented to the Solitary Art Historian in a Small College." He also had the enjoyable opportunity of reuniting at CAA with faculty and friends from the Rutgers Art History program, such as Mike Zakian, Donna Gustafson and Ute Tellini. This past June, he was selected as a participant in the Seminar on Teaching Pre-Modern European Art "Making Meaning in Medieval, Renaissance and Baroque Europe (c. 1300-1625)," which was sponsored by the Council of Independent Colleges and the Samuel H. Kress Foundation. The seminar was held at the Allen Memorial Art Museum, Oberlin College and included a session at the Cleveland Museum of Art, where he was able to reunite with Rutgers Art History alum, Caroline Goeser, who is serving as the museum’s Director of Education and Interpretation. In addition to his teaching at Knox College, Greg is also exploring opportunities to do independent curating and this
past fall he was hired by Western Illinois University to guest curate an exhibition of the university’s WPA art collection. He will also author a catalog for the exhibit, which will be the companion show for the Smithsonian exhibition “1934: A New Deal for Artists” at the Figge Art Museum, Davenport, Iowa, where Greg served as Senior Curator from 2009-2011.

Andrew Graciano
Andrew Graciano (BA, Rutgers College, 1995) is Associate Chair and Graduate Director of the Department of Art, and Associate Professor of Art History at the University of South Carolina. He published a lengthy feature in the 74th Volume of the Walpole Society (2012) entitled “The Memoir of Benjamin Wilson, FRS (1721-1788): Painter and Electrical Scientist,” and a monograph called Joseph Wright, Esq: Painter and Gentleman (2012). Andrew continues to work as editor of and contributor to a volume of essays devoted to alternative exhibitions from the eighteenth to the twentieth centuries, which will hopefully appear in early 2014.

Christine Kuan
In July 2012, Christine Kuan (BA, 1966) left ARTstor (www.artstor.org), where she was Chief Curatorial Officer & Vice President for External Affairs, and joined Art.sy (art.sy) to serve as Chief Curator & Director of Strategic Partnerships. Art.sy’s mission is to make all the world’s art freely accessible to anyone with an Internet connection. Their platform enables users to discover, learn about, and collect art, and we are powered by The Art Genome Project.

Ljubomir Milanović

Scott B. Montgomery
Scott Montgomery (Ph.D., 1996), Associate Professor at the University of Denver published a book in collaboration with Alice Bauer, Casting Our Own Shadows: Recreating Medieval Pilgrimage to Santiago de Compostela, University Press of the South, 2012.

Amy M. Mooney
Amy M. Mooney (Ph.D., 2001) recently completed her tenure as the Critical Encounters Fellow at Columbia College Chicago. This civic engagement initiative looks to the ways that the arts and media can facilitate social change within our communities. Partnering with the internationally acclaimed nonprofit arts organization, motiroti, she led a multi-tiered program that generated collaborative neighborhood events and art performances across Chicago partnering with Theaster Gates of Dorchester Project and Lisa Lee of Hull House. Their documented efforts coalesced into a public work that was displayed and will travel with the recent Smart Museum exhibition FEAST: Radical Hospitality in Contemporary Art. Amy presented the impact of their work at the Of Hospitality symposium hosted by University of Chicago and contributed an essay to the forthcoming catalog that will be published by New Press. Other recent publications include contributions to the special issue of The Bulletin of the Detroit Institute of Art, A Primer on Informal Art Education and Community...
Learning (Stockyard Institute, 2012), an essay “Gravitas” to the exhibition FORE! at the Studio Museum in Harlem. Along with scholars Elizabeth Alexander, Davarian Baldwin, David Driskell, and Richard Powell, Amy is working on an international retrospective of the work of Archibald J. Motley that will open at the Nasher Art Museum in 2014. Additional collaborations included organizing a panel, One Out of Many: The Contemporary Portrait, inspired by commissions for the mid-career survey of the agitprop collaborative, Industry of the Ordinary.

