Over the last few years, the Art History Department has faced a series of challenges that have fortunately become exciting opportunities. The university’s still fresh Core Curriculum, for example, asks that undergraduate students gather from their courses not just subject matter but also a range of specific learning goals. To meet these expectations, we have been redesigning our art history surveys and introducing a number of lower-level courses, such as Contemporary Photography, Art and Medicine, Ancient Foundations for a Modern Lifestyle, and Introduction to Modern and Contemporary African Art. The response has been exceedingly positive and we now find a rush of undergraduates into our program. The unification of our disparate New Brunswick colleges into a single Rutgers School of Art and Sciences has also brought new challenges that saw the old rules of administration and funding change dramatically. But the reorganization has delivered a great deal of autonomy. Our department has seized this liberty to fine-tune our programs for the benefit of students and faculty alike. An account of the last year shows how these developments and opportunities, born of urgency, build on a strong run of accomplishments that assure our department’s good future.

The halls of Art History are a tad emptier this year because of the enormous success of our faculty in winning competitive fellowships. Susan Sidlauskas was awarded a highly prestigious Guggenheim Foundation Fellowship to complete her third book, which investigates the work of John Singer Sargent. Sarah Blake McHam, fresh off her appointment as Distinguished Professor, won the Ailsa Mellon Bruce Senior Fellowship at the Center for Advanced Study in the Visual Arts in Washington DC. While there, her recently published book *Pliny and the Artistic Culture of the Italian Renaissance* (Yale, 2013) won the Roland Bainton prize for the best art or music history book of 2013 (Sixteenth Century Studies Society). It was also shortlisted for the Ralph Waldo Emerson Award of Phi Beta Kappa. In Rome, Rutgers essentially took over the Bibliotheca Hertziana (the Max Planck Institute for Art History). Tod Marder was appointed its prestigious Rudolf Wittkower Guest Professorship for spring 2014 and winter 2015, and Erik Thunø was awarded the equally high-profile Richard Krautheimer Guest Professorship through this full academic year. Thunø also received a grant from the Millard Meiss Foundation toward the publication of his forthcoming monograph *The Apse Mosaic in Early Medieval Rome.* (Cambridge University Press, 2015). Benjamin Paul remains on his 2-year Marie Curie Fellowship, awarded by Germany’s Gerda Henkel Foundation for his research based in Berlin and Venice.

The faculty have also realized a number of important book publications. We congratulate Sarah Brett-Smith on the release of her magisterial volume *The Silence of the Women: Bamana Mud Cloths* (Five Continents Press, 2014). Susan Sidlauskas and Donna Gustafson (Zimmerli Museum curator and Art History Department Ph. D. holder) published the catalog *Striking Resemblance: The Changing Art of Portraiture* (Prestel, 2014) to accompany their exhibition of the same name at the museum. Andrés Mario Zervigón and Tanya Sheehan co-edited the anthology *The Origins of Photography,* which was published by Routledge Books this November. Archer St. Clair Harvey just saw the publication of her co-edited anthology *Conserving Cultural Landscapes* (also Routledge, 2014).
On top of all this, the faculty continue to be prolific authors of book chapter, journal articles and catalog essays, while convening conferences and presenting invited papers.

This year the graduate students performed as champs in publications, presentations and competitive grants. In April 2014, Corina Apostol began publishing a regular online column for the international platform ARTMargins, entitled "The Photographic Postscript: Experimental Photography and Photo-Related Art from Glasnost to Global." Meanwhile she won a Step Beyond Grant from the European Cultural Foundation to conduct her dissertation research. Tashima Thomas co-chaired the arts panel “Recounting the Afrolatin@ Artist Experience – Past, Present, & Future,” with artist Miguel Luciano at the second Afrolatin@ Forum. Her chapter “Race and Remix: The Aesthetics of Race and Remix in the Visual Arts” appears in The Routledge Companion to Remix Studies, published in December 2014. Christina Weyl is spending this academic year as Curatorial Assistant at The Morgan Library & Museum and received the exciting award of the Archives of American Art’s 2014 Graduate Student Essay Prize. Christina’s article, which can be found at http://www.aaa.si.edu/essay examines the robust network that women artists of Atelier 17 created for their avant-garde prints in the postwar decades. The department warmly congratulates the following students who earned their Ph. D. last year: Angela Oh, Shannon Connelly, Brenna Graham, Allison Leigh, Kaia Magnusen, Reshma Nayyar, and Mary Shay Millea. We look forward to their ongoing successes in the field.

Our alums continue to realize an astonishing number of achievements. Among those scholars of note are Pamela Merrill Brekka (M.A. 1999) who published chapters in two edited anthologies. Amy Bryzgel (Ph. D. 2008) has a monograph on Latvian artist Miervaldis Polis in press with the Latvian publisher Neputns and just won a Arts and Humanities Research Council Early Career Fellowship to complete another book titled Performance Art in Eastern Europe, 1960 to the Present. Victor Coonin (Ph. D. 1995) published a monograph on Michelangelo’s David that came out in June of 2014 with The Florentine Press. Aliza Edelman (Ph. D. 2006) curated the retrospective Judith Lauand: Brazilian Modernist, 1950s-2000s at Driscoll Babcock Galleries in New York. The show is accompanied by a fully illustrated catalogue. Joanna Gardner-Huggett (Ph. D. 1997) has been appointed chair of her art history department at DePaul University in Chicago and continues to publish and present scholarship at a strong volume (I feel for you, Joanna!). Allison Leigh (Ph. D. 2014) won a postdoctoral fellowship in Art History at the Cooper Union in New York, where she is now completing her first book. Ljubomir Milanovic (Ph. D. 2011), now a research associate at the Institute for Byzantine Studies at the Serbian Academy of Science and Art, published two articles and one book chapter, while John Oakley (Ph. D. 1980) published Athenian Potters and Painters III (Oxbow Books, Oxford 2014). On the heels of her 2014 Arthur Kinsley Porter Prize for her Art Bulletin article, Sascha Scott (Ph. D. 2008) is publishing her book A Strange Mixture: The Art and Politics of Painting Pueblo Indians (University of Oklahoma Press, 2015). Mary Tinti (also Ph. D. 2008) was promoted to Curator at the Fitchburg Art Museum, where she has been prolifically curating. Among our undergraduate alums, Sarah Beetham (B.A., 2005) received her Ph.D. in Art History from the University of Delaware in May 2014 and Norman Kleeblatt (B.A., 1971), the Susan and Elihu Rose Chief Curator of The Jewish Museum in New York, has been curating, publishing and fellowship-winning like a house on fire. We salute our alumnae and alumni and look forward to their future attainments.

