



DEPARTMENT OF
ART HISTORY
ANNUAL
NEWSLETTER
FEBRUARY 2020

Irina Nakhova (b. 1955)

Rooms, 1983 87

Eleven gelatin silver prints on paper

Zimmerli Art Museum at Rutgers

Norton and Nancy Dodge Collection of
Nonconformist Art from the Soviet Union

Photo Peter Jacobs

CONTENTS

1

CHAIR'S UPDATE

4

RUTGERS ART HISTORY STUDENT ASSOCIATION

5

FACULTY NEWS

9

DISTINGUISHED SPEAKER SERIES

10

ALUMNI NEWS

15

MARSHALL SCHOLAR - DIEGO A. ATEHORTÚA

16

GRADUATE STUDENT NEWS

18

MICHAEL R. ZAKAIN IN MEMORIAM

19

KRISTEN VAN AUSDALL IN MEMORIAM

Before launching into a retrospective of the past year, I want to thank Andrés Zervigón for taking on the position of Acting Chair last year—not a task that was on his radar, but which he graciously accepted. He did a wonderful job of shepherding the department through the early stages of the new budget system (whose mysteries we continue to plumb), and kept the momentum going within and outside the department.

Please check the individual faculty, graduate student and alumni summaries for a full accounting of their collective accomplishments. In this brief overview, I'd like to underscore initiatives that encapsulate the dual-facing nature of our department these days: the expansion and deepening of the opportunities we offer to our students within the department, and the strengthening of ties to resources in the scholarly and professional worlds outside the university.

Two widely-admired books and one path-breaking exhibition catalogue have recently been produced by our faculty: Carla Yanni's *Living on Campus An Architectural History of the American Dormitory*; Catherine Puglisi's *Art and Faith in the Venetian World: Venerating Christ as the Man of Sorrows*, co-authored with Dr. William Barcham, and Tatiana Flores' *Relational Undercurrents: Contemporary Art of the Caribbean Archipelago*.

Professor Yanni, winner of the President's Teacher/Scholar Award this year, will be traveling through the US and Canada delivering talks on her book. Don't miss her podcasts! We thank Professor Yanni for her years of dedication as the department's Undergraduate Director. Professor Puglisi has generously agreed to take over as Acting Director for the spring semester. When Professors Puglisi and Barcham first conceived of their project on the Man of Sorrows, their first public forum was a major exhibition at the Museum of Biblical Art in New York City. Not many art exhibitions penetrate the culture news at WNYC, but the Man of Sorrows attracted wide attention, and its curators gave a memorable interview that made a potentially difficult subject both engaging and moving.

Professor Flores' exhibition, *Relational Undercurrents*, co-conceived with Humanities Dean Michelle Stephens, was attended by over 80,000 visitors when it was shown at the Museum of Latin American Art in Long Beach, California. A new mark of distinction for the widely-praised exhibition was that Professor Flores' research assistant, her Rutgers advisee, Diego Atehortúa, has recently been named our University's very first Marshall Scholar. Diego will use the fellowship to begin his graduate study of Latin American Art in the UK, which he intends to follow up with a PhD in the US.

In January we welcomed Professor Nicole Fleetwood of American Studies, who will be teaching a course in our department every year. With her highly regarded work on the art and visual culture of the black diaspora, we anticipate that she will be much in demand as both a teacher and advisor. Professor Fleetwood will be offering an exhibition seminar this spring, which will be structured around a show she is curating at P.S. 1/MoMA in Long Island City, which is based on her forthcoming book, *Making Time: Art in the Age of Mass Incarceration*. In addition, Professor Fleetwood, in collaboration with the Chancellor's office, will be offering a slate of public programs tied to the exhibition that will involve the Rutgers community.

In the next two years we hope to hire scholars in both East Asian Contemporary art and African and African diaspora art. In September we will be welcoming our new Assistant Professor in Islamic Art, Deniz Türker, who is currently a Postdoctoral Fellow at the Prince Alwaleed Bin Talal Centre of Islamic Studies at the University of Cambridge, UK.

During this past year, Professor Tamara Sears, our visionary graduate director, led an exhibition seminar dedicated to the acclaimed Gaur collection of modern South Asian art, which students curated from start to finish. Entitled "Paper Trails: Modern Indian Works on Paper," the exhibition featured watercolors, drawings, etchings, sketches and lithographs by over two dozen major artists, spanning the transition from colonial to postcolonial India. A large reception was held this fall at the Gaur Gallery that was co-hosted by Rutgers University Chancellor Christopher Molloy along with Umesh and Sunanda Gaur, and that featured the India Consul General Sandeep Chakravorty and the India- and Korea-based sculptor L.N. Tallur as honored guests. Professor Sears has also been deeply involved in the new, enlightened changes that the Graduate School at Rutgers is making—one of these is to eliminate the GRE as a requirement for applicants to the university's PhD programs.

Professors Tatiana Flores, the current Director of Curatorial Studies and Trinidad Rico, the Director of our Cultural Heritage and Preservation Studies Program, have been collaborating to strengthen our offerings in Curatorial Studies, building on prior work begun by Professor Jane Sharp, the previous director of the program, and Professor Emerita Joan Marter, who founded the original Curatorial Studies program. With the support of Chris Scherer, Director of SAS's New Program Initiatives and Digital Learning, Professor Flores has been restructuring the requirements, the course offerings and the internships that would offer the best training to the curators of the future. Demands for rethinking the standard narratives of art history are escalating, and our students need to be trained to meet the challenges. Seminars on history and theory will be fortified by pragmatic training in all aspects of producing an exhibition—from publications to installation. This will be done in collaboration with our colleagues at the Zimmerli Museum, Tom Sokolowski, Director, and Dr. Donna Gustafson, Curator. We will also be offering what are known as “four plus one” programs in both CHAPS (already approved) and Curatorial Studies (pending), for which advanced art history undergraduates would matriculate into the graduate program in their senior year, thereby earning an MA in five, rather than six years.

Our faculty are engaged in research, writing and advocacy that reach beyond the demands of the department. Following her widely-praised book on the impact of Pliny on the visual arts, Professor Sarah McHam, is not only working to complete books on Paduan art and culture and the Florentine artist Piero de Cosimo; she is a principle organizer of Save Venice, whose members are working tirelessly to preserve the city's endangered treasures.

We are delighted to have Benjamin Paul back in the department after his research leave in Venice. He continues to work on his highly-anticipated book on Jacopo Tintoretto, and publishes widely in both Renaissance and contemporary art; his most recent article is about German performance art. Andrés Zervigón is in Berlin this academic year, winding up his long-awaited study of the radical magazine *Die Arbeiter-Illustrierte-Zeit*. With Monica Bravo (California College of the Arts) Professor Zervigón founded an international listserv for photo-history. His graduate students, all members of the working group he founded, the Developing Room, are busily at work organizing a symposium for later this spring. Next fall, Professors Zervigón and William Galperin of Rutgers' English Department will co-direct an interdisciplinary seminar at Rutgers' Center for Cultural Analysis called “What is Photography?” Laura Weigert is spending this year at Princeton University's Institute for Advanced Studies, writing on the visual culture of the long fifteenth century, which is, in her own words, “a pivotal moment in the formation of media distinctions in the visual arts and in the privileging of painting as practice and autonomous object.”

Professor Amber Wiley has settled into her second year in our department, teaching a curatorial studies course to undergraduates, which included an elaborate field trip to the Barnes Collection in Philadelphia. While there, her students enjoyed a guided tour of the ground-breaking exhibition of African American artists, *Thirty Americans*. Outside the classroom, Professor Wiley testified as an expert witness in the case of the pending demolition of the Barry Farm housing estate in the gentrifying neighborhood of Anacosta in Washington, D.C. NBC4 featured an interview with Professor Wiley on the topic; the decision to destroy the landmark was reversed. We look forward to her book: *Concrete Solutions: Architecture and Activism in the Nation's Capital*, which will be published by the University of Pittsburgh Press.

