

Department of Art History

Annual Newsletter

February 2018



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Chair's Message: Dr. Erik Thuno

This has been a very active year in the Department, which continues to experience positive changes. Tamara Sears joined the faculty as associate professor, heralding a bright future for Rutgers' programs on South Asia; Rui Gomes Coelho joined the Department as a two-year post-doc in CHAPS; and currently we are searching for a historian of African American art and architecture to join our faculty as an assistant professor in the fall of 2018. With all of these developments, the Department maintains its commitment to evolve within our ever-changing discipline. Moreover, Laura Weigert, who was also elected the new director of Medieval Studies at Rutgers, was promoted to full professor. Finally, our distinguished colleague in Italian Baroque Tod Marder retired after 42 years on the faculty. Tod was duly honored by a symposium in April, organized by his former students Stephanie Leone and Karen Lloyd. With Tod's departure, we will be missing a great and dedicated colleague whose positive attitude and easy going manner have made the Department a warm and welcoming place.

The accomplishments of our faculty had many high points in 2017. We congratulate Andrés Zervigón on his new book *Photography and Germany* (Reaktion Books, 2017) and on the exhibition and its catalogue *Subjective Objective: A Century of Social Photography*, co-curated and edited with Donna Gustafson and Julia Tulovsky at the Zimmerli Museum. Trinidad Rico saw the release of her co-edited volume *The Making of Islamic Heritage. Muslim Pasts and Heritage Presents* (Palgrave Macmillan, 2017) and Sarah McHam guest edited a volume in *Artibus et Historiae* (2018) in honor of her distinguished colleague Debra Pincus. Tatiana Flores,

who won a residential grant at the Getty Research Institute for 2018, curated the exhibition *Relational Undercurrents: Contemporary Art of the Caribbean Archipelago* at the Museum of Latin American Art in Los Angeles (MOLAA), Laura Weigert was named a fellow at the Rutgers Center for Critical Analysis for 2018-19, and Susan Sidlauskas, who was selected to co-run the seminar on Medical Humanities at the Rutgers Center for Critical Analysis for 2017-18, won a residential grant at the Clark Art Institute in Williamstown, MA for Spring 2019.

Our program in Cultural Heritage and Preservation Studies (CHAPS) continued to prosper under the leadership of its director, Trinidad Rico. The new JD/MA dual degree with the Law School was finalized and has already accepted its first students during 2017-2018, while a new 5-year BA to MA degree modality that culminates in an MA in Art History with a concentration in CHAPS will begin in 2018-2019. CHAPS will also hold a one-day symposium on Heritage and the Visual Archive on April 27, 2018 which will involve leading scholars from various disciplines across the USA and abroad.

Our program in Curatorial Studies, as directed by Jane Sharp, saw many positive and forward-looking changes. A proposal to launch a five year BA/MA degree in art history with a certificate in curatorial studies is almost ready. When approved, the program will generate new courses in law and the art object, and conservation (histories and ethics) as well as others currently under discussion with adjunct faculty. It will involve collaborative course instruction between art history, Mason Gross School of the Arts, and (even) Chemistry. The reworked syllabus of the curatorial training seminar (Fall 2017) was also an exciting challenge with study

sessions at the Guggenheim Museum, The Brooklyn Museum, the Philadelphia Museum of Art, and Princeton University Art Museum, all generously hosted by senior curators.

Throughout the year both students and faculty organized a range of public events. In March the Rutgers Art History Graduate Student Organization hosted “It’s about Time: Temporality in Visual Culture,” a one-day graduate student symposium with André Dombrowski (University of Pennsylvania) as the keynote speaker. In November, Marilyn Kushner (New York Historical Society) delivered the annual Sydney Leon Jacobs lecture in American Art, supported by the generosity of Barbara Mitnick (PhD, 1983). Also in November, Tamara Sears organized the conference “Peripatetic Empires: Mobility, Visuality, and Travel in British India and Africa,” sponsored by The Rutgers British Studies Center, the South Asian studies program, GAIA, and the Dean’s Office. And Andrés Zervigón and the Developing Room offered two one-day symposia: “Reinventing Documentary Photography in the 1970’ties” (March) and “Is Photomontage Over?” (October), including speakers from the US and abroad. Other distinguished scholars were invited to speak in the Department, including Christopher G. M. Atkins (Philadelphia Museum of Art), Tal Dekel (Tel Aviv University), Karen Redrobe (University of Pennsylvania), David Young Kim (Penn) and Marcia Hall (Temple).

The Department continues to search for, and to realize, new initiatives for both its students and faculty, with the support of the University



Erik Thunø
Professor and Chair

and many of its various programs, so as to maintain our vital and unique role at Rutgers. On behalf of the whole Department, I would like to express our 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 Department of Art History is looking forward to another exciting year with continued excellence in all of 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 new website (!) and Facebook: www.facebook.com/RutgersArtHistory

Faculty News

Tatiana Flores

Relational Undercurrents: Contemporary Art of the Caribbean Archipelago, curated by Prof. Tatiana Flores for the Museum of Latin American Art (MOLAA), features twenty-first century art of the Caribbean by more than eighty artists. While it is common for curators to stress the region's heterogeneity, with its variegated colonial history and extraordinary diversity, this exhibition focuses instead on identifying thematic continuities in the art of the Caribbean islands through the framework of the archipelago. Conceived for the Getty Foundation's Pacific Standard Time: LA/LA initiative, a series of exhibitions in Southern California in 2017 featuring Latin American and U.S. Latino art, the exhibition highlighted a region not typically associated with "Latin America," thereby questioning the conceptual boundaries imposed on areas that are geographically contiguous and share similar ecologies and histories. *Relational Undercurrents* includes painting, installation art, sculpture, photography, video, and performance.

