

Tufts University

Art & Art History



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From the Chair

Last year I wrote about the importance of research. Research is the foundation of what we do, as faculty and as students, in the classroom and out, and what brings us together as a community. This year I'd like to focus upon the idea of community.

More than a collection of individuals, the department, I believe, works best when it shares interests, purposes, and intellectual curiosity. Coming together occurs not only in the classroom, but just as importantly if not more in department lectures, faculty seminars, and senior thesis presentations. This past spring we inaugurated a graduate student research day, in which all second-year MA's present

their independent work. It exceeded highest expectations; we look forward to its continuation. And in the fall the department mounted a very successful half-day symposium on issues of globalism in art history, in which *all* department faculty participated, joined by half-a-dozen outside experts from area universities, plus a packed room of audience members. This was a wonderful demonstration of shared engagement, something quite unique, I believe, to be treasured by any department community.

Our community of scholars is also a community of people with lives richer than their research, teaching, and other department work. This we

celebrated with the awarding of a highly competitive Tufts Unsung Hero prize to department assistant Rosalie Bruno; an in-depth *Tufts Now* profile on department administrator, and accomplished actress, Amy West; and the arrival of a son to associate professor Adriana Zavala and her husband Andrew. We also shared the tragic untimely deaths of two recent MA graduates, Rhonda Saad '08 (see note in last year's newsletter) and Mamie Hyatt '07 (see page 11). Both women had touched our department lives, were promising doctoral students, and will be very sorely missed. Rhonda's classmates helped establish the Rhonda Saad Graduate Student Prize in Art History, fostering community out of tragedy.

In 2011-12, we look forward to deepening our sense of intellectual and human community. Our MA students plan a graduate conference, which will engage us all in the best, latest developments in our field. And the department's building at 11 Talbot Ave. has been renovated. The centerpiece of our refreshed home is a new, enlarged, beautiful ground-floor seminar room – just the place to continue nurturing art history community.

Daniel Abramson

Guest Speakers 2010-11

John Mraz, 'Photography and Identity in Post-Revolutionary Mexico' in conjunction with 'Beyond Its Revolution' 'México Más Allá De Su Revolución' exhibit at the Tufts Art Gallery

Ayesha Fuentes, Tufts MA '11 'A History of Art History at Tufts'

Judith Wechsler, Professor Art History, Tufts, Monet's Water Lillies-Vision & Designs and Courbet-A Dream of Modern Art—two films

Karen-edis Barzman, Assoc. Professor Art History, Binghamton Univ., *Tomasso Lecture* 'Italy's Islamic Orient A View from Renaissance Art History and Historiography'

Ellen Weissbrod, Filmmaker, screening of 'A Women Like That'

Katy Siegel, Professor, CUNY Graduate Center, *Barkan Lecture* 'Since '45: Contemporary Art and Art History's Old Habits'

Lucy M. Maulsby, Asst. Professor School of Architecture, Northeastern Univ. *Tomasso Lecture*, 'Urban Networks: Fascist Party Headquarters and the Claiming of Modern Milan'

Paul Stopforth, Artist, 'Contemporary Arts of Africa'

Areas of Study

B.A. in Art History

B.A. in Architectural Studies

M.A. in Art History

M.A. in Art History & Museum Studies

Minor Programs

Daniel Abramson, Associate Professor, Department Chair, and Director of Architectural Studies, Architecture, Renaissance-Contemporary, Architectural Theory, and Architecture and Urbanism of Boston

Cristelle Baskins, Associate Professor, Italian Renaissance Art, Secular Painting and Narrative, and Gender and Women's Studies

Eva Hoffman, Assistant Professor, Islamic Art, Portable Arts, and Theories and Methods

Ikumi Kaminishi, Associate Professor, Asian Art and Architecture, Buddhist Painting, and Narrative Studies (on leave spring 2012)

Christina Maranci, Arthur H. Dadian and Ara Oztemel Associate Professor of Armenian Art and Architecture and Director of Graduate Studies, Early Christian, Byzantine, Romanesque, and Gothic Art and Architecture