We are piloting another ambitious initiative this spring: Professor Erik Thuno will be teaching a graduate course on Medieval Georgia in parallel with a similar course taught by Professor Nino Zchomelidse at Johns Hopkins University. In May, the students of both courses and their professors will join each other on a 10-day field trip to Georgia. An illustrated report from this pioneering excursion will follow in next year's newsletter!

In addition to a number of guest lecturers (see the following pages for details), there were two especially important public events this year, sponsored by our department, and held at the Zimmerli Museum. Professor Emerita Joan Marter organized and chaired a panel that featured the artists who are at the center of her new book, *Women Artists on the Leading Edge: Visual Arts at Douglass College*, published in October, 2019. Artists Alice Aycock, Joan Snyder, Mimi Smith, and Joan Semmel, among others, spoke movingly about how their careers as artists had begun within the interdisciplinary curriculum of the Douglass

College for Women, long before the Mason Gross School of Fine Arts existed. Alice Aycock spoke at length about how critical her cohort had been to the formation of her own artistic identity. Although the Douglass faculty was then composed of future art world stars—Roy Lichtenstein, Leon Golub, Lucas Samaras, and George Segal, to name just a few—there was not one female art teacher at this College for Women. The panel at the Zimmerli was a moving affirmation not only of the talent of these artists, but their tenacity.

Susan Sidlauskas, Chair



Despite a year of relative inactivity in 2018-2019, RAHSA enjoyed a happily productive Fall of 2019! This was thanks to an all-new executive board, comprised of President Lexis Horvath, Vice President Grace Pinnella, Treasurer Jenna Schneck, Secretary Rhea Swain, and Events Coordinator Erin Boutillier. By using social media like Instagram at the revamped @rahsa.ru handle, the board was able to expand RAHSA's audience and pull in a group of majors and non-majors who convened in the Voorhees basement lounge every other Monday evening.

Highlights of the Fall semester included an independent trip to the Princeton Art Museum in early October, as well as a trip to the Barnes Foundation in Philadelphia with one of Professor Wiley's classes – during which they were lucky to see artists (not to mention son and mother) Hank Willis Thomas and Deborah Willis in conversation. Also exciting was an end-of-semester mixer with some members of the graduate student organization, allowing undergrads to make connections with graduate students and seek advice from those who had been in their shoes not too long ago. Also popular with the undergraduates were activities such as the trivia game "Kahoot!" (which, with the night's art-history themed questions, brought a large and quite competitive turn-out), as well as RAHSA's annual button-making meeting and a screening of The Art of Steal preceding the Barnes Foundation trip.

This spring, RAHSA has even more exciting projects in the works. Among these will be more off-campus trips, from perusal of Chelsea galleries to a longer distance excursion that is TBD. Further, though it might be a bit of a process, the club is determined to print some RAHSA t-shirts to distribute or sell before the end of the semester. The board is also discussing the possibility of a career panel for its Art History majors later in the semester, in order to give students a better idea of what may lie ahead after graduation. More immediately, they have been in talks with the Education department at the Zimmerli Art Museum, with plans to utilize activities or resources the museum has to offer the student body.

They are of course also concerned with growing the membership of the club as much as possible, as they will be losing a president and treasurer to graduation in May. Above all, they want to guarantee that RAHSA will remain as active and welcoming in the future as it has come to be this year. The club's meeting times for this semester are soon to be announced, and will be posted on their Facebook group, "RAHSA – Rutgers Art History Student Association", and Instagram, at @rahsa.ru. So please keep in touch, and don't forget to let your undergrads know about all that RAHSA has to offer!



Members pose with their creations at the annual button-making meeting.



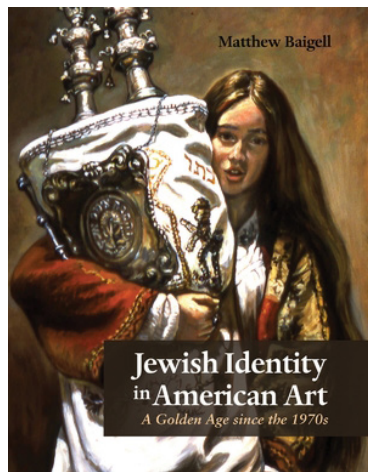
RAHSA in front of the Barnes Foundation.

Matthew Baigell and Alexis Boylan, who received her Ph.D. from our program, co-chaired the CAA session last February titled “Has Anybody Ever Seen an Image of War....” Baigell moderated a session titled “Contemporary Jewish Narratives” at the Conney Conference on Jewish Arts, in New York on April 2. He serves on the Conference’s National Advisory Board. He also read a paper, “Jewish Religious-themed Feminist Art in the Generation born Between c. 1930 and c. 1960,” at the Yale University conference, “New Perspectives on Jewish Feminist Art in the US,” on April 6. And gave a video-taped history at the ACA Gallery, NY, for its archives on Sept. 27. His *Jewish Identity in American Art: A Golden Age Since the 1970s* will be published in the spring of 2020.¹

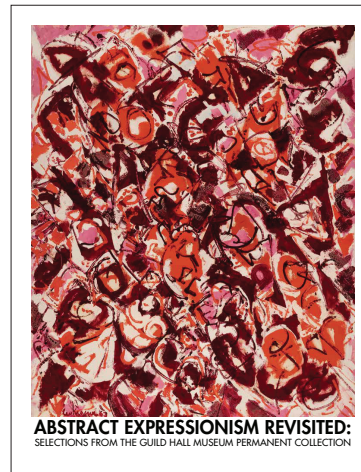
Tatiana Flores curated the exhibition *María Magdalena Campos-Pons: Sea and Self* for the Dana Women Artists Series Galleries at Mabel Smith Douglass Library. Her exhibition *Relational Undercurrents: Contemporary Art of the Caribbean Archipelago*, organized for the Getty Foundation’s PST: LA/LA initiative in 2017, was featured at the Portland Museum of Art in Maine and the Delaware Art Museum before ending its run in September. She co-edited a special issue of *Arts*, an international peer-reviewed open access journal published quarterly online, titled “Decolonizing Contemporary Latin American Art” with Rutgers Ph.D. alumna Florencia San Martín. Prof. Flores also published the essay “Disturbing Categories, Remapping Knowledge” in the *Routledge Companion to African-American Art History*, edited by Eddie Chambers, as well as “Aliza Nisembaum’s Agential Realism” in a monographic volume on the artist published by Hatje Cantz.