Alison Poe
Alison Poe (PhD 2007) co-authored two papers on Eva Hesse’s Laocoon with fellow Rutgers Art History alumna Aliza Edelman this year: the first, on Hesse’s sculpture as an instance of classical reception, for the Women’s Network/Réseau des Femmes Panel at the Classical Association of Canada Annual Meeting in London, Ontario; the second, for the Absent Body in Early Modern through Contemporary Art session at SECAC in Durham. With Rutgers Art History alumna Marice Rose, she warmly invites all Rutgers art historians attending the upcoming CAA conference in New York to their panel “Receptions of Antiquity, Receptions of Gender? Ancient Mythology, Sculpture, and Identity in Art of the 14th to 16th Centuries” (February 14, 2:30-5:00). In the [attached] photo, from Alison’s 40th birthday celebration at the house of alumna Mary Kate O’Hare, are, from left to right, Alison’s daughter Jasmine Lyons, now four years old, and alumnae Marice, Midori Yoshimoto, Aliza, Alison, Mary Kate, and Aileen Wang.

Sascha Scott
During the spring of 2012, Sascha Scott (Ph.D., 2008) was a fellow at Southern Methodist University’s Clements Center for Southwest Studies where she completed her book manuscript. She presented her work on Pueblo Indian artist Awa Tsireh at the Newberry Library’s American Art and Visual Culture Seminar, as well as gave talks on this artist at the University of Oklahoma’s Charles Russell Center and Southern Methodist University. She is currently enjoying being back at Syracuse University after a year of research-related travel and is looking forward to the birth of her second child in January.

Marice E. Rose
Marice Rose (Ph.D., 2001), director of the Art History program at Fairfield University, presented a paper “The Hairstyles of the Erechtheion’s Caryatids in Context” at the Archaeological Institute of America’s annual meeting in Philadelphia. She looks forward to working more on representations of ancient hairstyles while co-curating an exhibition on the topic at Fairfield’s Bellarmine Museum (opening Fall 2015). Daughters Clare (7) and Jane (4) enjoy trying to replicate ancient Greek braids on one another (and on her!) Marice’s article “Object Lesson: Using Family Heirlooms to Engage Students in Art History” was published in the July volume of Art Education.

Katherine Weaver Scott
Beginning in 2013, alumna Katherine Weaver Scott (MA 2009) will be the Communications and Advancement Manager for the Kenan Institute for Ethics at Duke University.
Alumni News

Mary Tinti
Mary Tinti (Ph.D. 2008), Koch Curatorial Fellow at the deCordova Sculpture Park and Museum, edited two exhibition catalogues: The 2012 deCordova Biennial (for which she also contributed several artist entries) and Gary Webb: Mr. Jeans. In July, she promoted the latter exhibition in an interview on Boston’s news magazine, Chronicle, marking a very fun television debut! Throughout the year, Mary also served as the staff liaison for deCordova’s Landscape Master Planning initiative, working closely with landscape architects Reed Hildebrand as well as the museum’s special committee (made up of board members, trustees, and staff) configured specifically for this important endeavor. In February, Mary moderated a Public Art Dialogue affiliated society session at CAA, “Public Art in the Virtual Sphere,” with panelists John Craig Freeman (who also served as her co-chair), Christiane Paul, and Ben Rubin. From June through August, Mary was invited to be one of five local arts bloggers for the new WGBHArts summer website (for which she wrote over twenty posts and appeared in four online videos). She authored a commissioned essay for artist Ralph Helmick, the subject of which is his new sculpture, Scope, for the Oklahoma State University Center for Health Sciences. Mary served as a public art juror for selections in both Vermont and Boston, reprimed her role as the outside reader for the art history senior theses at Providence College (where she is featured in the Notable Alumni of Art History section of the PC website) and became the Artists’ Projects liaison for the journal Public Art Dialogue.

Aileen June Wang
Aileen June Wang (Ph.D., 2005) had a very busy and eventful 2012, beginning in February at the College Art Association conference in Los Angeles, where she presented her latest research on Chinese contemporary artist Cao Fei in the “Momentum: Women, Art, and Technology” panel, chaired by Rutgers University’s very own Dr. Ferris Olin and Professor Judith K. Brodsky. In July, she participated as a scholar of the Summer Institute on Asian American Art hosted by New York University, and sponsored by the National Endowment for the Humanities. She resigned from Penn State Erie to begin a new appointment in the fall as assistant professor of art history and museum studies at Long Island University Post, Department of Art.