Andrew McClellan, Professor and Dean of Academic Affairs Arts and Sciences, Baroque-Rococo Art, History of Museums, and Sculpture

Monica McTighe, Assistant Professor and Director of Undergraduate Studies, Contemporary Art, Installation and Site-Specific art, the Theory and Politics of Subjectivity, Time, and Memory

Karen Overbey, Assistant Professor, Medieval Art & Architecture, Relics and Reliquaries, and Early Irish Art

Peter Probst, Professor, Contemporary African Art, Critical Theory, Visual Culture, Globalization (on leave fall 2011)

Eric Rosenberg, Associate Professor, American Art, Modern and Contemporary Art, and Historiography and Methodology (on leave fall 2011)

Adriana Zavala, Associate Professor and Director of Latin American Studies, Modern and Contemporary Latin American Art, Art of Mexico, and Gender and Women's Studies

Emeritus

Madeline H. Caviness, Mary Richardson Professor Emeritus, Medieval Art and Architecture, Stained Glass, and Gender and Women's Studies

Judith Wechsler, Professor Emerita Art History, French Art - Realism to Post-Impressionism, History of Drawing, and Art on Film

Part-Time Lecturers 2010-11

Karyn Esielonis, Picasso to Pollock and Impressionism Post Impressionism

Amity Law, Early Islamic Art

Victoria Solan, The American Built Environment

David Foxe, The American Built Environment

Department Staff

Rosalie Bruno - Staff Assistant

Christine Cavalier - Manager, Visual Resource Center

Amy West - Department Administrator



Daniel Abramson continues to direct the department's architectural studies program and served his second year as department chair, including co-organizing the fall 2010 Global Art History symposium. Abramson's research remains focused upon the history of obsolescence in twentieth-century architecture and urbanism, with several essays and a book manuscript advanced towards publication as well as lectures given at Northeastern University, the American Studies Association annual conference, and as the keynote address for the New England Chapter/Society of Architectural Historian's annual meeting, plus planning for an exhibition at the MIT Museum. Abramson is also active in the Aggregate architectural history cooperative, helping co-edit Aggregate's first collected volume of essays forthcoming in 2012 from University of Pittsburgh Press. Abramson served as a peer review panelist for the National Endowment of the Humanities summer stipend program and is also a member of the national Board of Directors of the Society of Architectural Historians, working on restructuring the editorial organization of the society's Journal.



Cristelle Baskins in the fall presented a paper at the "Feminist Art History Conference" at American University (Wash DC), convened in honor of Professors Norma Broude and Mary D. Garrard. This conference paper came out of her current research project, "Portraits of North Africa and the Levant in Early Modern Italy." In conjunction with her Italian Baroque course (Sp 2011), Cristelle invited filmmaker Ellen Weissbrod to screen her film about Artemisia Gentileschi -- "A Woman Like That." In March Cristelle was the Faculty Host for a Tufts Alumni tour to Sicily. They were based in Siracusa with excursions to Taormina, Noto, Agrigento and more. Greek temples, paintings by Antonello da Messina and Caravaggio, stunning landscapes, and great food. This was her first visit to the island of Sicily - but it won't be the last! Over the summer she started to learn Nepali at MIT.



Eva Hoffman was on leave during the academic year 2010-11. During this leave from Tufts she was a fellow in residence at the Newhouse Center for the Humanities at Wellesley College where she worked on her book, *The Circulation of Art and Culture in the Medieval Mediterranean World*. Eva was elected to the Board of Directors of the International Center of Medieval Art and participated in the conferences of the Historians of Islamic Art (HIAA), the College Art Association (CAA) and the International Congress on Medieval Studies (my first time at Kalamazoo!). She contributed a paper to the Colloquium, *Disputing the Global*, sponsored by the Tufts Department of Art and Art History, in October 2010. In February 2011, she presented a lecture, "The Circulation of Text and Image in the Medieval Mediterranean World," at the Symposium, *Mechanisms of Exchange: Transmission, Scale, and Interaction in the Arts and Architecture of the Medieval Mediterranean, 1000-1500*, at The Newberry Library in Chicago.