Our undergraduate majors also continue to hit the ball out of the academic park. Matthew Cortland (B.A. 2011) won another prestigious grant after being named the first Rutgers Luce Scholar in the previous year. He is now completing a MSc in Creative Digital Media at the Dublin Institute of Technology as a George J. Mitchell Scholar. Six of our undergraduate majors graduated with honors in the spring: Grace Chi (adviser, Tatiana Flores), Yarden Elias (adviser, Susan Sidlauskas), Patrick Gora (adviser, John Kenfield), Chelsie Guner (adviser, John Kenfield), Dianna Shypailo (adviser, Sarah McHam), and Sarah Stuby (adviser, Erik Thunø), the last of whom was recipient of the Henry Rutgers Scholar Award. Among those elected to Phi Beta Kappa were Patrick Gora and Chelsea Guner.

In the last twelve months a range of distinguished scholars presented their work in our department. Richard Powell (Duke University) delivered the annual Sydney Jacobs Lecture in American Art, supported by the generosity of Barbara J. Mitnick (PhD, 1983). Other invited speakers included Dr. Andreas Henning, Curator of Italian Paintings, Gemäldegalerie Alte Meister, Dresden, and Dr. Caroline Walker Bynum, Professor Emerita of Medieval European History, Institute for Advanced Study. Andrés Zervigón ran a Developing Room symposium in November on the subject of Photography and Evidence, an event co-sponsored by the department.

Read of these and other activities in the pages that follow. Please keep in touch with your latest news and we look forward to seeing you at our CAA reunion in New York and anytime on the New Brunswick campus. Lastly, don’t forget to follow us on Facebook: www.facebook.com/RutgersArtHistory
CHAPS, UNESCO AND THE BANDA ISLANDS

CHAPS and the Department of Marine and Coastal Sciences (SEBS) have been named collaborating partners in the development of the nomination of Indonesia's Banda Islands (the fabled Spice Islands) as a UNESCO World Heritage Site. Working with UNESCO, the World Bank, the government of the Netherlands and multiple Indonesian ministries and stakeholders, Joella von Donkersgoed, who is pursuing the new CHAPS Concentration within the PhD. Program in Art History, and Oscar Shoefield (Marine and Coastal Sciences) are working to spearhead the development of the dual nomination of the Banda Islands as a "mixed" Cultural and Natural World Heritage Site--an outstanding example of a place in which cultural and natural elements are intertwined in its history and marine environment.

On the cultural side, Joella's research will focus on the rich colonial and pre-colonial architecture and sites as well as the arts and traditions that document the rich intercultural transformations that distinguish an archipelago at the center of the world's spice trade, and the only source of nutmeg and mace until well into the 19th century. The on-site portion of her project will take place in December and May. Indonesia is one of five countries identified by Rutgers as a focus for international engagement. Our interdisciplinary and global initiative is one of many partnerships being developed with these focus countries through Rutgers' GAIA Centers with the goal a more globally engaged community in the 21st century. CHAPS' MoU with UNESCO, in addition, is opening up opportunities for international collaboration such as this one that promise to enrich our students' research and global involvement.

CHAPS AND CULTURAL LANDSCAPES

Just Published!

"This is the most comprehensive study of cultural landscapes published to date. The editors have succeeded in bringing together a stellar list of contributors. Those interested in cultural landscapes, how the concept has evolved around the world, and the complex challenges that now define their preservation will find much of interest in this field defining publication." – Tim Winter, Deakin University, Australia

Selected Papers from Rutgers CHAPS 2012 International conference, Cultural Landscapes: Preservation Challenges in the 21st Century, celebrating the 40th Anniversary of UNESCO's World Heritage Convention, have just been published by Routledge as part of its series Key Issues in Cultural Heritage.

Conserving Cultural Landscapes: Challenges and New Directions presents new approaches to both cultural landscapes and historic urban landscapes in recognition of the need to guide future change, rather than simply protecting the fabric of the past. Challenging traditional notions of historic preservation, Conserving Cultural Landscapes takes a dynamic multifaceted approach to conservation. It builds on the premise that a successful approach to urban and cultural landscape conservation recognizes cultural as well as natural values, sustains traditional connections to place, and engages people in stewardship where they live and work. It brings together academics within the humanities and humanistic social sciences, conservation and preservation professionals, practitioners, and stakeholders to rethink the meaning and practice of cultural heritage conservation, encourage international cooperation, and stimulate collaborative research and scholarship.

CHAPS and Urban Landscapes

Led by Catherine Boland Erkkila (M.A. CHAPS, Ph.D Art History), this May 2014 workshop called together preservationists, city planners, community leaders, academics and students to focus on new approaches to urban historic preservation and their relevance to urban conservation in New Jersey, New York, and the entire mid-Atlantic region. Central to our discussion was the implementation of UNESCO’s Recommendation on the Historic Urban Landscape (HUL, 2011). This workshop was co-sponsored by Penn Cultural Heritage Center.

SARAH BRETT-SMITH published an encyclopedic new book on Bamana (Bambara) mud cloths illustrated with many photographs. It appeared on September 2nd, 2014 and can be found on Amazon. She also participated in a book signing at the Librairie Fischbacher in Paris on September 11th.