Jennifer Zarro
Jennifer Zarro (Ph.D., 2007) has been Adjunct Assistant Professor at Tyler School of Art since 2010 where she teaches a course titled, “Race, Identity, and Experience in American Art.” This spring she is also teaching History of Modern Design at Moore College of Art and Design in Philadelphia. In November of 2012 she delivered a public lecture at the Woodmere Art Mu-
Our New Alumni
2012

Dissertations Completed between January 1 and December 31, 2012

Architectural History/Historic Preservation
Logan, Nicole Wallens, “Alberti at Rimini: The Process of Patronage in Fifteenth Century Italy” (Rutgers, T. Marder)

Art of the United States
Bramham, Diana, “U.S. Artists Imagining Mexico, Central America and Cuba, 1875-1910” (Rutgers, S. Sidlauskas)

Sels, Kim, "Assembling Identity: The Object-Portrait in American Art, 1917-1927" (Rutgers, J. Marter)

Critical Theory/Gender Studies/Visual Studies
Gruber Florek, Olivia, "The Modern Monarch: Empress Elisabeth and the Visual Culture of Femininity, 1850-1900" (Rutgers, S. Sidlauskas)

Greek and Roman Art
Jacob, Cynthia, “Morgantina, Sicily: The Worked Bone and Ivory Objects 459 B.C.to the First Century A.D.” (Rutgers, A. Harvey)

Latin American/Carribean Art
Bramham, Diana, “U.S. Artists Imagining Mexico, Central America and Cuba, 1875-1910” (Rutgers, S. Sidlauskas)

Nineteenth Century Art
Gruber Florek, Olivia, "The Modern Monarch: Empress Elisabeth and the Visual Culture of Femininity, 1850-1900" (Rutgers, S. Sidlauskas)

Renaissance/Baroque Art
Estevez, Lisandra, "Jusepe de Ribera's Artistic Identity and Self-Fashioning in Early Modern Italy and Spain" (Rutgers, C. Puglisi)

Logan, Nicole Wallens, “Alberti at Rimini: The Process of Patronage in Fifteenth Century Italy” (Rutgers, T. Marder)

Wilkins, Sarah, "She Loved More Ardently Than the Rest: The Magdalen Cycles of Late Duecento and Trecento Italy" (Rutgers, S. McHam)

Twentieth-Century Art
Sels, Kim, "Assembling Identity: The Object-Portrait in American Art, 1917-1927" (Rutgers, J. Marter)
Alumni News

Ferris Olin—redefining “retirement”

During 2012 Ferris Olin (Ph.D., 21998), Founding Co-Director of Institute for Women and Art (IWA) and Co-Curator, Mary H. Dana Women Artists Series (with Judith K. Brodsky) at Rutgers, saw the completion of a number of projects. She co-curated two solo spring shows of works by Audrey Flack: *Metamorphoses: Pictures by Audrey Flack* (in the Women Artists Series Galleries, Douglass Library) and *Recent Pages from an Ancient Past: Audrey Flack* (a mini-retrospective of her paintings, primarily, on view in the Mason Gross School of the Arts Galleries from mid-May–June 30). An accompanying exhibition catalog, *Metamorphoses: Pictures by Audrey Flack*, with an essay by Helen Molesworth was also published. Flack was appointed the Estelle Lebowitz Visiting Artist in Residence and was on campus for a week giving lectures and meeting with students and faculty.

In addition, the IWA hosted a Feminist Fete in June to honor Flack and to serve as a fundraiser, as well. The Institute published a sculptural edition in resin with hand tinting by Audrey Flack entitled *Head of an Angel (after Bernini)* with sales dedicated for the Douglass Developmental Disabilities Center to assist families with autistic children as well as to support the IWA. Fete attendees had a special treat, when Flack and her band performed and entertained all present.

