



**DEPARTMENT OF
ART HISTORY
ANNUAL
NEWSLETTER
FEBRUARY 2019**

Cover image:

Roy Lichtenstein

Sandwich and Soda, 1964

Screenprint

Permanent Collection, Zimmerli Art Museum

Rutgers University–New Brunswick

Before he became celebrated as a Pop Art painter, printmaker, and sculptor, Roy Lichtenstein taught art and design from 1960 to 1962 at Douglass College, (at the time, the women's college at Rutgers). After his first solo exhibition at New York's Leo Castelli Gallery in 1962, Lichtenstein gave up teaching to concentrate on creating art.

Screenprinted in patriotic red and blue on a clear plastic sheet (which permits the white backing to show through), *Sandwich and Soda* features an ordinary American lunch. In this print, Lichtenstein used the stylistic elements of flat, stenciled signage and generic advertising design. This work is now regarded a landmark of early Pop Art printmaking. It was Lichtenstein's innovative prints, exemplified by *Sandwich and Soda*, that helped to promote the fusion of high and low art forms to an international audience of art viewers and collectors.

Marilyn Symmes, Director of the Morse Research Center for Graphic Arts and Curator of Prints and Drawings, Zimmerli Art Museum

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We in the Art History Department spend the better part of each day contemplating the aesthetic past. But a productive academic program must also encourage its faculty and students to think about the future as well. Correspondingly, with our eyes trained on the horizon, we have forged ahead with a number of exciting developments that have put the department on solid ground as we move toward the next decade. Chief among these advents is the addition of Professor Amber Wiley to our faculty. Wiley's specializations in architecture, urbanism and African American cultural studies enrich our program with subjects of study that are of great interest to our students. Meanwhile we are running a search for a historian of Islamic art and architecture who will join us as an assistant professor in the fall of 2019. It has also been a good year for faculty advancements. Jane Sharp and Andrés Zervigón were promoted to full professor this last summer. As these developments show, our department is growing and maturing in great strides.

As you read through this year's newsletter, take stock of the exciting accomplishments realized by our faculty, students and alumni, all of which mark our program's advancement as a major center of art historical study. Among the faculty highlights are a number of forthcoming books, including Matthew Baigell's *Jewish Identity in American Art: A Golden Age since the 1970s*, Carla Yanni's *Living on Campus: An Architectural History of the American Dormitory*, Catherine Puglisi's co-authored *Art, Faith and the Man of Sorrows in the Venetian World*, and Joan Marter's *Women Artists on the Leading Edge*, Visual Arts at Douglass College. All four volumes will appear this year. Our faculty have also won a number of prestigious grants, such as Tatiana Flores, who has been a senior scholar in residence at the Getty Research Institute, Susan Sidlauskas, who won a Clark Fellowship for the winter/spring of 2019, and Trinidad Rico, who received a Rutgers Global Grant Award to set up an Interdisciplinary Working Group on Islamic Heritage here at the university. In addition, a number of us have curated important exhibitions, including Flores's *Relational Undercurrents: Contemporary Art of the Caribbean Archipelago* at the Museum of Latin American Art in Long Beach, CA, which was part of the Getty Foundation's Pacific Standard Time: LA/LA initiative, and Jane Sharp's *Dialogues—The Sixties Generation*: Lydia Masterkova and Evgenii Rukhin, which opened at the Zimmerli Museum in October 2018. We have also been busy with historical texts, publishing anthologies, book chapters, articles and catalogs. Puglisi's article, "Il Forestiero Innovatore: Schiavone davanti al Cristo Passo," appeared in *Andrea Schiavone. Pittura, incisione, disegno nella Venezia del Cinquecento* (2018), Erik Thunø's essay on early Christian reliquaries and the cult of relics appeared in the *Handbook of Early Christian Art* (2018). His article on nineteenth-century travelers to the ruins of the Armenian royal city of Ani, now in eastern Turkey, was published in a conference volume on Ani by Tbilisi State University (2018). Amber Wiley's biographical essay, "Carlos Manuel Rosario," was published in the spring 2018 issue of *Washington History*, Sidlauskas's new essay on the medical portrait appeared in the November 2018 issue of the journal *nonsite*, while Andrés Zervigón's book chapter "Ontology or Metaphor?" appeared in the anthology *Photography and Ontology: Unsettling Images* (2018).

Even as they prove to be copious authors, curators and grant winner, our faculty members have also been excelling in prestigious board appointments. 2018 marks the end of Wiley's tenure as a member of the National Park System Advisory Board Landmarks Committee. Meanwhile Flores was elected chair of the editorial board of *Art Journal* and joined the inaugural editorial board of the journal *Latin American and Latinx Visual Culture*. She was also invited to serve on the editorial advisory board of the important *Refiguring Modernism* series of Penn State University Press. Last year Sidlauskas co-directed a seminar at the Center for Cultural Analysis on the Medical Humanities and this year Laura Weigert is completing her last year as Chair of the Art Bulletin Editorial Board and the second year of her three-year position as Director of Medieval Studies at Rutgers. Yanni is in her fifth year as co-director of the Rutgers British Studies Center; she is also on the board of the Rutgers Center for Historical Analysis. In May Zervigón will be stepping down as member of the CAA Board of Directors after four years of service.

In the past calendar year, our CHAPS program has grown with the addition of a full-time Assistant Director, Dr. Salam Al Kuntar, who is based in the Department of Classics. Before joining Rutgers, Salam was a research fellow at the Penn Museum (University Museum of Archeology and Anthropology) where she co-directed the Safeguarding the

Heritage of Syria and Iraq Project, and worked at the Directorate General of Antiquities and Museums in Syria in a number of capacities from 1996-2012. She has extensive museum and archaeological fieldwork experience, and has been active in the field of cultural heritage preservation. In addition, this has been the second year for CHAPS Postdoctoral Associate Dr. Rui Gomes Coelho, who has been teaching and organizing events for the program, including the exciting Spring 2017 CHAPS Symposium “Heritage and the Visual Archive.” If you missed it, you can still watch the day-long event through the Rutgers YouTube channel.

Our joint BA/MA degree in Curatorial Studies, as developed by director Jane Sharp and faculty, is expected to receive approval in the spring to roll out the following year. When approved, undergraduates with the appropriate GPA may enroll in their junior year and continue through 5 years to receive an MA. The program will regularly schedule courses in law and the art object, and conservation (its histories and technologies), as well as other offerings currently under discussion with faculty at the Mason Gross School of the Arts and the Chemistry Department. The reworked syllabus for the curatorial training seminar again took students to a range of museums outside of the New Brunswick area, while continuing to draw on the expertise of the director and the curators at the Zimmerli Art Museum.

Over the last year, our students and faculty convened a range of exciting public events in addition to those staged by our CHAPS program. In April, the Rutgers Graduate Art History Organization staged “Making a Spectacle: Audience and the Art of Engagement,” a one-day graduate student symposium featuring Bridget Alsdorf (Princeton University) as the keynote speaker. In November, Michael Leja (University of Pennsylvania), delivered the annual Sydney Leon Jacobs Lecture in American Art, supported by the generosity of Barbara Mitnick (Ph. D., 1983). In addition, the graduate students invited a number of distinguished scholars to speak in our department, including Marcia Hall (Temple University), Sarah Betzer (University of Virginia), Tanja Michalsky (Bibliotheca Hertziana), and R.R.R. Smith (Oxford University). Christiane Gruber (University of Michigan) delivered a lecture on the troubled history of images in Islam, funded by the Big Ten Academic Alliance.

