

# NEWSLETTER

## The Department of Art History



Spring Blossoms, Montclair, New Jersey  
George Inness, ca. 1891

### NOTE FROM THE CHAIRS

Given the interruption of our newsletter last year, we decided to include notes from both the past and present department Chairs. Susan Sidlauskas served as Chair over two difficult years; we are all grateful for her leadership during this time. Laura Weigert began her tenure as Chair in July 2021. After their notes, the newsletter highlights some of the ways the art history students, alumni, and faculty have contributed to and expanded the field over the past two years. We hope you enjoy it. Please keep in touch with your latest news, or simply to say hello, remotely or in Voorhees.

### IN THIS E- NEWSLETTER

Note from the Chairs - 1

Alumni News - 4

Faculty News - 15

Student News - 26

### SUSAN SIDLAUSKAS

To look back on my term as Chair (shortened through the generosity of Andrés' Zervigon's year-long stint as Acting Chair), it is sobering to recall how clueless I was in March of 2020, just as the job began to seem doable, even enjoyable. It was the day of our last in-person dissertation defense (Congratulations, Alia Nour El-Sayed!); over a week before our spring break was officially scheduled to begin; a month after our reception at the annual CAA meeting in Chicago, and three months after a jubilant holiday party with an abundance of faculty, staff and graduate students.

After the initial shock, we all crash-learned how to teach online (a handful of us were already well versed, and they became the wise people we went to for advice). "Tea and Teaching with Jenevieve" (DeLosSantos) became wildly popular, and continues this year. During that first summer, we relied heavily on workshops led by Dean Susan Lawrence's staff, trying desperately to master Voice Thread and Kaltura (still working on that). We all struggled to convey "content" to our undergraduates, in particular, but also to connect with them, as many students were understandably reluctant to turn on their cameras. We worked to keep our graduate students on track, with more than one thesis defense and PhD exam done via Zoom. We depended even more heavily than usual on our staff: Geralyn Colvil, Danielle Vroom, and Barbara Kissell, whose collective artistry and design savvy allowed us to have a virtual but joyful graduation ceremony for our art history majors and graduate students during that first covid year. There were other bright spots: Danielle Vroom's brilliant design for the beach towels given to our graduating majors; the abundance of graduate students—not only our own, but from other programs, and other countries—who were able to join our seminars from at least four different time zones; the Developing Room, our photography group, which hosted an especially successful virtual conference; and the students who presented superb papers for the annual graduate symposiums sponsored by the Barnes Foundation and the Institute of Fine Arts.

I remain grateful for the stamina, flexibility, and inventiveness of my colleagues during this period. Not only have they never flagged in their own research—publishing, delivering lectures, beginning new projects, as their own summaries attest; they have never missed a beat in their teaching and advising. Our resilient, generous graduate students have continued to research and write under extraordinarily difficult circumstances, with essential travel plans abruptly canceled and the libraries they relied on suddenly closed. But they continue, undaunted.

This was not an easy time to continue to chair a department. But it was an especially difficult time to become a new chair, and I thank Laura Weigert for taking on this outsized responsibility in a most trying time. We have managed to keep the department rolling, even to continue to excel, as our faculty and graduate student summaries attest. May the end of the pandemic be in sight by the spring, so we can rebuild our much-missed beloved 'live' community.

### LAURA WEIGERT



I was lucky that my first semester as Chair of the department corresponded with the return to in-person classes after over more than a year of remote instruction. I was greeted on one of the first days back on campus by a group of colleagues enjoying lunch outside. This wouldn't have seemed so momentous but in the time of Covid their smiles signaled what so many of us are feeling: we were happy to be back! The academic year has been filled with steps towards a return to normalcy. Our classes met in person, minus one week when the flooding caused by Hurricane Ida shifted us back on-line for a week. Luckily for the department, the damage was not too extensive and even led to a long-needed renovation of 60 College Avenue and might encourage repairs on Voorhees to proceed more quickly. The picnic tables set up in front of Voorhees and the Art Library have been occupied with students meeting together and with faculty during the warm fall months and even as it has grown colder. In November, Professors Sarah McHam, Catherine Puglisi, and Carla Yanni took their classes to the Met. The annual Sydney Leon Jacobs Lecture in American art, after a year's hiatus, was our first departmental in person event. Dr. Denise Murrell spoke on: "Reconsidering the Harlem Renaissance: Context and Legacy." In addition to art history department faculty and students, the lecture was attended by Dean Rebecca Walkowitz and other friends of the art history department, including Harvey and Judith Waterman, Matthew and Renee Baigell, Joan and Walter Marter, Roberta Tarbell, and Barbara Mitnick. It was wonderful to see so many familiar faces, whose ongoing support of the department is so much appreciated.

We did take advantage of the benefits of the technology we are now familiar with to engage in art historical conversations across distances this year. The fall Distinguished Speaker lecture was given by Dr. Deborah Ascher Barnstone. Her talk, “The Color of Modernism: Paints, Pigments and the Transformation of Modern Architecture in 1920s Germany,” was given from Sydney, Australia. Omur Harmansah, Deborah Hutton, and De-Nin Lee held a virtual discussion, “History of Art: A Global View.” This event was extremely well attended, attracting a large audience from universities within and outside of the United States. A series of faculty/graduate student conversations brought graduate students no longer in New Jersey back to campus to discuss various topics virtually. Under Jenevieve Delossantos’s leadership, the RAHSA organized an alumni roundtable. For this event, Clare McGowan, Class of 1995, Senior Registrar and Collections Manager at the Asia Society, Key Jo Lee, Class of 2009, Assistant Director of Academic Affairs at the Cleveland Museum of Art, Chelsie Güner, Class of 2014, Admissions Counselor at the Parsons School of Design, and Emily Evrard, Class of 2018, Collection Manager of a Private Post War and Contemporary Collection at Christie’s, returned virtually to campus to tell students about their art history experiences. Finally, the faculty was able to give lectures and participate in conferences, which would have been difficult to attend otherwise.

The fall was a landmark in the longer span of the department’s history: Sarah McHam taught her last classes; John Kenfield taught his last 105 survey. Sarah will continue through next year in a research position and the department—both faculty and students—will continue to learn from her expertise and commitment to the field. This spring will be John’s last teaching semester. The students enrolled in Greek art might not realize how lucky they are! We will celebrate Sarah and John in the spring. It is certainly an understatement to say that we are grateful for their years of teaching and contribution to the department. Dr. Qamar Adamjee joined our faculty for the year, teaching exciting new classes in Islamic and Persian art. As I write, Dr. Maura Reilly will be joining Rutgers as the new Director of the Zimmerli.

Over the course of this year, the department has carried on the work begun last year by the Black Lives Matter Working Group. We hosted town hall meetings with undergraduate and graduate students. Jenevieve Delossantos formed a new group of undergraduates, the Art History Student Advisory Board, from whom the department and faculty will continue to learn. The department is engaged in its ongoing revisions to the curriculum and the art history survey. I thank all the faculty and students who have contributed to this process.

Through everything, Geralyn Colvil and Danielle Vroom have kept the department running. They have facilitated our moves between our screens and to in person. Their presence in the department has been essential to the students’ experience; for many days of the year, they have quite literally held the fort. Geralyn’s work over the many years for the department and for Rutgers was honored with a highly competitive Staff Recognition Award. The Dean of SAS will present Geralyn with this award. We, as a department, will celebrate with her in the spring under the cherry trees in front of Voorhees. It has been great to remember and appreciate what is gained by meeting in person to discuss and exchange ideas.

With my warmest wishes,

A handwritten signature in cursive script that reads "Laura".