In the spring, as well, Olin working with Brodsky, and Julie Lohnes (Director of A.I.R. Gallery), conceived, participated on two panels during March as part of an ongoing annual series for Women’s History Month related to cutting edge issues in feminist art. The series took place at the Tribeca Performing Arts Center and the Sackler Center for Feminist Art, Brooklyn Museum on the topic of “Transnationalism and Women Artists in the Diaspora.” Another series of programs organized by Olin for the IWA took place in New York in collaboration with Art W, an organization whose mission is to promote mid-career women artists. These events provided opportunities for individual women artists and curators to be in conversation in what is called the “Art W Salon Series.” Among the artists/curators presenting were: Holly Trostle Brigham talking with Pennsylvania Academy of Fine Arts curator Robert Cozzolino; and an Art W Salon program hosted by Art Asia-Art Basel Miami with gallerist Bernice Steinbaum, curator Jasmine Wahi, artist Samira Abbassy and filmmaker, Meenakshi Thirukode. The breakfast program focused on the impact of the art of Asia and the Middle East on contemporary art and was held at the Zadok Gallery.

Since mid-August (and continuing until mid-January 2013), Olin’s efforts were visible as Co-Project Director and Co-Curator of a major festival of art, performances, film screenings, symposia, lectures, and other activities under the rubric of *The Fertile Crescent: Gender, Art, and Society*. The project, five-years in the making, brought together New Jersey’s preeminent academic institutions in partnership—Rutgers and Princeton Universities, the Institute for Advanced Study, the public libraries in East Brunswick, New Brunswick, and Princeton, and the Arts Councils of Princeton and West Windsor- to organize and sponsor 15 exhibitions and more than 50 programs showcasing work from the Middle East and its cultural diasporas. Many of the events and installations are documented on [www.fertile-crescent.org](http://www.fertile-crescent.org). More than 400 people turned out for the opening symposium and Arianne Littman, a Swiss/Israeli artists held the Lebowitz Visiting Artist Residency in fall; while Gilane Tawadros, Founding Director of inIVA (Institute for International Visual Arts, London) came to Rutgers for a month as a visiting professor and was appointed the Laurie Chair in Women’s Studies. Support for this mammoth effort came from the National Endowment for the Arts, the Andy Warhol Foundation for the Visual Arts, Violet Jabara Charitable Trust, Artis Foundation, and
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New Jersey Council for the Humanities, Office of Cultural Affairs-Consul General of Israel, and Consulate General of the Federal Republic of German, private individuals, and the institutions hosting events.
Olin and Brodsky curated seven Fertile Crescent exhibitions (with more than 100 works by 24 women artists) and authored a book with essays by them, Kelly Baum, Margot Badran and Gilane Tawadros. The book is being distributed worldwide by D.A.P.; and was selected by The New York Times as a 2012 top holiday gift art book.
Another IWA project now being planned and phased in stages is Momentum: Gender, Art, and Technology. Begun in 2008 as a collaboration between Olin, Brodsky and Muriel Magenta (ASU), the project includes public forums being held across the country; a website, http://www.momentum-women-art-technology.com/; an exhibition (opening in January 2013) entitled Trans Technology (guest curated by Bryce Renninger and Christina Dunbar-Hester- School of Communications and Information); and a conference, exhibition, and workshops, underwritten by NEA, that will take place in 2014.
In addition, Olin (with Brodsky) worked with the Women’s and Gender Studies Department to continue to develop its offerings of online courses. “Gender, Art, and Society,” originally written and taught by them in 2011 as the first online class sponsored by the department, now enrolls an average of 50 students per term. Two new online courses were developed in 2012 and will be inaugurated and taught in spring 2013.
Olin continued to work with Rutgers University Libraries’ Special Collections and University Archives (specifically Dr. Fernanda Perrone) to expand its research collections on feminist art history by adding collections of the personal papers of women artists. She also supervised two honor students with Perrone who focused on the collections now amassed in the Miriam Schapiro Archives on Women Artists, established in 2006. With their assistance, the Schapiro Archives holdings are now known through its guide mounted in 2012: http://libguides.rutgers.edu/schapiro.