Departing from the premise that the concept of Latin America privileges continental territories, the exhibition proposes a mapping of the region that begins with the islands. It features artists with roots in Haiti, the Dominican Republic, Cuba, Puerto Rico, Curaçao, Aruba, St. Maarten, St. Martin, Martinique, Guadeloupe, Trinidad, Jamaica, The Bahamas, Barbados, and St. Vincent. As their work reveals, an insular focus brings to the fore those issues that cannot be overlooked when dealing with the Caribbean but which are also relevant to the Americas as a

whole. Arising from the region's prolonged legacy of colonialism, recurring themes include race and ethnicity, history, identity, sovereignty, migration, and sustainability. These and others are explored in the exhibition's four thematic sections: Conceptual Mappings, Perpetual Horizons, Landscape Ecologies and Representational Acts.

Conceptual Mappings focuses on works that represent an active effort to map intentional connectivities. Perpetual Horizons underscores the horizon, one of the characteristic visual features of island geography, which emerges repeatedly as both a boundary and a threshold of possibilities. Landscape Ecologies considers the Caribbean as a region of shared ecosystems and habitats. Representational Acts views representation as an active process rather than a passive translation of the visible world.

Relational Undercurrents: Contemporary Art of the Caribbean Archipelago is accompanied by a fully illustrated catalogue, which was co-

edited by Prof. Flores and Humanities Dean Michelle A. Stephens, an expert on archipelagic studies whose research informed the exhibition's conceptual framework. Distributed by Duke University Press, the volume includes nine essays by curators and scholars that delve into the artwork and themes of the exhibition.



Jean-Luc de Laguarigue, from the series *Nord Plage*, Martinique, 2013. Photograph, 23 5/8 x 23 5/8 in. Courtesy of the artist.



Sarah Blake McHam

Sarah Blake McHam was the Invited Guest Editor of an issue of *Artibus et Historiae*, an international, refereed journal, that came out in December. A number of essays languished in press but the following appeared :

“The Eclectic Taste of the Gattamelata Family,” *Padua and Venice. Transcultural e*

Exchange in the Early Modern Age, ed. Brigit Blass-Simmen and Stefan Weppelmann, Berlin: De Gruyter, 2017, 29-40

“Cyprus Meets Venice and Rome: The Tomb of Livio Podocataro,” *Source*, 36/3-4 (2017), 190-200

“Voids Matter: Donatello’s Lamentation of Christ in the Victoria and Albert Museum,” *Artibus et Historiae* (2017), 77-93.

She continued as a board member at Save Venice, where the focus of conservation has shifted from Veronese to paintings by Tintoretto and to Carpaccio’s St. Ursula Cycle.

She presented several papers drawn from her book on Padua, now in progress:

“Riccio’s Christian Candlestick,” Eighth Quadrennial Italian Renaissance Sculpture Conference, National Gallery of Art, Washington, DC, October 2017

“Donatello Abroad,” Plenary Talk, Annual Alumni Presentation, New York University, November 2017

And from her work with Save Venice:

“Cyprus Meets Venice and Rome: The Tomb of the Cypriot Archbishop Livio Podocataro in San Sebastiano, Venice,” Othello’s Island Conference, Nicosia, Cyprus, April 2017

“A New Understanding of the Interaction between Veronese and Jacopo Sansovino at San Sebastiano,” Renaissance Society of America Meetings, Chicago, April 2017

Chair, Session on Donatello, Renaissance Society of America, Chicago, April 2017.

Jane Sharp

This year has been extremely rewarding in all senses: advisees Corina Apostol and Olena Martynyuk successfully defended their dissertations, and Corina was immediately employed by Creative Time as a Mellon editorial assistant. Ksenia Nouril’s Dodge Collection exhibition is currently on view at the Bruce Museum in Greenwich CT. Jane’s catalogue and exhibition, *Thinking Pictures: Moscow Conceptualist Art from the Dodge Collection* earned honorable mention from the CAA as a finalist for the Alfred H. Barr jr. award for outstanding catalogue produced by a smaller museum, collection or library. As director of the curatorial studies program, she is currently completing a proposal to launch a five year BA/MA degree in art history with a certificate in curatorial studies. The reworked syllabus of the curatorial training seminar (Fall 2017) was an exciting challenge with study sessions at the S.R. Guggenheim Museum, The Brooklyn Museum, the Philadelphia Museum of Art, and Princeton University Art Museum, all generously hosted by senior curators. In addition, her lecture circuit included Venice (SHERA and the University of Venice at ‘Ca Foscari), Princeton (the Institution for Advanced Study), Columbus, Ohio (Ohio State University), Chicago (ASEEES), and New York City (Neue Galerie).

Erik Thunø

Erik Thunø continued to serve as Department Chair, but found time for other things as well. In February, he co-organized the session *The*

Catherine Puglisi

Catherine Puglisi was on sabbatical in fall 2017, when she completed the draft of her co-authored book, *Art, Faith and the Man of Sorrows in the Venetian World*, forthcoming with Brepols Publishers. She was invited to act as discussion leader for the scholars’ day in January 2017 at the Metropolitan Museum of Art in conjunction with the exhibition, “Valentin de Boulogne: Beyond Caravaggio,” and was also invited to participate in the study day at the Louvre, Paris, centered around the conservation of works by Caravaggio in the museum and the controversial attribution of the recently rediscovered Judith and Holofernes.



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Long Life of Italian Mosaics: Medievalism, Orientalism, and Nationalism at CAA in New York, which was sponsored by the International Center of Medieval Art. He also published two articles: “Medieval Art in the South Caucasus. On the Edge?,” In *On the Edge: Time and Space*, Papers from the Second Annual Conference, Institute of the History and Theory of Art Tbilisi State University, edited by Zaza Skhirtladze, 37-58 (Tbilisi, 2016) and “The Power and Display of Writing: From Damasus to the Early Medieval Popes,” in *Die Päpste und Rom zwischen Spätantike und Mittelalter. Formen der päpstlichen Machtentfaltung*, 95-114, eds. Tania Michalsky and Nobert Zimmermann (Mainz 2017). In November, he traveled to Tbilisi to deliver two papers, one on “Ani in nineteenth-century travel literature and scholarship,” at the international conference *Ani at the Crossroads*, Ivane Javakhishvili Tbilisi State University, and another on eyesight and medieval apse mosaics at the Chubinashvili Research Center for Art History and Heritage Preservation, also in Tbilisi. Just returned from Georgia, Professor Thuno participated in an outside evaluation of the Department of Art History at Penn State University and was elected Director at Large of the American Research Institute of the South Caucasus (ARISC).