The Department continues to seek out and realize new initiatives for both its students and faculty, and we are grateful for the support of the University and many of its various programs that help us maintain a vital and unique role at Rutgers. On behalf of the whole Department, I express our deep gratitude to the many individuals whose contributions provide ongoing opportunities to our promising students. In particular we thank the Bzdak and Quigley Families for their annual scholarships, which continue to offer outstanding opportunities to our most promising undergraduates. The Art History Department is looking forward to another exciting year with continued excellence in its endeavors. Please keep in touch with your latest news and we look forward to seeing you at our CAA reunion and anytime on the New Brunswick campus. Lastly, don’t forget to follow us on our revamped website and Facebook: www.facebook.com/RutgersArtHistory



Andres Zervigon
Chair

February 2019

Amber N. Wiley joined the Rutgers Art History Department this fall to teach courses primarily focused on African American art and architecture, as well as architectural history surveys and seminars. She brings to the department 7 years of teaching, public history and historic preservation practice. She previously taught at Skidmore College and the Tulane School of Architecture. Her research interests are centered on the social aspects of design and how it affects urban communities - architecture as a literal and figural structure of power. She focuses on the ways local and national bodies have made the claim for the dominating narrative and collective memory of cities and examines how preservation and public history contribute to the creation and maintenance of the identity and “sense of place” of a city.

Her research has been published in *Buildings & Landscapes*, the publication of the Vernacular Architecture Forum (VAF). She received the VAF’s 2014 Bishir Prize for her article “The Dunbar High School Dilemma: Architecture, Power, and African-American Cultural Heritage.” This prize is awarded annually to the scholarly article from a juried North American publication that has made the most significant contribution to the study of vernacular architecture and cultural landscapes. Other publications include chapters in *Walking in Cities: Quotidian Mobility as Urban Theory, Method, and Practice* (Temple University Press, 2016), *Bending the Future: Fifty Ideas for the Next Fifty Years of Historic Preservation in the United States* (University of Massachusetts Press, 2016), and *Designing Schools: Space, Place and Pedagogy* (Routledge, 2017). Her current manuscript project examines black architectural activism in Washington DC in the late 1960s and early 1970s.

In 2018 her public history work was focused on collaboration with Colloqate Design, a design justice nonprofit in New Orleans in their “Paper Monuments” series, as well as consultation with the National Building Museum on their exhibition “Community Policing in the Nation’s Capital: The Pilot District Project, 1968-1973.” She gave a lecture at the National Building Museum in April entitled “The People of the Pilot District Project” which highlighted her research for the exhibition. A short biographical essay, “Carlos Manuel Rosario,” was published in the spring 2018 issue of *Washington History*, the official publication of the Historical Society of Washington, D.C., as a result of that work. She also was invited to lecture at the University of Pennsylvania School of Design – “Multiple Voices: Incorporating a Diversity and Inclusion Framework for National Historic Landmarks,” the University of Virginia School of Architecture – “Landscape Perspectives for Future Publics,” as well as the Harvard Graduate School of Design – “A Convergence at the Confluence of Power, Identity, and Design.” The presentations focused on her research and work related to public history and historic preservation, as well as the need for equitable environments in design from a pedagogical and professional standpoint.

2018 marks the end of her tenure as a member of the National Park System Advisory Board Landmarks Committee, which was a four-year appointment. The committee reviews and votes on National Historic Landmark nominations that are then forwarded to the National Park Service. Though she will no longer serve in this capacity, she was selected as a co-PI for updating the national historic landmark nomination form for the Carter G. Woodson Home, a National Historic Site that celebrates the life and legacy of the father of black history. This work will serve as the primary guiding document for interpretation and maintenance of the site as a historic house and museum.



Matthew Baigell's *Jewish Identity in American Art: A Golden Age Since the 1970s* will be published by Syracuse University Press in 2019. It features the works of eleven artists and short histories of Jewish artistic identities since the late nineteenth century as well as recent Jewish-themed feminist art.

In 2018, **Tatiana Flores** was a senior scholar in residence at the Getty Research Institute, working on the project "Art and Visual Culture under Venezuela's Bolivarian Revolution" for the themed program "Iconoclasm and Vandalism." Her curated exhibition, *Relational Undercurrents: Contemporary Art of the Caribbean Archipelago*, continued at the Museum of Latin American Art in Long Beach, CA as part of the Getty Foundation's Pacific Standard Time: LA/LA initiative. In conjunction with it, she curated the performance program "Representational Acts" for the Live Art: LA/LA Festival hosted by REDCAT. *Relational Undercurrents* drew critical acclaim, receiving reviews in the *LA Times* and *Hyperallergic*, among other venues. The exhibition traveled to the Wallach Art Gallery and the Sugar Hill Children's Museum of Art and Storytelling in Summer 2018 and then to the Frost Art Museum in Miami during the fall. She was elected chair of the editorial board of *Art Journal* and joined the inaugural editorial board of the journal *Latin American and Latinx Visual Culture*. She was invited to serve on the editorial advisory board of the *Refiguring Modernism* series of Penn State University Press and published the essay "Art, Revolution, and Indigenous Subjects" in *The Routledge History of Latin American Culture*, edited by Carlos Manuel Salomon.

In 2018, **Joan Marter**, Distinguished Professor Emerita, participated in several events related to the centennial of Douglass College. Last March she moderated a panel at the Mabel Smith Douglass Library entitled "The Creative Life of Douglass." Speakers included Jeffrey Friedman, Director of the MFA Dance Program, Geoffrey Hendricks, Douglass College Art Department, Susan Schwirck, actress and Douglass alumna, and Cheryl Wilson, alumna and Director of Africana House, Douglass Campus, Rutgers.

In addition to her work as Editor of the *Woman's Art Journal*, now in its 39th year, Professor Marter is publishing a book with Rutgers University Press. *Women Artists on the Leading Edge: Visual Arts at Douglass College* includes essays and interviews with Alice Aycock, Rita Myers, Joan Snyder, and other alumnae of Douglass College. The MFA program had its origins at Douglass, and among the first graduates were Linda Lindroth, Mimi Smith, and Jackie Winsor.

Dr. Marter, would like to thank Dr. Ute Tellini for her years of service as Book Review Editor of the *Woman's Art Journal* and welcome Dr. Aliza Edelman as the new editor in charge of book reviews.

Catherine Puglisi was invited at the beginning of the year to present a public lecture on Caravaggio to the Italian Cultural Society of Naples, Florida, on the occasion of their twentieth anniversary, and was an invited participant at the Nicolas Régnier Symposium in Nantes, France, in February 2018. Her article, "Il Forestiero Innovatore: Schiavone davanti al Cristo Passo," appeared in *Andrea Schiavone. Pittura, incisione, disegno nella Venezia del Cinquecento* (2018), and her co-authored book, *Art, Faith and the Man of Sorrows in the Venetian World*, is now in press with Brepols. She is currently preparing a series of lectures on radical style change in Baroque art to be presented at the École Pratique des Hautes Études in Paris, France.

In 2018, **Trinidad Rico**, received a Rutgers Global Grant Award to set up an Interdisciplinary Working Group on Islamic Heritage, in collaboration with Dr. Corisande Fenwick (Institute of Archaeology at University College London) and Dr. Rachel Ama Asaa Engmann (African Studies at Hampshire College). This collaboration considers that the pedagogical spaces for teaching issues related to the heritage, preservation and material culture concerns across the Muslim world are challenged by the limited range of resources that are available – limited in geographic scope and representation but also in terms of diversity of scholars and scholarship – with an overemphasis on the theme of conflict. Seeking to confront, refine and revise simplistic understandings of Islamic heritage and Muslim attitudes to their past and

the Islamophobia that they enable, this Interdisciplinary Working Group embarks on a study of academic resources and public and private initiatives in order to propose new venues, conversations, and outputs through dedicated workshops at London (2018) and Rutgers (2019), with the aim of expanding this network in line with other national and international circles.

