Let me open the account of our past year with the wonderful honor bestowed upon our alumna, Sascha Scott (PhD 2008). Currently Assistant Professor at Syracuse University, Sascha is the recipient of the 2014 Arthur Kingsley Porter Prize from the CAA for her article, “Awa Tsireh and the Art of Subtle Resistance,” published in the December 2013 issue of The Art Bulletin. The award citation recognizes how she “ambitiously walks a fine line between the demands of scholarship and the ethics of exploitation.

Using the example of Awa Tsireh’s work from the early twentieth century, Scott shows that Pueblo paintings promoted and displayed by Anglos as authentically Native American in fact withheld cultural knowledge, while also offering a new framework for the study of modern Pueblo paintings that restores agency to the artists who made them. In addition, the author elucidates the balance Awa Tsireh found between two philosophical systems of knowledge—an Anglo one that seeks to share knowledge versus a Native American one that aims to control it—and convincingly identifies the artistic methods of evasion, misdirection, coding, and masking as subtly resisting Anglo regimes.” To complement the Porter prize, Sascha has also been awarded a Wyeth Foundation for American Art Publication Grant for her book manuscript, A Strange Mixture: The Art and Politics of Painting Pueblo Indians, forthcoming with University of Oklahoma Press. We are very proud of Dr. Scott’s achievements and congratulate her warmly.

Last March, the department celebrated Sarah Blake McHam’s thirty-five years of teaching with a daylong symposium, A Scarlet Renaissance, organized by Kelly Helmsutler-Di Dio (PhD 2000, Associate Professor at the University of Vermont). The symposium featured papers by Dr. McHam’s former students, and a keynote lecture by the Renaissance scholar Debra Pincus, presented before a large audience packed with alums. The day’s events culminated in the presentation of the volume of essays in Sarah’s honor (Italica Press, 2013) edited by Arnold Victor Coonin (PhD 1995, Associate Professor at Rhodes College). Newly appointed Distinguished Professor, Professor McHam published her latest book, Pliny and the Artistic Culture of the Italian Renaissance: The Legacy of the Natural History (Yale University Press, 2013), featured among the best books of the year by the Times Literary Supplement. Dr. McHam will be on leave next year as Senior Fellow at the Center for Advanced Studies in the Visual Arts (CASVA).
Among many faculty accomplishments, we are proud to announce that Tatiana Flores, Benjamin Paul and Tanya Sheehan were promoted to Associate Professor with tenure in the spring. Professor Flores’s book, *Mexico’s Revolutionary Avant-Gardes: From Estridentismo to ¡30-30!* appeared with Yale University Press. Professor Paul is currently holding a two-year Marie Curie Fellowship at the Gerda Henkel Foundation in Berlin where he is working on his new book project. Andres Mario Zervigon is the recipient of a year-long Paul Mellon Senior Fellowship at CASVA, and Jane Sharp is a NEH Fellow at the National Humanities Center, Research Triangle, NC. Tod Marder is on his way to Rome where he will assume his position as Rudolf Wittkower Professor at the Bibliotheca Hertziana for the spring semester. Back on campus, Carla Yanni has assumed the co-direction of the Rutgers British Studies Center.

Our major event of this semester is the opening of “Striking Resemblance: The Changing Art of Portraiture” at the Zimmerli Art Museum. Co-curated by Susan Sidlauskas and Donna Gustafson (PhD 2010), Andrew W. Mellon Liaison for Academic Programs and Curator, the exhibition is the culmination of work initiated in their graduate Mellon exhibition seminar on portraiture, “Not About Face: Identity and Appearance.” You are all invited to attend the scholarly symposium on March 8, introduced on March 7 by the keynote lecturer, Dr. Eric R. Kandel, Nobel prize winner and author of *The Age of Insight: The Quest to Understand the Unconscious in Art, Mind and Brain from Vienna 1900 to the Present* (2012). Professor Sidlauskas’s new cross disciplinary initiative, featured in a recent *Rutgers Today* piece, takes advantage of the merger of the Robert Wood Johnson Medical School and Rutgers. This semester she is teaching an inaugural elective course combining art history and narrative writing to medical students with the ultimate goal of preparing better doctors by making them more observant diagnosticians and more effective communicators.

Our graduate students continue to bring luster to our program. Our newest PhD’s include Catherine Boland Erkkila, Lisandra Estevez, Yelena Kalinsky, Gyung Eun Oh, Ricki Sablove, and Emily Urban. Catherine Kupiec is currently a Fulbright Fellow in Florence, and Eveline Baseggio is a fellow in the Department of European Sculpture and Decorative Arts at the Metropolitan Museum. Shannon Connelly is our current Mellon Dissertation Fellow and Benjamin Eldredge is in his second year of a Kress Institutional Fellowship in Rome. Dodge Fellow Corina Apostol organized the exhibition “Leningrad’s Perestroika: Crosscurrents in Photography, Video, and Music,” at the Zimmerli Museum, which received a lengthy review in the *New York Times*. We congratulate the editors of volume 28 of the *Rutgers Art Review*, which is now available, and note that this the final print volume. Volume 29 takes us into the new world of e-journals and can be accessed through our website or through the scholarly search engine EBSCO (WilsonWeb).

The undergraduate art history major remains a vital part of our program. We salute recent graduate, Matthew Cortland (BA, 2011), on being named the first Rutgers Luce Scholar, and we wish him well during the tenure of his award in Asia. Six of our majors graduated with honors in the spring: Jacob Eisensmith (Bzdak Award winner 2012), Christine McManemin, Marlama Moore (Quigley Award 2012-2013), Felicia Siegel, Alycia So (Henry Rutgers Scholars Award, and Olga Berendsen Award for best Baroque Paper), and Kelly Sweeney. Among those elected to Phi Beta Kappa were Sarah Buccarelli (Quigley Award 2012-2013), Stephanie Castano, Joanna Muhlfelder, and Marina Parker. In the spring, majors had the opportunity to visit the Wadsworth Atheneum in Hartford to view “Caravaggio: Burst of Light” on the annual field trip, led by Catherine Puglisi and Erik Thuno.