Andres Zervigon

Through the spring and fall semesters of this last calendar year, Andres Mario Zervigon has been back in full residence at Rutgers to teach, advise and write. He spent the spring semester serving as the Un-

dergraduate Program Director before handing the reigns of that office to Prof. Yanni in the fall. He has also been able to complete a number of academic projects over these last months. His book *Photography and Germany* was released by Reaktion Books (UK) in May. *Subjective Objective: A Century of Social Photography*, which he co-edited with Donna Gustafson (Zimmerli Museum) was released by the Zimmerli and the Hirmer Verlag in September. The exhibition which the book accompanied, co-curated by him and Gustafson, opened at the Zimmerli in September and runs through January 7th. Meanwhile, his article “The A-I-Z at Play with Photography” appeared in a special issue of *Photo Researcher* under the theme “Playing the Photograph,” and his answers to a questionnaire on the current state of research in the history of photography appeared this September in *Fotogeschichte*. Among the public talks Zervigón gave this year was “Photography and Truth in the Radicalized Public Sphere,” presented this October as a Silberberg Talk at the Institute of Fine Arts (New York), and “Photography in Nation Building: Germany 1871-1918,” which he presented at the book launch of *Photography and Germany* at the Cabaret Voltaire, Zurich, Switzerland. This May event was staged by Universität Zürich. In the last calendar year, the Developing Room convened two public symposia. titled “ReinveDocumentary Photography in the 1970s, was co-sponsored with the Zimmerli Museum this spring in anticipation of the exhibition *Subjective Objective*. The second event, “Is Photomontage Over?,” ran in October and inquired into the current state of photomontage as a historical subject of inquiry and a con-



New CHAPS Postdoctoral Associate:

Rui Gomes Coelho

Rui Gomes Coelho is the new Postdoctoral Associate in the Cultural Heritage and Preservation Studies program in the Department of Art History. Coelho earned his Ph.D. in Anthropology from Binghamton University in 2017. He is an archaeologist interested in historical archaeology, archaeology of the contemporary, critical heritage and photography. As part of his postdoctoral position, he is responsible for two graduate seminars: *The Politics of Heritage and Heritage and Visual Culture*, as well as the coordination of the forthcoming CHAPS Symposium ‘Heritage and the Visual Archive’. He just finished a book manuscript about Portuguese archaeology during the “Estado Novo” dictatorship, and is now writing an article about decolonization and cultural heritage.

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temporary critical practice. The Developing Room, which Zervigón cofounded in 2008 and now directs, promotes interdisciplinary dialogue among members of the Rutgers community whose research and/or teaching engages with the histories, theories, and practices of photography. It is housed at the Center for Cultural Analysis. Amidst this variety of academic activities, Zervigón has also been serving on the Board of Directors of the College Art Association as CAA's Vice President of External Affairs.



Joan Marter receiving the Distinguished Feminist Award, February 2017

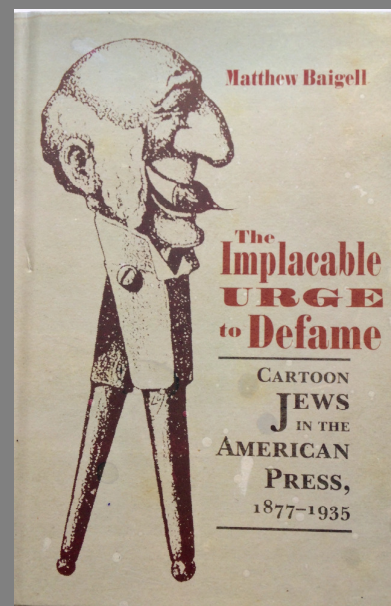
Joan Marter

Joan Marter was presented with the Distinguished Feminist Award by the College Art Association at the annual meeting in February, 2017. She has been Editor-in-Chief of the *Woman's Art Journal* since 2005. This journal, co-sponsored by Rutgers and Old City Publishing, has submissions from Iran, Turkey, Australia, South Africa, Scotland,

South Korea and countries of South America as well as the U.S. Marter's exhibition "Women of Abstract Expressionism" traveled to the Palm Springs Museum in February. The accompanying book, edited by Marter, was published by Yale University Press and is in a third printing. Marter lectured at the Norton Museum of Art in Palm Beach, Florida in March. Currently she is preparing a book on the Visual Arts Department and women artists at Douglass College for the Centennial celebration of Douglass College.

Carla Yanni

Carla Yanni is enjoying serving as Undergraduate Program Director for Art History and Co-Director of British Studies. She took her nineteenth-century American class for a behind-the-scenes tour of the Metropolitan Museum of Art's American Wing. Yanni published an article in *Buildings and Landscapes* about the architecture of a women's dormitory at the University of Michigan. The most surprising finding of that research project was that this particular women's dormitory was built to civilize brutish young male students, who visited the residence hall for teas and dances. (It was a Utopian scheme.)