**Aliza Edelman** (Ph.D. '06) recently published the essay, "Judith Lauand's Sketchbooks and the Visualization of Concrete Form in 1954," in the edited volume, *Purity is a Myth: The Materiality of Concrete Art from Argentina, Brazil, and Uruguay* (Getty Research Institute/Getty Conservation Institute, 2021). In 2020, she contributed two feature articles to the Spring/Summer and Fall/Winter issues of the *Woman's Art Journal*: "Eve Hesse's Laocoon: Mitigated Antiquity and Specters in Space" (co-authored with Dr. Alison Poe), and "Eunice Golden's Male Body Landscapes and Feminist Sexuality." She also curated the exhibition, *Eunice Golden: Metamorphosis*, at SAPAR Contemporary, a gallery located in Tribeca, New York City. Two forthcoming essays on Iranian artist Bahar Behbahani and Israeli artist Keren Anavy, whose contemporary multi-disciplinary projects explore the contested spaces of the garden and ecological feminisms, will appear in the edited volume, *Transnational Belonging and Female Agency in the Arts* (Bloomsbury Academic, 2022). She contributed the introductory text to the artist book, *The Nature of Things*, a collaboration between Keren Anavy and Tal Frank (a/b books). She enjoys teaching as an advisor at The International Lab for Art Practices (ILAP), an art program and residency that fosters the creative and professional development of artists, curators, and educators in contemporary visual arts in Brazil and the US. She is especially grateful to continue her work at the *Woman's Art Journal* as co-editor with Dr. Joan Marter, and is honored to welcome Dr. Alison Poe as the journal's new book reviews editor. Margaret Barlow, the journal's highly esteemed co-editor-in-chief who magnificently led the feminist publication since its founding in 1980, has recently retired. *Woman's Art Journal* and Old City Publishing wishes to acknowledge Peggy's extraordinary dedication, service, and tenure as editor.



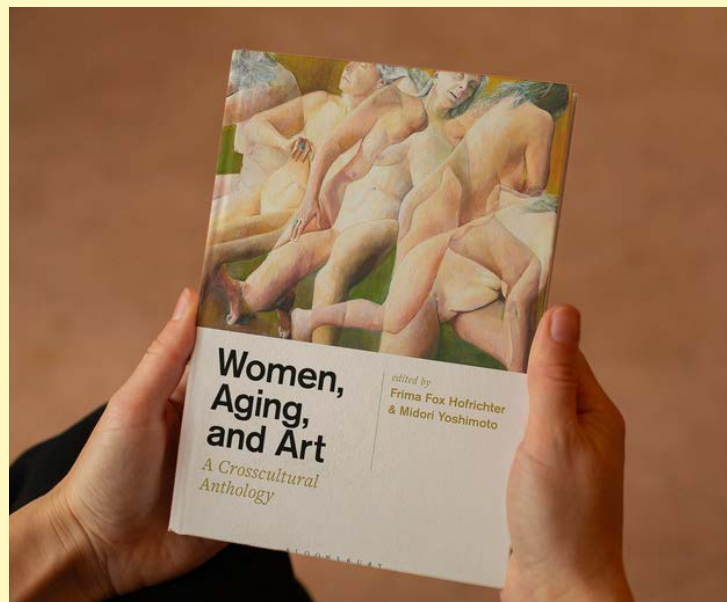
Our annual fall  
2021 gathering:  
Midori  
Yoshimoto,  
Sharon Matt  
Atkins, Mary-  
Kate O'Hare,  
Aliza Edelman,  
Zadie (the  
schnauzer!),  
Ashley Atkins,  
and Alison Poe

**Christine Filippone** (Ph.D. 2009) was awarded a Terra Foundation Senior Fellowship in American Art by the Smithsonian Institution for her book project *Systems and Utopias of Process in Latin American Conceptual Art*. She looks forward to taking this fellowship at SAAM in Spring 2022. Her essay, "Desalineación: Open Systems as Social Transformation in Tucumán Arde," published in *Nervous Systems: Art, Systems, and Politics since the 1960s* (Duke University Press), will be available in February 2022. Filippone contributed an essay on the Guerrilla Girls for the traveling exhibition *Proyecto Errata/Errata Project*, which seeks to amend the more than 20-year exclusion of women artists from the pages of H.W. Janson's *History of Art*. This ongoing project was organized by Davis Birks at *Oficina de Proyectos Culturales*, Puerto Vallarta, Mexico and co-curated by Richard Di Via. Filippone held a public (Zoom) interview with artist Michelle Stuart in October 2021, in anticipation of the artist's exhibition at Eckert Art Gallery, Millersville University this spring. In 2020, she organized the CAA panel "Democracy and Disruption: Systems Theory and Conceptual Art in the Long 1960s" and for a CAA Feminist Art Project session she gave the paper "The Archive as Open Work in Tucumán Arde: Art and Memory under Argentine Dictatorship". Filippone was invited to participate in the Terra-funded symposium *American Art of the Sixties: Visual and Material Forms in a Transnational Context*, hosted by Texas A&M in March 2020, where she gave the paper "Disordering Circuits and Borders: Open Systems, Politics, and the Origins of Institutional Critique in 1960s Argentina". For CAA 2022, she is co-chairing the (virtual) panel (Fri. March 4) entitled *The Radical Outdoors: Betsy Damon's feminist performances and eco-justice collaborations in the U.S. and China* with curator Monika Fabijanska. Filippone is Associate Professor of Art History at Millersville University of Pennsylvania.

**Frima Fox Hofrichter** (Ph.D., 1979), Professor at Pratt Institute, and Midori Yoshimoto (Ph.D., 2002), Associate Professor and Gallery Director at New Jersey City University, are co-editors of *Women, Aging, and Art: A Crosscultural Anthology*, published by Bloomsbury, February 2021. The book includes 13 articles on images of women in paintings, prints, drawings, photography, masks, sculpture, and performance from medieval times to the present. It encompasses Western Art, Art of Polynesia, Africa, First Peoples of the Northwest, and Japan. Several of the articles focus on images of and by women artists. The book has been described as "a revelation, one that opens up new vistas for both art history and age studies."

Frima also wrote "Gender and Art in the Seventeenth Century" for Oxford Online Bibliographies (December, 2020) as well as articles included in *Connoisseurship. Essays in Honour of Fred G. Meijer* (Primavera Pers, Leiden, September 2020) and in *Authorizing Early Modern European Women: From Biography to Bio-Fiction* (Amsterdam University Press, December 2021).

She also lectured on Judith Leyster's painting, *The Last Drop* for the Philadelphia Museum of Art (January 2021), and lectured on her work for the celebration of Judith Leyster's 412th birthday for the National Museum of Women in the Arts (July 2021). Hofrichter participated in the first *Historian of Netherlandish Art (HNA)* podcast, 2021, with Judith Noorman, on researching Dutch women artists and collectors of the 17th C.

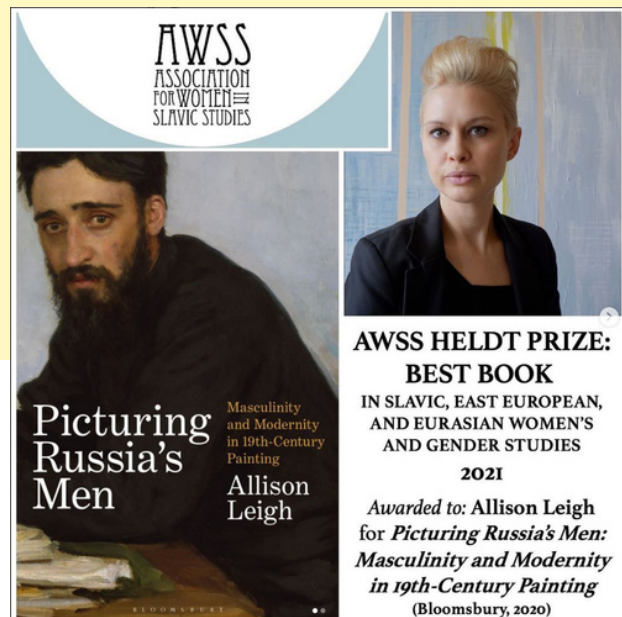


**Linda Sue Galate** Ph. D (Rutgers MA '89) presented "First Witness: Depicting the Resurrection in ante pacem Art" at the Mid-Atlantic Region Meeting of the Society of Biblical Literature on March 12, 2021. On October 16, 2021, Dr. Galate presented "The New Law: Image of the Resurrection in ante pacem Art" as part of the PMR Conference, *Cum Dilatasti Cor Meum: Knowledge, Affect and the Dilation of the Heart*, held at Villanova University, PA. Her research identifies and explains Early Christian frescoes in the Roman catacombs.

## **Gregory Gilbert**, PhD '98

In the spring of 2020, Greg published the article "View Magazine and the Mass Visual Culture of World War II" in *Arts* 9 (2). He originally presented this topic in 2019 at a CAA conference session on art and modern war chaired by Professor Emeritus Matthew Baigell and Rutgers doctoral alum Alexis Boylan. His article is part of a longer book project on the popular media of World War II and the New York avant-garde. He has also been nominated to run for the Board of Directors of the College Art Association in early 2022. Like many Rutgers art history alums in the academic field, Greg has been dealing with the challenges of teaching during the pandemic. This has included coping with strict health protocols at Knox College and a term of all remote teaching in winter 2021. However, he has also been engaged in several productive projects and academic initiatives. In the spring of 2021, his Art Curating class organized a timely online exhibit titled "Picturing Pandemics" that dealt with the relationship between art and the history of disease. In June 2021, he participated in the "Humanities in Action" Summer Institute at Grinnell College that was sponsored by the Mellon Foundation. At Knox College, he contributed to NEH and Mellon Foundation grants for academic innovation and course development in the areas of social justice and critical service learning.