Ikumi Kaminishi's essay "Dead Beautiful: Visualizing the Decaying Corpse in Nine Stages as Skillful Means of Buddhism" is included in *A Companion to Asian Art and Architecture* (Blackwell Companions to Art History), which came out in May, 2011. Ikumi is continuing further research on the art of "Buddhist Skillful Means" in medieval and early-modern Japan. In March, 2012 she will be presenting a paper on yet another morbid subject, "Taming Ghosts as Skillful Means," in the panel *Art of Death in Asia* at the Association of Asian Studies Conference in Toronto.



Christina Maranci in October of 2011, Christina Maranci delivered a paper entitled "Manuel, Daniel, Samson, and the south façade at Ptghni" at the annual meeting of the Association Internationale des études arméniennes in Budapest. In April, she was invited to speak on the medieval Armenian city of Ani at a workshop on cultural preservation at the Research Center for Anatolian Civilizations, Koc University, in Istanbul. The same month, she was also invited to present a paper on the seventh-century Armenian church of Zuart'noc' in a symposium on cultural property at Colgate University. In recent months, her work has appeared in *Medieval Encounters* and the *Oxford Companion to Architecture*; two invited essays for the *Cambridge World History of Religious Architecture*, and one essay in an edited volume on the Armenian community of Smyrna are in preparation. She is nearing the completion of a book project on three churches of early medieval Armenia.



Andrew McClellan continues service in the Dean's Office but manages to keep his scholarship going. Last year he gave talks at the Getty in LA, a conference in Turin, Italy, and spent a week at the University of Michigan as a Distinguished Visiting Scholar in Museum Studies. Of interest to Tufts alums, he ventured beyond art history to write an article about P.T. Barnum, Jumbo the Elephant and Tufts for the *Journal of the History of Collections*.

Check it out (or write to him for a copy if internet access doesn't work):

<http://jhc.oxfordjournals.org/content/early/2011/03/02/jhc.fhr001.full>.



Monica McTighe completed her book *Framed Spaces: Photography and Memory In Contemporary Installation Art*. The book will be available on May 8, 2012 through Amazon.com and other retailers! In addition, she gave two talks at the Southeastern College Art Conference and at the Society for Photographic Education on the subject of films and memory in which she discuss' the film works of Kevin Jerome Everson and Matthew Buckingham. In addition, she completed an essay on the history of Boston's Mobius art space, which will appear in a forthcoming catalogue on the work of School of the Museum of Fine Arts, Professor Marilyn Arsem.

Please pass on or recycle this publication!



Karen Overbey gave talks this year at the International Congress on Medieval Studies in Kalamazoo (May 2011), at the “Disputing the Global” colloquium at Tufts (October 2010), and at “after the end: Medieval Studies, the Humanities, and the Post-Catastrophe,” the BABEL Working Group conference in Austin (October 2010). She also participated in a symposium at the Walters Art Museum in conjunction with the exhibition “Treasures of Heaven.” She completed three articles for publication, including “Postcolonial” for *Medieval Art History Today: Critical Terms*, a special issue of *Studies in Iconography* (2012). In May, Overbey began a term as Chair of the Digital Resources Committee for the International Center of Medieval Art (ICMA).



Peter Probst Two important events during last year: In January Peter was promoted to full professor, in June his new book *Osogbo and the Art of Heritage. Monuments, Deities, and Money* came out with Indiana University Press. He enjoyed two fellowships, one as Fellow of Tisch College, the other as Faculty Fellow of the Humanities Center. In between a number of talks in Boston, Istanbul and Mainz, Germany, as well as the organization of a panel on *Heritage in the Age of Iconoclash* at the ACASA triennial conference in Los Angeles and the organization of a highly stimulating conference in Vienna on *Aura and Effect. The Media of Religion*.