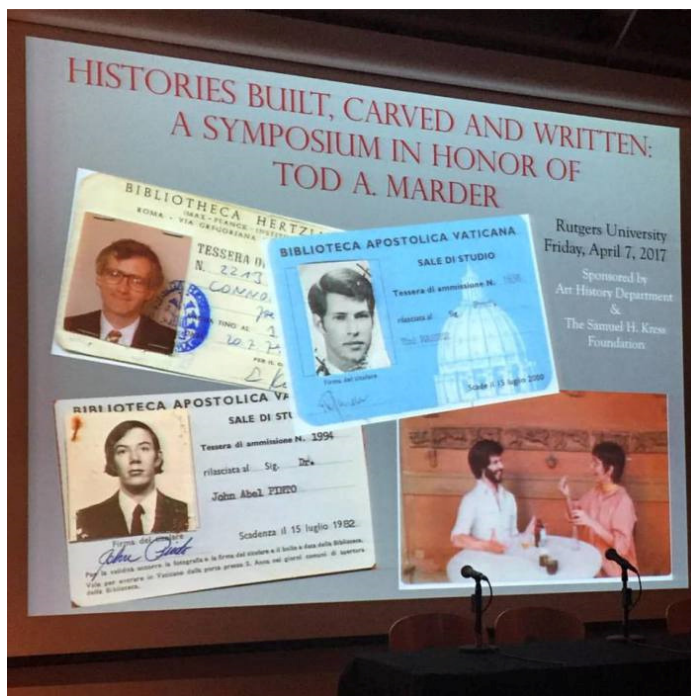
Matthew Baigell

Matthew Baigell's *The Implacable Urge to Defame: Cartoon Jews in the American Press, 1877-1935* was published by Syracuse Univ. Press in 2017. He lectured on that subject at Trinity College on Oct. 25. On Dec. 19, he was featured in a discussion on nose jobs and Jews on *Unorthodox*, the weekly podcast of Tablet Magazine. He is currently assembling a book based on previously published articles as well as new material on religiously themed subject matter by contemporary Jewish

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Tod Marder



Co-organizer
Karen Lloyd

HISTORIES BUILT, CARVED, AND WRITTEN: A SYMPOSIUM IN HONOR OF

TOD A. MARDER

Spring 2017

Co-organized by Stephanie C. Leone (Boston College) and Karen J. Lloyd (Stony Brook University)

The symposium was organized on the occasion of Tod A. Marder's retirement from active teaching. A generous and insightful scholar, mentor, and colleague, Tod has been a significant influence on the fields of Baroque architecture, Bernini studies, and architectural history and criticism for over forty years. To celebrate Tod's scholarship and to reflect on the current state and historiography of architectural history and Bernini studies, this symposium brought together colleagues, mentees, and former students who spoke on a range of topics inspired by Tod's work and example.



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Henry J. Duffy (Ph.D. 2001)

worked with fellow Rutgers Art History alum Andrew Spahr (Director of Collections, Currier Museum) on an exhibition at the Currier Museum about the work of Augustus Saint-Gaudens that will be on view February 10 - May 20, 2018. This is the first retrospective of the artist's work in New Hampshire in thirty years.

Two articles have been published by Dr. Duffy this year, for the Numismatic Society of Ireland and Antiques Magazine. In addition he presented lectures at the Boston Athenaeum and for local arts groups. He appeared as a commentator in an upcoming film *The Cornish Colony: Art and Legacy*.

Working with a regional hospital a project was undertaken to CT scan sealed plaster molds in the collection to determine what lies within. The results will be presented in a forthcoming exhibit and publications.

Aliza Edelman (Ph.D. 2006)

organized two exhibitions on Brazilian artists in New York in 2017. Her second survey on the São Paulo-based Concrete painter Judith Lauand (b. 1922) was held at Driscoll Babcock Galleries with an accompanying catalogue. Additionally, an earlier essay

on the artist from 2014 was translated into Portuguese for the Brazilian contemporary art journal, *Jacaranda*. She also curated an exhibition on an emerging multidisciplinary artist from Rio de Janeiro titled "Bruno Miguel: Seduction and Reason" at SAPAR Contemporary. She wrote multiple book reviews for the *Woman's Art Journal* and was recently appointed to the Committee on Women in the Arts, College Art Association.

Christine Filippone (Ph.D. 2009)

is pleased to report that her book *Science, Technology, and Utopias: Women Artists and Cold War America* (Routledge Press, 2017) received The SECAC Award for





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Excellence in Scholarly Research and Publication (2017). She also wrote the essay "Alice Aycock: Systems of Energy" forthcoming in *Sculpture* magazine (Jan./Feb.) and gave the paper "Eco-Art: Open Systems as Feminist Systems" at the annual conference for the Society for the History of Technology (SHOT). This year she also began a new area of research in Latin American conceptual art and gave the paper "Desalineación as Open System in Tucumán Arde: The Disruption of Informational Circuits as Social Transformation" at the annual conference for the Society for Literature, Science, and the Arts (SLSA). Filippone will give a book talk during CAA in Los Angeles, Wed. Feb. 21 @ 4pm at the California Institute of Technology (CalTech), sponsored by the Division of Humanities and Social Sciences and The Kellogg Radiation Laboratory. All are welcome to attend!

Director of the Neuberger Museum of Art, **Tracy Fitzpatrick (Ph.D. 2003)**, was added to the Board of the Directors of the Association of University Museums and Galleries and curated for the Neuberger the exhibition, *Romare Bearden: Abstraction*, which will tour to other venues through the American Federation of Arts. See a review of the exhibition in the Nation here: <https://www.thenation.com/article/abstract-discoveries/>

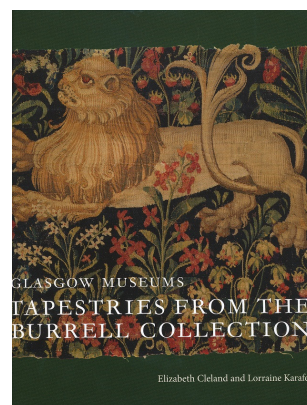
Dr. Linda Sue Galate (M.A. 1989) presented her paper, "Artist as Theologian: A Third Century Illustration of the Samaritan Woman at the Well" at the American Academy of Religion-Society of Biblical Literature Mid-Atlantic Conference, March 16, 2017 in New Brunswick, NJ. Dr. Galate explained the fresco in terms of visual pedagogy as it contained elements not represented in the biblical text. The fresco reminded the Early Christian of their Baptism and the spiritual living water that does not die.