**Allison Leigh** (Ph.D., Art History, 2014) received the 2021 Heldt Prize for "Best Book in Slavic, East European, and Eurasian Women's and Gender Studies" for her book *Picturing Russia's Men: Masculinity and Modernity in 19th-Century Painting* (Bloomsbury Academic, 2020).



**Ljubomir Milanović** is a senior research associate at the Institute for Byzantine Studies of the Serbian Academy of Sciences and Arts, Belgrade. Since 2020 he participates in the international joint project: Secular and Religious Life in the Medieval Balkans between the Institute of Balkan Studies and Centre of Tracology at the Bulgarian Academy of Sciences and the Institute for Byzantine Studies of the Serbian Academy of Sciences and Arts. He is also a Member of the Development Commission of the International Association of Byzantine Studies (AIEB). During the period between 2020-2021 Ljubomir was part of the editorial team of two edited volumes: *Archaeology of a World of Changes: Selected Papers on Late Roman and Early Byzantine Architecture, Sculpture and Landscapes from the 23rd International Congress of Byzantine Studies (Belgrade, 22-27 August 2016) – In memoriam Claudia Barsanti* eds. Dominic Moreau, Carolyn S. Snively, Isabella Baldini, Nicolas Beaudry, Alessandra Guiglia, Ljubomir Milanović, Ivana Popović, Orsolya Heinrich-Tamáska, BAR publishing and *Voices and Images. Modes of Communication in the Medieval Balkans (4th to 16th Centuries)*, eds. Stanoje Bojanin, Ljubomir Milanović, Miloš Cvetković, The Institute for Byzantine Studies, SANU. He also published three articles: "Illegal Traffic: The Case of the Translatio of St. Nicholas in Bari," in *Νομοφύλαξ* Collection of Papers in Honor of Srdjan Šarkić, eds. Tamara Ilić, Marko Božić; "Re-animation of Byzantium: the case of the chapel of Saints Cosmas and Damian in Belgrade," in *The Afterlife of the Byzantine Monuments in Post-Byzantine Times*, edited by Elena N. Boeck, *Études Byzantines et Post-Byzantines* vol. III; "Encountering Presence: Icon/Relic/Viewer," in *Icons of Space. Studies in Hierotopy and Iconography, A Tribute to Alexei Lidov on his 60th Birthday*, edited by Jelena Bogdanović, Routledge, and two co-authored essays with Sanja Pilipović: "I Dioscuri nell'arte funeraria: insolito frammento della stele da Viminacium," *Eirene. Studia Graeca et Latina* LVI and "About Face: A Medusal Spoil in the Church of The Assumption of the Blessed Virgin in Smederevo," *Classica et Christiana* 16/1.





**Scott B. Montgomery** (PhD '96) released a documentary film in February 2020. *The Tale of the Dog* tells the story of the Family Dog Denver—a short-lived “hippie” rock and roll club that opened in September 1967. The club featured performers such as The Doors, Grateful Dead, Jimi Hendrix, and Janis Joplin as well as hosting one of the era’s most lavish lightshows. The film was made by Montgomery and Denver native Dan Obarski. Weaving tales of music, poster art, and clashes between the counterculture and the police, the 100-minute movie documents a pivotal moment in Denver’s transformation to its modern identity. Constructed largely through exclusive first-hand interviews, the film includes artists Stanley Mouse, Victor Moscoso, and Raphael Schnepf, as well as members of the band Canned Heat and the police officers who arrested them. Since its release in 2020, the film has garnered numerous awards, including Best U.S. Documentary 2020 (Rocky Mountain International Film Festival), Best U.S. Documentary 2020 (Mile High international Film Festival), Best First Filmmakers Award 2020 (The Newsfest), Best Music Feature 2020 (Reykjavik Independent Film Festival), Gold Award 2021 (Spotlight Documentary Film Awards), and Best Feature Documentary Silver Award 2020 and Best Producers Silver Award 2020 (Indiedance Film Festival). The film was officially released on several streaming platforms on June 8, 2021. Details, links, and a trailer can be found at: [thetaleofthedog.com](http://thetaleofthedog.com)



Obarski, Moscoso, Montgomery



Obarski, Schnepf, Montgomery

**John Oakley's** (PhD 1980) latest book appeared this year: *A Guide to Scenes of Daily Life on Athenian Vases*, University of Wisconsin Press.

**Ferris Olin** (Ph.D. 1998, MA 1975) participated in the 2020 College Art Association Conference as well as the 2020 Women's Caucus for Art Conference, both in-person in Chicago in February. She moderated a panel entitled "Curating on the Margins: Women and Curatorial Praxis" at CAA. At the WCA Lifetime Achievement Awards Olin introduced awardee Judith E. Stein and provided biographical and professional highlights about her careers as a curator, art critic, and professor.

In February 2021, Ferris Olin moderated the CAA virtual conference panel "Dismantling the Patriarchy, Bit by Bit: Art, Feminism, and Digital Technology."

Olin was interviewed for a State of the Arts segment on the artist and arts administrator Kimberly Camp which aired in December:

<https://www.stateoftheartsnj.com/video/kimberly-camp/>

The CAA News Today (December 17, 2021) announced a recorded conversation between Judith Brodsky, Mary Garrard, and Ferris Olin about their chapter "Governance and Diversity" in *The Eye, the Hand, and the Mind: 100 Years of the College Art Association*. The discussion was part of a series sponsored by CAA to celebrate the 10th anniversary of the book. To view and listen to their remarks see: <https://www.collegeart.org/news/2021/12/17/judy-brodsky-mary-garrard-and-ferris-olin-co-authors-of-chapter-11-governance-and-diversity/>

In addition, Olin continues to serve on the Brodsky Center@ PAFA Advisory Council as well as the AIR Gallery Advisory Board.



## KIMBERLY CAMP



During the 2020-2021 academic year, **Kathleen Pierce** (PhD 2019) began a new role as Visiting Assistant Professor of Art at Smith College. Her article "Photograph as Skin, Skin as Wax: Indexicality and the Visualization of Syphilis in Fin-de-Siècle France" appeared in *Medical History* in 2020. She has been co-editing a critical pedagogies series, with fellow alum and now faculty member Jenevieve DeLosSantos, for *Art Journal Open* throughout 2021, where both editors are also contributors. The series, "Hard Lessons: Trauma, Teaching, Art History," centers thinking about trauma-informed pedagogy in the art history classroom. She has also presented new research at several conferences throughout the year, including: work on medical authority and visual ephemera at the 2021 meeting of the College Art Association; an architectural history of the Lying-In Hospital of the City of New York (which will be published as an article in spring 2022) at the Conference of the International Network for the History of Hospitals; and an analysis of photography, scientific evidence, and animal subjectivity among laboratory research subjects in experimental medicine at the Society for the Study of French History conference as well as at the Nineteenth-Century French Studies conference. At this latter conference, her work was recognized with the Larry Schehr Memorial Award for early career scholars. In addition, Kathleen has organized several interdisciplinary medical humanities workshops through the Kahn Liberal Arts Institute at Smith College. In spring 2021, she co-organized the workshop "Racialized Medicine, Past and Present: Teaching and Research in the Spaces Between STEM and the Humanities." In fall 2021, she continued this work, co-organizing a second workshop contributing to the Kahn's year on democracies: "Democratizing Health." Both programs emphasized the crucial work critical attention to visibility does—and can do—across fields and modes of inquiry, especially around health and medicine. Kathleen, Jay, and Roux the dog have all been enjoying their time in western Massachusetts.