A roster of distinguished speakers came to campus in the course of the year. Sybille Ebert-Schifferer, Director of the Bibliotheca Hertziana, Rome, presented “Caravaggio: Studio Practice and Light,” as the inaugural Edwin L. Weisl, Jr. Lecture in Early Modern Art and Architecture, sponsored by a grant from the Robert Lehman Foundation. The Americanist Maurie McInnis (University of Virginia) delivered the annual Sydney Jacobss Lecture in American Art, supported by the generosity of Barbara J. Mitnick (PhD, 1983). Dr. McInnis’s topic was “The Civil War and Slavery’s Shadow.” Others speakers included Debra Diamond, Curator of South Asian art at the Sackler, who offered a critical preview of her exhibition, “Yoga, the Art of Transformation,” André Dombrowski (UPenn) who spoke on reaction time and Impressionism, and Alessandra Ricci (Koc University, Turkey) on issues of cultural heritage preservation in Istanbul.

I invite you to read further on in the Newsletter for faculty and students news, and for the latest activities of our programs. This is my last letter as I will be stepping down as chairperson at the end of the semester. Please keep in touch--take a moment to update us on your contact information and news. We look forward to seeing you at the CAA reunion in Chicago and on campus. Don’t forget to follow us on Facebook [https://www.facebook.com/RutgersArtHistory](https://www.facebook.com/RutgersArtHistory).

Sarah Brett-Smith’s new book, The Silence of the Women: Bamana Mud Cloths, is scheduled to come out next fall from Five Continents Press in Milan. It crowns thirty years of field work among the Bamana (Bambara) of Mali, West Africa. The Silence of the Women: Bamana Mud Cloths is the first full length scholarly book entirely devoted to an African art form created by women. The mud-dyed textiles which are the subject of this book have often been approached simply as a craft production. This book treats traditional mud cloths as a complex art form, illuminating the hidden cultural testimony written into the mud cloth patterns. It enables the reader to understand women’s silent and deeply reserved visual commentary on the events that dominate their lives: excision, arranged marriage, childbirth and death.

2013 marked a milestone year for Tatiana Flores. She was promoted to Associate Professor and published her first book México’s Revolutionary Avant-Gardes: From Estridentismo to ¡30-30! with Yale University Press. She also contributed to the publications Codo a codo: Parejas de artistas en México (Mexico City: Universidad Iberoamericana) and Art & Place: Site-Specific Art of the Americas (London: Phaidon). Professor Flores presented at two professional conferences, the College Art Association in New York and the Latin American Studies Association in Washington, D.C. She also was invited speaker at the National Gallery Art Gallery of the Bahamas; in Mexico City at the Museo Nacional de Arte, the Museo de Arte Moderno, and the Museo de la Ciudad de México; and at the Getty Research Institute. In November, she presented her research on Mexican avant-garde art at the University of Tennessee, Knoxville as part of the 2013-2014 Musicology Distinguished Lecture Series. Earlier, she took part in the Art W Salon series in New York sponsored by the Institute for Women and Art, where she engaged in a dialogue with the Mexican artist Laura Anderson Barbata. In addition, Flores completed chapters on Latin American avant-garde and contemporary art for a forthcoming textbook from Pearson. Her travels took her to Lima, Peru and Caracas, Venezuela for research. She also attended the Prince Claus Awards Ceremony at the Royal Palace in Amsterdam as an invited guest.

Angela Howard research on Central Asian monasticism, undertaken jointly with Professor Giuseppe Vignato, Peking University, has been accepted by Brill Publisher, Leiden. The book titled Search for Silence: Archaeological and Visual Sources of Meditation in the ancient Monasteries of Kuča will be available in 2014.

Tod Marder published a lengthy review of the book by Marie Tanner entitled Jerusalem on the Hill: Rome and the Vision of St. Peter’s in the Renaissance, in the Sacred Architectural Journal. Marie was a visiting member of the Art History faculty years ago and a very effective teacher before retiring to her research. In April, Marder served as the External Examiner for the PhD defense of Amanda Packard at Columbia University, Department of Art History and Archaeology. In May 2013, Professor Marder was once again asked to be a Selection Juror for the Scott Opler Fellowship awarded to a promising applicant from an international pool of candidates specializing in Renaissance and...
Faculty News

Baroque architecture. The award makes possible a two-year-long residency at Worcester College, Oxford, England. (This year’s winner was an American, Michael Waters.) In June, Marder’s review of Anthony Gerbino’s book on François Blondel appeared in the Journal of the Society of Architectural Historians. (By chance, Gerbino was a former Opler Fellow at Worcester College.) June was a busy month as well. Although slated to be a presenter at the “The Mise-En-Scene. The Nineteenth-Century City” and “The Modernism of the Renaissance,” in the conference Revision, Revival, and Return: The Italian Renaissance in the Nineteenth Century, sponsored by the Scuola Normale, Pisa and Villa I Tatti, Florence, Marder cancelled this appearance in order to deliver a talk in Paris. In Paris in June, he delivered a lecture on “Roof Timbering in Treatise and Practice,” Toits d’Europe. Formes, structures, décors, identités, usages du toit à l’âge moderne, at the Centre André Chastel, of the Istitute National d’Histoire de l’Art (INHA). In addition, he was asked to serve as session chair for one of the conference panels conducted in Italian and French on the same occasion. (How he bluffed his way through this latter event remains a mystery.) In October 2013 Marder served on the Inaugural Mellon Foundation Author Awards Committee for the Society of Architectural Historians. The annual award will be given to a recently completed PhD dissertation in need of publication funds for photographic expenses. (Applicants are heartily solicited for next year.) He also serves as co-organizer (with Christy Anderson, University of Toronto) of the double session entitled “Architecture in Detail,” at the up-coming Renaissance Society of America, to be held in New York City, March 2014. For this event he will be making a cameo appearance during his appointment as the Rudolf Wittkower Professor, Bibliotheca Hertziana (Max-Planck Institute, Rome) for the Spring of 2014. (He may be one of the first and last holders of the award to have personally studied with Wittkower, which is a testament to longevity and fortune.) In Rome he is expected to work on a revision of the architectural drawings-catalogue published in 1931 by Brauer and Wittkower, undertaken with Ann Sutherland Harris.