TATIANA FLORES had a productive year in 2014. She was invited to advise on two exhibitions that are part of the Getty Foundation’s Pacific Standard Time: Los Angeles / Latin America (PST: LA/LA) initiative: Idols and Icons: Anita Brenner and the Visual Culture of Mexico for the Skirball Cultural Center in Los Angeles and Spirituality in the Art of the Caribbean for the Museum of Latin American Art in Long Beach. Her book Mexico’s Revolutionary Avant-Gardes received three awards: the 2014 Latin America Studies Association, Mexico Section, Humanities Book Prize; runner-up for the 2013 Southern California Book Festival in the Photography/Art category; and runner-up for the 2014 Los Angeles Book Festival in the Photography/Art category. She published “El arte latinoamericano desde el siglo XXI” in El verbo es conjugar. Arte latinoamericano (Mexico City: Museo Mural Diego Rivera / INBA), “Starting from Mexico: Estridentismo as an Avant-Garde Model” in World Art, and “Dialogues along a North-South Axis: Avant-Gardists in Mexico City and Lima” in Third Text. She also delivered two talks as invited speaker: “Theorizing Latin American Avant-Gardism,” for the series “Art in the First Person,” School of Visual Arts, New York, NY and “El arte latinoamericano en la actualidad,” the keynote address for the IV Encuentro de Investigaciones Emergentes, “La institucionalización de las prácticas artísticas,” Universidad Jorge Tadeo Lozano, Bogota, Colombia. Professor Flores completed her service as Undergraduate Director in the Department of Latino and Hispanic Caribbean Studies and on the Executive Board of the Center for Latin American Studies. She is on leave during the 2014-15 academic year.

Invited by the Freie Universität Berlin, Die Abteilung Kunstgeschichte Südasiens, on July 15th 2014, Dr. Howard discussed the main ideas developed in the book with the lecture “Searching for Silence in the Ancient Monasteries of Kuča”.

JOHN KENFIELD spent the first two weeks in June occupying Laura Weigert’s summer house in the village of Puimoisson in the region of Haute Provence, in the southeastern corner of France, essentially in the foothills of the French Alps. The purpose of this return trip to Provence was to further Kenfield’s study of the material evidence of the Phokaians, the group of Ionian Greeks who colonized Provence beginning in the late 7th cent. BCE. Marseille is the largest and most famous of their foundations. Always on the lookout for interesting visual experiences and regarding modern art as something of an avocation, Kenfield, on discovering that Andy Goldsworthy had been commissioned by the regional government to erect a number of sculptures along a 110 km. trail, decided to spend some time experiencing those Goldsworthy installations said to be accessible from the road. The sequence of five photographs shows the monument, Chapelle Ste. Madeleine from the car park, the view down to the car park from the chapel, a rear view of the chapel as the visitor approaches, the chapel’s façade, and the Goldsworthy installation against the back wall. It was a strenuous climb in the rain but very much worth the effort.

TOD MARDER As Rudolf Wittkower Guest Professor at the Bibliotheca Hertziana in Rome, beginning in January 2014, Tod Marder was able to participate in many activities otherwise unavailable to scholars based in the U.S. Sites of group visits that he initiated or participated in included Villa Madama, Villa Pamphili, Villa Chigi-Farnesina in Rome, and the Pontormo-Rosso exhibition in Florence, in addition to an active personal schedule of touring. Among professional activities he co-organized three sessions with Prof. Christy Anderson for the Renaissance Society of America annual meeting in March 2014 (New York) that was entitled “Architecture in Detail.” He later served as a respondent in Rome for the conference “Grand Tour del Terzo Millennio,” held at the Department of Engineering, Universita’ degli Studi di Roma Tor Vergata, in April 2014. Also in April he gave two scholarly papers. The first was addressed to a traveling study-course (Studienkurs) from Berlin on the subject of Baroque drawings, with the title “Bernini’s Heavenly Bodies” (April 2014). The second public lecture of the month was entitled “Wittkower and Jones, Men of Letters,” which concerned of the influence of Wittkower on the study of the English architect Inigo Jones. It was part of a conference on English architecture and scholarship held at Worcester College Library, Oxford, UK, April 2014. In the Fall of 2014 Marder participated in the roundtable discussion on the topic “Italian Architectural History at the Bibliotheca Hertziana, Research Perspectives for the 21st Century.” In October he attended and spoke at the International Conference on Bramante’s Architecture, sponsored by the Bibliotheca Hertziana and the Accademia di San Luca in Rome, with a talk on Bramante and Bernini at the Scala Regia (October 2014). In November 2014 Marder attended the opening of an extensive exhibition entitled Bernini Erfinder des Barocken Rom (Bernini Inventor of the Roman Baroque) at the Museum der bildenden Künste Leipzig, which published his essay “Kapellen, Heilige, Engel und Altäre,” (Chapels, Saints, Angel, and Altar) in its catalogue. (The exhibition will open in Rome in early March 2015.) Additionally, he published an article on Bernini’s Four Rivers Fountain with Maria Grazia D’Amelio entitled “La Fontana dei Quattro Fiumi: iconologia e cos-
truzione“ in Piazza Navona, ou Place Navone, la plus belle & la plus grande.” Du stade de Domitien à la place modern, histoire d’une évolution urbaine, Ecole françaises de Rome, Rome, 2014. Another article that the two co-authored is in press in Munich for a book edited by Claudia Lehmann and Rutgers PhD graduate Karen Lloyd, entitled A Transitory Star. The Late Bernini and his Reception. It should be available in later 2015. In addition, Marder is still working on a new edition of the canonical Brauer and Wittkower corpus of Bernini drawings.

JOAN MARTER notes that the Woman’s Art Journal received a special commendation by the College Art Association: “The Board of Directors recognizes and commends the Woman’s Art Journal for thirty-five years of outstanding scholarship in the field of feminist art history.” At the 2015 meeting in New York City, a presentation will be made by the Women’s Committee of the CAA to Margaret Barlow, Co-Editor, Ute Tellini, Book Review Editor, and Joan Marter as Editor. Rutgers has co-sponsored the Woman’s Art Journal for the past ten years. The Journal has been published continuously for more than 35 years, and has been sponsored by Old City Publishing in Philadelphia for the past ten years.


She lectured on Alexander Calder’s innovations in theatrical sets at the Wadsworth Atheneum, Hartford, CT, April 29, 2014. Lectures on contemporary women artists were given at Woodmere Art Museum in Philadelphia, and Montclair State University.

Professor Marter has been working for 3 years as co-organizer of an exhibition entitled “Bold Gestures: Women and Abstract Expressionism,” which will open at the Denver Art Museum in the spring of 2016. She is Editor and principal essayist for the book to be published by Yale University Press, which also includes essays by Ellen G. Landau, Robert Hobbs, and Susan Landauer, with biographies of artists by Aliza Edelman. The show will travel in 2016 and 2017.