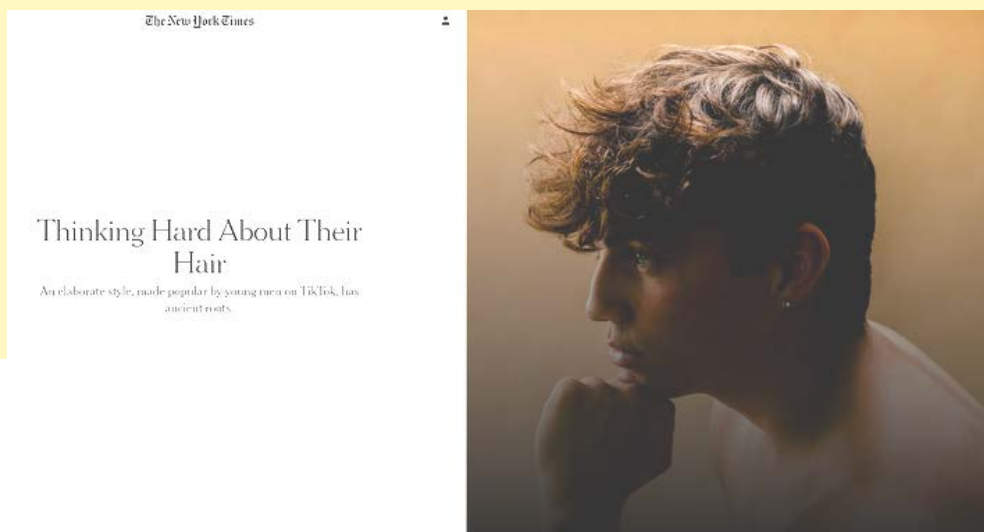
**Alison Poe** (PhD 2007) recently joined the *Woman's Art Journal* as book reviews editor. She gave three papers this year on the reception of Greek and Roman antiquity by contemporary fashion designers: one on Rick Owens (for the Classical Association of the Middle West and South annual conference) and two on Maria Grazia Chiuri at Dior (for the annual conferences of the Atlantic Classical Association of Canada and *Antiquity in Media Studies*). She will speak on the contesting of classical antiquity by Dolce & Gabbana and Chanel at the Feminism & Classics conference in May.

**Marice Rose** (PhD, 2001), Chair of the Department of Visual and Performing Arts at Fairfield University, continues her investigations of classical art's reception in contemporary art and culture. In 2020, with Alison Poe (PhD, 2007) she co-presented the paper "Classicizing Goth: Nick Knight's S.W.A.L.K. and John Galliano's 'Wet Look' for Maison Margiela" at the Antiquity in Media Studies Conference. Her chapter on the significance of the Farnese Hercules for contemporary art, design, and body building, "Body/Culture: Display and Reception of The Farnese Hercules," appeared in the volume *Grounding Roman Sculpture* published by the Archaeological Institute of America (2021). In November, she enjoyed being interviewed by the New York Times about ancient antecedents of a Tik Tok hair trend:

<https://www.nytimes.com/2021/11/11/style/tiktok-hair-boys-men.html>

In 2020 Marice was awarded the Award for Distinguished Teaching in the College of Arts and Sciences at Fairfield. She currently serves on CAA's Education Committee, along with other RU AH alums Lisandra Estevez and Jenevieve DeLosSantos.

**Lewis Shepard** graduated from Rutgers in 1967 with a major in art history. He started law school at Indiana University in Bloomington that fall and after 9 weeks, walked over to the art history department and was accepted in the graduate program. Lewis finished his MA in the beginning of 1970 and moved back east. The goal was to work in a museum but he was accepted in the training program at Sotheby-Parke-Bernet. Lewis worked there for 2 years, working in the American Paintings Department and as an auctioneer at PB-84, the subsidiary gallery. In 1972 he was hired as Curator of Collections at the Mead Art Museum at Amherst College. After 5 years, he decided to start his own art appraisal and brokerage business based in Worcester, MA. Lewis also did some part-time teaching at Bentley University, Worcester State University and RISD, where he also served as the first Coordinator of the Appraisal Studies Program from 2001-2006. Lewis has retired this month.





**Aileen June Wang** (PhD 2005) contributed a chapter entitled “Remembering Injustice: Curating Exhibitions on Toyo Miyatake and Roger Shimomura” to the peer-reviewed volume *Socially Engaged Art History and Beyond: Alternative Approaches to the Theory and Practice of Art History*. This is the first reader on the practice of socially engaged art history edited by Cindy Persinger and Azar Rejaie, published by Palgrave MacMillan. Currently on view at the Marianna Kistler Beach Museum of Art, Kansas State University are Aileen’s latest exhibitions, *Gordon Parks: “Homeward to the Prairie I Come”* and *Doug Barrett: Find Your Voice*, presenting the photography and prose of two African American Kansas artists. View the virtual presentations at [mkbma.org](http://mkbma.org). Aileen is currently working on a book about Gordon Parks, featuring original research by her and other K-State scholars, to be published this spring as an open-access ebook by New Prairie Press. The project received a National Endowment of the Humanities Public Humanities Projects grant in 2021.

**Elizabeth Weinfield** (BA Hons 2002) was appointed Professor of Music History at Juilliard in Fall 2021.

**Christina Weyl** (PhD 2015) recently curated an exhibition at the Art Students League of New York entitled *Two Generations of Women Printmakers: Atelier 17 & The Art Students League* (Nov. 5-Dec. 6, 2021), which examined the intersection of women who were affiliated with The League and Atelier 17, the avant-garde printmaking studio that was the subject of Weyl’s dissertation. She also contributed a short essays about Atelier 17 to two museum catalogues: *Surrealism Beyond Borders* (Metropolitan Museum and Tate Modern, 2021-22) and *Stanley William Hayter et l’atelier du monde entre Surréalisme et abstraction* (Musée des beaux-arts de Rennes. 2021). Looking ahead, she is organizing *A Model Workshop: Margaret Lowengrund and The Contemporaries*, which will be staged the International Print Center of New York in fall 2023 with the support of a major grant from the Getty Foundation. The exhibition will be accompanied by a multi-author catalogue.

In March 2021, **Sarah Wilkins** (PhD 2012) was elected President of the Italian Art Society (IAS) for a two-year term. She warmly invites any and all members of the Rutgers Art History community whose work engages with Italian art from prehistory to the present to join the IAS! Dr. Wilkins is co-editor (with Holly Flora) of the Brepols book series Trecento Forum, which published its second and third volumes in 2021. She also serves on the organizing committee for the biennial Andrew Ladis Memorial Trecento Conference, which was originally slated to take place in 2021, but was pushed back until January 13-15, 2022 due to Covid.

During her sabbatical year, **Midori Yoshimoto** (Ph.D. 2002) published *Women, Aging, and Art: A Crosscultural Anthology*, co-edited with Frima Fox Hofrichter (Ph.D. 1979) in February and organized an online book launch talk (the recording is available at <https://bit.ly/CFTA-VA>)

Despite pandemic disruptions, her co-curated exhibition, *Viva Video!: The Art and Life of Shigeko Kubota*, opened in Niigata, and traveled to Osaka, and to Tokyo in Japan. Yoshimoto was able to visit the show in Osaka and gave a talk there. The exhibition and catalog (published by Kawade Shobo) received the prestigious award for curatorial research in Japan, Ringa Art Encouragement Prize. [Photo - Yoshimoto at the National Museum of Art, Osaka, July 2021. Photo by Rumiko Yoshimoto]

In December 2021, **Melissa Yuen** (MA 2012, PhD 2017) was appointed curator at the Syracuse University Art Museum. She looks forward to collaborating with the students and faculty at SU, including fellow RU Art History alum, Sascha Scott!

YOSHIMOTO AT  
THE NATIONAL  
MUSEUM OF  
ART, OSAKA,  
JULY 2021.  
PHOTO BY  
RUMIKO  
YOSHIMOTO



**Matthew Baigell's** *Jewish Identity in American Art : A Golden Age Since the 1970s*, was published by Syracuse University Press in 2020. His article, "The Ginzberg Variations," *Images* (2021): 138-54, is about Joel Silverstein's thirty-three paintings of the six days of Creation, based largely on Louis Ginzberg's *Legends of the Jews*. He gave a lecture, "Faith Ringgold and the ACA Gallery" at the Gallery as part of the 26th Annual Initiatives in Art and Culture, American Art Conference, titled "Women in American Art," November 11-13. He was also selected as one of the inaugural nationwide "16 over 61" awardees (16 people over 61 years old) to have made contributions to Jewish culture and values. The awards were sponsored by the digital newspaper, *Forward*, and the Jewish Community Center of Manhattan.