Joan Marter, Professor Emerita, published *Women Artists on the Leading Edge*, Visual Arts at Douglass College (Rutgers University Press). This book features Alice Aycock, Joan Snyder, Jackie Winsor and other artists who were students of Roy Lichtenstein, Allan Kaprow, Geoff Hendricks, and other Fluxus artists at Douglass College. In October, 2019 a panel of artists took place at the Zimmerli Art Museum, with Marter as moderator. In October Marter’s exhibition “Abstract Expressionism Revisited” opened at the Guild Hall Museum in East Hampton. Marter was guest curator for the show and the author of the accompanying catalogue. Professor Marter continues as Editor of the *Woman’s Art Journal*, which has reached 40 continuous years of publication. The journal has become international, and is available online in various countries. Submissions come from Australia, Iran, Turkey, South Korea, Taiwan, and countries of Europe and South America.^{2,3}

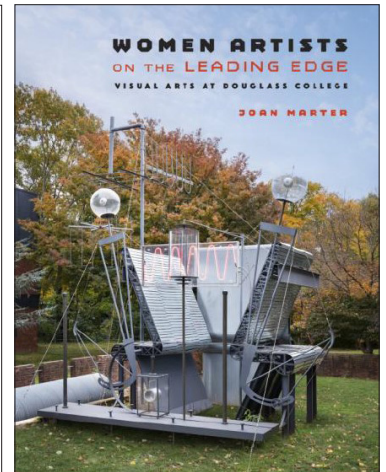
Sarah Blake McHam has been extremely busy this year in her position as a board member of Save Venice, especially after the repeated floods of mid-November. The board has directed the necessary interventions in flooded buildings and helped to raise the funding to clean, desalinate, and stabilize structures. During her spring sabbatical and the summer, she did more archival work and writing on her book about Paduan art and culture during the fourteenth through sixteenth centuries. She was also asked by Reaktion to write a short volume on Piero di Cosimo, a Florentine artist immersed in ancient authors, which will provide a welcome alternation with the very different Paduan book. She has in press three very different essays: one on Tullio Lombardo, a long-favorite artist, one on Pliny and the hierarchy of materials in the Renaissance, and the third about how Donatello’s student, Bartolommeo Bellano, revolutionized sculptural relief at the end of the fifteenth century (in a volume co-edited by a former student Amy Bloch). She also presented a paper derived from her book on Padua at the Renaissance Society of America Meetings and served on the committee awarding the best book prize for the RSA.



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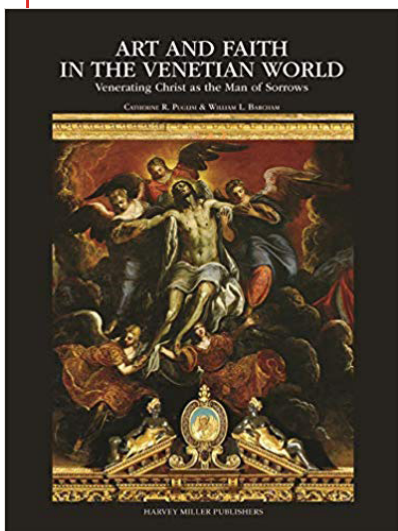
Benjamin Paul was on sabbatical during in the spring, which he used to continue working on his book, tentatively titled “Tintoretto’s Feminine Style”. In the fall, he gave a talk on the subject, focusing on Tintoretto’s decoration of musical instruments. In addition, his study on the German Performance artist Anne Imhof was accepted by the Zeitschrift für Kunstgeschichte, but who knows when it will actually appear. Paul also published (book and exhibition) reviews in scholarly journals as well as in German newspapers.

Catherine Puglisi spent January in Paris where she presented a series of lectures in French, entitled “Les Changements de style radicaux dans la peinture baroque,” at the invitation of the École Pratique des Hautes Études. The topic is the subject of her new research project. Her over a decade long study of the Man of Sorrows has come to fruition in the publication of her book, co-authored with William Barcham, *Art and Faith in the Venetian World. Venerating Christ as the Man of Sorrows*, by Brepols under the Harvey Miller imprint. She also published two reviews, the first of Stéphane Loire’s *Peintures italiennes du XVIIIe siècle du musée du Louvre*, 2017, for the *Burlington Magazine*, and the second of the exhibition, “Rencontres à Venise. Étrangers et Vénitiens dans l’art du XVIIe siècle,” held in Ajaccio, Palais Fesch-Musée des Beaux-arts, in *caa.reviews*.⁴

Erik Thuno continued his adventurous sabbatical in the country of Georgia until he resumed teaching in Fall 2019. In Georgia, he gave a paper at a conference dedicated to Mtskheta, the holy epicenter of medieval Georgia, and continued to visit sites around the country and learn the difficult but fascinating ancient language. Meanwhile, his article on nineteenth-century European travelers to the famous ruins of the royal city of Ani in eastern Turkey appeared in the conference volume “Ani at the Crossroads,” published by Tbilisi State University 2019. Back in the US, Dr. Thuno soon traveled to Brno in the Czech Republic to deliver a keynote lecture at the international conference on medieval Rome in a global perspective, held at the Center for Early Medieval Studies at Masaryk University. Dr. Thuno also finished an article on the gateway to the Svetitskhoveli Cathedral complex at Mtskheta while continuing his book-length research project on cosmic pillars in the visual culture of medieval Georgia.

Prof. Amber Wiley continued her preservation work throughout the year, updating the National Historical Landmark Nomination form for the Carter G. Woodson National Historic Site. The nomination form is the foundation for interpretation and programming for the site, which the National Park Service will open as a historic house museum. Wiley presented her research process in a session entitled “Revisiting African American Sites: Places with Powerful and Provocative Stories to Tell” at the 104th Annual Meeting and Conference of the Association for the Study of African American Life and History (ASALH) in Charleston, South Carolina. Over the summer Wiley served as an expert witness in a highly contested preservation battle. The Washington, D.C. Historic Preservation Review Board was considering local landmark designation for Barry Farm, a public housing project in the rapidly gentrifying Anacostia neighborhood of the city. Her testimony was in support of the designation proposal put forward by advocacy group Empower DC, research firm Prologue DC, and the Barry Farm Tenants and Allies organization. She directly opposed a previous statement issued by the District of Columbia Historic Preservation Office, which argued that the

buildings lacked enough integrity for preservation. Wiley was interviewed by NBC4 Washington for her role in the case. The board subsequently voted to designate a portion of the complex as a local historic district. Wiley was invited to speak at Cornell University as a part of their Public History Initiative Lecture Series, and her talk addressed the Woodson House and Barry Farms preservation work. The lecture was entitled: “Setting the Standard: Challenges to Equity in Landmark Designation.”



Wiley had a book chapter published in the second edition of *Giving Preservation a History: Histories of Historic Preservation in the United States*. The book is a standard requirement for preservation courses across the nation. Her chapter “The Dunbar High School Dilemma: Architecture, Power, and African American Cultural Heritage,” revisits her award-winning research on the first public high school for blacks in the U.S. Wiley also wrote reviews for two books that appeared in *Buildings & Landscapes* and the *Landscape Architecture Magazine*, as

well as an exhibition review that appeared in the *Journal of American History*. She continued to work on her manuscript *Concrete Solutions: Architecture and Activism in the Nation's Capital*. She was invited to speak in the Rutgers University Landscape Architecture Lecture Series, giving their final Common Lecture. Her talk, “‘The Revolution Continues’: the 1976 Bicentennial and the Black Heritage Movement,” was pulled from research she had conducted for her book.

Finally, Wiley served on the New Brunswick Faculty Council during a tumultuous time when the Council put forth a resolution about the athletic program at the university. She also served on the Advisory Committee of the Society of Architectural Historians' Data Project, a Mellon-funded research project that analyzes the state of architectural history in higher education. Additionally, she co-organized a symposium at the University of Pennsylvania School of Design in honor of the work of architectural historian and preservationist Richard Longstreth entitled “The Cultural Value of Everyday Places.”⁵⁻⁷

Carla Yanni's book, *Living on Campus: An Architectural History of the American Dormitory*, came out in April 2019. A committee appointed by the Rutgers president's office awarded her the Faculty Scholar-Teacher Award (a university-wide recognition) in May. In April 2020, she will begin a new position as the Second Vice President of the Society of Architectural Historians. Over the course of the coming spring semester, she'll be promoting her book in Berkeley, Edinburgh, Dublin, Vancouver, Eugene OR, and Boston. If you are near any of those cities, send her an email and come hear the talk! She'd be delighted to see you.⁸