SARAH BLAKE MCHAM is a senior fellow at CASVA. Her book, Pliny and the Artistic Culture of the Italian Renaissance: The Legacy of the Natural History, Yale University Press, 2013 was named one of the best books of 2013 by the Times Literary Supplement; it was named an “Essential Art Book of 2013” by Brian Sewell in the London Evening Standard; it was shortlisted for the Ralph Waldo Emerson Award of Phi Beta Kappa; and that it won the Roland Bainton prize of the Sixteenth Century Studies Society for the best art history or music history book of 2013.
CATHERINE PUGLISI stepped down on July 1 as chairperson of the department and looks forward to returning to full time teaching and research after a yearlong sabbatical. The volume of essays she co-edited, *New Perspectives on the Man of Sorrows, Studies in Iconography: Themes and Variations 1*, was published by Medieval Institute Publications, 2013, with the co-sponsorship of the Index of Christian Art and the Rutgers Research Council, to which she also contributed the essay, “Veronese’s Visioning of the Man of Sorrows.” Her essay, “Talking Pictures: Sound in Caravaggio’s art” appeared in *Caravaggio: Reflections and Refractions*, ed. David Stone and Lorenzo Pericolo, Ashgate, 2014. She has been invited to serve on the Editorial Advisory Board of *ArtItalies*, a French journal focused on Italian art.

JANE SHARP returned from a year’s competitive fellowship leave (as a National Endowment for the Humanities fellow at the National Humanities Center, Research Triangle Park, NC, 2013-14) to learn that her long anticipated exhibition on Moscow Conceptualism, which draws principally from the Dodge Collection at the Zimmerli Art Museum, had been revived and rescheduled for a September 2016 opening. While at the NHC, she completed a book chapter for an anthology on Byzantine and Modernist Art (forthcoming Brill Press, Leiden) and made substantial progress on not one, but two books: *Moscow’s Thaw: Absorbing Abstraction* (1956-65) and *Open Painting: the Visual Field of Moscow Conceptualism*. She also was asked to contribute an essay on Goncharova and Larionov to the Jack of Diamonds catalogue, for an exhibition scheduled to open at the Neue Galerie in New York City in May 2015. This past year involved extensive travel for invited and refereed lectures: at the Stedelijk Museum, in Amsterdam (for the Malevich exhibition), at the National Humanities Center as a featured public speaker, in Oxford (Oxford University at the Design Historians Conference), and at Moscow’s Tretiakov Gallery as part of a delegation of curators speaking of the need to integrate contemporary Russian art into major institutional venues (the sessions were devoted to the art of Dmitrii Prigov). Jane welcomed the successful completion of her student Allison Leigh’s dissertation (an advising role shared with Susan Sidlauskas), and the arrival of new Dodge fellow, Anna Rogulina. This summer was spent experiencing Putin's Russia: sitting in the archives of the Central Committee of the Communist Party, under the monumental but not so benevolent gazes of Lenin and Marx, discovering that Khrushchev really cared about how abstract painting dominated cultural discourse . . . everywhere.

SUSAN SIDLAUSKAS received a fellowship from the John Simon Guggenheim Foundation in April 2014. She will spend the year working on her book on John Singer Sargent’s later portraits: *Skins*. She presented papers at a variety of conferences--on Manet at Penn, on Cezanne at Rice University and the Metropolitan Museum of Art, on portraiture at Rutgers, and medical humanities at Georgetown and King’s College, London. She co-curated the Zimmerli Museum exhibition *Striking Resemblance: The Changing Art of Portraiture* with Donna Gustafson. Together they co-authored the book that accompanied the exhibition and organized a symposium, with Nobel Laureate Dr. Eric Kandel as the keynote speaker. She contributed to the SIGNS 40 website, celebrating the 40th anniversary of
this distinguished journal. After six years as graduate director, she wants to acknowledge the extraordinary contribution of Geralyn Colvil to every aspect of the graduate program, and to thank John Kenfield for taking up the position as the new director.

CARLA YANNI traveled to Paris and Buenos Aires to give lectures on the architecture of nineteenth-century women’s dormitories. She wrote a chapter for a book by Paul Clemens (Rutgers, History Department) on the history of Rutgers since 1945. Her chapter analyzed residence halls at Rutgers, including the River Dorms and the Quads at Livingston. She recently taught an entertaining lower-level undergraduate class called “Cinema and the City.” Prof. Yanni continues to serve on the Board of Directors of the Vernacular Architecture Forum, the leading academic society in the United States for the study of ordinary buildings and landscapes.

Through the last academic year, ANDRES MARIO ZERVIGNON was on research leave at the Center for Advanced Study in the Visual Arts, where he held the Paul Mellon Senior Fellowship. While there he worked on his forthcoming book Die Arbeiter-Illustrierte Zeitung -- The Worker's Illustrated Magazine, 1921-1938: Germany's Other Avant-Garde. He also managed to complete a number of projects that reached publication in the last months of 2014. These include his anthology Photography and Its Origins, co-edited with Tanya Sheehan, which was published by Routledge Books in November 2014. In the same month, his book chapter “Toward an Itinerant History of Photography: The Case of Lalla Essaydi” was published in the anthology Photography, History, Difference, edited by Tanya Sheehan and released by the University Press of New England. In May 2014 Zervigon published the chapter "Die anderen Bildamateure. Agitprop, Werbung und Bildmontage unter der Anleitung der KPD" ["The Other Picture Amateurs: Agitprop, Advertising and Pictorial Montage under the Direction of the KPD"] in the book Das Auge des Arbeite.
STEVE ARBURY (Ph.D., 1992) organized the 6th annual International Conference on the Visual and Performing Arts through ATINER (Athens Institute for Education and Research) in Athens, Greece, in early June. Afterwards, he participated in an archaeological dig at the Etruscan site in the Baratti and Populonia Archaeological Park in Piombino, Italy.

As Managing Curator of Exhibitions at the Brooklyn Museum, SHARON MATT ATKINS (Ph.D., 2004), organized Swoon: Submerged Motherlands, a major site-specific installation by Brooklyn-based artist Swoon. The exhibition was named one of the Huffington Post’s top fifteen exhibitions of 2014. She also organized the Brooklyn presentation of Ai Weiwei: According to What?. The Brooklyn Museum was the final venue of the show’s international tour, and Dr. Atkins worked closely with the artist and his studio to expand the exhibition.