Joanna Gardner-Huggett (Ph.D. 1997) is currently Chair of the History of Art and Architecture program at DePaul University. Most recently, she co-edited a special issue of *Historical Geography* with Dr. Susan Gagliardi at Emory University entitled "Spatial Art History in the Digital Realm," which includes her article "Extrapolating Influence: The Challenges of Mapping the History of ARC and Artemisia Galleries, Chicago (1980-1985)." In addition, Gardner-Huggett published, the essay "Paint, Splatter and Roll: Ginny Sykes' Irreverent Abstraction" for Sykes' solo show held in Chicago in fall 2017. In December 2017, Gardner-Huggett presented the talk "Women Artists' Salon of Chicago (1937-1952): Cultivating Careers and Art Collectors" at the conference *Women Artists Shows-Salons-Societies: Group Exhibitions of Women Artists 1876-1976*, sponsored by AWARE Women Artists and *ArtI@s* and held

at the Musée Jeu de Paume, Paris.

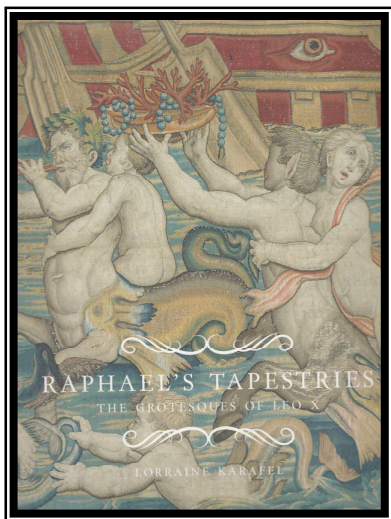
Andrew Graciano (B.A., Rutgers College 1995, James Dickson Carr Scholar) is Associate Professor of Art History and the Associate Director of the School of Visual Art and Design at the University of South Carolina. In 2017, he received a contract for his fourth book, an edited volume called, *Visualizing the Body in Art, Anatomy and Medicine, since 1800: Models and Modelling* (Routledge, 2019). He has submitted two articles for publication and continues to learn Dutch for research purposes.

Dr. Lorraine Karafel (B.A. 1978), is Assistant Professor of Art and Design History at Parsons School of Design in New York. Her new publications include *Raphael's Tapestries: The Grotesques of Leo X* (New



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Haven and London: Yale University Press, 2016) and, co-authored with Elizabeth Cleland, *Tapestries from the Burrell Collection* (London: Philip Wilson/I.B. Tauris, 2017). The London Evening Standard recently selected *Tapestries from the Burrell Collection* as one of the best art books of 2017.



For **Stephanie Leone (Ph.D. 2002)**, the year's highlight was the conference in honor of Tod Marder's retirement, Renaissance, Baroque, and Modern: Tod A. Marder and Architectural History, 1970–2017, which she and Karen Lloyd co-organized with the support of the Department of Art History. Professor Marder's good will, enthusiasm and camaraderie set the tone for a celebratory day filled with sparkling papers and tributes to his outstanding contributions as scholar, teacher, mentor, and colleague.

Stephanie also enjoyed traveling back and forth to Rome for research and conferences. In October, she presented papers at two conferences: "Rethinking the Rome of Innocent X Pamphilj (1644-55)," Early Modern Rome 3 Conference,

University of California in Rome, and "La speranza di un Raffaello nella Boston del diciannovesimo secolo: La Madonna della seggiola del McMullen Museum of Art," Collecting Raphael Conference, Biblioteca Hertziana and American University of Rome. In addition, she is pleased to announce the publication of an article that relates to her current work on the building industry of 17th-century Rome: "Luca Berrettini (1609–1680): The Scappellino-Merchant in Pietro da Cortona's Architectural Production and Baroque Rome," *Römisches Jahrbuch der Bibliotheca Hertziana* 41 (2013/14) [2017]: 437–72.

Gail Levin (Ph.D. 1976), published a two part article, "Sajitha R. Shankar: An Indian Artist's Journey," in *The Nomadic Journal* (<https://thenomadicjournal.com/category/sajitha-shankhar/>); the lead essay in *Nancy Youdelman: Fashioning a Feminist Vision, 1972–2017* (Fresno, CA: Fresno Art Museum, 2017), pp. 13-24; a fiction short story, "After Georgia O'Keeffe's Flower," in Lawrence Block, ed.: "Alive in Shape and Color: 17 Paintings by Great Artists and the Stories They Inspired" (New York and London: Pegasus Books, 2017); "Audrey Flack," in *Women's Caucus For Art: Honor Awards for Lifetime Achievement in the Visual Arts*, New York City, 2017, pp. 10-12; "Decades of Attending College Art Association's Annual Meeting," *Art Times*, April 6, 2017. http://www.arttimesjournal.com/art/Art_Essays/april-6-2017-gail-levin.html

Gail Levin presented the following papers at conferences: "The Portrait



Zimmerli Welcomes Tom Sokolowski

Rutgers University–New Brunswick in New Jersey has named museum professional and art historian Thomas Sokolowski as the new director of its Jane Voorhees Zimmerli Art Museum. Sokolowski will begin his tenure on October 16.

Sokolowski has most recently advised museums, foundations, educational institutions, and civic organizations as head of his own consulting firm. He led the Andy Warhol Museum in Pittsburgh from 1996 to 2010. And he previously served as the director of the Grey Art Gallery & Study Center at New York University from 1984 to 1996, and as chief curator at the Chrysler Museum in Norfolk, Virginia, from 1982 to 1984.