Joan Marter was Editor of the spring and fall issues of the Woman’s Art Journal, now in its 35th year of continuous publication, and 10 years of co-sponsorship by Rutgers. Her publications in 2013 include “Nancy Holt’s Systems,” Sculpture Magazine, October 2013, and “Ora Lerman’s Legacy at Soaring Gardens,” in Soaring Gardens Artists’ Retreat: The First Ten Years (Hope Horn Gallery, University of Scranton). Lectures include a paper at the College Art Association meeting in New York, “Women Artists’ Legacies: Forming Foundations and Documenting Works.” At the awards ceremony during CAA, Dr. Marter was invited to lecture on the paintings of Joan Semmel who was presented with a Lifetime Achievement Award by the Women’s Caucus for Art. Dr. Marter presented “Actions and Improvisations: Pop Art, Happenings and Fluxus at Rutgers” to the local community at the New Brunswick Public Library in February. Also in February she participated in “Women in American Art,” a symposium at the Pennsylvania Academy of Fine Arts. In November, Dr. Marter chaired a session, “Gender Matters: Critical Identities in the 1950s” at the Fourth Annual Feminist Art History Conference at American University.

In 2013 Sarah Blake McHan was promoted to Distinguished Professor. She enjoyed the great honor of a day-long symposium in March called The Scarlet Renaissance, organized by former students, Kelley Helmutstulter di Dio and Victor Coonin, with the help of Catherine Puglisi, the Art History Department, the Zimmerli Museum, and SAS. Alumni came from all over this country and Europe. Eight students delivered papers. She was delighted and surprised to be presented with a festschrift of their essays joined by those of other former students, edited by Victor Coonin. It was a wonderful reunion for art history department faculty, current students, and alumni. Her book, Pliny and the Artistic Culture of the Italian Renaissance: The Legacy of the Natural History, Yale University Press, 2013, was published in March. It has been nominated for the Charles Rufus Morey Prize, College Art Association, and the Phyllis Goodhart Gordon Prize, Renaissance Society of America, both for best book in 2013. She delivered the annual Italian Art Society/Kress Lecture in Italy, Rome, May 2013, and enjoyed seeing the contingent of Rutgers graduate and undergraduate students who attended the lecture. Another highlight was speaking at a Conference on the Materials, Manufacture, Meaning, and Movement of Italian Renaissance Sculpture in October at the
University of Vermont organized by her former student Kelley Helmstutler di Dio, where another former student, Amy Bloch, was a fellow speaker. She also spoke at the annual College Art Association Meeting and the Renaissance Society Meeting, and published an essay “Antiquity as Cultural Capital in the Age of Giorgione” (Venice in the Renaissance: Essays in Honor of Patricia Fortini Brown, ed. Mary Frank and Blake de Maria, Milan: Five Continents, 2013, 83-93).

In 2013 Benjamin Paul enjoyed the fruits of years of hard labor in the form of a couple of friendly review of his book Nuns and Reform Art in Early Modern Venice. More significantly, he received tenure and a Marie Curie fellowship in the M4Human program of the Gerda Henkel Stiftung, which will enable him to work on his second book in Berlin at the Humboldt Universität. The fellowship will keep him away from New Brunswick until the fall of 2015. In 2013 Paul gave talks in Cambridge, Paris, Florence, and Berlin. The volume of the proceedings of the conference Celebrazione e autocritica. La Serenissima e la ricerca dell’identità veneziana, which he edited, was finally published by Viella-editrice in Rome. He also wrote the essays for the catalogs of the contemporary artists Arturo Herrera and John Sparagana and published reviews in Artime and Renaissance Quarterly.

Catherine Puglisi presented “The Man of Sorrows: Passion and Compassion in Venice” for the Bogliascio Foundation and Casa Italiana Zerilli-Marimò at New York University in May 2013. In June 2013, she gave a paper, “Milling the Bread of Salvation: Technology, Politics and Art in the de Lazara Altarpiece in Padua,” at the symposium in honor of Deborah Howard in Cambridge, UK, which derives from a forthcoming article. Last November, she was invited by Marice Rose (PhD 2001) to deliver the Weisl Lecture at the Bellarmine Museum, Fairfield University, where she spoke on “The Man of Sorrows, Christ’s Passion and the Passions of the Soul.”

Jane Sharp spent 2013 on sabbatical leave, and, in the autumn, enjoyed the successful outcome of a fellowship application to the National Humanities Center in Research Triangle Park, NC where she is completing drafts of several chapters of her book on abstract painting in Moscow during the Thaw (1950s-60s). A public lecture on the topic given on December 5th was well-received, and has led to changes in the project’s scope: two books instead of one. Lectures at the Courtauld Institute of Art and Brown University have focussed on other areas of Sharp’s research: Igor Makarevich and Elena Elagina’s "readymade reliquaries." She also contributed a chapter to the exhibition catalogue of Natalia Goncharova’s first retrospective held in Moscow since 1913.

After this academic year, Susan Sidlauskas’ two terms as Graduate Director will come to an end. Although she has loved working closely with the graduate students, she hopes to use her fall sabbatical finishing her book on Sargent’s late portraits (Skins.) This past year, talks were delivered in Berlin (for a symposium on Interiors and Interiority, which will published by De Guyter in 2015); in London, at the Royal Academy, in conjunction with their exhibition of Edouard Manet’s portraits—in the form of a “conversation” with the photographer Rineke Dijkstra; on Sargent’s late portraits at CAA’s annual meeting in New York; and at Yale’s Center for British Art, at a symposium that accompanied their exhibition on the Gilded Age; and at Rutgers’ own Center for Cultural Analysis, as a faculty fellow, on “formalisms” in the work of Cézanne and Sargent. Work on the medical portrait continues, with new research done in London at the Wellcome Library and the Countway Library at Harvard’s Medical School. She delivered a public lecture on patients’ portraits at the Surrey History Centre, where most of the asylum casebooks she is studying are housed. The Medical Humanities Working Group at the Center for Cultural Analysis, co-founded with Ann Jurecic of the English Department, continues to explore collaborations with the medical school in the wake of the new merger. Professor Sidlauskas will co-teach a new elective course at the medical school in the spring called “The Visual and Narrative Culture of Medicine,” which has been developed with Dr. Gloria Bachman, interim director of Women’s Health at the hospital. An exhibition co-organized with Donna Gustafson, Curator at the Zimmerli Museum, called Striking Resemblance: The Changing Art of Portraiture, supported in part by the Mellon Foundation, will open in January accompanied by a co-authored book by Prestel. An interdisciplinary symposium on Portraiture will take place in March, and Dr. Eric Kandel, Nobel laureate and brain scientist, and author of the recent book, The Age of Insight, on portraiture and the brain, will be our keynote speaker.
Faculty News