Last winter, **Tamara Sears** traveled with Ph.D. candidate, Sara Varanese to India, where they spent two weeks exploring temples in Bhubaneswar, Orissa, and fortresses around Gwalior, Madhya Pradesh. Over the course of the year, she gave a half dozen papers and lectures at a variety of national conferences, university symposia, and museums, including at the Walters Art Museum in Baltimore and the Freer-Sackler in Washington, D.C. She co-organized a panel at the College Art Association about Asian perspectives on “art historical ecology,” in which the panelists discussed the crucial role that geographical differences and societal inequities play in discourses on the environment. In addition to working toward the completion of her second book on the relationships between architecture, landscape, and travel in premodern India, she began research on a third book project that looks at the entangled discourses of secularism, religious pluralism, historical revivalism, as well as post-colonial philanthropy in twentieth-century Hindu temple architecture. Preliminary papers on this new project were presented at the School of Oriental and African Studies at the University of London and at the Cogut Institute for the Humanities at Brown University.

FIG. 1 & 2
Temples at Bhubaneswar

FIG. 3 & 4
Professor Sears at Gwalior Fort
Ph.D. Candidate, Sara Varanese, at Narwar Fort

3



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4



2



Jane Sharp spent the year working on several curatorial projects: planning for a redacted version of her exhibition of Moscow Conceptual Art, *Thinking Pictures*, held at the Zimmerli Art Museum in 2016-17 to travel to Tallinn, Estonia and other Baltic capitals. To that end, she spent several weeks engaged in research at the National Museum of Estonian Art (KUMU) in Tallinn this summer (negotiations continue). She also co-curated the exhibition, *Dialogues—The Sixties Generation: Lydia Masterkova and Evgenii Rukhin*, which opened at the Zimmerli in October. In preparation currently is an exhibition of work by Irina Nakhova which will open in March 2018 also at the Zimmerli.

This past year two advisees and Dodge-Avenir Fellows, Olena Martynyuk and Ksenia Nouril, graduated from the Ph.D. program. The fall of 2019 saw the arrival of a new Dodge-Avenir Fellow, Maria Garth, and Dodge-Lawrence Fellow, Sopia Gagoshidze.

Susan Sidlauskas is on leave in 2018-2019, and will be a Clark Fellow in Williamstown in the spring (in the northwestern corner of Massachusetts, it's more like the dead of winter). There she hopes to finish her book, *John Singer Sargent and the Physics of Touch*. Since she returns to Rutgers as Chair, writing time will be limited (although Andrés Zervigon somehow manages to publish while doing a brilliant job as Acting Chair. Thank you, Andrés!) She continues to work on Cézanne, and will give a talk at the Barnes Collection in March. Last year she co-directed a seminar at the Center for Cultural Analysis on the Medical Humanities with Professor Ann Jurecic in the English Department at Rutgers. A standing-room only talk at the Zimmerli by the artist Alfredo Jaar was a highlight of the medical humanities year of programming. A new essay on the medical portrait can be found in the November 2018 issue of the journal *nonsite*. She will speak on the subject to Art History graduate students and medical students at Yale in April. Professor Sidlauskas would like to congratulate her Ph.D. students who are on the brink of graduating (or already have): Lauren Jimerson (May 2018), Kelsey Brosnan (December 2018), Kimiko Matsumura, and Kathleen Pierce. We will miss you!

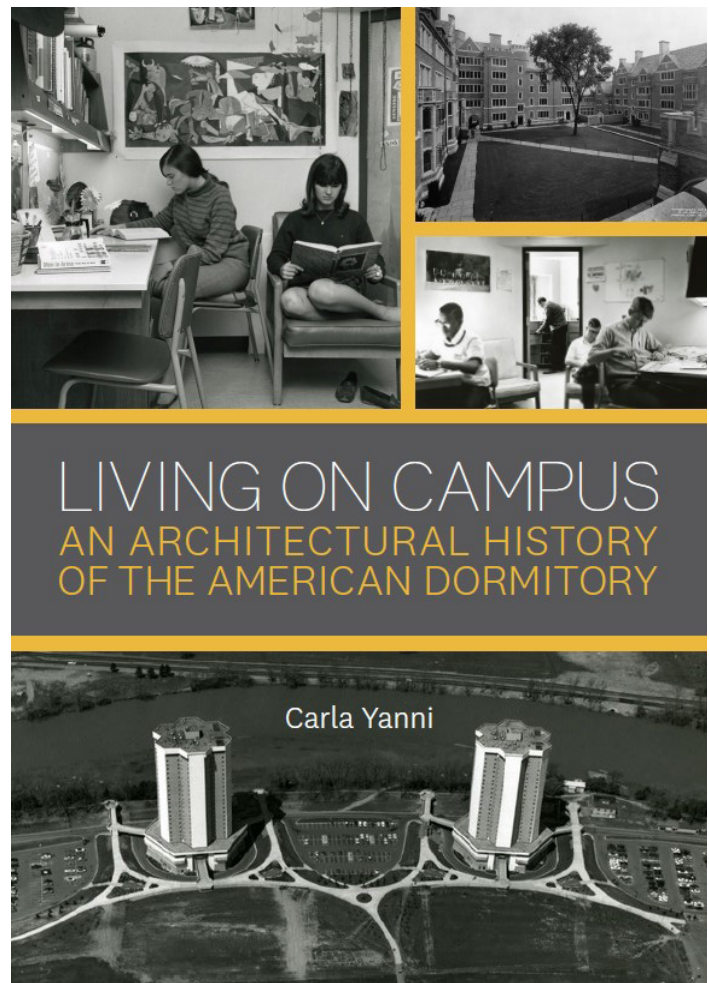
After 3 years with the privilege of serving as Department Chair, Professor **Erik Thuno** handed on the esteemed torch to Andres Zervigon! Shortly before doing so, he participated in an international conference on medieval visualizations of Jerusalem, organized by the Hebrew University of Jerusalem and its Institute for Advanced Study. Here, he presented a paper on the holy capital of Medieval Georgia, Mtskheta, which forms the center of Prof. Thuno's research during his current one-year sabbatical in Tbilisi, Georgia. While taking numerous field trips with his Georgian colleagues and their students, sometimes crossing the border into eastern Turkey and Armenia, Prof. Thuno spends time learning the Georgian language (which needs a lot of time!). From October through December, he delivered a series of lectures on medieval apse mosaics to faculty and graduate students at Tbilisi State University. A book essay on early Christian reliquaries and the cult of relics also appeared in the *Handbook of Early Christian Art* (Routledge) and an article on nineteenth-century travelers to the ruins of the Armenian royal city of Ani, now in eastern Turkey, was published in a conference volume on Ani by Tbilisi State University."

Laura Weigert is completing her last year as Chair of the Art Bulletin Editorial Board and the second of her three-year position as Director of Medieval Studies at Rutgers. Last spring she finished an article on the media of medieval entertainment, a topic that forms part of her current research project. Over the past year she gave talks at several conferences at Rutgers, as well as at Duke University, the Bard Graduate Center, the University of Pennsylvania, and the Gallery of New South Wales. The last lecture was the highlight of her year. It took her to Sydney to give the plenary address for a conference on the Lady and the Unicorn tapestries, which had traveled for the first time from Paris to Australia. She is a faculty fellow this academic year at the Rutgers Center for Cultural Analysis at Rutgers.

Amber Wiley has had a busy year, with her move to New Jersey as the most substantial part. For more on Amber's research interests and engagement with public history, see the article on her in this newsletter.

Carla Yanni is happy to announce that her book, *Living on Campus: An Architectural History of the American Dormitory*, will be out in April 2019. She is enjoying serving as undergraduate program director. Working with students, professors, fellow instructors, and deans, she helped implement a new set of art history major requirements for undergraduates that reflects the geographic interests of our current faculty. <https://www.upress.umn.edu/book-division/books/living-on-campus>

Through the spring and fall semesters of this last calendar year, **Andrés Mario Zervigón** has been engaged in an academic triathlon of nonstop administering, teaching, writing. Since July he has been chairing the Art History Department on an interim basis, handing off the baton to Susan Sidlauskas next summer (thank you in advance for your service, Susan!). He continues to teach the history of photography and to publish and lecture in the field as well. His book chapter “Ontology or Metaphor?” appeared in the anthology *Photography and Ontology: Unsettling Images* (Routledge Books, 2018) and he recently presented an invited lecture on histories of the camera lens at the University of Delaware’s Art History Department. The talk stands as part of his new project on the cultural development of camera technologies in the 19th century. Meanwhile, Zervigón continues to direct the Developing Room, an academic working group at the Center for Cultural Analysis that promotes interdisciplinary dialogue among members of the Rutgers community whose research and/or teaching engages with the histories, theories, and practices of photography. Last spring it convened the first of what will be an annual graduate student workshop dedicated to the presentation of Ph. D. work on the medium and its history. Amidst this variety of academic activities, Zervigón has also been serving on the Board of Directors of the College Art Association and co-moderating Photo-History@lists.sas.rutgers.edu, a listserv dedicated to photography’s history.