"With Thomas Sokolowski's leadership, vision and expertise, the Zimmerli is poised to achieve new prominence in the field of university art museums and among the outstanding cultural institutions in the regions of New York City and Philadelphia," Chancellor Deba Dutta said. "Our entire community welcomes him with enthusiasm. We also extend our appreciation to Marti Mayo, who has done brilliant work in stewarding the Zimmerli as its interim director."-ArtForum, 9/28 2017

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Project: Artists Portraying Artists,” Panel Discussion, WestBeth Gallery, May 13, 2017; “Sajitha Shankhar: A Contemporary Feminist Artist in India,” on panel, “The Anti-Modern Art of Asia,” Global Asias 4 Conference, Penn State University, State College, PA, March 31, 2017; “Edward Hopper, Landscape, and Literature,” in Conference on Landscape and Literature at Ritsumeikan University, Kyoto, Japan, March 18, 2017; “Artists and 9-11,” featuring Roz Dimon’s Digital Art, Conference on 9-11 in the U.S. and 3-11 in Japan, Institute on the City, Waseda University Tokyo, March 10, 2017; “Sajitha Shankhar: Aesthetics of Decolonization in A South Indian Woman Artist,” on panel, Is There an Aesthetics of Decolonization? New Perspectives from South Asia at the College Art Association Annual Meeting, New York, February 18, 2017; “Women’s Rights, Feminist Art, and Censorship,” Conference on Art and Human Rights, Northwestern University, Evanston, Illinois, January 12, 2017. She gave guest lectures: “Edward & Josephine Hopper, An Artist Couple and a Couple of Artists,” Provincetown Art Association and Museum, Provincetown, MA, September 9, 2017; “Syd Solomon, Abstract Expressionism, and World War II,” Pollock-Krasner House, East Hampton, New York, August 20, 2017.

Gail Levin showed Six Collages from her “Food for Thought” series at Viridian Artists Gallery, 548 W 28th St #632, New York, February 2-18, 2017.

Gail Levin juried the Collage Show, East End Arts, Riverhead, NY, June 2017; show opened June 16, 2017.

Tom McDonough (B.A. 1991). 2017 saw the publication of an anthology on *Boredom*, part of the Whitechapel Gallery’s “Documents of Contemporary Art” series, along with major essays on Adam Pendleton and Haegue Yang and contributions to journals such as *OSMOS*, *Parkett*, and *Texte zur Kunst*. Tom participated in the College Art Association’s annual conference in the winter and in the 7e Festival de l’histoire de l’art in Fontainebleau in the summer, and gave an invited talk on Amie Siegel’s recent films at the South London Gallery. He continues to enjoy teaching at Binghamton University, and is especially happy to have completed his second and final term as chair of the Art History Department there.

John H. Oakley, (B.A. 1972, M.A. 1976, Ph.D. 1980), Chancellor Professor and Forrest D. Murden Jr. Professor at the College of William and Mary published this year:

1. “Inscriptions on Apulian Red-figure Vases: A Survey,” in: D. Yatromanolakis (ed.), *Greek Inscriptions on Vases*, *ArcheoPress*, (2017) 121-133.
2. “Associates and Followers of the Berlin Painter,” and seven catalogue entries: in J. Michael Padgett (ed.), *The Berlin Painter and his World: Athenian Vase-Painting in the Early Fifth Century B.C.* (Princeton 2017) 66-83.
3. “Pictures on Athenian White Lekythoi,” *Bulletin, The Australian Archaeological Institute at Athens* 13 (2017) 26-31.
4. “The Achilles Sarcophagus in the J. Paul Getty Museum”, in: G. Koch (ed.), *Akten des Symposiums Römische Sarkophage. Marburg*, 2.-



8. *Juli 2006* (Marburg 2017) 103-107 and pls. 36-38 and 113-116.

5. “Roman Garland Sarcophagi in the Newark Museum”, in: E. Voutyras, E. Papagiani, and N. Kazakidi (eds.), *Bonae Gratiae. Essays on Roman Sculpture in Honor of Professor Theodosia Stefanidou-Tiberiou* (Thessaloniki 2017) 353-357.

Ferris Olin’s (Ph.D. 1998) article about Rutgers Brodsky Center for Innovative Editions came out in 2017 in the Romanian art journal *Revista Arta-arte vizuale*. (6: 22-23), pp54-58 (2016), “Centrul Brodsky de la Universitatea Rutgers – New Jersey: 1986-2016.”

During spring 2017, Olin was hired as Guest Curator by the New Jersey State Museum to research the 30 year + history of Rutgers Brodsky Center and select works of art for a proposed exhibit for fall, 2019.

Her other research project, in partnership Judith K. Brodsky, is a co-authored book, *Junctures: Women’s Leadership in the Arts*, commissioned by Rutgers Institute for Women’s Leadership and Rutgers University Press. It is now in the pipeline to be published in 2018.

Alumni News

She participated on a panel, “Art, Activism and Artists 1977 – 2017,” at the 40th anniversary conference commemorating the 1977 Houston International Women’s Year Conference held at the University of Houston on November 6. Olin presented a survey of feminist art history from 1977-2017.

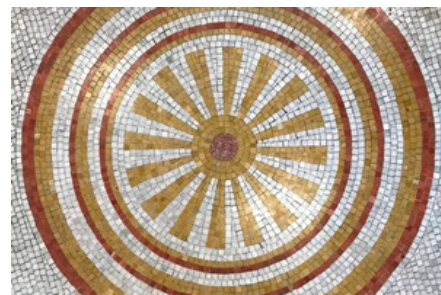
In addition, Ferris Olin was appointed to the Advisory Boards of SoHo 20 and as well as AIR Gallery. She was a member of the Dazzle Committee for Young Audiences of New Jersey and Eastern Pennsylvania (an organization whose mission is to inspire young people and to expand their learning the arts—music, dance, theater, literary, media, and visual arts programs by sponsoring professional artists to work each year with classroom teachers).

Finally, Olin taught in the fall session of the Evergreen Forum, a Princeton-based adult education program, with a class entitled “From the Periphery into the Mainstream: How Women Artists and Artists of Color Have Transformed the Art World.”