SARAH BEETHAM (B.A., 2005) received her Ph.D. in Art History from the University of Delaware in May 2014. Her dissertation, titled “Sculpting the Citizen Soldier: Reproduction and National Memory, 1865-1917,” examined citizen soldier monuments, which appeared after the Civil War in honor of the veteran, in an effort to understand the relation between sculptural form, national memory, and the marketing of multiplied art in the late nineteenth century. She has presented recent papers based on her dissertation research at the College Art Association and at The Art of Memory and Mourning: A Symposium in Honor of Cynthia J. Mills at the Smithsonian American Art Museum. She has published essays in Common-Place and in the forthcoming July 2015 issue of Neriška: Revista de Estudios de Arte.

PAMELA MERRILL BREKKA (M.A., 1999) is Visiting Instructor of Art History at the University of South Florida, Tampa. This year she published “Picturing the ‘Living’ Tabernacle in the Antwerp Polyglot Bible,” in Walter Melion, Michel Weeman and Bret Rothstein, eds., The Anthropomorphic Lens: Anthropomorphism, Microcosmism and Analogy in Early Modern Thought and Visual Arts (Leiden: Brill, 2014), and “Sacra Tabernaculi Orthographia,” in Michel Weemans, Jean-Hubert Martin and Dario Gamboni, eds., Image doubles et paradoxales (Hazan: Paris, in press). She lives in Tampa with her daughter, Maggie, a senior in high school. Her son Adam recently graduated from the Tisch School, NYU, and lives and works full time in New York City.

AMY BRYZGEL (Ph.D., 2008) has had a very busy and productive year while on research sabbatical with the support of a Leverhulme Research Fellowship. She was invited to give talks on her current research in St. Andrews, Scotland; Chisinau, Moldova; Berlin, Germany; Sofia, Bulgaria, and Lublin, Poland. You can follow the progress of her research on her website, www.performingtheeast.com, which is gaining in popularity. A special edition of Centropa: a Journal of Central European Architecture and Related Arts that she co-edited, on performance art in Central and Eastern Europe, was published in January, and in Febru-
Amy speaking at Teatru Spalatorie in Chisinau, Moldova, in April. Pictured here with her interpreter, Diana Mirza-Grisco.

VICTOR COONIN (Ph.D., 1995) published a monograph on Michelangelo’s *David* that came out in June of 2014 through The Florentine Press. From the press release:

Michelangelo’s *David* is a 500-year-old sculpture of a religious figure that gets 1.26 million visitors per year and continues to make news headlines on a regular basis. This general public book about Michelangelo’s *David* tells the comprehensive story of the world-famous sculpture, from its origins up to the present day. It answers the frequently asked question: “Why is the *David* so famous?” The answer can be found in the story of the *David*, which art history Professor A. Victor Coonin tells as a fascinating centuries-long biography in *From Marble to Flesh: the Biography of Michelangelo’s David* published by The Florentine Press.

The book explains how the block of marble was quarried more than half a century before the statue was installed in Florence’s piazza della Signoria. Then, there was a litany of contracts, artists and plans while the patrons, the *Operai del Duomo*, searched for perfection, finally finding it in Michelangelo. The statue takes on a life of its own, and becomes rather larger than life, after the artist’s death. After some years in the shadows, controversies and scandals erupted around it in the 19th century, when it was finally moved for conservation reasons to the Accademia Gallery. In the 20th and 21st centuries, the *David* has acquired global iconic status and inspired contemporary response from Basky to The Simpsons. The book ends on a more personal level, examining the phenomenon of people around the world who tattoo themselves with the figure of Michelangelo’s *David*. It is the story of a piece of marble that became flesh, coming full circle on the modern body.

FRANK COSSA (Ph.D., 1982) has retired as Professor Emeritus from the College of Charleston where he taught Art History and Film Studies for twenty-eight years; he has returned to his home in Manhattan where he will continue to write, play tennis, and follow international soccer.

HENRY J. DUFFY (Ph.D., 2001) is a Museum Curator at the Saint-Gaudens National Historic Site, in Cornish, New Hampshire.

Henry continues to be a frequent lecturer, presenting talks this year at the National Gallery in Washington, DC, and the Massachusetts Historical Society in Boston, among others.
The Saint-Gaudens park began a new internship program this summer for college students. The seven-week program provides training and hands-on experience in museum work. Two students from New York State and one from Kentucky began the program this year. Henry visited New York City this fall at the invitation of the Central Park Conservancy to advise on the regilding of Saint-Gaudens' Sherman Monument. A slightly enhanced color and finish has brought the sculpture closer to the artist's intention. Next time you are in the City take a look. The interpretation of the historic house was improved this year by the addition of a copy of John Singer Sargent's Portrait of a Boy, a painting of Mrs. Saint-Gaudens and son Homer. Next year is the 50th anniversary of the park and big projects are underway to celebrate the event. More about that next year.


TRACY FITZPATRICK (Ph.D., 2003), Chief Curator of the Neu- berger Museum of Art, became the museum's eighth director, effective November 1, 2014.

LINDA SUE GALATE (M.A., 1989) presented the paper "Flight to Death: Prelude to the Fiery Furnace in ante pacem Art" on March 8, 2014 as part of a panel treating the relationship of art and aesthetics to violence and lament at the AAR/SBL MAR annual conference in Newburgh, New York. Dr. Galate has participated in regional, national and international conferences of the Society of Biblical Literature, American Academy of Religion, Archaeological Institute of America and various university conferences and programs. Her research in the ante pacem art of the Roman catacombs has been ongoing for two decades. Among other publications, Dr. Galate wrote the small Guide to the Catacombs of Priscilla available at the site in English and Italian.

the first two weeks of August on the beautiful campus of Middlebury College where she participated in seminars debating the role of art history in the digital humanities and learning the principle elements of ARCGis software for a larger mapping project involving the history of the feminist art collectives Artemisia and ARC Galleries in Chicago. Lastly, she continues to review for the journals Afterimage and Woman’s Art Journal.