In 2020, **Jenevieve DelosSantos** (Ph.D., 2015) was appointed Assistant Teaching Professor in the Art History department, in addition to her role as Director of Special Pedagogic Projects in the Office of Undergraduate Education. Since then, she was the recipient of two educational awards: the Provost Award for Teaching Excellence for her use of technology and innovative pedagogy, and Distinguished Contribution to Undergraduate Education award for Pandemic Pedagogy for her work with the School of Arts and Sciences Teaching and Learning Team. She continues her work as guest editor, with Kathleen Pearce (Ph.D., 2019) of the *Art Journal* special series "Hard Lessons: Trauma, Teaching, Art History" which explores the intersection of trauma-informed pedagogy and the art history classroom. She also completed her edited volume *Poetries – Politics: A Celebration of Language, Art, and Learning*, which celebrates an interdisciplinary, multi-lingual project exploring the interchanges between poetry and the visual arts. Supported by the School of Arts and Sciences, the book is scheduled for release in August 2022. Jenevieve was also recently selected to join the newly formed "Toward Equity in Publishing" project sponsored by the journal "American Art" and funded by the Dedalus Foundation to develop her project "Spoils of Diplomacy: Cleopatra's Needle, New York's Obelisk" for future publication.

While not teaching or writing, she serves on the College Art Association Education Committee, and leads several initiatives for the School of Arts and Sciences. Some of her most notable accomplishments include the popular bi-weekly series on pedagogy, "Tea and Teaching with Jenevieve," the "Voices of Diversity: Rutgers Student Stories" panel series, and the "Interdisciplinary Research Teams" initiative.

**Joan Marter** (Professor Emerita) has been appointed to the Advisory Board of the Whitechapel Art Gallery for an exhibition of Abstract Expressionist Women to be shown in London in 2023, and traveling to Turin, Italy. In the 42nd year of continuous publication of the *Woman's Art Journal*, the international journal has a new Editorial team: Marter and Aliza Edelman are co-Editors, and Alison Poe is Book Review Editor. Marter and Ellen Landau are the authors of *Abstract Expressionists: The Women*, to be published by Merrell (London).

The time since the last newsletter has been dominated by the epidemic—switching to the frightening and mysterious Zoom program mid-semester and then finally returning to in-person teaching in Fall 2021 when **Sarah McHam** was DELIGHTED to teach her last classroom courses in person. Thank you to all you inspiring students she has taught over the years!

Sarah did make one research trip to Italy last May just after the country re-opened. It was a wonderful experience because of the total lack of tourists. Another trip and conference in October were cancelled because Covid got worse in Italy, but she did get to attend the 9th Quadrennial Conference of Italian Sculpture at the University of Vermont later that month, where Sarah proudly benefited from the organizational skills of two former students, Kelley Helmstutler Di Dio and Amy Bloch, who put it together, and listened to stimulating papers by two other former students, Victor Coonin and Stephen Mack.





In 2020 **Benjamin Paul** has published a long study on contemporary performance artist Anne Imhof. It appeared in Zeitschrift für Kunstgeschichte and has the title: „Verbildlichung und Bildwerdung der Wirklichkeit in der Kontrollgesellschaft. Anne Imhofs Performance Faust.“ Together with Michele Di Monte and Silvia Pedone he has published a special volume of the Italian Cultural Studies journal Elephant & Castle. L’aboratorio dell’immaginario 24 dedicated to the topic: Mimetophobia. Who is afraid of Similarity? In addition, he has published numerous book and exhibition reviews in the German dailies Frankfurter Allgemeine Zeitung and Die Welt. He was to participate in conferences in Warsaw, Padua, and Philadelphia, all of which were cancelled due to the pandemic. In 2021 Benjamin Paul has published reviews and essays in the German daily Frankfurter Allgemeine Zeitung and has given a talk at a study on Cy Twombly in Munich.

**Catherine Puglisi** published the articles, “‘Certe palliole di processione’: Guido Reni, Silk, Civic Piety and Ceremony,” *artibus et historiae*, 82, 2020; and “‘Bisognare pensarvi un’anno intero’: Guido Reni’s Second Manner and ‘estrema bianchezza,’” *artibus et historiae* 83, 2021, which developed her invited lecture for the Renaissance Consortium at the Institute of Fine Arts, presented as a webinar in November 2020. She reviewed M. Osnabrugge’s *The Neapolitan Lives and Careers of Netherlandish Immigrant Painters (1575-1655)*, Amsterdam, 2019, for *The Burlington Magazine*, 162 (2020); and S. Loire’s *Peintures italiennes du XVIIIe siècle du musée du Louvre*, Paris, 2017, *The Burlington Magazine*, 161, 2019. She served as a respondent for the session “New Perspectives on Italian Art III” in the online RSA 2021 conference. For fun, in January 2021, she held an online conversation with Letitia Treves, National Gallery of London Curator, on Artemisia Gentileschi, for the Cosmopolitan Club. She is currently devoting her research leave to work on her new book, *Baroque Reinventions: Artistic Transformations in Seventeenth-Century Italian Painting*, and dreaming of European travel.

In 2020, **Trinidad Rico** was awarded an ACLS Frederick Burkhardt Residential Fellowship for Recently Tenured Scholars and became a Fellow of the Center for Advanced Study in the Behavioral Sciences at Stanford University. She was invited to join the editorial boards of two key heritage journals through 2021, "Conservation and Management of Archaeological Sites" and "International Journal of Cultural Property," and joined the project "Indian Ocean Exchanges" supported by the Getty Foundation initiative 'Connecting Art Histories' as faculty advisor. Her fellowship leave was marked by keynote and discussant presentations for the Arab Regional Centre for World Heritage in Manama, Bahrain, the Center for Medieval and Renaissance Studies, The Norwegian Institute for Cultural Heritage Research, the Center for International and Global Studies at Duke University, The Metropolitan Museum of Art, and University College London. Despite all this excitement, her latest book, *Global Heritage, Religion, and Secularism*, was published by Cambridge University Press in December 2021. Trinidad is currently on sabbatical leave at Stanford University as Visiting Scholar of the Institute for Research in the Social Sciences and Affiliate Visiting Scholar of the Abbasi Program in Islamic Studies.

Despite the throes of the pandemic, this past year has been extremely productive, particularly in conjunction with the continued efforts to build the Rutgers Global Asias initiative (<https://sites.rutgers.edu/global-asias/>), which **Tamara Sears** has been co-directing for the past three years. In addition to introducing a new series of graduate student working groups, one of which is being organized by a group of art historians, Global Asias initiated a new set of institutionalized exchanges with colleagues at the University of Tokyo which has resulted in a collaborative publication which came out last June in the *International Journal of Asian Studies*. She has also been working on updating the Paper Trails exhibition, featuring works on paper from the collection of Umesh and Sunanda Gaur, which will be opening next September at the Grinnell College Museum. Initially curated in conjunction with graduate students in a 2019 seminar (Swathi Gorle, Sopio Gagoshidze, Will Green, Emma Osle, and Margo Weitzman), the exhibition features works by the first generation of senior modern artists from South Asia. The barriers to travel opened up new opportunities to explore virtual events. In addition to co-organizing a wide range at Rutgers, including a tour of the newly installed modern South Asia galleries at the Peabody Essex Museum, Professor Sears participated in a number of virtual events, including panels focused on ecological and socially engaged approaches to art history at the annual meetings of CAA and the Medieval Academy of America, and on perceptions of the medieval past in colonial and postcolonial India at a conference on premodern temple cultures at Yale. In addition, she gave a lecture and a follow-up workshop, through the Norman L. and Roselea J. Goldberg endowed series at Vanderbilt University.