Eric Rosenberg's wrote “Forming The Global,” for *Third Text Asia 4*, a refereed journal. This invitation was made in November 2010 as a result of a paper given at *Disputing the Global*, a colloquium organized by Department of Art and Art History, Tufts University, in October, 2010, for which he was co-organizer. Eric also wrote a chapter entitled “Speaker Receiver Moyra Davey” on contemporary photography in for the award-winning book, *Dust on the Needle: Moyra Davey's Phono/Photographics*, published by Sternberg Press, Berlin, a scholarly art book publisher. In early December Eric was invited by Sophia University, Tokyo, Japan to give a paper, “The White City Gone Grey: Alfred Stieglitz’ The Terminal, New York City, and the Search for Columbus, 1892-3.”



Adriana Zavala In fall 2010, the exhibition Adriana curated *Mexico Beyond Its Revolution*, for the Koppelman Gallery at Tufts was selected by Sebastian Smee of the Boston Globe as “One of the Best College Museum Shows,” for 2010. In October, the faculty in Latin American Studies hosted a stimulating symposium in conjunction with the exhibition that brought scholars from across the U.S. and Mexico to share their research on the Mexican Revolution. During the spring and summer, she completed curatorial work for the exhibition *Lola Álvarez Bravo y la fotografía de una época (Lola Álvarez Bravo and the photography of an era)*, for the Diego Rivera Studio Museum in Mexico City. The exhibition is on view through February 19, 2012 and plans are in the works to bring the show to venues in the United States. Last but not least, in February 2011 Adriana’s book *Becoming Modern, Becoming Tradition: Women, Gender and Representation in Mexican Art* (Penn State University Press, 2010) won the Arvey Book Award from the Association of Latin American Art.

Disputing the Global: Art History's Future

An open colloquium for art historians on the implications of globalism for the discipline.

This event featured participation by every faculty member of the department, either as a speaker or a respondent. Plus, the event included discussants invited from Harvard, MIT, Brown, Wellesley, BU, and Brandeis. An audience of 50+ from the Tufts and outside communities packed the Crane Room for the five-hour event, which was widely recognized as unique, engaging, and inspirational for the Boston-area art history community.



The point of “Disputing the Global” was not stage a one-off event, but to engage others in the department’s ongoing collective explorations. As follow-up we were invited as a group by the Tufts University Gallery Director, Amy Schlegel, to help curate a planned exhibition on “Global Flows,” which several of us will now do. In addition, Professor Peter Probst, out of this collective effort to explore globalism in art history, successfully applied for a Tufts Collaborates! grant on “Media Aesthetics”, in cooperation with the Tufts humanities center, which will bring to campus for a multi-day workshop a range of disciplinary specialists to explore issues in visual culture.

Visual Resources Collection Update 2010-11

This year has seen many changes for the Visual Resources Center. In anticipation of the building renovations, our entire 35mm slide collection (just under 300,000 slides) has been moved to Talbot Basement. This is a working storage area with light tables and a projection screen for viewing slides. The “old” slide library area has made way for new faculty offices on the second floor. Our new VRC space is located in the old Seminar Room which includes our scanning station, copy stand, and video collection. We are especially proud of the new seminar room with a beautiful, bright projection system for art history courses and seminars!



You can see some “before and after” renovation pictures of 11 Talbot on the Department Flickr site: <http://www.flickr.com/photos/tuftsarthistory>

The VRC has also been collaborating with Tisch Library Special Collections on a project to organize, catalog, and digitize the slide collection of Margaret Henderson Floyd, who was our Professor of Architectural History until 1997. Check out the pilot site here: <http://www.library.tufts.edu/tisch/metadata/services/mhf/home.html>



Art History Society

The Tufts Art History Society, a group dedicated to exploring art history beyond the classroom, started with a small group of students in the spring of 2006. While the group has grown considerably over the past several years, its central mission to explore the visual art scene in and around Boston has remained constant.