Andrés Mario Zervigón spent the last calendar year working on a number of new projects while brining others to completion. Most of the work involved publications. His short form essay “Photography Studies and Germany” appeared in the spring issue of *German Quarterly* under the “Forum” rubric, which takes stock of research fields. In this case the concern was “Visual Studies—The Art Historian's View.” Around the same time, his chapter “Ontology or Metaphor?” appeared in the book *Photography and Ontology*, and he was interviewed on the state of photo history journals by *Source*. A special issue of *History of Photography*, which he edited with Sabine Kriebel, appeared in December with the thematic query “is photomontage over?” He also contributed to the project with the article “The Photomontage Activity of Postmodernism.” Since September he has been on sabbatical in Berlin drafting his book on the photography-rich and politically radical magazine *Die Arbeiter-Illustrierte-Zeit* (1921-1938) while also coediting with Antonella Pelizzari



5. Barnes Foundation: Students in African American Art and Curatorial Training on a docent-led tour of the “30 Americans” exhibition at the Barnes Foundation in Philadelphia



6, 7. Curatorial Training students hearing from Veronica White, Curator of Academic Programs, about her exhibition “States of Health: Visualizing Illness and Healing.”

the anthology *Print Matters: Histories of Photography in Illustrated Magazines*, which Getty Publications will release in 2022. Among other talks, he delivered a keynote at the Post-Photography conference last May in St. Petersburg, Russia. Zervigón has also been working to help raise the profile of the study of photography's history. With Monica Bravo (California College of the Arts) he founded the photo-history listserv [<http://lists.sas.rutgers.edu/mailman/listinfo/photo-history>] to enable better communication and networking among scholars, curators and photographers who study the medium. The service housed by Rutgers now counts over 270 members. The Developing Room, an academic working group at the Center for Cultural Analysis (CCA) that Zervigón leads, has also been working to keep photography a primary topic of intellectual inquiry. Last spring it staged the symposium *Photography and Display* with a range of historians, curators and conservators participating. A few weeks later, the group ran the second annual Graduate Student Colloquium on the History and Theory of Photography. The Developing Room recently launched its fully updated website at <http://developingroom.com/> and it will run the next CCA seminar year under the theme "What is Photography?" Please keep abreast of the programing by consulting the website regularly.⁹

Susan Sidlauskas was lucky enough to spend a semester as a Fellow at The Clark's Research and Academic Programs in Williamstown, MA. While there, she was able to test out the more adventurous ideas foundational to her book-in-progress, *John Singer Sargent and the Physics of Touch*, working to persuade some tough but generous audiences. She also delivered lectures on Cézanne at the Barnes Foundation and the Institute of Fine Arts (as an introduction to a Debussy recital) and on photography and medicine at both Yale and Princeton. This fall, with the help of our former Ph.D. student, Dr. Jenevieve DeLosSantos, now an Assistant Teaching Professor in the Undergraduate Dean's Office, she will attempt to rework her lecture course, "Art and Medicine", into an "active learning" class, in which students work together in smaller discussion groups with the aid of a rather intimidating array of technology. She is hopeful that being chair will leave some brain cells for research and writing.



8.



Five out of the six fellows at the Clark Art Institute Williamstown, MA, Spring 2019
Left to right: Jennifer Bajorek, Philippe Cortez, Celeste Olalquiaga, Susan Sidlauskas, and Jill Casid (missing: Kris Cohen)



9. Zervigón with photo history colleagues Erika Wolf and Gil Pasternak in St. Petersburg at the Post-Photography conference.



Mitchell B. Merback
Johns Hopkins University

“Live from Golgotha: Performing
Derick Baegert’s Passion”

Dr. Gaëlle Morel
Ryerson Image Centre, Toronto

“The Figure of a Professional
Photographer:
Margaret Bourke-White at
Fortune (1930-1937)”



Dr. Mark Rosen
University of Texas-Dallas

“The Balloonist and the
Mapmaker”

DISTINGUISHED ALUMNI SPEAKER

Dr. Tuna Sare Ağtürk
Çanakkale Onsekiz Mart
University, Turkey

“Uncovering an Imperial Complex
in Nicomedia, Diocletian’s Lost
Capital”



In August, **Christopher Atkins** (MA 2000, PhD 2006) took up a new position as the inaugural Van Otterloo-Weatherbie Director of the Center for Netherlandish Art at the Museum of Fine Arts, Boston. Launching in fall 2020, the mission of the Center for Netherlandish Art is to share Dutch and Flemish art with wide audiences in Boston and elsewhere; to stimulate multi-disciplinary research and object-based learning; to nurture future generations of scholars and curators in the field; and to expand public appreciation for Netherlandish art. In November, Chris gave a keynote lecture on the significance of Dutch and Flemish art in the United States at the Rijksmuseum and in February, he gave a lecture on the singularity of Frans Hals at the Frans Hals Museum. In 2019, he organized two events: Emerging Trends in Digital Imaging at the University of Pennsylvania and Art Museums and Digital Engagement at the Philadelphia Museum of Art for the Association of Art Museum Curators.

Bradley Bailey (BA 1996), associate professor and program director of art history at Saint Louis University, published “Duchamp’s Fountain: The Baroness Theory Debunked,” in the October 2019 issue of *The Burlington Magazine*. He also appeared in the recently completed documentary *Marcel Duchamp: The Art of the Possible* (Electrolift Films / Cargo Films). In November, he participated in a panel at the Hirshhorn Museum and Sculpture Garden that was held in association with a screening of the film and the exhibition “Marcel Duchamp: The Barbara and Aaron Levine Collection.” In 2019, Bailey began serving as chair of the Learning and Engagement Committee at the Contemporary Art Museum St. Louis, where he also serves on the board of directors.

Nick Capasso (MA 1982, PhD 1998), was the recipient of the Cambridge Art Association’s 2019 Cambridge Arts Hero Award, and ArtsWorcester’s 2019 ArtsWorcester Award, both recognizing his career of service to contemporary artists in New England. Nick is Director of the Fitchburg Art Museum, which was selected as a finalist for the 2019 Massachusetts Commonwealth Award, for “for playing a vital role in the cultural life of the Central New England region and engaging its community with efforts to stimulate the local creative economy and make the arts more accessible and meaningful to a wider, more diverse public.”

Henry J. Duffy (PhD 2001) remains as Curator of New Hampshire’s only National Park. (Saint-Gaudens National Historical Park) The park welcomed an important new acquisition this year. The Louise Miller Howland relief is a unique, high-relief portrait that has been in the family since its creation by Augustus Saint-Gaudens in 1888. Later in the year, the park introduced the life and art of Augusta Homer Saint-Gaudens, the sculptor’s wife. The public appreciated the opportunity to learn about the paintings and biography of someone who had been largely ignored in published biographies of the sculptor. The exhibition brought together thirteen of her paintings as well as personal objects. The highlight for most people was the electric red dress she wore at the inauguration of President Theodore Roosevelt, where the sculptor and his wife were invited to sit at the President’s table at the Inaugural Dinner. The first published biography *Augusta Homer Saint-Gaudens: Stepping Out of the Shadows*, written by Duffy and Kathryn Greenthal served as an exhibit catalog. In June, Henry and Thayer Tolles, Marica F. Vilcek curator of American paintings and sculpture at the Metropolitan Museum of Art, published *The Saint-Gaudens Memorial Turns 100*, in the magazine *Fine Art Connoisseur* about the partner organization to the park. Founded by the artist’s widow and son, the Memorial continues as an active partner with the park and as an advocate for the arts generally.

The College Art Association has named Shan Goshorn: *Resisting the Mission* (2019) as a finalist for the Alfred H. Barr Jr. Book Award for Smaller Museums, Libraries, and Exhibitions. This exhibition catalogue was organized and edited by **Phillip Earenfight** (Rutgers MA/PhD 1999) for The Trout Gallery, Dickinson College, where he is the museum director. This is Earenfight’s second nomination for the Barr Award. In 2009, his book *A Kiowa’s Odyssey: A Sketchbook from Fort Marion* was selected as a finalist and received top honors.