After a year in lockdown, **Jane Sharp** was excited to get back into the classroom with students—teaching for a third time the curatorial training seminar which will take students into the exhibition spaces at the National Art Museum of Estonia (Kumu) in Tallinn, for a few weeks in March. After many delays and changes to the content of the show, Thinking Pictures (originally shown at the Zimmerli Art Museum in 2016-17) will open at Kumu on March 17 as Thinking Pictures: Conceptual Art from Moscow and the Baltics. Cocurated by Jane and two Estonian curators, it contains a core body of works from the Dodge Collection, while thoroughly "decolonizing" the usual Moscow-centric version of this history. Other activities include advising a new roster of students, having welcomed into our midst in the past few years, Oksana Karpovets (now in Ukraine) and Stephanie Dvareckas. Elvis Fuentes has also returned to finish his dissertation and plan a possible Soviet/Cuban show for the Zimmerli. Jane was delighted to give public lectures again, even if by Zoom, at the Institute for Advanced Study in Princeton, and at the Association for Slavic, East-European, and Eurasian Studies. Currently, she is looking forward to more in-person gatherings in Tallinn, and Tbilisi, Georgia, this summer. For tours and curatorial interviews conducted during the lockdown, see the Zimmerli website:

[https://www.youtube.com/channel/UCPv\\_p-0kJhFEtuX7bel8xtg/videos](https://www.youtube.com/channel/UCPv_p-0kJhFEtuX7bel8xtg/videos)



**Susan Sidlauskas** ended her term as chair on June 30, 2021, and the department passed it into the extremely capable hands of Laura Weigert. Professor Sidlauskas thanks Carla Yanni and Tamara Sears for their exceptional contributions, as undergraduate director and graduate director, respectively. She also wants to offer the deepest thanks to Danielle Vroom and Geralyn Colvil, who held the department together as we all 'transitioned' to online classes—and online administration. Ms. Colvil was the captain who righted the ship, over and over. Two important promotions happened that year: Carla Yanni became a Distinguished Professor, and Amber Wiley was renewed for another three years. Professor Wiley is now at Dumbarton Oaks in Washington, DC working on her forthcoming book. And Professor Yanni is to become the First Vice President of the Society of Architectural Historians (she rises to President the following year).

In June, Professor Sidlauskas was invited to speak at a conference that should have taken place in the beautiful medieval city of Bremen, Germany. "Aesthetic Orders of Dwelling" was organized by Art History Professors Irene Nierhaus and Kathrin Heinz, with Ms. Amelie Ochs, in collaboration with the Mariann Steegman Institut. Kunst & Gender. Professor Sidlauskas delivered a talk called "Cézanne's Domestic Uncanny," which, in an expanded form, will be published in a book edited by the conference convenors. The talk led to an invitation from the Burlington Magazine to review the extraordinary exhibition at MoMA: Cézanne Drawing. On the last day of the show, after the museum had closed to the public, Professor Sidlauskas was delighted to participate, with a relatively small group of Modernists, in a lively and rewarding conversation with the exhibition curators, Jodi Hauptman and Samantha Friedman. In the fall of 2020, Professor Sidlauskas was invited to be a guest on the NJ Public TV show—Drive By New Jersey. She visited the Grounds for Sculpture in Hamilton, NJ, with the host Ken Magos, Executive Director Gary Garrido Schneider and producer Lee Brodie. She talked with Ken and Gary about a number of the installations based on canonical Impressionist paintings. The show has just been posted on the station's website, and can be found at: <https://www.pbs.org/video/beyond-the-frame-history-within-art-all-new-dbh-quiz-vaqkob/>

Professor Sidlauskas hopes that 2022 is the year she finishes the manuscript of her book, John Singer Sargent and The Physics of Touch. She has a sabbatical for the spring semester of 2022, so there is hope. She wants to conclude by noting that it was an absolute delight to be back in the classroom teaching Art and Medicine in the fall. Although there were 85 students scattered around the 265-seat Voorhees Hall (our covid-capacity), the students' enthusiasm to be back with their peers, and their professor's happiness to see them, made for a wonderful reminder of why we do what we do. The class was both enlivened and beautifully organized because of the engaged presence of PhD students Ben Farr and Julian Wong-Nelson, the course's Teaching Assistants. Professor Sidlauskas extends her warmest thanks to them both.



**Erik Thunø** continued his research in Denmark, from where he could teach his Rutgers students via Zoom. He was invited to give lectures at the University of Tübingen, Germany, and Ca' Foscari in Venice, and his article "Renewing the Past or Celebrating the Present: Early Medieval Apse Mosaics in Rome," appeared in an interdisciplinary anthology on Medieval Rome from Amsterdam University Press. An architectural study on a sacred gateway to Svetitskhoveli Cathedral at Mtskheta in Georgia appeared in a conference volume on the sacred epicenter of Mtskheta, published by the Agency of Cultural Heritage and Preservation in Georgia. On 1. July 2021, Erik Thunø was appointed guest professor in the Department for Arts and Cultural Studies at the University of Copenhagen for the entire academic year and thanks to a generous grant by the Novo Nordisk Foundation. Now he is teaching medieval art history to Danish students (they are very good!) and planning a large international conference, entitled "Landscape, Nature and Sacred Sites. Synergies across the Global Middle Ages" for May 2022. Immediately thereafter, he will travel to Tbilisi, Georgia, to give a paper at an international conference on the Near Eastern and South Caucasian Middle Ages.

In 2020-21, **Deniz Turker** completed her manuscript on the Yıldız Palace, the last imperial residence and administrative center of the Ottoman Empire, with support from a Leverhulme Early Career Fellowship. Her book, tentatively titled *The Accidental Palace*, will be out at the end of 2022, followed by a Turkish translation. Her collaborative project with the Fitzwilliam Museum (Cambridge) on the earliest known English casts of the Alhambra has received a Cambridge Humanities Research Grant. She has also served on the selection committee for the V&A's collaborative doctoral partnerships. This past September, Deniz and her family welcomed baby Siro, who is currently adjusting to life with an older brother. Deniz is excited to get to know the department and teach in person this semester.

**Laura Weigert** was a Member at the Institute of Advanced Study in Princeton during the academic year 2019-2020. Invited lectures that spring in Poitiers, Amiens, and New Mexico were postponed. She was lucky, however, to be able to make a couple of research trips in France and took advantage of the time to avoid crowds and visit some monuments that are off the beaten path, like the Pietà of Nouans. In 2021 she gave talks (virtually) at conferences in Albuquerque at the University of New Mexico and in Tournai at the Musée de la Tapisserie et des Arts Textiles. She served as Undergraduate Director for 2020-2021 and is currently Chair of the department.



It felt funny (almost wrong) for **Professor Amber N. Wiley** to write about productivity over the long COVID years. To be clear, staying relatively healthy (physically and mentally) were her biggest successes to date. Yet, she allowed some space to talk about professional accomplishments.

Monument Lab selected her for their Revolution NJ: Artistic Research Residency, a collaboration with the New Jersey Historical Commission and the New Jersey State Council on the Arts to envision and develop a multi-site public art and history proposal to mark the 250th anniversary of the founding of the United States in 2026. Her specific research created a more nuanced history of the Indian Queen Tavern, the centerpiece of the East Jersey Old Town Village in Piscataway. The National Park Service Advisory Board Landmarks Committee accepted her co-authored update to the nomination form for the Carter G. Woodson Home National Historic Site. She published an essay “Firmitas, Utilitas, Profectus: The Architecture of Exploitation in Ghana,” for the highly anticipated Sub-Saharan Africa: Architectural Guide. She wrote to us from Washington, DC, where she is a Mellon Fellows in Urban Landscape Studies at Dumbarton Oaks, Harvard University. The research she is undertaking there on Black historic landmarks is an outgrowth of her current manuscript project.

She delivered the keynote lecture for the Latrobe Chapter of the Society of Architectural Historians Biennial Symposium, as well as the Kelly Tukee Lecture in Historic Preservation at the University of Virginia School of Architecture. She gave public talks sponsored by the Association for the Study of African American Life and History, DC Preservation League, the DC History Center, University of Pennsylvania Weitzman School of Design, University of Maryland, and University of California Los Angeles, among others.

Despite our virtual condition, she was able to work with colleagues across several departments. She had the privilege of chairing the prize-winning honors theses of two fantastic students, one in the history department and one in the art department—Cara Del Gaudio’s Elizabeth Catlett: Redefining Activism, which she won Margaret Atwood Judson Prize, and Sarah Williams’ The Commodification of Art Identities in Contemporary Visual Culture, which won a Henry Rutgers Scholar Award. She also served on a master’s thesis committee in the landscape architecture department for Adriana Hall’s Go-Go Music and Place Identity: The Perseverance of the Chocolate City. Students in her exhibition seminar course worked with the Zimmerli, Douglass College and the Center for Women in the Arts and Humanities to develop an exhibition that will launch in September 2022 entitled Collective Yearning: Black Women Artists from the Zimmerli Museum.