Erik Thunø finished and signed a contract for his book manuscript "The Early Medieval Apse Mosaic in Rome. Time, Network, and Repetition" with Cambridge University Press. To gather fresh inspiration, he also spent a large part of his summer traveling through Turkey and Georgia and saw his recent research on a Late Byzantine fresco decoration in Thessaloniki appear in a Festschrift dedicated to Gerhard Wolf and dealing with "Synergies in Visual Culture" at large. Otherwise, Professor Thunø continued as the Department’s Undergraduate Director, volunteered to teach a Byrne Seminar on "Visual Culture of the Middle Ages" to first-year undergraduates, and sowed the seeds of a new research project that he plans to spend more time on once he goes on leave the following year to become the next Richard Krautheimer Professor of the Bibliotheca Hertziana (Max-Planck-Institut) in Rome.

The Rutgers Art History Student Association meets bi-weekly and provides an outlet for students of all majors to come together to discuss art and art history. RAHSA also takes university-funded trips to museums and galleries in the tri-state area. In the past, RAHSA has journeyed to The Metropolitan Museum of Art, The Guggenheim, The Philadelphia Museum of Art, and Chelsea Galleries, among others. In the fall 2013 semester, RAHSA traveled to the Princeton University Art Museum and participated in a docent led tour of the collections. Members also visited The Frick Collection to view Johannes Vermeer’s *Girl with a Pearl Earring*, among the other masterpieces of the exhibitions and collections. This spring, RAHSA plans on traveling to The Armory Show at 100 or the Philadelphia Art Museum, as well as participating in a trip to The Barnes Foundation with the Art History Department. RAHSA also hopes to hold a career panel with professionals in various positions in the arts, including some Rutgers grads to hear about what they are doing today.

If you are interested in finding out more about RAHSA, feel free to contact the officers at rutgersrahsa@gmail.com, or attend our next meeting on Monday, February 24, 2014 at 9:00 PM in room 411C of the Rutgers Student Center, located on the College Ave campus.
Christopher Atkins (M.A. ’00, Ph.D. ’06) published an essay on Frans Hals and Rembrandt in the catalogue for the exhibition Frans Hals: Eye to Eye with Rembrandt, Rubens, and Titian at the Frans Hals Museum in Haarlem. During the year Chris also presented invited lectures on a new Hals self-portrait at the Frans Hals Museum and on Rubens’s travels at the Louvre Lens in conjunction with the institution’s inaugural exhibition L’Europe de Rubens. In January as his last activity at Queens College, Chris supervised his students’ exhibition of the college’s collection of northern European art at the Godwin-Ternbach Museum. At his new professional home at the Philadelphia Museum of Art, Chris staged focus installations around important private loans of paintings by Memling, Hals, and Vermeer. Chris is also pleased to share that his position was recently endowed.

Bradley Bailey (B.A. ’96) received tenure and was promoted to associate professor of art history at Saint Louis University. He also completed several publications available in 2013, including “O Superman: The Many Faces of the Man of Steel” in ConFiguring America: Iconic Figures, Visuality, and the American Identity (Intellect Press). “Romancing the Machine: Marcel Duchamp’s Chocolate Grinder,” in La Broyeuse de Chocolat (Verlag für Moderne Kunst), and two chapters, “A Divine Comedy (or Winnipeg Regained): The Pretty Stories and Funny Pictures of Marcel Dzama” and “The Definitively Unfinished Taxonomy of Marcel Dzama’s Archetypes and Themes” in Marcel Dzama: Sower of Discord (Abrams). In August, he participated in a symposium on Marcel Duchamp held in Herne Bay, UK, where he presented the paper “Marcel Duchamp and the Amusements of the Herne Bay Pier.” Bailey also enjoyed celebrating the first birthday of his daughter Mina Rose in March.

Louise Belvedere Caldi, (Ph. D. ‘02) was honored with the Smithsonian Institution’s 2013 Unsung Hero Award presented by the head of the Institution Secretary Wayne Clough in a ceremony and brunch at the National Museum of the American Indian. A plaque with Dr. Caldi’s name is placed in the Smithsonian Castle on the Mall in Washington, DC. Unsung Heroes must be nominated by their colleagues and then chosen by the Secretary for “their exceptional work at indispensable jobs, day in and day out. Being an Unsung Hero isn’t about an individual act, but rather an overall attitude and set of achievements that reflects the best aspects of what the Smithsonian and its employees strive to be.” According to the Award: “As an assistant in the curatorial and scholarly programs departments at the Freer Gallery of Art and Arthur M. Sackler Gallery of the Smithsonian, Louise Belvedere Caldi provides support to the heads of those two departments as well as to one of the curators, and leads the team of curatorial assistants. While her responsibilities are wide-ranging and important for the smooth functioning of the museum, just as importantly, she is unfailingly professional, courteous and creative in everything she does. She is a wonderful mentor for new staff and a trusted advisor to the senior staff with whom she works…”

Pamela Merrill Brekka (M.A. ’99) has recently published: "Picturing the ‘Living’ Tabernacle in the Antwerp Polyglot Bible,” in (forthcoming) eds. Waller, Melion, Michel Weeman and Bret Rothstein, The Anthropomorphic Lens: Anthropomorphism, Microcosm and Analogy in Early Modern Thought and Visual Arts (Leiden: Brill Intersections, 2014), and "The Antwerp Polyglot Bible’s ‘New World Indian-Jew’ Map as a Reflection of Empire," Imago Mundi: International Journal for the History of Cartography, vol. 63, part 2 (June 2011): 240-243. Dr. Brekka is currently Visiting Instructor of Art History in the School of Art and Art History, University of South Florida, Tampa. Her son Adam will be graduating this year from the Tisch School of the Arts, NYU. Daughter Maggie is a junior at the Academy of the Holy Names, Tampa, and is doing fantastically well.