ANDREW GRACIANO (B.A., 1995) completed his edited volume, Exhibiting Outside the Academy, Salon and Biennial, 1775-1999: Alternative Venues for Display, which will appear in early 2015 from Ashgate Publishing. He also published “Observation, imitation and emulation in An Academy by Lamplight by Joseph Wright of Derby,” in British Art Journal (vol. 14, no. 3). Andrew continues to serve as Associate Director and Director of Graduate Studies at the University of South Carolina’s School of Visual Art and Design, and is excited to announce the re-opening of admissions to the master’s program in art history for fall 2015.

NANCY G. HELLER (Ph.D., 1982) gave a keynote address at the First International Congress on Art and Gender in Lisbon, Portugal in October. This three-day event included some 40 papers on topics as diverse as painting, philosophy, literature, fashion design, and animé, presented by scholars from various parts of Europe, South America, the U.K., and the Middle East.

Since she was fortunate enough to be on a fall-term sabbatical, Dr. Heller also spent time in a number of Spanish cities, studying artworks and consulting with museum curators and an especially intriguing female artist.

NORMAN L. KLEEBLATT (B.A., 1971) is the Susan and Elihu Rose Chief Curator of The Jewish Museum in New York. Over the past twenty-five years, Kleeblatt has played a key role in shaping the Jewish Museum’s holdings, acquiring unique, culturally relevant works in various media for the collection of modern and contemporary art. Kleeblatt is renowned for his highly original, well-crafted, and broad ranging exhibitions. This Spring he curated “Mel Bochner: Strong Language” (2014) which Apollo Magazine called “…a brilliantly curated show [in which] Bochner reminds us that painting is not yet dead….” He also co-curated the Jewish Museum’s current, critically acclaimed exhibition “From the Margins: Lee Krasner | Norman Lewis, 1945-1952,” praised by the New York Times as “…a nuanced, sensitive and profound exhibition” and the Financial Times as “…elegantly conceived and beautifully installed…..” In May 2014, Kleeblatt was invited to present “Is Nothing Sacred? Disobedient Images” at Stanford University. He was recently awarded a Bogliasco Fellowship and will do research at the Bogliasco Study Center for the Arts and Humanities in Italy in the spring of 2015 focusing on the director, curator, critic, and art impresario from the 1960s: Alan Solomon. Kleeblatt has written for Artforum, Art News, Art in America, and the Art Journal among other publications.

In September of 2014, ALLISON LEIGH (Ph.D., 2014) began a new position as the Postdoctoral Fellow in Art History at the Cooper Union in New York. She is teaching three courses in the Faculty of Humanities & Social Sciences while working on her first book, tentatively titled Superfluous Man: Modernity and Malaise in Nineteenth-Century Europe. She will be giving two
presentations on her research at the Cooper Union over the course of the year, as well as several talks at national conferences and symposia. Earlier in the year, she curated an exhibition for the George Segal Gallery at Montclair State University focusing on the contemporary art production of New Jersey women artists. The catalogue accompanying the show, *Jersey Women Artists Now: Contemporary Visions*, featured her curator’s essay and several educational events were held in conjunction with the exhibition throughout March and April of 2014.

**MISSY BECK LEMKE (M.A., 1994)** presented “The Other Kress Collection: The Kress Historic Negatives Digitization Project at the National Gallery of Art” at Art Libraries Society of North America Conference in Washington, D.C., May 2, 2014. She is very excited to have Dr. McHam in residence at the National Gallery this year!

While on sabbatical for the 2014-15 academic year, **STEPHANIE LEONE (Ph.D., 2001)** is researching her new book project, *The Arts in Baroque Rome under Pope Innocent X Pamphilj and his Family* (1644-1672). She is spending her sabbatical between home and research trips to Rome (the summer one thanks to a Renaissance Society of America Research Grant). She is also spending two months as a Paul Mellon Visiting Senior Fellow, at the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington DC. Stephanie published the essay, “L’intervento dei Pamphilj nello sviluppo urbanistico di piazza Navona,” in *Piazza Navona, ou Place Navone, la plus belle & la plus grande: Du stade de Domitien à la place moderne: histoire d’une évolution urbane*, ed. Jean-François Bernard (Rome: L’École française de Rome, 2014), 385-397. This volume also includes an article co-written by Tod Marder and Maria Grazia d’Amelio.

Over the past year, **TOM McDONOUGH (B.A., 1991)** enjoyed meeting new colleagues and students as a Visiting Associate Professor in the Department of Visual and Environmental Studies at Harvard University. His writings included new essays on Eija-Liisa Ahtila for the Palazzo Grassi and Isa Genzken for the Kunsthalle Wien, and he also had the pleasure of working with Theaster Gates on his “Black Monastic” project and with the curatorial team at the Whitechapel Gallery on an upcoming exhibition of the politics of abstraction in the twentieth and twenty-first centuries. He spoke at the Society for Cinema and Media Studies Annual Conference and at symposiums held at The Artist's Institute in New York and at the Smart Museum of Art at the University of Chicago.

Ljubomir is participating in a three-year collaborative project between the Bulgarian Academy of Sciences and the Serbian Academy of Sciences and Arts entitled The Balkans as a Global Crossroads: Encounter and Exchange.


In 2014, FERRIS OLIN (Ph.D. 1998) curated (with Judith K. Brodsky), an exhibition entitled The Fearsome BMI: Women Artists and The Body. The group show was on view in the Women Artists Series Galleries at Rutgers during the spring term and included works by Nancy Fried, Ariane Lopez-Huici, Brenda Oelbaum, Monica Ong and Laura Splan. A companion two-day conference sponsored by the Rutgers Institute for Women and Art, Institute for Women’s Leadership Consortium Initiative on Women and Health, Blanche and Irving Laurie Foundation, Douglass Residential College, and Rutgers University Libraries called “The Body Mass Index: Myth or Reality? Health, Wellness and Self Esteem in Women” took place in April and brought together artists, public policy experts, scholars, medical practitioners, students, and the general public. Jane Brody, New York Times columnist, and Abigail Saguy (UCLA), author of What’s Wrong with Fat? gave the keynote addresses; panel discussions included experts in the fields of nutrition, medicine, public health, education and feminist art and activism.