**Carla Yanni** was promoted to Distinguished Professor in the summer of 2021. She is the Second Vice President of the Society of Architectural Historians (SAH); in that capacity, she manages the committee that runs SAH Connects, a series of virtual roundtables about timely, academic topics. SAH has so far hosted fourteen events under the SAH Connects umbrella, covering topics from contagious diseases to the removal of Confederate monuments to disability studies. The programs together reached thousands of viewers. The events are archived, and many readers of this newsletter may find them of interest:

<https://www.sah.org/conferences-and-programs/sah-connects#past>

Yanni serves on several committees within SAH, including strategic planning, the dissertation award committee, the budget and audit committee, and the fundraising committee. In 2023, SAH will host a two-part, two-format conference: the in-person format will be in April in Montréal and the virtual part will be in September. Yanni is general chair of the conference, which will include fifty sessions and hundreds of speakers.

At Rutgers, she started the Architectural Studies minor and certificate, in cooperation with the Landscape Architecture Department in the School of Environmental and Biological Sciences (formerly Cook College).

Her book on the architecture of college dormitories found unexpected relevance due to the pandemic, as seen in this op-ed she wrote for Inside Higher Ed. <https://www.insidehighered.com/views/2020/06/12/architecture-expert-and-bioethicist-explore-problem-residence-halls-during-pandemic>

The proposal for Munger dormitory at UC Santa Barbara, also known as Dormzilla, led to interviews with The Washington Post and BBC Radio 4. She co-taught a course about architecture, medicine, and healthcare with a colleague from Johns Hopkins University in spring 2021, a Covid silver lining made possible by Zoom.

She is the undergraduate program director and enjoys taking students to on site visits, such as this one to the Met.





Time seemed to have become fluid since Covid, flowing in a way that was difficult to mark. But **Andrés Mario Zervigón** tried to give it shape by working through a number of publications deadlines while teaching online with Berlin-themed videos. As the new year of 2020 rolled in, he was on a one-year sabbatical in the German capital writing the middle portions of his book on the interwar illustrated magazine *Die Arbeiter Illustrierte Zeitung* (Worker's Illustrated Magazine). The arrival of the pandemic in March meant plenty of work from home both in Berlin and in Helsinki, where husband José was posted at the Spanish embassy. Zervigón used the open time to co-edit a special issue of *History of Photography*, an article in the same issue, a further article in *Transbordeur*, two anthology chapters, and two catalog essays. In the subsequent academic year of 2020-21 he co-led the annual CCA seminar with English Department colleague Billy Galperin under the guiding query "what is photography?" The many internal and public events worked through conceptions of photography and the medium's identity. For this 19th- and 20th-century undergraduate photo history courses, Zervigón tried to spice up the experience of asynchronous online learning by offering introductory videos in period costume and with related music at famous sites in Berlin. Since September of 2021 he's back in class while also concentrating on coediting the anthology *Print Matters: Histories of Photography in Illustrated Magazines*, which will be released by Getty Publication next year.



# GRADUATE STUDENT NEWS

**Brigid M. Boyle** is a PhD Candidate whose dissertation, "Witnessing Race: Black Men in Gérôme's Orient," examines Jean-Léon Gérôme's representations of Black soldiers, entertainers, animal handlers, and eunuchs in relation to period discourse on race and gender. Her article, "Mystical Manhood: Whirling Dervishes in the Orientalist Imaginary," was recently published in *Male Bonds in Nineteenth-Century Art* (2021), a peer-reviewed volume of conference proceedings. She also contributed essays on Paul Cezanne, Pierre-Auguste Renoir, Henri de Toulouse-Lautrec, and Eugène Boudin to *French Paintings and Pastels, 1600-1945: The Collections of the Nelson-Atkins Museum of Art* ([nelson-atkins.org/fpc](https://nelson-atkins.org/fpc)). She and her husband welcomed a second daughter, Aileen Camille, in March 2021.

In May, **Todd Caissie** presented the paper, *Monumental Time: The reception of the many iterations of the tropaeum alpinum*, (virtually) at the Association of Ancient Historians 2021 Annual Conference. The forthcoming Bloomsbury Academic Press edited collection, *British Internment & the Internment of Britons*, has accepted Todd's chapter titled "Grass Growing is like Forgetting: A case study of the heritage of the WWII Internment Camp B-70." In July 2021, The edited Collection, *Civilian Internment in Canada: Histories and Legacies*, which he contributed a chapter to, won the Manitoba Historical Society's Margaret McWilliams Award for Best Scholarly Book, 2020. In November, Todd was highlighted in Rutgers Today's Native American Heritage Month feature. He also welcomed a new addition to the family, Willow Bee, a toy Aussie Shepherd.



Maeve, Brigid, Aileen

Willow Bee



At the Rutgers Annual Art History Symposium in April on the theme of Mnemonic Aesthetics: Memory and Trauma in Art, **Deborah Feller** presented a paper on "The Transubstantiation of Trauma into Art: The Lamentation as Embodiment of Personal Grief."

Deborah wrote the third chapter of her dissertation, *Traces of Trauma* in the Drawings of Jusepe de Ribera, traveled to Paris to study two of the thirteen drawings that are the focus of her research, then spent five weeks in Italy to further investigate her artist's life and times, a trip that included a visit to another drawing. During the summer, Deborah enjoyed weekly drawing time at The Met and spent time at her easel, working on her self-portrait. At the beginning of March, Deborah became fully vaccinated. Seven months later she was happily boosted. Gratefully, Deborah tested negative the day before her return from Italy. She has learned to go about her life wearing a mask, doing her best to smile with her eyes.

## Mnemonic Aesthetics: Memory and Trauma in Art

11th Annual Art History Graduate Student Symposium  
April 22 & 23, 2021, 8:45 a.m. - 4:30 p.m.

### THURSDAY APRIL 22

WELCOME 8:45 - 9:00

#### SESSION ONE: COLLECTIVE MEMORY 9:00 - 10:45

Dareen Hussein, Ohio State University | Reversing the Gaze: Image, Archive, and Sounds of Resistance in Assia Djebar's *The Zerkas* and the Songs of Forgetting

Michelle Donnelly, Yale University | Kiowa Moving Camp: The Negotiation of Memory in Stephen Mopepe's Anadarko Post Office Mural

Rachel Weiler, University of St. Thomas | 16th Century Epidemic Representations in Hybrid Documents and Their Modern Traumatic Impact in Mexico

Soyoon Ryu, University of Michigan | Traveling soil, plants return: on (re)materializing homeland in contemporary art of Tibetan diaspora

COFFEE BREAK 10:45 - 11:00

#### SESSION TWO: MATERIAL MEMORY 11:00 - 12:45

Mathilde Sauguet, Princeton University | Remembering the lost city of Thelouanne (1553): the role of re-used sculpture in the shaping of collective memories

Marina Avia Estrada, Columbia University | Ana Mendieta's homecoming: recovering the Taino pre-Columbian culture and fighting decolonization processes

Kerstin Jacobson, University of Texas at Austin | "Ancient temples collapsed": Combating the Traumatic Memory of Plague through Creative Remembrance in the Medieval Era

Emily Beaulieu, Tufts University | The Ancient City of Ani: Ruins of the Past for the Present

COFFEE BREAK 12:45 - 1:00

#### SESSION THREE: ENVIRONMENTAL MEMORY 1:00 - 2:45

Han Lu, Cornell University | Framing and Haunting: Siliu Enzao in the Works of Voluspa Jappa in the 1990s

Genevieve Westerbly, University of Maryland | A Devastating Invasion: Trauma and Memory, Violence and Loss in Alfred Sisley's Views of a Flooded Port-Marly

Isalah Bertagnoli, University of Pittsburgh | No More Hiroshimas: Jacob Lawrence's Hiroshima Series and the Anti-Nuclear Movement of the early 1980s

Liam Machado, Temple University | The Elegy in the Expanse: Water as Medium of Memory in Affetives of the Transatlantic Slave Trade

COFFEE BREAK 2:45 - 3:00

#### KEYNOTE ADDRESS 3:00 - 4:30

**CHERYL FINLEY, SPELMAN COLLEGE**

*BLACK ART FUTURES*

CLICK HERE TO REGISTER: [https://rutgers.zoom.us/j/9A44e\\_rvB0tP0UnbICFG](https://rutgers.zoom.us/j/9A44e_rvB0tP0UnbICFG)

**RUTGERS**  
School of Arts and Sciences

## Mnemonic Aesthetics: Memory and Trauma in Art

11th Annual Art History Graduate Student Symposium  
April 22 & 23, 2021, 8:45 a.m. - 4:30 p.m.