The Tufts Art History Society looks forward to continuing the high quality of its programming while expanding its membership. Please contact tuftsarthistorysociety@gmail.com with any questions or suggestions. Watch for announcements inviting you to lectures and field trips.

MA Graduates 2011



Julia Csikesz, Modern European, has been a graduate research intern in paintings in the Art of Europe department at the MFA since May 2010. Julia has no firm plans yet for a job after graduation, but in personal news she got married at the end of June and traveled through Eastern Europe for much of the summer.

Ayesha Fuentes, Conservation, was the recipient of two travel grants from the Graduate school presenting on her thesis research, "Utilizing Terror: On the Adoption and Refinement of Skull Cups in Tibetan Buddhism" at symposia at UMass-Amherst and the Cleveland Museum of Art. She interned at the Museum of Fine Arts, Boston in the Objects Conservation Lab Fall 2010-Spring 2011. Ayesha also researched and wrote the history of the Tufts Art History Department at the request of the Department chair. Ayesha was the recipient of the first Rhonda Saad Graduate Prize in Art History. She received a Graduate Opportunity Fellowship from UCLA where she will be going on to conservation training at the UCLA/Getty Program for the Conservation of Archaeological and Ethnographic Objects (Masters of Science). Ayesha is one of only two students to receive full tuition and stipend.

Ximena Gomez, Renaissance, was a Louise Fitz-Randolph Fellow (for Mount Holyoke College alumnae) in the 2009-2010 and 2010-2011 school years. During that time, she presented two papers at three conferences. The first, "The Unintended Consequences of Mary: Conversion, Gender, and Conquest in Colonial Mexico," was written for Adriana Zavala's Colonial Mexican Art and Architecture class and presented in April, 2010, at the Beyond the Classroom Forum for the Gender and Institutions panel at Tufts University. The second, "Santiago in Siena: A Transatlantic Approach," was written for Cristelle Baskins's Renaissance in the Levant Seminar and brought together images from Renaissance Siena and the far reaches of Spain's American colonies. She presented it first in February, 2011, at Texas A&M's Second Annual History Graduate Conference, where it won the award for best MA student paper. In March, she traveled to Tuscaloosa to present her paper at the University of Alabama's Graduate History Association Third Annual Conference on Power and Struggle. She also wrote a thesis on "Ambition, Competition and Incompletion: Raphael and the Commission for Alfonso d'Este's Camerino". This fall she will begin doctoral work at the University of Michigan in Ann Arbor under the supervision of Megan Holmes. With full tuition, health insurance, a minimum stipend of \$18,000 per year, research funding up to \$8,000 (\$3,000 per year).

Alicia LaTores, Renaissance, wrote her thesis on "Facing the Divine: Busts of Christ in 16th Century Italy". Alicia started a new job as the Gallery Coordinator at the Copley Society of Art on Newbury Street in Boston.

Orsolya Mednyanszky, Medieval, presented a paper "The Sign of Christ, the Sign of Salvation: An Exalted Cross in a Late-Medieval Armenian Gospel Book", at the *Vagantes*: Medieval Graduate Conference on March 4, 2011 at University of Pittsburgh, Pittsburgh, PA.

Megan Murphy, African art, worked as a Graduate Curatorial Research Assistant for the Tufts University Art Gallery - assisting with Professor Adriana Zavala's show "Mexico Beyond Its Revolution" (voted 'Best College Museum Show' by the Boston Globe, December 26, 2010). From Jan. 2010 - May 2010, she was the Graduate Research Assistant for Professor Monica McTighe (History of Photography class) In June Megan moved to New York and began her job as a Junior Specialist/ Cataloguer/ Receiver for the Modern and Contemporary Art Dept. at the international auction house of Bonhams & Butterfields



Tracy Pollock, Modern and Contemporary, was the Curatorial Intern at the deCordova Sculpture Park and Museum (Fall 2010), and the Exhibitions Intern at the New Art Center in Newton (Spring 2011).