Alison Poe (Ph.D. 2007) contributed several entries to the 2017 *Eerdmans Encyclopedia of Early Christian Art and Archaeology*. With Aileen Hawkins, she co-authored the chapter “Narcissus in Children’s Contexts: Didacticism and Scopophilia?” for *Classical Reception and Children’s Literature: Greece, Rome and Childhood Transformation* (I. B. Tauris, 2018). Her review of Thomas Mathews with Norman Muller, *The Dawn of Christian Art in Panel Paintings and Icons*, will appear in a 2018 issue of *Religion and the Arts*. Inspired by the Iggy Pop Life Class

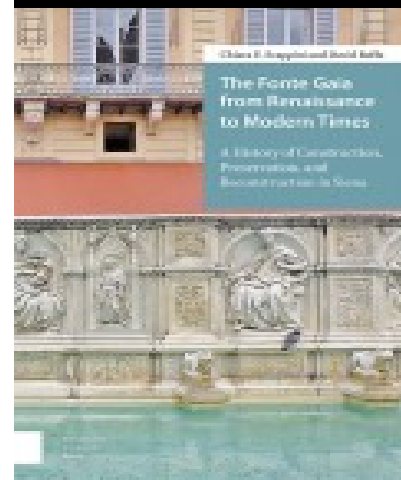
show at the Brooklyn Museum curated by RUAH alumna Sharon Matt, Alison gave a paper at the annual Celtic Conference in Classics in Montreal in July entitled “Caesar, Christ, Dionysus, Zeus: Iggy Pop and Classical Reception.” At the Classical Association of the Atlantic States annual meeting in New York in October, on a panel chaired by RUAH alumna Marice Rose, she gave a talk entitled “The Dumbarton Oaks Amazon Dish: The Good Life and the Docile East in Late Antique Domestic Art.” She will present “*Solvere corporeos meruit nodos*: A New Reading of the Kline Scene on the Bethesda Sarcophagi” at the Archaeological Institute of America annual conference in Boston in January 2018. Alison taught her sixth online course for Fairfield University in Spring 2017.

Michele Racioppi (B.A., 2005 and M.A., CHAPS, 2013) is a Historic Preservation Specialist at the New Jersey Historic Trust. This year she helped design and launch a new heritage tourism initiative, Journey through Jersey. It includes www.journeythroughjersey.com, the first website dedicated to promoting heritage tourism in the state of New Jersey, social media accounts on Facebook, Instagram, Twitter, and Pinterest, and a YouTube page. Journey through Jersey was recognized with an award from the New Jersey Historic Preservation Office during National Historic Preservation Month in May, and with the Sarah B. Fiske Legacy and Leadership Award for Education and Community Engagement from Preservation New Jersey at its annual gala in October. Michele continues to work on managing the initiative and expanding Journey through Jersey's reach.



Christina Weyl's (M.A. 2012, Ph.D. 2015) revised dissertation is under contract with Yale University Press and will be released in spring 2019. The manuscript, entitled *The Women of Atelier 17: Craft, Creativity, and Modernist Printmaking*, was awarded two publication grants, one from the Wyeth Foundation for American Art (administered by the College Art Association) and the second from the Society for the Preservation of American Modernists. She currently working on a new exhibition project for the American Federation of Art about the production and consumption of color printmaking in midcentury America. She continues to serve as Co-President of the Association of Print Scholars.

The Fonte Gaia by David Boffa and Chiara Scappini





GRADUATE NEWS

TODD CAISSIE

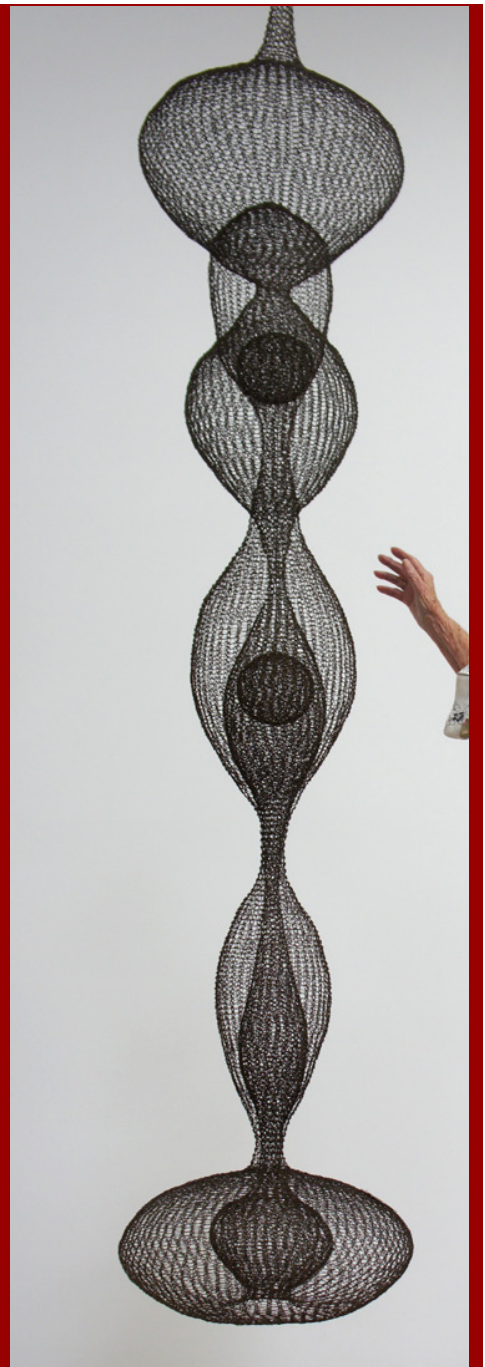
The May 2018 edition of *Legion Magazine: The Canadian Military Veteran's* publication is publishing **Todd Caissie's** article "*Not Too Old To Serve: Remembering the WWII Veterans Guard of Canada at the New Brunswick Internment Camp Museum.*" Research for this article was funded by a 2017 Mitnick travel grant. The article explores the commemoration of WWII internment heritage at one of only four internment camp museums in North America.

Todd also received a 'Guru Vandana' teacher's appreciation award from the Rutgers Hindu Student Council. This Fall. During the award ceremony students express gratitude to the professors by sharing their experiences along with cultural performances by Rutgers students.

KSENIA NOURIL

In September 2017, **Ksenia Nouril** completed her two year fellowship

in the Contemporary and Modern Art Perspectives (C-MAP) program at the Museum of Modern Art, New York. At MoMA, Ksenia researched and organized programming on Central and Eastern European post-war and contemporary art. For the 2017-2018 academic year, Ksenia is a Dodge Fellow at the Zimmerli Art Museum, completing her dissertation under the advisement of Dr. Jane Ashton Sharp. Ksenia is also preparing an exhibition *Hot Art in a Cold War: Intersections of Art and Science in the Soviet Era*, which will open in January 2017 at the Bruce Museum in Greenwich, CT.