Olivia Gruber Florek (PhD 2012) is the recipient of a Mellon/ACLS Community College Faculty Fellowship, an award designed to support the research ambitions of community college faculty. Florek’s award funds the research and image rights for her book *The Celebrity Monarch: Empress Elisabeth and the Modern Female Portrait*. The eighteen-month grant also supports the March 2020 exhibition *Rico Gatson: Power Portraits*, curated by Florek at Delaware County Community College, as well as a related student research symposium. Florek is Assistant Professor of Art History at Delaware County Community College in Media, PA.

At the MidAtlantic Region of Society of Biblical Literature, New Brunswick, NJ, on February 28, 2019, at the Annual Conference, **Dr. Linda Sue Galate** (MA 1989) presented her paper, Conflict and Resolution: Moses and Peter Strike the Rock. In July 2019, at the Society of Biblical Literature International Meeting in Rome, Italy, Dr. Galate presented, Unbound: The Visual Break Between Early Christianity and Judaism. Her work identifies and interprets frescoes found in the Early Christian subterranean burial grounds of Rome (catacombs).

Andrew Graciano (BA,1995, and James Dickson Carr Minority Scholar) was promoted to full professor in January at the University of South Carolina. His article about the so-called Portrait of Tiberius Cavallo (c.1790), “A Dutch connection: Re-identifying a sitter at the National Portrait Gallery in London,” in *Oud Holland* (v. 131, n. 3/4), appeared in January. It has convinced the NPG London to change the sitter’s identity to Cornelis Rudolphus Theodorus Krayenhoff (1758-1840) for the first time since 1905. Graciano’s edited volume (to which he also contributed), *Visualizing the Body in Art, Anatomy, and Medicine since 1800: Models and Modeling* appeared with Routledge in February 2019, part of their Science and the Arts since 1750 series. He was subsequently invited to contribute a few essays to and to serve as an editorial consultant for *Anatomy: Exploring the Human Body* (Phaidon, 2019).

Allison Leigh (PhD 2014) has been appointed the SLEMCO/LEQSF Regents Endowed Professor in Art & Architecture at the University of Louisiana at Lafayette. In addition, she had a number of articles and essays in edited volumes published over the course of the past year. During the spring and summer of 2019, Dr. Leigh’s article cluster, “Visions of Russian Modernism: Challenging Narratives of Imitation, Influence, and Periphery,” was published in *Slavic Review*, the world-renowned international interdisciplinary journal devoted to the study of eastern Europe. This cluster featured an introductory essay authored by Dr. Leigh, her article “Il’ia Repin in Paris: Mediating French Modernism,” and two further articles she commissioned from Viktoria Paranyuk (Yale University) and Daria Ezerova (Davidson College), on Arkhip Kuindzh and Russian Symbolism, respectively. In addition, Dr. Leigh’s article “Men’s Time: Pavel Fedotov and the Pressures of Mid-Nineteenth-Century Masculinity” was published in the spring issue of the *Slavic and East European Journal* and “Between Communism and Abstraction: Kazimir Malevich’s White on White in America” appeared in the summer issue of the *American Communist History journal*. Dr. Leigh’s review of Linda Nochlin’s final book, *Misère: The Visual Representation of Misery in the 19th Century*, also appeared on H-Net Scholarly Reviews. In December, Dr. Leigh’s investigation of race politics in 1830s Russia appeared as “Blood, Skin, and Paint: Karl Briullov in 1832” in a new Routledge volume entitled *New Narratives of Russian and East European Art: Between Traditions and Revolutions* (edited by Galina Mardilovich and Maria Taroutina). Also, in December, Dr. Leigh’s article “Vasilii Maksimov: Individuality and Collectivism in Pëtr Krestonostsev’s Artel of Artists” was published in the journal *Russian History* (Vol. 46, No. 46.4). This article was part of a special issue devoted to Russian art which was edited by Ludmila Piters-Hofmann and Isabel Wünsche (both at Jacobs University Bremen, Germany).

Dr. Leigh also presented at numerous conferences and symposia over the course of 2019. In addition to presenting at and chairing a panel at CAA in New York, Dr. Leigh was invited to speak on “Avenues for Disseminating Art History Research” at the Professional Practices Symposium held at the University of Texas at Tyler in February. Then she presented a paper entitled “George Dawe and the Petersburg Military Gallery: Picturing Heroic Masculinity for the Russian Court” at the conference *Russia: Courtly Gifts and Cultural Diplomacy* which was held at The Queen’s Gallery in Buckingham Palace in London. Over the summer, Dr. Leigh gave a talk entitled “Aby Warburg’s Mnemosyne Atlas as Art Historical Method” at a conference which brought together art historians and computer scientists to discuss new uses for technology at the *Ecole Normale supérieure* in Paris. Soon after, Dr. Leigh presented “Points of Encounter: Ivan Kramskoi between Petersburg and Paris in the 1870s” at the conference *Frictions and Friendships: Cultural Encounters in the Nineteenth Century* which was held at the Netherlands Institute for Art History (RKD) in The Hague. In the fall, Dr. Leigh presented a talk entitled “Between Father and Son: Karl Briullov and the Constitution of 19th Century Masculinity” at the annual convention of the Association for Slavic, East European, and Eurasian Studies (ASEEES) which took place in San Francisco.¹

Missy Beck Lemke (MA 1994) organized an exhibition at the National Gallery of Art entitled *In the Library: Verrocchio, Connoisseurship, and the Photographs of Clarence Kennedy*. She also contributed a web feature to the Gallery’s *Verrocchio: Sculptor and Painter of Renaissance Florence* exhibition webpage on the same subject.

Gail Levin (PhD 1976)* Gail Levin's 1971 interview with Lee Krasner, conducted as part of her dissertation research at Rutgers, was first published in May 2019 as "Reflections: Lee Krasner Interview from February 6, 1971," in Eleanor Nairne, ed., *Lee Krasner Living Colour*, the catalogue of a major retrospective exhibition for the Barbican Art Center in London (now traveling in Frankfurt, Germany; Bern, Switzerland; and Bilbao, Spain). The first British edition of her book, *Lee Krasner: A Biography* was published by Thames and Hudson and just chosen by *The Financial Times* in London as one of the best five books on art in 2019. From February-early June, Levin was the Leon Levy Senior Scholar at the Center for the History of Collecting at the Frick Art Reference Library in New York. Her project, "Invented Provenance for Stolen Art: When Thieves Pose as Collectors," focuses on her discovery of a major theft from the Hopper estate before it reached the Whitney Museum, which employed her from 1976 to 1984, as the curator of the Hopper Collection, charged with producing a complete catalogue of the artist's work. On this same general topic, Levin gave the 33rd annual Louis Faugères Bishop III lecture at the Alexander Library at Rutgers on March 13, 2019; a paper at the Congress of German Art Historians in Göttingen, Germany, on March 30, 2019; at the Frick Museum on April 30, 2019; and spoke on "Stolen Art and History: A Curator Uncovers Theft from the Edward Hopper Estate," on a panel on Artists Estates: The Problems Therein, for the American Society Appraisers, at the Marriott Hotel, New York City, August 26, 2019. Levin was a Fulbright Senior Specialist to Ulaan Baator, Mongolia, as curatorial advisor to the Zanzabar Fine Arts Museum, from June-July 2019. She appeared in "Queen of Hearts: Audrey Flack," a film on the artist, Audrey Flack, 2019, directed by Deborah Shaffer and Rachel Reichman, shown in November 2019 in the New York Documentary Festival. Levin's other publications in 2019 include: "Artists' Estates: When Trust is Betrayed," in Japanese translation in the *Ritsumeikan Social Sciences Review*, Ritsumeikan University, Kyoto, Japan, vol. 55, no. 1, June 2019, pp. 155-170, (From my essay in Gail Levin and Elaine A. King, eds. *Ethics and the Visual Arts*, New York, Allworth Press, 2006); "Breakthrough: Krasner turns the tables," *RA Royal Academy of the Arts Magazine*, no. 143, London, Summer 2019, p. 24; "Getting to Know Lee Krasner," *Apollo*, London, April 23, 2019; "Art Review: College Art Association 2019 New York," *Art Times*, March 16, 2019 available online at: https://arttimesjournal.com/art/Art_Essays/march_16_19_gail_levin/college_art_association_2019.html