Amy Bryzgel’s (Ph.D. ‘08) book, Performance Art in Russia, Latvia and Poland since 1980 was released by IB Tauris in May. She is currently working on her next book, which will be a comprehensive study of performance art in Eastern Europe. Having received funding for this project from the Royal Society of Edinburgh, Carnegie Trust for the Universities of Scotland,
she spent the summer traveling through the former Yugoslav region of Eastern Europe, where she met with artists and curators in the field. She also received a Leverhulme Research Fellowship and will be on leave through the coming year to work on the book.

Meghan Callahan (Ph.D. ‘05) and her husband Charlie are happy to tell you that Edward John Michael arrived on Halloween – weighing in at 10 lbs and 56 cm long (!).


In addition, Kelley organized the symposium in honor of her beloved advisor, Sarah Blake McHam “A Scarlet Renaissance,” held at Rutgers in March 2013 and contributed an essay (‘From Medalist to Sculptor: Leone Leoni’s Bronze Bust of Charles V,” to the festschrift published for the occasion, orchestrated by Victor Cooin, *A Scarlet Renaissance: Essays in Honor of Sarah McHam*. Italica Press, 2013. Kelley also organized a major sculpture symposium, "Italian Renaissance and Baroque Sculpture: Material, Manufacture, Movement and Meaning," which was held at the University of Vermont in October, 2013 and for which she won a Samuel H. Kress grant. Sarah McHam and Amy Bloch gave papers, along with sculpture scholars from across the US and the UK. (An extra bonus: Kelley’s former student and current Ph.D. candidate at Rutgers, Benjamin Eldredge came from Italy to attend the conference!)


Henry J. Duffy (Ph.D. ‘01) is the Museum Curator at the Saint-Gaudens National Historic Site in Cornish, New Hampshire. He continues to be active as a lecturer and author on subjects of nineteenth century art and architecture, and as a commentator for public media. In August you may have caught his interview on Public Radio "All Things Considered", speaking about Saint-Gaudens’ Shaw Memorial and the Battle of Fort Wagner, commemorated in the monument. Dr. Duffy curated an exhibition at the park this year “Consecration & Monument: Colonel Robert Gould Shaw and the 54th Massachusetts Regiment” about the Shaw Memorial and the people depicted in it. November 8-9 he participated in a Symposium at the National Gallery of Art in Washington DC about the Civil War and the creation of memorials to that war. In November he also taught a seminar at the Rhode Island School of Design (Continuing Education) about the connoisseur-ship of nineteenth century bronze sculpture. In August Dr. Duffy was part of the team that advised the Central Park Conservancy on the re-gilding of the Sherman Monument by Saint-Gaudens. A new color was chosen for the gilded bronze that is more closely tied to the original tone chosen by the artist.

Craig Eliason (Ph.D. ‘02) gave a presentation on "The History of 'Humanist' Type" at the annual conference of the Association Typographique Internationale in Amsterdam in October.

Christine Filippone (Ph.D., 2009) recently signed a book contract for her manuscript “Science, Technology and Utopias in the Work of Contemporary Women Artists”, which will be published by Ashgate Press, and she won a Mellon Postdoctoral Fellowship at The Phillips Museum of Art at Franklin & Marshall College. This past year she published the article “Ecological Systems Thinking in the Work of Linda Stein” in Woman's Art Journal, gave the paper “The Human Use of Human Beings?: Feminism and Systems Theory in Public Sculpture and Ecological Art” at the Society for Literature, Science and the Arts (SLSA), and co-led a study abroad trip to Mexico. At CAA Chicago she will co-chair the session “Always Causing Trouble: The ‘Lesbian’ within Queer and Feminist Art Today” with Jonathan D. Katz, director of the doctoral program in Visual Studies at SUNY Buffalo. She is co-chair of the curatorial committee of the Queer Caucus for Art (a CAA affiliate) and a member of the advisory board of The Photo Review, a critical journal of national scope and international readership founded in 1976. She continues to teach at Millersville University of Pennsylvania. Her exceptionally bright puppy, Tilo, turned two in August.

Greg Gilbert (Ph.D. '98) guest curated the Fall 2013 exhibition "A New Deal for Illinois: The Federal Art Project Collection of Western Illinois University" at the Figge Art Museum in Davenport, Iowa. The exhibit was a companion show to the Smithsonian American Art Museum's exhibition "1934: A New Deal for Artists," which Greg brought to the Figge when he was acting senior curator at the museum from 2009 to 2011. He authored a catalog for the show and also appeared in a documentary filmed for the exhibit by Illinois PBS television. In November of 2013, he was interviewed on the exhibit for the NPR radio show "Art Talks." In addition, Greg has been invited to speak at the 2014 Biennial Grant Wood Symposium at the University of Iowa in April 2014. Past symposium speakers have included Wanda Corn, Erika Doss and R. Tripp Evans. As part of his ongoing scholarship on Robert Motherwell, Greg was commissioned to write a review for the German art history journal Sehepunkte on the Robert Motherwell catalogue raisonné published by Yale University Press. As advisor of the pre-professional architecture program at Knox College, Greg traveled to Berlin, Germany during the summer of 2013 to form an affiliation with Norwich University's study abroad architecture course. While in Europe, he also visited art history friends and former academic colleagues in London, Paris and Cologne. As part of his travels, he had an opportunity to visit Frankfurt, Germany, where he lived as a teenager. Personal travels have also included trips to New York City and Chicago to visit Rutgers alumni art history friends Gregory Saliola, Donna Gustafson, Mark Pohlad and Joanna Gardner-Hugget.

Andrew Graciano (B.A. ’95) is Associate Chair and Director of Graduate Studies in the Department of Art at the University of South Carolina. In December 2012, he spoke about Joseph Wright of Derby at the Facts and Feelings art history symposium at the University of Leuven in Belgium. Andrew was on sabbatical in Spring 2013, completing his third book: an edited volume entitled, Exhibiting Outside the Academy, Salon and Biennial, 1775-1999: Alternative Venues for Display, which will appear in early 2015 from Ashgate. He gave an invited lecture at Vanderbilt University in September and attended the National Association for Schools of Art and Design conference in October, where he bumped into Zbynek ‘ZB’ Smetana (PhD, Rutgers 1997). Andrew also has an article in press with the British Art Journal (late 2013) and a forthcoming book chapter (late 2014, Brepols), which stems from the aforementioned symposium. And he recently celebrated his 40th birthday with his family at the hot air balloon festival in Statesville, NC.
Catherine Reed Holochwost (M.A. ’04) recently joined the faculty at La Salle University in Philadelphia as an assistant professor in the Art History Department. Her article, “The Paradoxical Pleasures of Asher B. Durand’s Ariadne” was also published in the fall issue of American Art. She is living outside Philadelphia with her son and husband, and is working on her first book which deals with imagination in antebellum American art.