Dr. Salam Al Kuntar, Lecturer Assistant Professor in the Department of Classics joined CHAPS in the Summer of 2018 as the new Assistant Director for the program. Dr. Al Kuntar is an archaeologist specialized in the ancient Near East as well as a vocal advocate for contemporary heritage concerns across the region. She is a National Geographic Explorer, a Consulting Scholar at the University of Pennsylvania, and the chair of SIMAT—Syrians for Heritage.

In the Spring, the CHAPS held a symposium titled “Heritage and the Visual Archive”. The one-day event focused on the relationship between cultural heritage and visual analysis. Participants discussed the way in which the study of heritage and preservation are heavily mediated by images, and how our expertise relies significantly on visual analysis and narratives. Contributors included scholars from several departments across Rutgers: Rhiannon Welch, Department of Italian, Andrés Mario Zervigón, Department of Art History, and Samantha Boardman from the “Newest Americans” project at Rutgers, Newark; as well as other institutions across the USA and Norway. This symposium was generously supported by Rutgers Global, the Paul Roberson Cultural Center, and the Departments of Landscape Architecture, History, American Studies, Spanish and Portuguese and Art History at Rutgers New Brunswick.

Rui Gomes Coelho, Postdoctoral Associate with CHAPS, travelled to Portugal and Spain in the summer of 2018 to attend two conferences and conduct fieldwork. As an anthropological archaeologist, Rui is concerned about how the practice of archaeology and critical cultural heritage studies intersect with contemporary struggles for social justice. At the International Congress of Americanists in Salamanca, he co-chaired the session “African Diaspora Archaeology in the Americas: Contemporary Debates and Challenges,” and at the European Association of Archaeologists’ annual meeting in Barcelona, he co-organized “Archaeologies of Unfree Labor in Europe and the Mediterranean.” In July, Rui was in Madrid collaborating with a team of archaeologists who have been excavating sites from the Spanish Civil War (1936-1939). He mentored an international group of undergraduate students in the production of a visual archive that focused on their experiences as young archaeologists working on memory and trauma. In August, Rui started a new project in Cambedo, a Portuguese village in the border with Galicia, which hosted refugees and political exiles throughout the 1930s and 1940s. His work in a peasant house and a guerrilla shelter unpacks the memories of that period as a way to discuss the current global humanitarian crisis.

1



FIG. 1
Rui in Cambedo, Portugal

FIG. 2
Participants of the CHAPS Symposium
“Heritage and the Visual Archive”

2



2018 was a busy year for **Kaitlin Booher**! In addition to completing her comprehensive exams and proposing a dissertation topic on the history of fashion photography, Kaitlin served as co-president of AHGSO and as an editor of Rutgers Art Review. She moved to New York City to be closer to the NYPL and Condé Nast Archives and also worked as a research assistant at the MoMA on the book Dorothea Lange: Migrant Mother (2018).

Brigid Boyle is a third-year Ph.D. Candidate specializing in nineteenth-century French art and visual culture. This past summer, she presented her paper “Mystical Manhood: Whirling Dervishes in the Orientalist Imaginary” at an international conference co-organized by Ghent University and the European Society for Nineteenth-Century Art, held at the Museum voor Schone Kunsten, Ghent. She also conducted dissertation research in Paris, Nantes, and Meaux with support from the TA/GA Professional Development Fund and the Mary Bartlett Cowdrey Fund. She is currently teaching an Honors thesis-writing seminar.

Christina Chakalova’s year began with *Nevermore: Leonid Lamm, Selected Works*. This exhibition was hosted at the Zimmerli Art Museum where Christina served as a Dodge-Lawrence Fellow. Christina’s fellowship concluded in the spring and she earned a curatorial certificate from Rutgers. After proposing her dissertation in April, Christina traveled to Vienna, Austria where she conducted research at the Belvedere Palace of Prince Eugene of Savoy. Six weeks in Vienna were followed by a short family vacation at the Black Sea in Bulgaria. Christina enjoyed teaching her first online class over the summer, Introduction to Art History 105. In July, Christina was awarded the Savoy Pigott Scholarship in the Humanities. The generous support of the Savoy Foundation allowed Christina to study Prince Eugene’s easel painting collection at the Sabauda Gallery in Turin in November. During the same month, Christina gave a talk on her doctoral research at Lafayette College as part of Dr. Diane Ahl’s retirement symposium “Magnificence in Renaissance Art.” Teaching an online course during the Rutgers winter session brought Christina’s busy year to a close.

Deborah Feller, in her third year of study, passed her qualifying exams in October, and now as a PhD student will be proposing a topic for her dissertation. She is looking forward to continuing her research and sharing what she has already learned about her artist, Jusepe/José de Ribera. In late spring, Deborah enjoyed four weeks in Italy, a trip that provided an opportunity to walk in the footsteps of her artist Jusepe/José de Ribera and to try to recapture his experience of art and ambience. In Parma, where Ribera went for a commission in 1611, she fell in love with Correggio’s colors and tenderness. Perhaps Ribera did, too. In Naples and Rome there were Ribera paintings and drawings to see, Neapolitan scholar Nicola Spinosa and (in Florence) art writer Gianni Papi to meet. The trip served the additional purpose of providing on-the-spot studying for that oral exam, furnishing critical context for those little images in books and online. “There’s nothing like the real thing...” Deborah traveled in November to London for the “Ribera: Art of Violence” exhibition at the Dulwich Picture Gallery and back in December for an all-day conference, invited to join other Ribera aficionados for the morning of papers and discussion. For the holidays, it’s back to Naples and perhaps a day trip to Rome to study Paleochristian churches with their martyrdom cycles.

FIG. 1
A Belvedere selfie

FIG. 2
The Getty

1



2



For **Maria Garth**, a first-year Ph.D. student in Art History, 2018 was an exciting year. She completed her Master's thesis "Memory and History in the Archive: Photographs of Political Dissidents in Forced Labor Camps in Late Nineteenth-Century Siberia," under the advisement of Dr. Kristin Romberg and graduated with an M.A. in Art History from the University of Illinois at Urbana-Champaign in May. After being accepted to the Ph.D. program in Art History at Rutgers to study Soviet art and photography under the advisement of Dr. Jane A. Sharp and Dr. Andres Zervigon, she moved to New Brunswick from Illinois. Along with taking coursework during the fall semester, she finished her language exam requirements (Russian and German), served on the AHGSO as a department rep to the Rutgers AAUP-AFT union, and was a member of the editorial board for the Rutgers Art Review for Volume 36. Working at the Zimmerli Art Museum's Department of Russian Art and Soviet Nonconformist Art as a Dodge Fellow, she contributed labels to the exhibition Dialogues – The 60s Generation: Lydia Masterkova/Evgenii Rukhin, curated by Dr. Jane A. Sharp and Dr. Julia Tulovsky.