Gail Levin chaired a session "Art, Crime, and History," at the annual meeting of the College Art Association, New York, NY, February 13, 2019. She gave the following guest lectures: "Lee Krasner and Abstract Expressionism," The Fine Arts Zanabaza Museum, Ulaan Bataar, Mongolia, June 25, 2019; "Lee Krasner's Painting and Autobiography," Barbican Arts Center, London, June 20, 2019; "Lee Krasner: Making Art, Making Trouble, and Making Do in the 1930s," Courtauld Institute, London, June 18, 2019; "Call for Peace: American Anti-war Art of the 1960s and 1970s," Vietnam National Institute of Culture and Arts Studies (VICAS), Hanoi, Vietnam, January 10, 2019. Levin showed two of her collages in "The Body Beautiful II: Art of the Figure," Barrett Art Center, Poughkeepsie, NY, January 5-27, 2019. *Gail Levin, Rutgers' first ever Ph.D. in art history 1976.^{2,3}



1. Allison Leigh presenting at the College Art Association (CAA) conference in February of 2019.

Ferris Olin (PhD 1998) began and ended 2019 with a series of book talks given throughout the US with her co-author, Judith K. Brodsky about their research and book *Junctures in Women's Leadership: The Arts* (Rutgers University Press, 2018). Each of their presentations was customized for the various audiences they addressed. They spoke at the Institute for Advanced Study (Princeton), Pennsylvania Academy of Fine Arts (Philadelphia, PA), University of Southern California (Los Angeles, CA), Museums of Santa Rosa (Santa Rosa, CA), ARC Galleries and Studio (San Francisco, CA), Brandeis University (Waltham, MA), Portland State University and Portland Community College (various campuses- Portland, OR), and Appalachian State University and Blowing Rock Art and History Museum (Boone and Blowing Rock, NC). In addition, at the Portland State and Portland Community College and Appalachian State campuses, Olin and Brodsky were invited for three-day campus visits to guest lecture in various classes, give a presentation on Latinx Women Artists, discuss careers in the visual arts with students, faculty, and the community, give BFA student crits, and meet with local community arts professionals and organizations.

Olin and Brodsky also organized, moderated, and spoke on a CAA February, 2019 panel, "The Intersectionality of Art, Feminism, Postcolonialism, and Sovereignty," with the following presenters: Claudia Calirman discussed Latin American women artists (John Jay College, City University of New York), Una Rey described her research on Australian indigenous women artists (The University of New Castle, Australia), Denise Murrell presented on her research and exhibitions about the Black model in French Impressionist painting and beyond (Columbia University), Danyelle Means and Katherine Griefen spoke about their work on Native American and Jewish Holocausts (Queensborough Community College), and Olin and Brodsky talked about feminist inclusivity in the art world.

The Women's Caucus for Art sponsored the pair as their luncheon speakers at their annual conference, consecutive with CAA in February. In September, Ferris Olin was invited to moderate a panel at the annual Friends of Dard Hunter Conference in Philadelphia. The Plenary Session focused on the Hand Papermaking special issue "Pulp the Patriarchy" for which Olin contributed an essay. At the conference, she and others discussed feminism and papermaking. In addition, Olin served on the WCA Lifetime Achievement Award Committee for her fifth and last year; on the Advisory Boards of A.I.R. Gallery and SoHo 20 Gallery; on the planning committee for Young Audiences of New Jersey and Eastern Pennsylvania Dazzle Gala (for the third year); and continues on the Advisory Council of the Brodsky Center at PAFA.

Sascha Scott (PhD 2008), Associate Professor at Syracuse University, was a Brown University Howard Foundation Fellow during the spring 2019, during which she worked on her new book on 20th-century Pueblo painting. Her essay "Georgia O'Keeffe's Black Place" was published in the July issue of *Art Bulletin*, and her essay "Ana-ethnographic Representation: Early Modern Pueblo Painters, Scientific Colonialism, and Tactics of Refusal" was published in the December issue of *Arts*. She also guest edited a special issue of *Arts* focused on 19th- and 20th-century Native visual and material culture with historian Amy Lonetree (UC Santa Cruz).

In January 2019, **Ksenia Nouril** (PhD 2018) was appointed Jensen Bryan Curator at The Print Center, a 104-year-old non-profit institution in Philadelphia dedicated to expanding our understanding of printmaking and photography as vital contemporary arts. In addition to curating seven exhibitions and organizing numerous public programs at The Print Center this year, Ksenia was invited to guest curate the exhibition *Stories About Ourselves: Ilya Kabakov and Viktor Pivovarov*, which opened in November 2019 at the Zimmerli Art Museum. She is the editor of and contributor to its catalogue (see photo - Nouril), which was published by Rutgers University Press.⁴

Elizabeth Weinfield (BA Hons 2002) received her PhD in historical musicology from the CUNY Graduate Center in August 2019 and in September 2019 joined the faculty of music history at The Juilliard School.

Christina Weyl (PhD 2015) is curating Proto-Feminism in the Print Studio for Arcadia University (Germantown, PA) as part of the Feminist Art Coalition's collective action leading up to the 2020 presidential election. In collaboration with the American Federation of Arts, she is also working on a major exhibition about color prints made in America between roughly 1930 and 1960. In the last year, she had articles appear in *Print Quarterly* and *Archives of American Art Journal*.

Yale University Press released her book, *The Women of Atelier 17: Modernist Printmaking in Midcentury New York*, in June 2019. As part of the book's release, she has been giving lectures in the US and also abroad. In April 2019, she traveled to Brazil to give a keynote address and mini-course about Atelier 17 at the Museum of Contemporary Art, University of São Paulo as part of its Terra Foundation-funded exhibition *Atelier 17 e a gravura moderna nas Américas*.

In February 2019, **Melissa Yuen** (PhD 2017) was appointed associate curator of exhibitions at Sheldon Museum of Art at the University of Nebraska–Lincoln. Prior to arriving at Sheldon, she was a postdoctoral curatorial fellow in European and American Art at the Cantor Arts Center, Stanford University where she curated the exhibition *Painting Nature in Gilded Age America*.

Books of the Year 2019

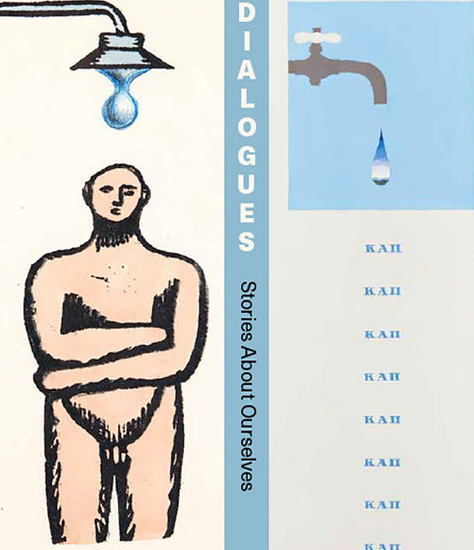


Lee Krasner: A Biography, by Gail Levin, *Thames & Hudson*, RRP£12.99

Of 2019's many exhibitions showcasing marginalised women artists, standout was the Barbican's *Lee Krasner* — known too long primarily as Mrs Jackson Pollock. Like her paintings, Krasner's life was fraught, dynamic, independent, of absolute integrity: an engrossing, uplifting story of personal and creative survival, against a bright backcloth of mid-century America.