The Women’s Caucus for Art honored Ferris Olin with its Lifetime Achievement Award at the 2012 annual conference held in conjunction with CAA for her work at the nexus of academia, entrepreneurship, and feminist visual arts as a curator, arts administrator, women’s studies scholar, librarian, and institution builder—“for championing women artists and your ardent commitment to building a legacy for women in the arts through exhibitions, documentation, and scholarship.” (Professor Joan Marter received the award the previous year and was Olin’s dissertation advisor.) In addition, in March 2012, her local community saluted her career when the Princeton YWCA awarded her their 2012 Tribute to Women of Achievement Award.

After 37 years at Rutgers, Ferris Olin “retired” in August and was conferred with Professor Emerita status. She remains active on various Rutgers boards and committees as well as state and national organizations. She has numerous projects in progress and is planning to write, explore other creative avenues, travel, and redefine the term “retirement,” itself.
The Annual Sydney Leon Jacobs Lecture in American Art took place on Monday, November 26, 2012 (rescheduled from November 1st due to Superstorm Sandy) and featured Dr. Kathleen Foster, Director of the Center of American Art at the Philadelphia Museum of Art.
Please join us for a symposium in honor of Sarah Blake McHann
And her 35 years at Rutgers University
March 9, 2013
Department of Art History
Zimmerli Art Museum/Rutgers

Co-sponsored by the Zimmerli Art Museum/Rutgers and the School of Arts and Sciences, Rutgers, The State University

8:30-9:00 am Registration

9:00 am: Introductory Remarks
Catherine Poggi, Chair, Art History, Rutgers University
Kelley Helmstetter Di Dio, Associate Professor, University of Vermont

9:15 am: Plenary lecture
"Byzantium in Renaissance Venice"
Debra Pineau, Independent Scholar, Washington, DC

10:15 am: Coffee Break
Session I:
10:30 am - 12:30 pm

"Ghiberti's Moses"
Amy Bloch, Assistant Professor of Art History, State University of New York-Albany

"CIVITAS FLORENTINA, the New Jerusalem, and the Allegory of Divine Misericordia"
Philip Parnell, Director, The Truslow Art Gallery/Associate Professor of Art History, Dickinson College

"Scaligers' Signatures and the Question of Audience"
David Boffa, Independent Art Historian, Rome

"Holding the Host: Donatello's Sacrament Tabernacle in St. Peter's, Rome"
Kristen Van Andel, Assistant Professor of Art History, Kenyon College

Discussion:
Moderated by Linda Koch, Associate Professor of Art History, John Carroll University

Session II:
2:30 - 5:00 pm

"Bronzino, Giambologna, and Adriaen de Vries: Influence, Innovation and the Paragone"
Meghan Callahan, Independent Art Historian, London

"A Discerning Eye: The Connoisseurship of Clarence Kennedy"
Marla Reiss Rich, Image Specialist for Italian Art Image Collections, National Gallery of Art, Washington

"The Medici Grand Dukes and the Enduring Visual Legacy of the Cavalieri di Santo Stefano"
Katie Prosejno, Assistant Professor of Art History, Southern Illinois University, Edwardsville

"Rehabilitating a Forgotten Ugolino: the Clark Meptastich and Precetto Studies"
Tom Longman, Assistant Deputy Director, Sterling and Francine Clark Art Institute

Discussion:
Moderated by Victor Coomin, James F. Ruffin Professor of Art History, Rhodes College

Concluding Remarks:
Kelley Helmstetter Di Dio, Victor Coomin and Sarah Blake McHann

12:45 - 2:15 pm Luncheon
Light Lunch Provided for Participants and Registrants

5:00 - 6:00 pm: Closing Reception
NEWS FROM CHAPS
Cultural Heritage and Preservation Studies

Marking the 40th anniversary of the World Heritage Convention and the 20th anniversary of its Declaration on Cultural Landscapes, Rutgers University hosted the three day international conference, Cultural Landscapes: Preservation Challenges in the 21st Century, October 12-14, 2012. The conference was designated an official UNESCO World Heritage Anniversary event.