Ilana Krug (M.A. ’99) successfully achieved tenure at her current institution, York College of Pennsylvania, and was then promoted to Associate Professor of History.

Christine Kuan (B.A.) is Chief Curator & Director of Strategic Partnerships at Artsy. Artsy shares 75,000 images of artworks of all time periods and cultures and partners with 650+ museums, galleries, foundations, art fairs and arts organizations, including the Guggenheim Museum, British Museum, Diebenkorn Foundation, Asia Art Archive, Gagosian Gallery, Armory Show, ArtRio, NYU Foundation, Orange CA. In personal news, in August she wed Michael D. Rubenstein (Ph.D, Rutgers, 2003) in Dallas, Texas.

Karen J. Lloyd (Ph.D. ’10) accepted a position as Assistant Professor in the Department of Art at Chapman University, Orange CA. In personal news, in August she wed Michael D. Rubenstein (Ph.D, Rutgers, 2003) in Dallas, Texas.

Karen and Michael (photo by Allen Tsai)

Tom McDonough (B.A. ’91) is in his fourth year as Chair of the Art History Department at Binghamton University, SUNY. When not dodging colleagues' requests and various committee meetings, he was happy to be writing on subjects he loves: Guy Debord for the Bibliothèque nationale in Paris, the underside of Kantian aesthetics for Grizedale Arts in the UK, and young photographers like Iñaki Bonillas and Talia Chetrit for OS-MOS, where he serves as associate editor. Lectures took him to far-flung locales; museums in Lodz and Warsaw, Poland; an inn on Fogo Island off of Newfoundland, Canada; MoMA in New York; the Carpenter Center at Harvard, in Cambridge, MA; and Oslo, Norway. He is looking forward to a sabbatical next year to complete work on a new book on the Situationist International, Sowing the Wind, to be published by Reaktion Books, London.

Cheslea Mendelsohn (B.A. ’12) recently moved to Geneva, Switzerland. She is currently applying to graduate schools in the pursuit of a PhD in art history and volunteering at the Musée d’Art et d’Histoire in Genève.

John H. Oakley’s (Ph.D. ‘80) most recent book, *The Greek Vase. Art of the Storyteller* has been just published by the British Museum Press and the J. Paul Getty Museum. Oakley lectured this fall at the John Hopkins University, the University of Virginia and the Art Institute of Chicago.

Ferris Olin (Ph.D. ’98), Distinguished Professor Emerita and Founding Co-director of the Institute for Women and Art at Rutgers, co-curated three exhibitions in 2013. For the Women Artists Series based at the Douglass Library (Rutgers), she and Judith K. Brodsky, organized *Holly Trostle Brigham: Myth, Portraits and the Self* as well as *Martha Wilson: Staging the Self*; and at the Flomenhaft Gallery (New York City) with Judith K. Brodsky and Elly Flomchaf, Olin organized *Trailblazer: Miriam Schapiro*. In addition, she co-authored the exhibition catalog for the Berman Museum of Art, Ursinus College, show *Holly Trostle Brigham: Dis/Guise*; and was the juror for the annual Members Exhibition at the Hunterdon Art Museum. Olin also gave a number of presentations in 2013, beginning with “Building a Legacy for Women Artists” at the annual conferences of the College Art Association and the Women’s Caucus for Art. She was a panelist for the ArtTable (New York) event “Career Stages: Making it to the Next Step”;

Missy Beck Lemke (M.A. ‘94) presented her paper, “A Discerning Eye: The Connoisseurship of Clarence Kennedy” at the Rutgers symposium honoring Sarah McHam on March 9, 2013. She had a wonderful time reconnecting with old friends!

Stephanie C. Leone (Ph.D. ‘01), Associate Professor at Boston College, was appointed Director of Undergraduate Studies for Art History, and her article, “Prince Giovanni Battista Pamphilj (1648-1709) and the Display of Art in the Palazzo al Collegio Romano, Rome,” was published by the Memoirs of the American Academy of Rome, vol. 58, 2013.
Alumni News

gave a talk at the Whitney Museum entitled “Neuroaesthetics and the future for Gender, Art and Technology;” co-organized and participated on the panel, “The Fearsome BMI: Women Artists and the Body” at the Tribeca Performing Arts Center (New York); and lastly participated in a conversation between artists Anna Boothe and Nancy Cohen at the AccolaGriefen Gallery (New York). Ferris Olin continues to serve on the editorial board of VR, and the Advisory Boards of Rutgers Institute for Women’s Leadership and Institute for Women and Art, as well as Brown University’s Feminist Theorist Archives, and Neighborhood Narratives.

Associate Professor Mark Pohlad (M.A. ‘86) was recently elected to the board of the Midwest Art History Society (MAHS). His article, “Charles Turzak’s Abraham Lincoln: Biography in Woodcuts (1933),” appeared in the Journal of the Abraham Lincoln Association (Summer 2013).

Katie Poole-Jones (PhD, 2007) was thrilled to join with so many of her former classmates to honor Professor Sarah Blake McHam at the March symposium “A Scarlett Renaissance,” held at the Zimmerli Art Museum. Katie presented a talk entitled “The Medici Grand Dukes and the Enduring Visual Legacy of the Cavaliere di Santo Stefano,” and her essay, “Medici Power and Tuscan Unity: The Iconography of the Cavaliere di Santo Stefano and Public Sculpture in Pisa and Livorno under Ferdinando I” can be found in the accompanying festschrift. Katie also recently received news that another essay, "Heroines and Triumphs: Visual Exemplars, Family Politics, and Gender Ideology in Baroque Rome," which contains material first explored in an independent study guided by Professor Catherine Puglisi, will be published in spring 2014. Finally, she presented a paper as part of a panel on Medicean Florence at the first annual Symposium on Medieval and Renaissance Studies held at St. Louis University in June: “The Cavaliere di Santo Stefano and the Art of Grand-Ducal Florence.