ILYA KABAKOV & VIKTOR PIVOVAROV



DIALOGUES
Stories About Ourselves

Diego A. Atehortúa recalls watching his grandfather carve and stain wooden crucifixes in Colombia, not long before his family escaped the country's decades-long armed conflict. They moved to Englewood, New Jersey, where a young Atehortúa would admire his father's calligraphy and drawings of human figures.

Those experiences were his introduction to the world of art, said Atehortúa, a standout researcher of Latin American art history. "I wouldn't consider myself an artist; for me, the fun aspect is interpreting and writing about art," he said.

Atehortúa today became the first Rutgers University graduate to win the prestigious Marshall Scholarship. He was one of only 46 people in the United States awarded the postgraduate scholarship out of a pool of more than 1,000 applicants. The newest class of Marshall Scholars is the second-largest in the program's 66-year history and among the most diverse.

Over one-third of this year's class are from minority backgrounds and 61 percent of this year's class are female scholars. Recipients are entitled to pursue advanced degrees at United Kingdom universities of their choice.

"Being the first Rutgers student awarded a Marshall Scholarship serves as a recognition of the dignity of immigrants and an affirmation of the value of the arts and humanities," said Atehortúa, who earned a bachelor's degree from Rutgers University-New Brunswick's School of Arts and Sciences in 2018. He majored in art history with a minor in Latin American studies.

Atehortúa entered Rutgers as a political science major but switched to art history after taking a course taught by associate professor Tatiana Flores of both Rutgers Department of Art History and Department of Latino and Caribbean Studies.

"I identified with a lot of the things we were studying, and it made an impact on me," Atehortúa said. He connected with Flores because of their shared Latin American heritage. She became his mentor and supervisor, and he served as a research assistant on a major exhibition she organized in 2017 for the Museum of Latin American Art in Long Beach, California.

Flores said she is impressed by Atehortúa's level of dedication, drive and passion. "He has the potential to make invaluable contributions to art history and Latin American studies, not just from an intellectual perspective, but from moral and ethical ones as well," Flores said.



Brigid Boyle is a fourth-year Ph.D. Candidate writing a dissertation on Jean-Léon Gérôme's construction of black masculinity. This past spring, she presented an excerpt from her first chapter, "Armed and Harmless: Black Soldiers in Gérôme's Orient," at the Midwest Art History Society conference in Cincinnati. She also published an article, "Athleticism and the New Woman: Lawn Tennis at the Staten Island Ladies' Club," in *Winterthur Portfolio*, a refereed journal of material culture. In November, she began a new position as the Bloch Family Foundation Doctoral Fellow at the Nelson-Atkins Museum of Art in Kansas City. Her main responsibilities include writing essays for a forthcoming collection catalogue, *French Paintings and Pastels, 1600-1945*, and organizing an international loan program. She and her husband welcomed a daughter, Maeve Adelaide, in January 2019.

In January of 2019 upon returning from a research trip at Versailles, **Christina Chakalova** learned she received two external grants to support archival work on Prince Eugene's Belvedere at the Haus, Hof, und Staatsarchiv in Vienna, Austria. Namely, the Gwin & Ruth Kolb Travel Grant from the American Society for Eighteenth Century Studies and a 2019 Travel and Research Grant from the Central European History Society. Following a busy spring semester and summer of teaching at Rutgers, Christina moved back to Vienna with her family and dog in August. That is, just in time to celebrate her ten year wedding anniversary to Petar. They were married in Vienna in September of 2009. To celebrate, Christina and Petar welcomed a second Cavalier King Charles Spaniel puppy into their family. The puppy promises to be a great study buddy for Christina. She also pledges to provide necessary emotional support as Christina nears the end of her journey at Rutgers and can hopefully, no, will certainly finish writing her dissertation in 2020.

Maria Garth, now a second-year Ph.D. Candidate, passed her qualifying exams in December and is preparing a dissertation proposal. Working at the Zimmerli Art Museum's Department of Russian and Soviet Nonconformist Art as a Dodge Avenir Fellow, she assisted with the exhibitions *Irina Nakhova: Museum on Edge*, and *Dialogues—Ilya Kabakov and Viktor Pivovarov: Stories About Ourselves*. In March, she presented a paper at the graduate Art History symposium *Fictions and Frictions: The Power and Politics of Narrative* at the University of Illinois at Urbana-Champaign. She participated in the workshop *Digital Humanities and Visual Resources: The Material and Digital Lives of Eastern European and Russian Artifacts* at Princeton University in September. For the AHGSO, she served as a liaison at faculty meetings, and as a department rep for the Rutgers AAUP-AFT union. She is also part of the planning committee organizing the upcoming Third Annual Graduate Student Colloquium for The Developing Room, a working group of the Center for Cultural Analysis at Rutgers. Her new article, "Painting, Photography, and Radical Depictions of Gender: Franz Gertsch and Lissa Rivera," was the featured essay in Boston University's Art History graduate journal *SEQUITUR* (volume 6, issue 1: "re/vision"). As an ongoing project, she is working on curating a forthcoming exhibition at the Zimmerli about women photographers of the Soviet Union.

Stephen Mack expects to defend his dissertation, "Before Non-finito: A Rough Aesthetic in Quattrocento Sculpture from Donatello to Michelangelo," in Fall 2020. He continues to work for the Yves Tanguy Catalogue Raisonné, under preparation by the Pierre and Tana Matisse Foundation and forthcoming from Artifex Press, and in April was promoted to the role of Senior Researcher. In 2019, Stephen delivered papers at CAA ("Forging Yves Tanguy in Occupied Paris") and RSA (*Furore Poetico: Donatello's Labor and Non Finito in Sixteenth-Century Art Writing*). At RSA's 2020 conference, Stephen will deliver a paper entitled "New Approaches to Non Finito: A Rough Aesthetic After Donatello and Before Michelangelo" as part of the session "New Perspectives on Italian Art I" organized by the Italian Art Society.

Jessica Mingoia is now in her third year of study at Rutgers. She passed her qualifying exams in May before embarking on summer dissertation research in Pompeii, Herculaneum, Oplontis, Rome, Ostia, and Tivoli with support from the Rutgers SGS Travel Award for Dissertation Development and the Mary Bartlett Cowdrey Summer Travel Fund. In March, Jessica presented her paper "Public Hospitality - A Dichotomy of Social Class in the Roman World" at the 12th Annual CUNY Classics Graduate Conference. She is also currently serving as an editor of the Rutgers Art Review Volume 37. She ends 2019 by teaching an online course for Rutgers winter session.

Laurie Porstner presented "Boundaries, Magic, and Popular Religion in two Mosaics from Ancient Thysdrus (El Jem in Tunisia)" at The Popular in Classical Antiquity, a Graduate Student Conference at the University of Pennsylvania on April 26, 2019. Her paper will appear in a special edition of the *New Classicists Journal* in 2020.