KATIE POOLE-JONES (Ph.D., 2007), Assistant Professor of Art History at Southern Illinois University Edwardsville, was invited to present the Women’s History month lecture at the St. Louis Art Museum in March. She relished the opportunity to step out of her early modern comfort zone as well as to spend a little time in 19th-century Paris while researching her talk: “Berthe Morisot in the Impressionist Circle.” Also in March, she presented a paper at the Renaissance Society of America Conference in New York titled, “Water Power: Ferdinando I de’ Medici and the Renaissance Naumachia.” She was thrilled to have current Rutgers graduate student, Stephen Mack, whom she taught as an undergrad at Kenyon College in 2008-9 (while covering the sabbatical of Kristen Van Ausdall, Ph.D. ’94), in the audience!

In May, Katie’s essay “Heroines and Triumphs: Visual Exemplars, Family Politics, and Gender Ideology in Baroque Rome,” was published by Carleton College as part of Midwestern Arcadia: Essays in Honor of Alison Kettering: https://apps.carleton.edu/kettering/poole-jones/

Three-year old Ava Poole-Jones admiring an Artemisia Gentileschi on her first trip to the St. Louis Art Museum. She is clearly her mother’s daughter!
MARICE ROSE (Ph.D., 2001) and ALISON POE (Ph.D., 2007)’s co-edited volume, Receptions of Antiquity, Constructions of Gender in European Art, 1300-1600, will be published in 2015 by Brill as part of the Metaforms series. Among the contributors to the volume are alumni Stephanie Leone and Ian Verstegen.

SASCHA SCOTT (Ph.D., 2008), assistant professor of art history, Syracuse University, is pleased to announce the publication of her first book, A Strange Mixture: The Art and Politics of Painting Pueblo Indians (University of Oklahoma Press). Sascha spoke about her book project at Colby College in Maine last spring. This fall, she presented material related to her next book project at the symposium Perspectives on Indigenous Museums and Cultural Centers (Syracuse University). Last February, Sascha organized a panel titled The Art of Survivance for the College Art Association. She curated the exhibition Laugh Lines: Alan Dunn’s New Yorker Cartoons of the Second World War with her graduate students, which opened at the SUArt Galleries, Syracuse University also in February.

MARY M. TINTI (Ph.D., 2008) recently was promoted to Curator of the Fitchburg Art Museum (FAM). In 2014, she coordinated the following exhibitions: Jeffu Warmouth: NO MORE FUNNY STUFF (a mid-career retrospective organized in partnership with the students, faculty, and staff of Fitchburg State University), the 79th Regional Exhibition of Art & Craft, and One Language is Never Enough: Latino Artists in Southern New England (an exhibition featuring the work of 24 artists living in CT, MA, and RI). Over the spring and fall semesters, Tinti worked with Fitchburg State professor Rob Carr and his Document Design undergraduates to create online catalogues for both the Warmouth and Latino exhibitions (shows, incidentally, that garnered FAM two separate covers of Art New England magazine in the same year). Tinti also served as Moderator and Discussant for Constructing Character in Photography – a round-table with artists Claire Beckett and Caleb Cole at deCordova Sculpture Park and Museum, the juror and guest curator for Nostalgia – a Fort Point Arts Community exhibition, the juror for Call and Response: Creatures Real and Imagined – an exhibition collaboration between FAM and Arts-Worcester, a reviewer for the Flash Forward Festival’s Undergraduate Portfolio Walk, and a juror for the St. Botolph Foundation Emerging Artist Awards in the Visual Arts. She rounded out 2014 with an appointment to the Fitchburg Art Museum Strategic Planning Steering Committee and looks forward to an equally exciting year ahead!

JENNIFER ZARRO (Ph.D., 2007) is an independent art historian in Philadelphia. Since 2008, she has been teaching at both the Tyler School of Art, Temple University, and Moore College of Art. In the spring of 2014, Dr. Zarro presented, "Art and Identity: Some Case Studies" in an invited guest lecture at Chestnut Hill College, and a two-part lecture on contemporary art to the docents at the Pennsylvania Academy of the Fine Arts. Dr. Zarro published a book review of Carrie Mae Weems: Three Decades of Photography and Video in the Spring/Summer 2014 edition of the Women's Art Journal, and she continues to write criticism and reviews for the Philadelphia-based online journal, theartblog.org. In October 2014, she was invited by David Cohen of artcritical.com to be part of The Review Panel, Philadelphia. She continues to work on research and projects stemming from her dissertation, specifically a 1797 map of Burlington, NJ by the artist William Birch.
The Annual Sydney Leon Jacobs Lecture in American Art

Fat Man in Bronzeville: Archibald Motley’s Witness to the Modern City

Dr. Richard J. Powell

Lecture will begin promptly at 4:30
75 Hamilton Street, New Brunswick
Rutgers Art Museum, Rutgers University
Lower Dodge Gallery
Reception will follow

Fourth Annual Rutgers Art History Graduate Student Symposium

Languages of Art
Interactions between Art and Literature
April 11, 2014
11 AM – 5 PM
Zimmerli Art Museum
Lower Dodge Gallery

Keynote Speaker:
Dr. Catrinina MacLeod
University of Pennsylvania
Department of Germanic Languages and Literatures
Romanticism and the Recalibrant Matter of Sculpture
The event is free and open to the public

The Patrick J. Quigley Memorial Scholarship

Meredith Bzdak, Monika Patel, Michael Bzdak

The Bzdak Travel Award

Mrs. Quigley, Diana Friedman, Emily Pfister, Ruth Quigley
CORINA APOSTOL co-chaired (together with Olga Kopenkina) the panel "Riots, No Diets: Construction of Oppositional Identity in Feminist Activist Art," at the College Art Association (CAA) Annual Conference in February 2014. She also presented a paper entitled "New Leftist Feminism: Parallel Convergences in the Former Socialist Bloc" on this panel. In May she gave a talk entitled "Oppositional Practices in Leningrad Art Communities" at the Association for Slavic, East European and Eurasian Studies (ASEEES) and the Central Eurasian Studies Society (CESS) Conference in Astana, Kazakhstan. In October she presented her dissertation research at the conference "Which side are you on? Positioning and Orientation in the Art Histories of Eastern Europe" at the Institute of Art History, University of Bern. Since April 2014 Corina has published a regular online column for the international platform ARTMargins, entitled "The Photographic Postscript: Experimental Photography and Photo-Related Art from Glasnost to Global." She was awarded a Step Beyond Grant from the European Cultural Foundation and a travel grant from the Rutgers Graduate School to conduct research in St. Petersburg, Russia during the summer of 2014. In October she received her MA in Art History from Rutgers University, with a thesis entitled "Leningrad’s Photo-Postscriptum: Towards a Historical Reinscription of a Provincial Avant-garde."