Kathleen Pierce currently holds a Mellon Dissertation Completion Fellowship. This year, she published an article stemming from a chapter of her dissertation, "Scarified Skin and Simian Symptoms: Experimental Medicine and Picasso's Les Demoiselles d'Avignon," in the fall issue of Nineteenth-Century Art Worldwide. Her writing also appeared in the public humanities project Nursing Clio, where she contributed an essay on the visual culture of genetics. In June, she presented the paper "Aping Illness: Visualizing Excessive Simian Subjects in Experimental Medicine" at the Interdisciplinary Nineteenth-Century Studies conference in Rome. In October, she attended SECAC's annual conference in Birmingham, where she presented the paper "Pocked: Pattern and the Diseased Surface in Fin-de-Siècle Visual Culture." Finally, Medical History recently recognized her essay, titled "Photograph as Skin, Skin as Wax: Indexicality and the Visualization of Syphilis in Fin-de-Siècle France," with the William Bynum Essay Prize.

Stephen Mack presented a paper entitled "Non Finito before Non Finito: The Quattrocento Rough Aesthetic" at the Frick/IFA Symposium in April. He has continued his work as Research Associate and Photography Rights and Research Manager for the Yves Tanguy Catalogue Raisonné at the Pierre and Tana Matisse Foundation, to be published by Artifex Press. Stephen will present his paper "Forging Yves Tanguy in Occupied Paris" at CAA, on a panel organized by Gail Levin. He will also present his paper "Furore Poetico: Donatello's Labor and Non Finito in Sixteenth-Century Art Writing" at RSA. Stephen Mack married Hilary Wallis in August.

Virginia McBride recently began working as a Research Assistant in the Metropolitan Museum of Art's Department of Photographs, where she is helping to prepare two upcoming exhibitions: Monumental Journey: The Daguerreotypes of Girault de Prangey and Apollo's Muse: The Moon in the Age of Photography. In May, she travelled to Moscow and St. Petersburg to conduct dissertation research, and to present her paper "The Snapchat Monteur? New Parameters for Photomontage" at the fourth annual After Post-Photography conference. She spent the remainder of the summer as a curatorial intern for photography at the National Gallery of Art.

In December 2018 **Anabelle Rodríguez** received a 2019 Library Research Grant from the Getty Research Institute. This travel award is funded by the Getty Conservation Institute and will give Anabelle the opportunity to study special collections and audio-visual materials housed in the GRI Research Library.

In the summer of 2018, **Hannah Shaw** completed a one-year German Academic Exchange Service (DAAD) fellowship in Germany. Her research was conducted primarily in the Cologne area and Berlin. In January, her exhibition It's Just a Job: Bill Owens and Studs Terkel on Working in 1970s America opened at the Zimmerli Art Museum, where she had served as a graduate assistant during the previous academic year. In the spring, she was invited to contribute an article, "The Trouble with the Censorship of August Sander's Antlitz der Zeit," to the journal PhotoResearcher (no. 31). Currently in her second year as a graduate assistant at the Zimmerli, she has helped Donna Gustafson, Curator of American Art and Mellon Director for Academic Programs, organize the recent exhibition Tiananmen Square, 1989: Photographs by Kiang H. Hei. In December, she received a Getty Library Research Grant to do research at the Getty Research Institute in 2019.

Joëlla van Donkersgoed is a fifth-year PhD. Candidate in our program for Cultural Heritage and Preservation Studies. Moreover, she has been teaching Expository Writing I during the Fall semester for the Writing Program of the English Department at Rutgers. Her research has been published in the Focus section of the newsletter of the International Institute of Asian Studies which was edited by Trinidad Rico. (see IIAS, The Newsletter No. 80 Summer 2018). Moreover, her co-authored chapter with Jessica Brown, 'Intangible Culture as the Prime Asset of a Cultural Landscape: Case Study of the Banda Islands, Indonesia', was included in the edited Research Handbook on Contemporary Intangible Cultural Heritage: Law and Heritage by Charlotte Waelde, published by Edward Elgar Publishing. Besides these publications, Joëlla presented at the Biennial conference of the Association of Critical Heritage Studies in Hangzhou China. At this conference she also co-hosted a session with her colleague from the University of Amsterdam, Nour Munawar. Lastly, she was invited to contribute a peer-reviewed article for the special thematic issue 'Indonesian Heritage and Library Collections' of Wacana, Journal of the Humanities of Indonesia.

Sara Varnese is a second year PhD candidate. Her research focuses on the city of Bhubaneswar, in India. Bhubaneswar, now the main urban center of the region of Odisha, reveals a long history: the temples of the 'old city' date between the 7th and 13th centuries, and have been in continuous use since.

Sara received summer travel funding from the Art History Department, which allowed her to travel to Bhubaneswar for preliminary fieldwork on the city's complex historical urban landscape. Especially focusing on spatial relationships, her survey connected temples from Hinduist (especially Shaiva) traditions to their context, both contemporary and historical. In particular, many of the temple enclosures she surveyed included water tanks, fed by a network of canals which draw water from the nearby river basin. Sara is interested in further understanding the interrelationship between sacred architecture and water landscape. She would also like to integrate her project with numerous other architectural structures she encountered.

This past summer, PhD student **Margo Weitzman** concluded her first academic year with three incredible opportunities in language and research. She spent two months in Florence, Italy working on her Italian language competency, and participated in a one-week seminar with the Medici Archive Project to hone her skills in archival research and Italian paleography. She met with archivists at Santa Maria Novella to do preliminary research on a paper examining viewer engagement with Masaccio's Trinity fresco, and at the Laurentian Library to study an illuminated manuscript rarely handled in person to expand a project focused on the fourteenth-century grain market at Orsanmichele. For both projects, she is looking at well-known monuments through a new social lens. Her hope is to contribute research that will allow art historians to better understand what life was like in Renaissance Florence, and how artistic commissions fit into Florentine society—both as a response to and a vehicle for social and religious change during a period of vast transformation. Advancing these projects allowed her to bring both papers closer to possible publication, and to explore new methodological approaches pertinent to her future dissertation. Margo also travelled to Siena to study works by Duccio and his contemporaries, and took a day trip to visit the architectural Biennale in Venice. For fun, she witnessed a joust, ate fresh Tuscan vegetables, and climbed to the top of Brunelleschi's dome for a spectacular view of Florence.

FIG. 1
Bhubaneswar

FIG. 2, 3, & 4
Processional before the joust
Joust
Il Biadaio
View from top of the Cupola

2



1



3



5



4



In 2018, **Christopher D.M Atkins** edited and co-directed the Philadelphia Museum of Art's first digital publication, *The John G. Johnson Collection: a history and selected works* for which he also contributed a co-authored essay on connoisseurship and penned several object entries. In other writings, his essay "The Painter's Painter" appeared in *Adriaen Brouwer: Master of Emotions* (Amsterdam University Press and the Museum of Oudenaarde in Belgium). Outside of the museum, he was invited to teach the Mellon Graduate Curatorial Seminar at the University of Delaware this past fall and was appointed ongoing Adjunct Associate Professor in the History of Art at the University of Pennsylvania. In the spring, Chris accepted a nomination to serve on the Dean's Advisory Council for the School of Graduate Studies at Rutgers.