Soon after reconnecting with friends and colleagues at the Rutgers Art History Department reunion in New York, Kandi Rawlings (Ph.D. ’09) delivered her daughter Norah Jane Chudzynski on February 17. In May she returned to her job at Oxford University Press and continues to work as Associate Editor of the Benezit Dictionary of Artists and Oxford Art Online. She has contributed several entries and learning resources to Oxford Art Online and assisted in the launch of the website Italian Renaissance Learning Resources, a collaboration between Grove Art Online and the National Gallery of Art. She gave a presentation on Oxford Art Online at the Index of Christian Art’s Digital Art History Conference in June, and her essay “Andrea Mantegna’s St Mark and the Origins of the Cartellino” was published in Reflections on Renaissance Venice: Essays in Honor of Patricia Fortini Brown, edited by Blake de Maria and Mary Frank (5 Continents).

Jenni Schlossmann (M.A. ‘87, Ph.D. ‘97) is now an adjunct professor of art history for South University, online programs.

Sascha Scott (Ph.D. ’08), Assistant Professor of American Art at Syracuse University, published her research on San Ildefonso Pueblo artist Awa Tsireh in the winter 2013 issue of Art Bulletin. This article won the CAA’s Arthur Kingsley Porter prize for the best article by a young scholar. Earlier this year, Sascha completed her book manuscript, A Strange Mixture: The Art and Politics of Painting Pueblo Indians, which will be published by the University of Oklahoma Press in fall 2014. This book was recently awarded a Wyeth Foundation for American Art Publication Grant. Sascha presented her work on modern Pueblo painting and the politics of indigenous knowledge at two conferences: the American Indian Workshop (University of Helsinki) and the Native American Studies Association Conference (Denver). She was also invited to share her research on the strange mixing of interwar art and Indian politics at Colgate University, Texas Tech, and Syracuse University’s Newhouse School of Public Communications. Her happiest news for 2013 is the birth of her daughter Moxie on January 9, who was met with great enthusiasm by big brother Moby.

Mary Tinti (Ph.D. ’08) began the year as the Koch Curatorial Fellow at deCordova Sculpture Park and Museum, where she edited Paint Things: beyond the stretcher - a catalogue accompanying an exhibition of the same name, authored the exhibition brochure for Nick and Mary
PLATFORM 10: Dan Peterman, and curated her first exhibition – Character Study. In the Spring, Mary became the Associate Curator of the Fitchburg Art Museum, where she currently works with fellow Rutgers alum, FAM Director Nick Capasso. Shortly after joining the FAM team, Mary organized this summer’s 78th Regional Exhibition of Art & Craft and marked her FAM curatorial debut with Still Life Lives!, an exhibition featuring examples from the Museum’s permanent collection in conversation with works by over thirty contemporary New England artists. This Fall, Mary was selected to participate in the 2013-2014 Community Leadership Institute sponsored by the North Central MA Chamber of Commerce. She lent her expertise to portfolio reviews at Artspace New Haven and the Cambridge Art Association. In addition, Mary kept up her involvement with Public Art Dialogue, serving as the Artists’ Projects Liaison for their journal and again reprising her role as the outside reader for the 2013 Providence College art history senior theses.

Elizabeth Weinfield (BA ’02) the director of the Renaissance ensemble, Sonnambula (www.sonnambula.org), based in New York.

Midori Yoshimoto (Ph.D. ’02) gave birth to her daughter, Erika Tina, in March (pictured with her husband Gus Tsekenis).

Elizabeth Weinfield (BA ’02) the director of the Renaissance ensemble, Sonnambula (www.sonnambula.org), based in New York.

Midori Yoshimoto (Ph.D. ’02) gave birth to her daughter, Erika Tina, in March (pictured with her husband Gus Tsekenis).

Elizabeth Weinfield (BA ’02) the director of the Renaissance ensemble, Sonnambula (www.sonnambula.org), based in New York.

Midori Yoshimoto (Ph.D. ’02) gave birth to her daughter, Erika Tina, in March (pictured with her husband Gus Tsekenis).
The Annual Sydney Leon Jacobs Lecture in American Art took place on Tuesday, October 8, 2013 and featured Dr. Maurie McInnis Professor of American Art and Material Culture Vice Provost for Academic Affairs University of Virginia
The *Woman’s Art Journal* is now in its 35 years of continuous publication, and is the only feminist art journal holding this distinction. Joan Marter has been Editor of this bi-annual publication for the past decade. The journal is co-sponsored by Old City Publishing and Rutgers University, School of Arts and Sciences. In addition to articles on women artists in art history, *Woman’s Art Journal* features contemporary artists. In the past year Rutgers alumna Aliza Edelman published a study of the bridal “industry” of the 1950s and the art of Grace Hartigan. A cover feature on Alice Aycock by Mary Tinti, also a Rutgers alumna, helped to preserve Aycock’s public art project at JFK Airport. The journal has been recognized by scholars for excellent, thorough book reviews. Another bonus for the Rutgers Art History Program comes from the valuable new books that are donated to the Art Library after these titles are reviewed in the journal.
CHAPS and UNESCO’S World Heritage Centre

A New Collaboration

In October 2013, Rutgers’ CHAPS and UNESCO finalized a five year, renewable Memorandum of Understanding (MoU), with the goal of collaborating to reinforce links between our institutions through joint research, faculty and graduate student development, and outreach initiatives.

The MoU is a major step in establishing Rutgers as a center for global engagement on Cultural Heritage issues. Working in partnership with UNESCO’s World Heritage Centre, collaborative initiatives include: research on planning, design and management issues associated with heritage preservation; exchange of graduate and postgraduate students, including study visits at UNESCO; summer programs and operational workshops; and events and activities such as exhibitions and conferences at local, national and international levels.

Through courses and directed research, CHAPS has addressed World Heritage Centre priority topics since its inception, in the belief that - as in many other fields - a global view will increasingly inform national, state, and local preservation policies. CHAPS seminars explore the impact of World Heritage listing; new initiatives for the conservation of historic urban centers (HULs); concepts of authenticity and integrity in preservation and conservation; effects of climate change on preservation of historic sites and monuments; war, ethnic conflict and cultural heritage destruction; and the roles of diverse communities as stakeholders in developing, managing and sustaining historic sites, landscapes, monuments, and objects.