The conference attracted 330 registered attendees, representing 30 countries (6 continents). In addition to the 39 universities represented, international, national and regional organizations included: UNESCO World Heritage; United Nations Global Development Program; IUCN World Heritage (International Union for Conservation of Nature); ICOMOS (International Committee on Monuments and Sites); World Monuments Fund; World Conservation Union, Protected Areas; International Institute for Indigenous Resource Management; US National Park Service; National Trust for Historic Preservation; Center for Heritage and Society; National Marine Protected Areas Center; National Gallery of Art; Erie Canalway National Heritage Center; New England Biolabs Center; The Presidio Trust; Penn Cultural Heritage Center; Delaware Department of Transportation; Dept. of Conservation and Natural Resources, Pennsylvania Historic and Museum Commission; New Jersey Historic Preservation Office; New Jersey Historic Trust; Preservation New Jersey.

Our goals were to bring together leading scholars and practitioners from around the world to examine core themes around the concept, implementation, and management of cultural landscapes and historic urban landscapes, and to provide an interdisciplinary forum for forward-looking approaches to 21st century challenges, with the objective of mapping strategies for a ten-year plan of action within these areas.

CHAPS is very proud to have convened this UNESCO World Heritage Event at Rutgers, with the help of many distinguished co-sponsors and the enthusiastic participation of the Bloustein School, the School of Environmental and Biological Sciences, Rutgers Newark, and many departments, institutes and programs. Graduate and undergraduate students from Art History and other departments were active participants at all levels, praised by attendees as an impressive presence responsible for making the conference run smoothly. Information on the future conference publication will be posted at http://chaps.rutgers.edu/.

Co-sponsors: the US National Park Service, Penn Cultural Heritage Center (UPenn), the Columbia Historic Preservation Program (Columbia), the Center for Art and Cultural Policy Studies, Woodrow Wilson School (Princeton), the International Institute for Cultural Property (Princeton), the Center for Heritage and Society (UMass/Amherst), Joukowsky Institute for Archaeology & the Ancient World (Brown University), the School of Environmental and Biological Sciences (Rutgers), the Edward J. Bloustein School of Planning and Public Policy (Rutgers), the Initiative on Climate and Society (Rutgers), and Rutgers Law School, Newark, New England Biolabs, the University of Georgia, and the University of Vermont.
Catherine Boland
Catherine Boland was awarded a Short-Term Resident Fellowship for Individual Research at the Newberry Library in Chicago to support research for her dissertation, "Spaces of Immigration: American Railroad Companies, the Built Environment, and the Immigrant Experience." In October, she presented a paper at the Mark Roskill Symposium Space: Creation, Transformation Interpretation at the University of Massachusetts - Amherst. Catherine married her partner of five years, Andrew Erkkila, this fall. In April, she will be presenting her dissertation research in the Graduate Student Lightning Round Session at the Society of Architectural Historians' Annual Conference.

Shannon Connelly
With support from the Deutscher Akademischer Austausch Dienst (DAAD), Shannon Connelly spent 10 months in Baden-Württemberg, Germany, conducting research for her dissertation on realism and radical politics in 1920s Karlsruhe. She is currently a recipient of the Dedalus Foundation Dissertation Fellowship (2012-13) and was in fall 2012 a participant in the Center for Cultural Analysis "Formalisms" seminar at Rutgers.

Jeff Fraiman
Jeff Fraiman was curatorial assistant for the show "Jeff Koons: the Painter and the Sculptor," the largest exhibition to date of the artist's works (June 20 - September 23, 2012, Liebieghaus Skulpturensammlung and Schirn Kunsthalle, Frankfurt, Germany). He also contributed an essay to the catalog (Hatje Cantz, 2012): "Jeff Koons: Renaissance Man, Going Baroque." He continued his relationship with the artist as research assistant for "Jeff Koons" at Almine Rech Gallery in Brussels.

Laurie Porstner
Laurie Porstner attended the Classical Summer School of the American Academy in Rome in June and July of 2012. The Classical Summer School is an intensive six-week program exploring the monuments and topography of Rome from its foundation until the reign of Constantine with additional field trips to important archaeological sites in close proximity to the ancient city such as Cerverteri, Tarquinia, Palestrina, Sperlonga, Hadrian's Villa, and Ostia.