### FRIDAY APRIL 23

WELCOME 8:45 - 9:00

#### SESSION FOUR: PORTRAITURE 9:00 - 10:45

Chen Jiang, Columbia University | Portraits, History, and Memory: Zenken Kijitsu by Kikuchi Yōsai (1788-1878)

Qizhang (Lynette) Shen, School of the Art Institute of Chicago | A Body in Places: The Haunting Memory of the Nuclear in Eiko Oake's Spectral Performance

Jennie Waldow, Stanford University | Preserving the Epitaph: Depictions of the AIDS Crisis in Allen Ruppersberg's Study for Bookmark

Ricardo Chavez, University of Arizona | Portraits, Power, and the Digital Collective Consciousness: Rafael Lozano-Hemmer's Nivel de Confianza/Level of Confidence and the Ayotzinapa 43

COFFEE BREAK 10:45 - 11:00

#### SESSION FIVE: PERSONAL TRAUMA 11:00 - 12:45

Deborah Feller, Rutgers University | The Transubstantiation of Trauma into Art: The Lamentation as Embodiment of Personal Grief

Chloe Courtney, New York University | Stitching Worlds: Teresa Margolles's Embroidered Memorials

Tony Yanzhang Cui, University of Maryland | Assault: Narratives of Pedagogic Violence in Denys Calvaert's Bologna Studio

Martha Wilds, School of the Art Institute of Chicago | Memory and (Dis)location in Mona Hatoum's Present Tense

COFFEE BREAK 12:45 - 1:00

#### SESSION SIX: MEMORIES OF VIOLENCE 1:00 - 2:45

Jordan Wade Rhodes, University of Missouri | Katharina Sieverding Reflects on the State

Robert Geilfuss, New York University | Sam Gilliam After April 4, 1968

Torey Akers, Hunter College | Pedestal Work

Kevin Hong, Yale University | The Silences of "The Scourged Back": The Emergence of an Icon and its Photographic Shadows

COFFEE BREAK 2:45 - 3:00

#### KEYNOTE ADDRESS 3:00 - 4:30

**DEBORAH WILLIS, NEW YORK UNIVERSITY**

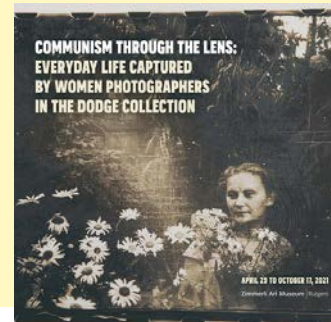
*THE BLACK CIVIL WAR SOLDIER: A VISUAL HISTORY OF CONFLICT AND CITIZENSHIP*

CLICK HERE TO REGISTER: [https://rutgers.zoom.us/j/9A44e\\_rvB0tP0UnbICFG](https://rutgers.zoom.us/j/9A44e_rvB0tP0UnbICFG)

**RUTGERS**  
School of Arts and Sciences



**Maria Garth** is now a fourth-year Ph.D. candidate in Art History, and 2020 and 2021 were very busy years in her academic studies. In Spring 2020, she wrote and defended her dissertation proposal during the early months of the COVID-19 pandemic. Since then, she has been hard at work writing her dissertation on the legacy of women photographers in Russia and the Soviet Union during the twentieth century. In 2020 and 2021, Maria was the co-organizer of the Developing Room's annual graduate student colloquia, which moved online to a virtual format during the pandemic. While several planned opportunities were unexpectedly canceled in 2020 due to the pandemic, in November she presented new research at the virtual annual conference for the Association of Slavic, East European, and Eurasian Studies (ASEEES), on a panel and roundtable, both of which she organized, devoted to issues in the history of Soviet photography. In 2021, Maria presented her research in a virtual format at the annual conference for the College Art Association (CAA) in February on a panel she co-organized; the annual conference for the North East Slavic, East European, and Eurasian Studies (NESEEES) Association in April; a keynote talk for the "Mapping Materials and Methods: Photographic Heritage in Cultural and Art-historical Research" Symposium for the Latvian National Library and the Latvian Academy of Art in August; and at the annual conference for the Association of Slavic, East European, and Eurasian Studies (ASEEES) in December, on a panel she organized. As part of her position as a Dodge Fellow in the Zimmerli Art Museum's Department of Russian and Soviet Nonconformist Art, Maria curated the exhibition *Communism Through the Lens: Everyday Life Captured by Women Photographers in the Dodge Collection*, which was on view at the Zimmerli in both a virtual and in-person format in 2021.[1, 2] She also wrote a catalog/brochure for the exhibition and organized events, talks, and tours, including a virtual event in April with scholars Dr. Jane Sharp, Dr. Julia Tulovsky, Dr. Alise Tifentale, and Dr. Mark Svede; and a virtual guest lecture with Dr. Erika Wolf in October. Maria continues writing her dissertation and working on publications while planning future research travel.





Despite the pandemic, **Jessica Mingoia** has remained very busy. She has published two online open peer-reviewed essays for Smarthistory in 2021 with a third expected to be published shortly. For her first Smarthistory essay, she received a Mellon-funded Honorarium. She presented a paper at the College Art Association Annual Conference in February 2021 ("Constructed Realities: Ancient Roman Triclinium Grottoes") and presented a paper based on her dissertation research at the Susman Graduate Conference in March 2021 ("Working from Home: The Shop-Apartments of Pompeii and Herculaneum"). Working with two other graduate students, she served as a co-editor for the Rutgers Art Review volume 37 which was published in June 2021. She currently serves as a co-editor for volume 38 and the advisory editor for volume 39. She also served as a graduate peer reviewer for the Aresty Undergraduate Journal. In addition to teaching two classes in Fall 2021 at the CUNY College of Staten Island, she is teaching during the Rutgers winter 2022 session. She also led one of Professor Sarah Blake McHam's "Renaissance Art" classes as a guest lecturer for the topic "The Challenge of Ancient Art." Finally, she was honored by one of her former students with a request to create a professional spotlight video for Rutgers Future Scholars (forthcoming).



Throughout 2020 the international travel and gathering restrictions related to the COVID-19 global pandemic impacted the work of researchers like **Anabelle Rodríguez**, a seven-year Ph.D. candidate completing a dissertation inspired by archaeological fieldwork in Belize and titled *Curating Xunantunich*. Due to the extended lockdowns and related disruptions taking place in the country, Anabelle did not return to conduct additional fieldwork at the Xunantunich Archaeological Reserve, a Maya archaeological site known for its Late Classic architecture and popular tourist destination in Western Central Belize. Instead, she applied for and was awarded a 2020 Andrew W. Mellon Short-Term Research Fellowship at the American Philosophical Society (APS) Research Library in Philadelphia, the oldest learned society in the United States founded by Benjamin Franklin in 1743.

Anabelle completed the short-term research residency at the APS while familiarizing herself with the breadth and scope of their Indigenous Studies collections related to Mesoamerica and the Caribbean. In early 2021 she was awarded the 2021-2022 Andrew W. Mellon Native American Scholars Initiative (NASI) Predoctoral Fellowship, and since August 2021 she has been working at Richardson Hall in the APS campus, next to the UNESCO World Heritage Site of Independence Hall. Between December 2021 and January 2022 she went on a Rutgers-approved field trip to the UNESCO World Heritage Site at Copán in Honduras in order to complete a targeted survey of Maya sites with sculptural stucco reliefs like those at Xunantunich.

In addition to working on her dissertation, Anabelle has been collaborating with Professor Emerita Archer St. Clair-Harvey (Rutgers Art History) and natural heritage experts Brenda Barrett, Jessica Brown, and Nora Mitchell, as a member of the editorial team for an edited volume for US/ICOMOS that will be distributed as an open-source electronic publication. A brief summary of her research has been recently published in this recent post in the APS blog: <https://www.amphilsoc.org/blog/curating-xunantunich-maya-ethnohistory-iconography-apss-library>



# GRADUATE STUDENT NEWS

Though the pandemic has complicated lives and careers, fifth-year doctoral candidate **Margo Weitzman** has stayed very busy over the past year! In spring of 2020 she passed her oral and written exams during the first wave of lockdowns and taught her first class over Zoom the following fall. She was also awarded a short-term Kress Foundation dissertation research award from the Medici Archive Project in Florence, Italy. Once it was safer to travel in Spring 2021, she spent three months in Florence perusing the state archives and building her project. She was also invited to attend a year-long dissertation workshop at the Newberry Library in Chicago where she is currently working with primary source materials, images, and maps from the library's collection and collaborating with faculty and ten doctoral peers to complete a chapter. Margo is excited about formally embarking on her dissertation this year, which focuses on material and cultural exchange between Medici Florence and India.