Our current summer program, CHAPS Abroad: Prague and Krakow provides a comparative study of two cities whose historic centers are inscribed on the World Heritage List (Krakow 1978; Prague 1992), combining a seminar led by professionals in the field with internships in cultural institutions and agencies devoted to the preservation of cultural heritage.

Finally, highlighting CHAPS’ role as a center for global cultural heritage research and outreach, the selected papers from CHAPS 2012 international conference Cultural Landscapes: Preservation Challenges in the 21st Century Conserving will be published as Cultural Landscapes Challenges and New Directions (eds. Archer St. Clair, Ken Taylor and Nora Mitchell) in the distinguished Routledge Press series Key Issues in Cultural Heritage.

http://chaps.rutgers.edu
In March, Corina Apostol chaired the panel "In Search of the Former East in the Former West" at the 2013 annual NeMLA Conference in Boston. The panel addressed the re-organization of art from Eastern Europe and Russia, within theoretical, academic and curatorial initiatives mounted in the so-called West since 1989. In April she curated the exhibition “Leningrad’s Perestroika: Crosscurrents in Photography, Video and Music” at the Zimmerli Art Museum. The exhibition explored unique artistic innovations in these media that shaped the Leningrad (now St. Petersburg) unofficial art culture during the late 1980s and early 1990s. She also organized two parallel events in connection to the exhibition: a talk by St. Petersburg artist Dmitry Vilensky at the opening and an event in collaboration with the Developing Room, “Photography, Film and Political Narration.” In May she passed her Ph.D qualifying exams and successfully presented her dissertation proposal, entitled “Dissident Education: Engaged Art from the Former East in Global Context.” Corina was awarded one of the 2013 Summer Mellon Study grants for her dissertation research. In July she served as assistant editor of the #12-36 issue of the Chto Delat? Gazette, entitled “The Sublime Beyond the Limit of Living (Art) Labor.” Through September and October she co-organized and co-taught a series of workshops on cultural production, artists’ self-organization and political struggles at the contemporary art space tranzit.ro in Bucharest, Romania. As a conclusion to the workshops, she co-organized the conference “Parasites and Prophets” in the same space, with invited speakers from Europe and Russia. In November she taught an educational seminar on the aforementioned topics and their relevance to emerging artists at the Jutland Art Academy in Aarhus, Denmark. She also gave a talk entitled “ArtLeaks: Speaking Truth to Power” at run46, a contemporary art space in Aarhus.

With support from a Dedalus Foundation dissertation fellowship, Shannon Connelly spent the spring and summer of 2013 in Berlin, where she completed research and continued writing her doctoral thesis, "Curious Realism: Dada and Die neue Sachlichkeit in 1920s Karlsruhe." She is a recipient of the Mellon Foundation dissertation completion fellowship for 2013-14 and looks forward to defending her dissertation in spring 2014.

This past spring, Catherine Boland Erkkila presented her research at the biennial Dissertation Colloquium at the Temple Hoyne Buell Center for the Study of American Architecture at Columbia University and at the Society of Architectural Historians Annual Conference in Buffalo. In the summer, she held an internship at the Institute of Urban Development in Krakow, Poland during her post as representative for the CHAPS Abroad program to Prague and Krakow. In October, she successfully defended her dissertation, Spaces of Immigration: American Railroad Companies, the Built Environment, and the Immigrant Experience. Catherine is currently working at the Adolph and Esther Gottlieb Foundation in New York City and will be teaching two courses at Rutgers in the spring.

Justin McCann is the Lunder Consortium for Whistler Studies Fellow at the Colby College Art Museum, an 18 month long fellowship beginning January 2014. Justin was a fellow at the Rutgers Center for Historical Analysis this past fall. He spoke at the Southeastern College Art Conference (SECAC) this fall and delivered a paper "Tailoring Identity: Whistler, Body/Dress, and Victorian Performance." In March 2013, Justin spoke at Indiana University's Landscape, Space, and Place Conference. He delivered a paper "The Only City Fit to Live In: Whistler’s London."

Laurie Porstner presented a paper titled, "The Origin of the Christian Cult of the Saints Derived from Roman Domestic Religion as Evidenced in Antioch" at the Public and Private in the Roman House and Society conference in Helsinki, Finland held on April 18-20, 2013. For more information about this event: http://blogs.helsinki.fi/romanhouse/activities/helsinki-2013/

Tashima Thomas is the recipient of the 2013 Goldman Sachs Multicultural Afrolatino Junior Fellowship at the Smithsonian. She spent the summer of 2013 at the National Museum of American History developing their public programming, writing grant proposals, conducting primary archival research, and blogging about the collections. Her blog, “Fierce Fashion from 19th Century Puerto Rico,” was published on the Smithsonian blog for the National Museum of American History, “O Say Can You See?”
just in time for New York Fashion Week in September 2013. Tashima Thomas’s work is also featured in the Encyclopedia of Latino Culture: From Calaveras to Quinceañeras, published by ABC-CLIO, November 2013. This three-volume encyclopedia describes and explains the variety and commonalities in Latina/o culture, providing comprehensive coverage of a variety of Latina/o cultural forms—popular culture, folk culture, rites of passages, and many other forms of shared expression. Ms. Thomas’s work explores the African Diaspora in the Visual Arts of Latin America and within Latina/o culture in the United States.

Christina Weyl and her husband Rich welcomed the birth of their son Max Lichtenstein on October 22. Max is keeping them busy, but Christine is continuing to work on her dissertation about the women printmakers from Atelier 17 and hopes to finish by May 2015.
Art History Honor Students

2013


Marlana Moore, “Understanding HOPE VI: the architecture, planning and policy of public housing since 1993”, adviser: Carla Yanni.


Left to right: Kathleen Sullivan (seminar leader), Marlana Moore, Alycia So, Kelly Sweeney, Christine McManemin, Melissa Yuen (seminar leader)
Patrick J. Quigley IV Memorial Fellowship

Recipients for the 2013-2014 academic year:

Grace Chi

and

Sarah Stuby


Bzdak Travel Award for Study in Milan

2013 Recipient, Molly Bandeh