Todd Caissie at the Guru Vandana/Teacher's Appreciation Ceremony

Graduate News

Sophie Ong

In May 2017, Sophie attended the 52nd International Congress on Medieval Studies in Kalamazoo, MI, where she presented a paper, "Material Anxiety: Pendants and French Sumptuary Law in the Late Middle Ages" in a panel on The Idea of Luxury and the Role of the Object. Shortly thereafter, she packed up her belongings in New Jersey and moved to Paris at the beginning of July. She first spent her first two months in Paris conducting dissertation research with the support of a Mellon Summer Study Grant. Since September, Sophie has been working on her dissertation as the Samuel H. Kress Foundation Institutional Fellow at the Institut national d'histoire de l'art (INHA), Paris, where she will remain until summer 2019. Since her arrival in France, she has presented on her dissertation at the INHA and was also invited to lead a seminar for Masters students on studying art history in the US at the Université François Rabelais in Tours, France.

Kimi Matsumura

Last year, Kimi presented the papers "Reflecting on Natural History: Robert Smithson, Glass, and the Reinterpretation of the Diorama" at CAA in New York and "The Greenhouse Affects: Glass and Natural

History in Mark Dion's Neukom Vivarium" at SECAC in Ohio. SECAC also awarded her a Gulnar Bosch Graduate Student Travel Grant to attend the conference. This past summer, she published a short essay entitled "Diorama Drama: The 'Bumpus-Dean Controversy' at the American Museum of Natural History" on Gotham: A Blog for Scholars of New York City History, and in August she enjoyed a short week in Paris doing research for her dissertation. She began her tenure as the graduate assistant for the Curator of American Art and Mellon Director of Academic Programs at the Zimmerli Art Museum in the fall.

Christina Chakalova

Christina welcomed the arrival of baby Maria at the end of January. During the summer, she spent extended time in Austria to conduct research and present at a conference hosted by her alma mater, the University of Vienna in conjunction with the Albertina Museum.



Graduate News



Joëlla van Donkersgoed

Joëlla is a fourth-year PhD. Candidate in our program for Cultural Heritage and Preservation Studies. Together with her supervisor Prof. A. St.Clair-Harvey, she has been working on the UNESCO World Heritage nomination of the Banda Islands in Indonesia as a cultural landscape.

Last Spring Joëlla organized an international workshop on the heritage management at the Banda Islands at the Rijksmuseum in Amsterdam, the Netherlands. During the summer months, she conducted extensive fieldwork for her dissertation on the main island Banda Neira. As part of her efforts in community engagement, she worked with a group of local students to re-organize the objects at the cultural historical museum. For more information about this

project and her fieldwork, please visit her blog at jvdonkersgoed.wordpress.com

Her research will be featured in a co-authored chapter with IUCN-specialist Jessica Brown in the *Research Handbook on Contemporary Intangible Cultural Heritage: Law and Heritage*, which is currently in press at Edward Elgar Publishing. Moreover, she is working on a short article for the *Newsletter of the International Institute of Asian Studies* on the theme 'Heritage Expertise Across Asia,' edited by Trinidad Rico, as well as an invited contribution to the thematic issue of the peer-reviewed journal *Wacana: Journal of the Humanities of Indonesia* for the 50th anniversary of KITLV-Jakarta on the topic "Indonesian heritage and library collections."

Kaitlin Booher

Kaitlin Booher presented her paper "Realism is in the Air: Gertrude Kasebier's Photographs of Native Americans," on a panel titled "Picturing Politics: Socio-Political Conflicts in Art of the United States, 1865-1929" at the 2017 SECAC Conference in Columbus, OH. Over the summer she conducted preliminary dissertation research in Paris and London.

Kathleen Pierce

Kathleen Pierce currently holds a Graduate Fellowship at the Center for Cultural Analysis, whose theme this year is the Medical Humanities.

In March, she presented the paper "Prostitute, Moroccan, Monkey: Between the Human and the Animal in Roux's and Metchnikoff's 'Experimental Studies on Syphilis'" at the annual Interdisciplinary Nineteenth-Century Studies conference. Through the support of the Professional Development Fund and the Cowdry Fund, she spent part of the summer in Paris conducting archival research the Pasteur Institute. In August, she and her husband adopted a puppy, Roux, and did not realize the relationship between the name and her dissertation research until several weeks later (pictured below). She presented the paper "Picturing the Pathological Surface: Syphilitic Skin and the Disruption of Medical Vision" at SECAC's annual conference.



Upcoming Events

April 27, 2018 CHAPS Symposium 'Heritage and the Visual Archive'

The Cultural Heritage and Preservation Studies program in the Department of Art History will host a one-day symposium titled 'Heritage and the Visual Archive'." This event brings together key scholars in various disciplines to consider the way in which cultural heritage is heavily mediated by images, with professional expertise relying significantly on visual resources and narratives. Invited speakers will problematize the relationship between cultural heritage, preservation objectives and the predominance of the visual in order to discuss historical trajectories, modes of expertise, political and disciplinary agendas, and interventions of the visual archive. This one-day program includes international and US-based scholars from the University of California Santa Cruz, University of Illinois Chicago, San Francisco State University, Bard Graduate Center and Pratt Institute, the University of Tromsø in Norway, and Rutgers University at New Brunswick and Newark. More information and registration on our website: <http://chaps.rutgers.edu>



April 11, 2018, 10-12 PM WORKSHOP: Towards a Media Archaeology of the Middle Ages

Hosted by the Medieval Studies Program



Professor Tatiana Flores (SAS-Art History) and Dean Mahasti Hashemi embark on a week-long trip with honors students to Brazil. Honors Program and Honors College students traveled to a number of local museums, parks, and restaurants.

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