The 2019 season was a prolific period for **Anabelle Rodríguez** - a fifth-year Ph.D. candidate researching Maya archaeology and ancient cultural landscapes in Cayo District, Belize. Anabelle spent the Spring '19 semester examining the photographs and related documents left to the Penn Museum Archives by Linton Satterthwaite, a former lawyer turned Maya archaeologist and museum curator at the University of Pennsylvania. Satterthwaite directed the 1950's Caracol & Benque Viejo Expeditions in what was then the colony of British Honduras, and in her dissertation work, Anabelle considers the transformation and preservation of the ancient Maya cultural landscape at Xunantunich in an emerging contemporary urban context. Her research has identified Satterthwaite's activities with the earliest archaeological conservation efforts at the site, emphasizing works at the dominant structure at the site known to locals as El Castillo/The Castle aka Structure A-6. Thanks to a Getty Research Library residency funded by The Getty Conservation Institute (GCI), in May 2019 Anabelle traveled to The Getty Institute in Los Angeles to study the papers and visual documentation associated with a UCLA-GCI 1990's initiative that focused on the partial consolidation and replication of the remains of a large polychromed stucco frieze at Str. A6-2, El Castillo's second level. For the ancient inhabitants of Xunantunich, the large pyramidal structure was a powerful man-made representation of the sacred mountain as axis mundi. The stucco frieze decorated the four directional sides of the pyramid as a visual symbolic representation of the intrinsic cosmopolitical bonds between the natural-cultural environment, and the ancestral elite rulers at Xunantunich. Back from The Getty, Anabelle prepped for fieldwork while serving as a member of the Editorial Board and digital publication designer for the US/ICOMOS 2018 Nature-Culture Symposium proceedings. By late June, her fieldwork in Belize began among some of the archaeologists, conservators, excavators, and stone masons who have been working at Xunantunich since the 1950's. To wrap up the season, Anabelle traveled to Guatemala to meet Rudy Larios, former director at the Tikal Archaeological Reserve UNESCO World Heritage Site, and the renowned Guatemalan architect and conservator who orchestrated the pivotal UCLA-Getty experimental conservation initiative at Xunantunich. Her 2019 fieldwork was funded by the Art History Department at Rutgers, with additional technical support from US/ICOMOS. She returned to the United States in August, and is currently outlining her dissertation while prepping for a final phase of fieldwork in January 2020. A practicing curator since 1997, during 2019 Anabelle contributed to two significant exhibitions: the recently inaugurated Mexico and Central America Gallery at the University of Pennsylvania Museum of Archaeology and Anthropology, and an exhibition of local jade, stone, and ceramic works for the Embassy of Mexico in Belize titled: Chaya! Dinner with the Maya, in collaboration with the Middle America Research Center at University of California Santa Barbara (MARC-UCSB).

Sara Varanese is a third year PhD student. Her research focuses on the city of Bhubaneswar, in India. She works on the 7th - 13th century temple city at the core of this urban landscape, which is still ritually active and constituted an important pilgrimage centre in the Medieval period. This year, Sara received funding from the American Institute of Indian Studies to participate in their Summer Language Program. She integrated this with a Mellon Summer Study Grant. She was able to travel to Bhubaneswar to follow a two-month intensive program in Odia, the local language of the region. She can now work with local sources in Odia script and interact in spoken language. During her stay, Sara was hosted by a local family, with whom she could practice the language and participate in daily life. She also visited a number of temple sites with her host family. This experience facilitated a number of interactions as well as firsthand observations through which she developed a clearer understanding of the architecture and urban space of Bhubaneswar as ritually experienced and performed.^{1, 2.}



1.



2.

Our good friend and art history colleague Michael Zakian passed away on January 14, 2020 after his struggle with pancreatic cancer. Born on April 7, 1957 in New York City, he was a brilliant science student and graduated from Stuyvesant High School. He entered Columbia University as a pre-med biology major, but was lured to art history through his lifelong love of art. He received a prestigious Garden State Fellowship to attend the graduate program in Art History at Rutgers University. Michael and I met as part of the same MA degree cohort in the Fall of 1981. We became close friends and roommates and supported each other through the academic and financial challenges of graduate school. I remember one winter we were too poor to turn on the heat in our apartment and we sat madly typing seminar papers in the kitchen, using the oven to warm the room. Raised as a New York kid, he helped me navigate the city's art scene and we spent numerous Saturdays visiting art galleries in SoHo. He had a unique ability to immediately assess the quality of art and would often exit a gallery before I could enter and view an exhibit. As a doctoral student, Michael was already publishing influential articles on Abstract Expressionism in *Arts* magazine and completed his dissertation on Willem de Kooning in 1994. He had a fierce, irreverent and offbeat sense of humor that enlivened seminar discussions and lunchtime gatherings in Voorhees Hall. He went on to produce pioneering scholarship on such artists as Mercedes Matter and Agnes Pelton and enjoyed a distinguished career as a curator at the Palms Springs Desert Museum and served as director of the Frederick R. Weisman Museum of Art at Pepperdine University. Michael had a keen, probing intelligence and his curating, scholarship and teaching reflected his highly creative, philosophical insights about art. Although he demanded critical rigor from himself and others, he increasingly believed that the aesthetic and theoretical complexity of art should be made accessible to a broader public. Michael is survived by his wife, Lia Skidmore, who was his dedicated partner in studying art and traveling the world. Reuniting with Michael and Lia at the College Art Association conference every year was the highpoint of those meetings for me. He will be greatly missed by his many alumni friends and former faculty members in the Rutgers Art History family.

Gregory Gilbert, Professor of Art History, Knox College (Rutgers, PhD, 1998)



Kristen Van Ausdall died on October 27, 2019 at Stanford University Medical Center in Palo Alto, California. She was 68.

Van Ausdall taught at Kenyon College for over twenty years and was known for her devotion to her students. She was promoted to Full Professor in 2014. Van Ausdall routinely spent hours working with students, and prided herself on her ability to mold great writers and thinkers. When needed, she could be counted on to drive injured students to the hospital, offer sage dating advice, or point travelers to the best, hidden spots of Rome. I was one of the many students Kristen took under her wing at Kenyon. She was an incredible professor and mentor who expected a high degree of excellence and did not sugar coat her response when my work did not achieve her standards. We laughed a lot and formed a tight bond. I will never forget her infinite kindness towards me and her support of my work.

Van Ausdall received her BA from Humboldt State University in 1976, and her MA from the University of Oregon in 1981. She received her doctorate from Rutgers in 1994, writing a dissertation entitled “Tabernacles of the Sacrament: Eucharistic Imagery and Classicism in the Early Renaissance.”

Eucharistic imagery remained the focus of Van Ausdall’s scholarly work for the rest of her life, and she frequently collaborated with scholars in history or religious studies departments to encourage interdisciplinary approaches to the topic. With Ian Levy and Gary Macy, both professors of theology, Van Ausdall co-edited *A Companion to the Eucharist in the Middle Ages*, published by Brill in 2012. Included in the publication was her encyclopedic article “Art and Eucharist in the Late Middle Ages.” Van Ausdall argued that Eucharistic imagery facilitated the laity’s interaction with the host; she wrote in a 2011 publication: “Visual art played an important role in making the host real... Painted and sculpted representations in a variety of forms over a wide time span enabled lay worshippers to visualize the Sacrifice of the redemptive Christ in the Host, and thus gave greater meaning to the ingestion of the Host wafer in the physical act of communion.” Van Ausdall returned to Rutgers in 2013 to deliver a paper at the symposium in honor of Sarah Blake McHam, entitled “Holding the Host: Donatello’s Sacrament Tabernacle in St. Peter’s, Rome.”

Kristen’s friends remembered her infectious laugh, her effervescence and enthusiasm, and her incredible dedication to people, ideas, and art. A favorite story among those who knew her at Rutgers was about the first time Kristen entered St. Peter’s. She was so overwhelmed to finally arrive at the esteemed place, she ran to hug the nearest column she could. Luckily, guards were more relaxed then than they are now!

Kristen Van Ausdall is survived by her husband, Scott Pringle.





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