Carly Jane Steinborn
During 2011-2012, Carly Jane Steinborn completed her second year as a Rome Prize Fellow at the American Academy in Rome, during which time she continued working on her dissertation on the Orthodox Baptistery of Ravenna. In addition to giving a talk at the American Academy, she was an invited lecturer at the Intercollegiate Center for Classical Studies in Rome and at the AAR Summer Program in Archaeology. In April, Carly returned to the U.S. to attend the Society of Architectural Historians Annual Conference in Detroit, where she delivered a paper on the use of marble in early medieval baptisteries. This research forms the basis for a forthcoming publication in the journal West 86th, in which it will appear as part...
of an ongoing series on “Shaping Objects: Art, Materials, Making, and Meanings in the Early Modern World” (eds. Christy Anderson, Anne Dunlop, and Pamela H. Smith). She is also looking forward to presenting a paper at the upcoming CAA conference in New York this February. Carly is very grateful to have been awarded an Andrew W. Mellon Foundation Fellowship to fund her final year of dissertation writing.

For the past two years, the sexy but elusive art historian Dr. Belladonna continued investigating the many secrets and mysteries surrounding the Orthodox Baptistry of Ravenna. Her initial research had led her to believe that an evil group of vampires had been responsible for building the Baptistery. After arriving in Italy, however, she was soon faced with its much darker and sinister history... One day while walking around the outside perimeter of the building, Dr. Belladonna noticed a strange hole in the pavement. She decided to investigate further, and the hole, in fact, connected to a secret underground passageway. With the help of a brilliant Italian archaeologist, Prof. Bell'uomo, she embarked upon many dangerous adventures to find out the truth. Ultimately, Dr. Belladonna was able to expose the original function of the Orthodox Baptistery. For many years, members of a psychotic cult had been holding magical séances within the Baptistery in order to bring about the Apocalypse!!! Together, Dr. Belladonna and Prof. Bell'uomo were able to stop these wicked ceremonies and restore peace to Ravenna. She has since published her research and findings in an elaborate book that went to #1 on the New York Times Best Sellers list. Her and Prof. Bell'uomo celebrated by taking an exotic trip throughout Italy... Be sure to stay tuned for Dr. Belladonna’s next art historical adventure!
Art History Honor Students

2012

Chelsea Callahan-Mendelsohn, "Modern Majesty: John Singer Sargent's Portraits of the Marlborough and Sitwell Families and the Demise of the Grand Manner", advisor: Susan Sidlaukas
Yael Gabbay, "Bringing the Baroque to Florence: Pietro da Cortona's baroque Frescoes of Palazzo Pitti", advisor: Catherine Puglisi
Tonia Jagodnik, "Rational Eclecticism: A Study of Two cases del Fascio during the Fascist Era of Italy", advisor: Meredith Bzdak.
Lavinia Jethani, "Christopher Wren's Two London Hospitals within the Larger Context of Architectural history", advisor: Tod Marder.

Honors seminar leaders, Mary Manning and Catherine Kupiec
Patrick J. Quigley IV Memorial Fellowship

Recipients for the 2012-2013 academic year:

Marlana Moore
Sarah Buccarelli

Bzdak Travel Award
For Study in Milan

Bzdak Travel Award Recipient for 2012:

Jacob Eisensmith
Study Abroad
Paris 2012

Study Abroad
Rome 2012
Alumni Update Info

Be sure to stay in touch and keep us updated by using our secure alumni update form:  http://arthistory.rutgers.edu/menu-vi/forms/113-alumnus-update

JERSEY ROOTS, GLOBAL REACH

The recent financial crisis has hit all areas of the economy hard. As a public university, Rutgers is dependent on the State of New Jersey but receives less than a third of its fund from the State. Another 23% comes from student tuition and fees. through this Rutgers has managed to remain one of the top research universities in the country. The Department of Art History is recognized for its excellence among the university programs. Art History graduates have gone on to excel in various fields of endeavor. You can help strengthen the work of the Department of Art History.

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

http://arthistory.rutgers.edu/gifts