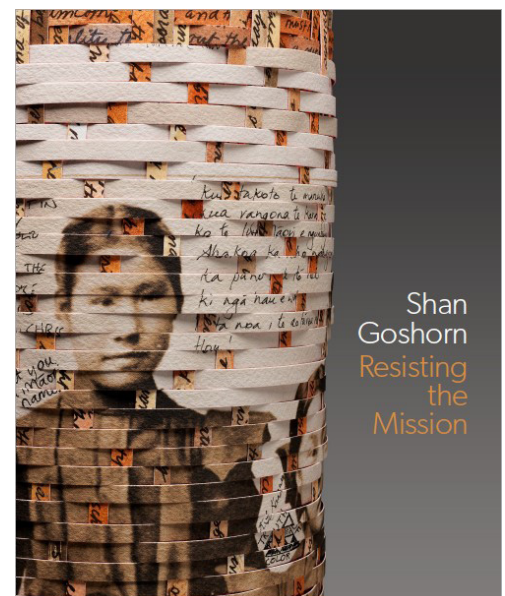
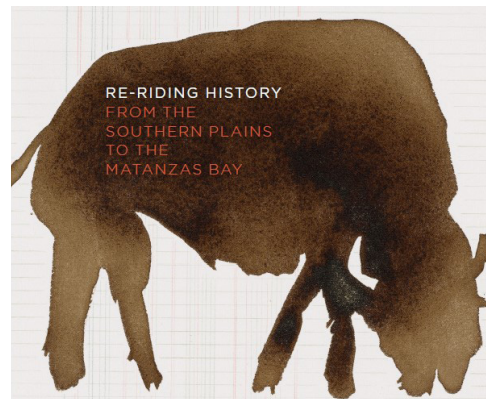
Amy Bryzgel (PhD 2008) was promoted to Full Professor and Personal Chair in Film and Visual Culture at the University of Aberdeen. Among other highlights of her year, she was invited to participate in the East-Central European Art Forum's Inaugural Conference, *Theorizing the Geography of East-Central European Art*, organised by the newly established Piotr Piotrowski Center for Research on East-Central European Art at the Adam Mickiewicz University in Poznań, Poland, where she was thrilled to be joined by a fellow Rutgers PhD and former Dodge Fellow, Professor Allison Leigh.

In August 2018, she launched the VIEW Visual Arts and Culture programme at the University of Aberdeen, a series of cultural events aimed at providing both a platform for local artists as well as high quality art and creative events for Aberdeen city and shire. She secured funding for the programme from the Aberdeen City Council, and the programme was launched at an event hosted by Dr Brian May (former Queen guitarist) and Professor Roger Taylor (not from Queen) in Aberdeen.

Phillip Earenfight edited and contributed to a pair of exhibition catalogues associated with the Carlisle Indian School: *Re-Riding History: From the Southern Plains to Matanzas Bay* (2018) and *Shan Goshorn: Resisting the Mission* (2018), both published by The Trout Gallery, The Art Museum of Dickinson College, where he is the director and chief curator.

Aliza Edelman (Ph.D., '06) is pleased to announce that she is the new commissioning Book Editor for the *Woman's Art Journal*, joining this important publication dedicated to women's contributions to the visual arts and feminism, co-sponsored by Rutgers University and Old City Publishing. She is excited to collaborate with co-editors Dr. Joan Marter and Margaret Barlow, and wishes to thank former book editor Dr. Ute Tellini for her avid service to the journal and generous guidance during the transition. For questions or book submissions, please contact Aliza Edelman at the following email or postal address: aedelman@womansartjournal.org 446 7th Street, Brooklyn, NY 11215.

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Craig Eliason gave a presentation, “Didot and Fashion: Idealization in Historical Contexts,” at the Association Typographique Internationale conference in Antwerp in September. He is also serving this year as Chair of the Faculty at the University of St. Thomas in St. Paul, Minnesota.

Appointed Coordinator of Women’s and Gender Studies in January 2018, **Christine Filippone** is Associate Professor of Art History at Millersville University of Pennsylvania. She published the following three essays this past year: “Alice Aycock: Systems of Energy”, Sculpture magazine (March 2018); “For the Blood of Gaia: Betsy Damon’s Quest for Living Water”, Woman’s Art Journal (Spring 2018); and “Patricia Johanson: Ecological Practice as Conceptual Art”, Center for Sustainable Practice in the Arts Quarterly (Spring 2018) (reprint). She also co-chaired the panel Decentering Systems Aesthetics: Resistance is NOT Futile! with Dawna Schuld, at the Society for Literature, Science, and the Arts (SLSA), and was delighted to join a PechaKucha-style session stream on Fluxus body parts chaired by Hannah Higgins at SLSA, because she was assigned the vagina. Finally, she gave the paper “‘Fake News?’ ‘Alternative Facts?’: Artistic Disruptions of Systems of Disinformation under Latin American Dictatorship” for the Philosophy Speaker series at Millersville, which is part of a larger project. She is especially pleased that her niece, June Reynolds Titus, is now triple majoring in art history, women’s and gender studies, and history at Rutgers and is loving every minute of it!

Gregory Gilbert (Ph.D. 1998) published the essay “Federal Art in the Midwest in the 1930s and the Meeting of Rural and Urban Cultures: A Challenge to Grant Wood’s ‘Revolt Against the City’” in *A Scattering Time: How Modernism Met Midwestern Culture* (Hastings College Press). Greg also had a productive year at Knox College and helped secure a major donation to establish the Borzello Gallery, the first formal art gallery at the college. He is planning to develop an Art Museum Studies program that will be affiliated with the gallery as well as an off-campus museum curating course that will take students to New York City. He will be presenting a talk at the College Art Association annual conference in New York February 2019 in the session “Has Anyone Seen an Image of War? Reassessing the Visual Culture of War and Related Disasters, Violence and Torture in the Modern and Contemporary Moment,” which will be co-chaired by Emeritus Professor Matthew Baigell and Knox Ph.D. alum Alexis Boylan.

FIG. 1

Aliza Edelman, Alison Poe, Sharon Matt Atkins, Midori Yoshimoto and little Erika at the Whitney Museum!

FIG. 2 & 3

Gilbert Borzello Gallery
A Scattering Time

1



2



3



Linda Sue Galate (MA 1989) presented her paper, "Unclean: The Woman With The Blood Issue and The New Law" on March 18, 2018 at the American Academy of Religion/ Society of Biblical Literature MidAtlantic Conference in New Brunswick, NJ. Dr. Galate explained an Early Christian fresco in terms of a repudiation of the Laws of Cleanliness and the New Covenant.

On October 5, 2018, Dr. Galate presented her paper, "Noetic Beauty: The Living Water of the Samaritan Woman and The Early Christian" at the Patristic, Medieval and Renaissance Conference at Villanova University, Pa. Drawing upon Mishnaic "living water," Dr. Galate discussed noetic beauty within the living water of Christian Baptism in terms of Eastern orthodoxy and Russian theology.

Andrew Graciano (BA, Rutgers College, 1995) has edited and contributed to the forthcoming volume, *Visualizing the Body in Art, Anatomy, and Medicine since 1800: Models and Modeling* (Routledge, 2019). He has also published an article in *Oud Holland* (forthcoming, winter 2018-2019) in which he argues for the re-identification of the sitter in the National Portrait Gallery, London's Portrait of Tiberius Cavallo (c.1790) as the Dutch medical doctor, electrical scientist, amateur painter, Batavian revolutionary war hero, cartographer, and later Baron, C.R.T. Krayenhoff. Andrew is Associate Professor of Art History and the Director of Graduate Studies (in Art History, Studio Art, Art Education, and Media Arts) at the University of South Carolina's School of Visual Art and Design. Recent books: *Visualizing the Body in Art, Anatomy, and Medicine since 1800: Models and Modeling* (Routledge, 2019) *Exhibiting Outside the Academy, Salon, and Biennial* (Routledge, 2015)

Kelley Helmstutler Di Dio (MA 1997, Ph.D 2000) is a full professor at the University of Vermont and Associate Dean of the College of Arts and Sciences. She is also the series editor for Routledge's series, *Visual Culture in Early Modernity*. In the past year, she won UVM's highest teaching award, published a book with her students (*Confederate Monuments: Revisiting Our History*), gave talks on Pompeo Leoni's chapel for Juan de Austria at the Universidad de Murcia, Spain; on Spanish royal portraits at the Collège de France, Paris; on Pompeo Leoni and the Italian community in Madrid at the Instytut Sztuki PAN in Warsaw, Poland, and gave a paper and co-organized a series of panels on Spanish and Latin American sculpture at the Renaissance Society of America conference in New Orleans. Her forthcoming anthology, which was co-edited with Tommaso Mozzati, *Artistic Circulations between Early Modern Spain and Italy*, will be published by Routledge this spring. (Fellow alumnus Lisandra Estevez has an essay in the volume.) Kelley is also working on two essays on Spanish sculpture exchange and on Juana de Austria, as well as her sixth book--this one on sculpture transportation in early modern Europe, which should finally be finished this year.