This summer TODD CAISSIE participated in an archaeological excavation at Morgantina in Sicily. The Morgantina South Bath Project focused on excavating a public bathing complex of the third century BCE and the adjacent West Sanctuary of Demeter and Persephone.

SHANA LOPES and her husband welcomed their son Damian into the world this past February. In the fall, she began a one-year fellowship in the Department of Photographs at the Metropolitan Museum of Art.

MIEKE PAULSEN presented a paper titled, "Satyrs in the Garden" at the Public and Private in the Roman House and Society conference, held on November 7-8, 2014 at the Institutum Romanum Finlandiae in Rome.

LAURIE PORSTNER presented a paper, “Surviving the Sack of Troy: The Iconography of Aeneas and Anchises in Attic Vase Painting,” at the Languages of Art: Interactions Between Art and Literature Graduate Student Conference sponsored by the Art History Department in April 2014 and “The Agris Helmet: From Iron Age Votive Deposit to Cultural Icon” at the CIC Graduate Student Conference on Ancient Adornment at Rutgers University sponsored by the Classics Department in October 2014.

KATE SCOTT married Steve Grossi at Trinity Wall Street in New York on May 17.

TASHIMA THOMAS presented a paper, “Food, Fashion, Fabulous: Strategies for Representing the African Diaspora in 21st Century Museology,” at The Africa Conference in Austin, Texas. This paper was part of a roundtable hosted by various Smithsonian curators in a session entitled, “Being & Belonging: The African Diaspora and Representation in the Smithsonian.” She also presented a paper, “Culinary & Couture Collisions: Expressions of AfroLatinidad in Food and Fashion within Popular Culture,” at the Latino Conference in Chicago, Illinois. This paper was a part of panel entitled, “Communities, Cultures, and Collisions: Latina/o Identities at the Intersections.” She also co-chaired the arts panel “Recounting the AfroLatin@ Artist
Experience – Past, Present, & Future,” with artist, Miguel Luciano and sponsored by the Afrolatin@ Forum as part of the Forum’s second transnational conference, “The 2014 AfroLatin@s Now! Conference: Race Counts.” The arts panel was hosted by El Museo del Barrio and moderated by El Museo curator Rocío Aranda-Alvarado. Panelists included: E. Carmen Ramos, Curator, The Smithsonian American Art Museum; María Magdalena Campos-Pons, Artist; and William Villalongo, Artist. The arts panel explored the conference theme through quantifying the Afrolatin@ experience by examining notions of creating space within art institutions and public spaces.


CHRISTINA WEYL has been awarded the Archives of American Art’s 2014 Graduate Student Essay Prize. Her article examines the robust network that women artists of Atelier 17 created for their avant-garde prints in the postwar decades. It draws on analysis of primary material from collections at the AAA visualized in charts and on interactive maps produced with Viewshare. The essay will be published on the AAA’s website in fall 2014. Christina will also present a paper at the College Art Association’s 2015 conference which analyzes the emphasis on the sculptural qualities of printmaking at Atelier 17 and issues of gender at mid-century. Outside of her research, Christina has founded the Association of Print Scholars (APS), a new non-profit members’ organization for scholars of printmaking. Since launching in October 2014, APS has over 100 members from around the world. APS has applied to become an affiliated society of CAA.

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The Rutgers Art History Student Association (RAHSA) provides a community for students who study and enjoy art history to explore the opportunities of our field through both trips to galleries and museums and academic and career oriented programs. In the past year we have gone to the Frick to see Vermeer’s amazing *Girl with a Pearl Earring*, the Princeton Museum, the Brooklyn Museum, the Guggenheim, the Barnes Collection and the Metropolitan Museum of Art. We have also held panels that included past RAHSA members who are now working in the Art History field, giving students a unique opportunity to see what the future may hold.

Undergraduate Awards Global Summit, Dublin

Olympia Christofinis, B.A. 2015
November 19, 2014 – November 21, 2014

With the help of various departments, notably Art History, German, Global and International Affairs (GAIA), and the Aresty Research Center, I was able to travel to Ireland to the Undergraduate Awards Global Summit this past November to receive my award. My research paper, “Exploring Landscape in Anselm Kiefer’s Departure from Egypt,” was accepted into the Media & the Arts category as Highly Commended, the second highest honor. The essay rated in the top 10% of submissions to the Undergraduate Awards, which received a total of 4,791 papers from undergraduates all around the world. I wrote my paper in a class taught by Yelena Kalinksy, (Rutgers Ph.D. 2013), and I am grateful for her guidance and support.

I landed in Dublin early in the morning on the 19th of November, the first day of the summit. The opening ceremony was grand in every way imaginable; we were hosted at City Hall where Mairead Corrigan Maguire, Nobel Peace Prize recipient, addressed all 112 winners and entrants. The second day of the summit consisted of panels and workshops with highly influential professionals and scholars. Patricia O’Brian, the former Under-Secretary-General for Legal Affairs at the United Nations, Lord David Puttnam, a British filmmaker, Kyle Abraham, world-renowned choreographer and dancer, and Prof. Joseph Roche, an astrophysicist and candidate for the Mars One mission that aims to set up the first human settlement on Mars, were four of the luminaries who addressed us.

On the third and final day of the summit, we presented our research at the Google Headquarters. In the evening, we each received our awards at a gala event held at Christ’s Church, followed by a celebratory dinner in the crypt. My experience at the summit was invaluable; I learned not only from the fascinating speakers but also from my highly intelligent peers. It was an experience of a lifetime.
Undergraduate Honors 2014

The undergraduate honor students for 2014:

Grace Chi – adviser, Tatiana Flores
Yarden Elias – adviser, Susan Sidlauskas
Patrick Gora – adviser, John Kenfield
Chelsie Guner – adviser, John Kenfield
Dianna Shypailo – adviser, Sarah McHam

Sarah Stuby – adviser, Erik Thunø – recipient of Henry Rutgers Scholar Award

CAA Reunion 2014