Norman L. Kleeblatt, independent curator and critic, presented "Alan Solomon: Collecting and Exhibiting the New American Art in Early 1960s New York" at the workshop "Art Patronage and Jewish Culture" at Bar Ilan University (Ramat Gan, Israel) in June 2018. He published two articles in fall 2018: a review of the exhibit *The Water Lilies: American Abstract Painting and the Last Monet (The Brooklyn Rail)* and "The Carcass and the Canvas' and Other Chaim Soutine Stories" (*Hyperallergic*). The symposium "Norman Kleeblatt at Work: Conversations on a Curatorial Practice" in November at the Institute of Fine Arts, New York University was an opportunity for scholars and artists to reflect on and discuss Kleeblatt's most influential exhibitions, including *The Dreyfus Affair: Art, Truth and Justice* (1987), *Too Jewish? Challenging Traditional Identities* (1996), and *Action/Abstraction: Pollock, de Kooning, and American Art, 1940-1976* (2008) among many others, as well as his rethinking of art and cultural history, exhibition and institutional models.

Stephanie Leone spent a glorious spring as the Kress Fellow in Digital Humanities at Harvard University's Villa I Tatti in Florence, where she was working on "Building Baroque Rome under Pope Innocent X Pamphilj," a network analysis project that furnishes data for her current book manuscript. She lectured about this project at Notre Dame's Rome Global Gateway, Leiden University, and Emory University. In July, she became Chair of the Art, Art History, and Film Department at Boston College. Stephanie published the article, "A 'Raphael' in Nineteenth-Century Boston: The Biography of the

McMullen Museum of Art's Madonna and Child with St. John the Baptist," in the journal, *Nineteenth-Century Art Worldwide*. She and her husband, Tom, adopted a rescue Golden Retriever from Istanbul, Turkey, whom they named Seamus and who is adapting well to his new life in Concord, MA.

Gail Levin, (First Rutgers Ph.D. in Art History, 1976) still teaches and writes full-time. She chairs CAA session in New York on February 13, 2019 at 10:30 a.m. on "Art, Crime, and History" with one speaker from Rutgers, so please come. Levin will spend her Spring 2019 semester as Leon Levy Senior Scholar at the Frick's Center for the History of Collecting. Her project, "Invented Provenance for Stolen Art: "When Thieves Pose as Collectors" chronicles uncovering theft from the Edward Hopper estate before it reached the Whitney Museum. Her recent publications include, *Becoming Judy Chicago: A Biography of the Artist*, reissued by University of California Press; her 1971 interview with Lee Krasner (conducted while a student at Rutgers) published for the first time, May 2019, in Krasner retrospective catalogue at the Barbican, London, where her 2011 book, *Lee Krasner: A Biography* will be published for the first time in Britain by Thames and Hudson; two memoirs: "From Georgia Peach to Art Historian: Reflections on a Southern Jewish Childhood," in *Southern Cultures*, UNC Press with the Center for the Study of the American South, vol. 25, summer 2018, 125-136; and "Jewish Children Singing Dixie: The Toll of the Confederate Monuments as Seen by a Jew, a Native Southerner, and an Art Historian," *Jewish Historical Studies*, vol. 49, London, January 2018, 1-11.

Tom Loughman published the first collection highlights book for the Wadsworth Atheneum in a quarter century (Wadsworth Atheneum, *Uncommon Legacy*. Scala Books) for which he wrote the institutional profile and history. Tom is serving a three-year term (2017-2019) as co-President of the United States National Committee of the International Council of Museums (ICOM-US) together with historian/director Lonnie Bunch.

Stephen Mandravelis (M.A., 2012) received his Ph.D. from the University of North Carolina at Chapel Hill in May 2018. His dissertation examined the contribution of the illustrated farming periodical, the *American Agriculturist*, to a dominant but largely unexplored vision of rural life in the Victorian-era United States. His project is currently a finalist for the Dean's Distinguished Dissertation Award at UNC. In Fall 2018, Stephen began the position of assistant professor of art history at the University of Tennessee at Chattanooga, where he teaches a diverse array of classes for art history and fine art majors.

For **Tom McDonough** (BA, '91), 2018 was a year to think through the diversity of contemporary art production, with essays published on Raymond Boisjoly, Anne Collier, Theaster Gates, and Haegue Yang; an interview with Vincent Meesen; and a review of Naeem Mohaiemen's experimental documentaries. Postwar art history was explored in a text on Picasso's *Femmes d'Alger* for the Reina Sofia in Madrid and essays on the politics and culture of May '68 for books in the US and Mexico. Public talks at the Guggenheim and Yale, among other venues, offered opportunities to share new ideas with engaged audiences.



Stephanie Leone and Seamus

Amy M. Mooney (Ph.D. '01) will be the Terra Visiting Professor in American Art at Oxford University in 2019-2020. She recently published "Photos of Style and Dignity: Woodard's Studios and the Delivery of Black Modern Subjectivity" in *Beyond the Face: New Perspectives in Portraiture*, Wendy Wick Reaves, ed. (London: Giles in cooperation with the Smithsonian National Portrait Gallery (2018)). This essay is part of a larger, multi-tiered digital humanities project called "Say It with Pictures" Then and Now: Chicago's African American Photographers 1890-1930. Co-curated with Deborah Willis, this project presents the work of over 65 photographic studios owned and operated by African American and examines how these forgotten photographers and patrons transformed the visual representation of black America, within the public realm of popular culture and the private space of the family album. She will be sharing insights on this new work at the upcoming symposium "Pictures with Purpose," hosted by the National Museum of African American History and Culture in March.

Ferris Olin spent parts of 2018 consulting for the New Jersey State Museum to research the Brodsky Center history and develop an exhibition proposal for a future show. She also curated *The Twenty Most Important Scientific Questions of the 21st Century*, a solo exhibition of work by Judith K. Brodsky, on view at Rutgers from September 2018-May 2019; and introduced the artist and her daughter, Dr. Frances Brodsky, Director of the Division of Biosciences and Professor of Cell Biology, University College, London, who participated in a lively discussion about art and science by answering questions posed by Olin.

Rutgers University Press published Olin and Brodsky's book, *Junctures in Women's Leadership: The Arts*. The authors explore several important themes, such as the role of feminist leadership in changing cultural values regarding inclusivity and gender parity, as well as the feminization of the arts and the power of the arts as cultural institutions through case studies of 13 women in the visual and performing arts.

Olin and Brodsky discussed the monograph in a panel session at SECAC in October; and Olin organized and moderated a panel on women's leadership at the November National Women's Studies Association annual conference. The book was introduced with a talk by the co-authors in December at Labyrinth Books, Princeton.

Their 2019 CAA, panel "The Intersectionality of Art, Feminism, Postcolonialism, and Sovereignty," will present another opportunity to converse about the topic.

Katie Poole-Jones (PhD, 2007) was thrilled to be able to participate in two conferences this year that allowed her to re-connect with fellow Rutgers alums. In April, she presented "A Tale of Two Removals: Public Monuments and Civil War Memory in St. Louis" alongside Sarah Beetham (BA, 2005) at the Midwest Art History Conference in Indianapolis. A version of this talk was published in *Monumental Troubles: What Monuments Mean Today* (2018), ed. Erika Doss, among other contributions from her fellow panelists. She also presented "Gender, Power, and Public Space: The United Daughters of the Confederacy and the Confederate Memorial in Forest Park, St. Louis" at the Feminist Art History Conference at American University in Washington, DC in September in front of fellow attendees Christine Filippone (PhD, 2009) and Annemarie (Voss) Johnson. Although she is currently pursuing this new scholarship focusing on the public monuments of late nineteenth- and early twentieth-century Saint Louis, Katie has not been neglecting her first (academic) love, Renaissance Florence. Her essay, "The Medici Grand Dukes and the Enduring Legacy of the Cavalieri di Santo Stefano" which will be published in 2019 by Brill in Florence in the *Early Modern World: New Perspectives*, eds. Brian Maxson and Nicholas Baker.

Diane Reilly published *The Cistercian Reform and the Art of the Book in Twelfth-Century France* (Amsterdam University Press, 2018), a study of the relationship between sung liturgy, spoken word, written text and painted image in the early days of a new monastic order.

Marice Rose (Ph.D., 2001) is Chair of the Department of Visual and Performing Arts at Fairfield University. She co-wrote (with Katherine Schwab) the chapter "Self and Society" for volume 1 of Berg's *A Cultural History of Hair* (Bloomsbury, 2018), and is

co-writing the chapter “Making the Body Beautiful” for Berg’s forthcoming Cultural History of Beauty with David Konstan. Her article “Multisensory and Active Learning Approaches to Teaching Medieval Art,” co-authored with Tera Lee Hedrick, was published in the Fall 2018 issue of Art History Pedagogy and Practice. She is currently researching contemporary receptions of the Farnese Hercules, and spoke about Jeff Koons’s Gazing Ball Series version of the statue at the Classical Association of the Midwest and South’s annual meeting in April, and at the Vincent J. Rosivach Memorial Colloquium at Fairfield in October.

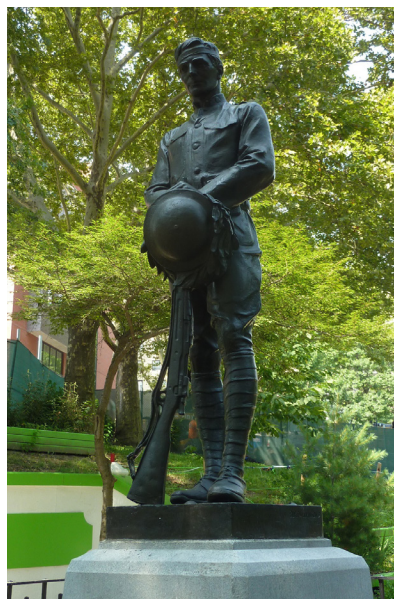
Gregory Saliola (1983) authored two entries (Key 101 Designs)—“Chicago Daily News Building” (1929) and the “Chrysler Motors Pavilion” (1933)—in *Art Deco Chicago: Making America Modern*, published October, 2018. Published by the Chicago Art Deco Society and distributed by Yale University Press.

Sascha Scott (2008), who is an associate professor of art history at Syracuse University, receive Brown University’s Howard Foundation Fellowship (2018-2019) and an NEH Summer Stipend (summer 2018) to work on her second book, *Modern Pueblo Painting: Art, Colonization, and Aesthetic Agency*.

Priscilla Schwarz (Ph.D. 1994) produced a photographic exhibition ““Burt Johnson’s World War One Memorials - Honoring the Centennial of Armistice Day, Nov. 11, 1918,” at the Fine Arts Building Gallery in Los Angeles, CA, November 2018. Johnson, a relation of Augustus Saint-Gaudens, sculpted pensive (vs. heroic) doughboy figures and some of the earliest WWI memorials in California and New York. Schwarz also gave a talk at Pomona College on her ongoing research on Annetta Johnson St. Gaudens’s sculpture, specifically an original pacifist piece of 1918. [PHOTO: Schwarz.WW1. BurtJohnson1923. CAPTION: Burt Johnson, The Returned Soldier, bronze, Woodside, Queens, NY, 1922-23 (photo: P. Schwarz)]

Ute Tellini has retired from her job as a book editor for the *Woman’s Art Journal*, a job she has held since 2006 and which she has thoroughly enjoyed. Her colleagues at the journal, editors Joan Marter and Peggy Barlow, have been wonderful to work with. Together we produce two scholarly issues a year and have addressed many subjects concerning women in the arts. If anyone wishes to review a book, or make a suggestion for a book to be reviewed, please contact the new book editor, who is Aliza Edelman (e-mail: aedelman@womansartjournal.org).

Aliza joins the WAJ as an art historian and curator whose research has focused on the transnational relationships of South and North American women artists. She is also a member of the Committee on Women in the Arts, College Art Association. At Rutgers, she completed her dissertation on the Modern Woman and Abstract Expressionism with Professor Joan Marter. For more information, please check Aliza’s entry.



Burt Johnson,
The Returned Soldier,
bronze, Woodside, Queens,
NY, 1922-23
(photo: P. Schwarz)

Aileen June Wang, PhD 2005, was promoted to the rank of curator at the Marianna Kistler Beach Museum of Art, Kansas State University. She is in her fourth year at the museum and organized an exhibition in fall 2018 of works by internationally recognized artist Zhang Hongtu entitled *Culture Mixmaster Zhang Hongtu*. This was Zhang's first solo exhibition in the Midwest and introduced the New York-based Chinese American artist to the region. Programming, an artist residency, and collaboration with the art history department at the University of Kansas engaged a wide range of audiences in the state. Aileen also presented a paper on the practice of socially engaged art history at the 2018 Association for Asian Studies conference in Washington, D.C., with her case study of two partner exhibitions organized at the Beach Museum of Art on Toyo Miyatake and Roger Shimomura. Both artists were imprisoned in Japanese American concentration camps during World War II. Aileen is also completing a book about the 2017 project she did in Kansas with New York-based Japanese Italian artist Enrico Isamu Ōyama, which involved a multi-venue exhibition, an artist residency, a performance, and site-specific works. Publication is expected in spring 2019.

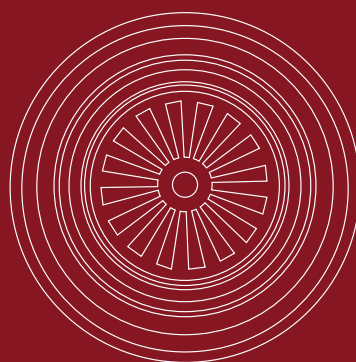
Elizabeth Weinfield (Art History, Hons, '02) is the artistic director of the historically-informed chamber music ensemble, *Sonnambula*, the 2018–2019 Ensemble-in-Residence at The Metropolitan Museum of Art. Recipient of the Oxford University Press OBO award in music, Weinfield has published the first complete recording of the music of Leonora Duarte (1610–1678), a Portuguese converso living in Antwerp, a collaboration with the New York Times photography critic Teju Cole (Centaur Records, 2018). She holds a Master's degree in music from Oxford University and is currently a PhD candidate in historical musicology at The Graduate Center of the City University of New York, where she is writing a monograph on Duarte. She lives in New York with her husband, violinist Jude Ziliak, and son, Walter.

Christina Weyl currently holds a Getty/ACLS Postdoctoral Fellowship in the History of Art for a new project focused on color printmaking in the United States made between 1930 and 1960. In addition to a scholarly publication, the American Federation of Arts is supporting an exhibition based on her research. Yale University Press is set to release Christina's first book, *The Women of Atelier 17: Modernist Printmaking in Midcentury New York*, in June 2019. She has articles forthcoming in the *Archives of American Art Journal* and *Print Quarterly*. In February 2018, Christina and her husband welcomed their second son, Avi Moisant Lichtenstein.

Midori Yoshimoto (Ph.D. 2002) received a grant from the Metropolitan Center for Far Eastern Studies to conduct research on Shigeo Kubota in Tokyo and Niigata over the summer. She will be co-curating her retrospective with three curators from Japanese museums, where it will tour in 2021. The modified exhibition will also be held at the Japan Society, New York, in 2022 and may possibly tour other venues. She also received a grant from the New Jersey State Council on the Arts this fall to realize a group exhibition of contemporary artists, *The Persistence of History*, at the New Jersey City University Galleries. In late fall, she was invited to speak on the panel for "Yasumasa Morimura: Journey of the Self" at the Japan Society, and on another panel on Gutai at Hauser and Wirth.

Christina, Avi and Max visiting the Louise Nevelson print show at the Whitney Museum.







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