Taylor Poulin, American art, won a Graduate Research Grant (fall 10) to do research for her first QP "Looking for Nothing: The Search for Abstraction in Matisse". Taylor interned in the Paintings Department of Art of the Americas at the MFA (spring/summer 10). She published in the exhibition catalog of Professor Adriana Zavala's show, 'Mexico Beyond its Revolution', with the following entries: "Graciela Iturbide," "Javier de la Garza," "Diego Rivera," and "Rufino Tamayo".

Kimberly Roberts, 20th Century Modern, has been a gallery guide for the Tufts University Art Gallery for the past two years. She received a travel grant to go to the College Art Association conference both this year and last year. She was one of the student co-authors for Associate Professor Adriana Zavala's "Mexico Beyond the Revolution" exhibition catalog in addition to assisting with the creation of the cell phone tour stops in the exhibition. Kimberly hopes to find a position within the education or photography department of an art museum.

Rebecca Shaffer, Medieval art, completed a curatorial assistant internship fall 2010 at the Armenian Library and Museum of America, in which she curated a small exhibit on Armenian illuminated manuscripts.

Jamie Teich, Medieval art, was a teaching assistant in the fall 2010 for Introduction to Art History: Ancient through Early Renaissance. In Spring 2011 Jamie was the teaching Assistant for Introduction to African Art. Her Qualifying Paper "The Persistence of the Hispanic Rite: Twelfth-Century Sculpture at the Abbey Church of Santa Maria de Ripoll" was accepted to be presented at The International Conference on The Image, September 26, 2011, in San Sebastian, Spain. Jamie will be teaching at Colby-Sawyer College starting fall 2011.

Graduate QP/Thesis Presentation

The great highlight of the graduate program was the inaugural MA Research Presentation Forum, the graduate counterpart to our undergraduate thesis luncheon. The second-year MAs were required to make public presentations of their independent work (either thesis or qualifying paper) at the April event. There were very impressive presentations on subjects ranging from medieval to contemporary art. The event was inspiring to the first-year MA's and exceeded the faculty's already high expectations. The department considers events like this, which build community around the sharing of original art historical scholarship, to be the model of our collective endeavor.

Current Student News...

Jielin (Winnie) Hu received a Tufts Summer Scholar award for 2011. Winnie worked with Associate Professor Ikumi Kaminishi on historical aspects of political activism in China. Funding from the Summer Scholar Program helped Winnie visit China in July 2011

Adam Kulewicz, accepted an internship in the French Painting department at the Louve in Paris for June and July 2011. He worked with the curator of 16th century French Paintings, Cecile Scaillierez, helping her conduct research and organize the museum's documentation for these paintings.

Anna Majeski (BA 2011) was awarded a Summer Scholars grant for 2011, to research some of the 14th-15th century leaves of manuscripts and early printed books in the Tufts Miscellany (see for example <http://www.library.tufts.edu/tisch/ematlocalstorage/>)

Undergraduate Thesis Presentation

Highlights of the undergraduate's accomplishment were the four senior theses completed and publicly presented in short talks by member of the class of 2011 (left to right):

Lumay Wang on "The Politics of Visual Culture: 2010 Shanghai World Expo."

Jeffrey Gaudet on "Icons of Architecture and Fashion: An Exploration of the Complex Relationship Between the Two Fields"

Emily Anderson on "An Image Within an Image: The Representation of Cameos in Cinquecento Portraiture"

Katherine Rice on "Vulnerable and Threatening: Edward Hopper's Female Nudes"



Undergraduate Honors & Awards 2010-11

Summa Cum Laude

Alexandra Forin
Annelies Kamen
Lydia Mitts
Elizabeth Petillo
Mary Roberts
Lumay Wang

Art History Prize

Elizabeth A. Petillo
Lumay Wang

Architectural Studies Prize

Alexandra Forin

Phi Beta Kappa

Lumay Wang

Madeline Harrison Caviness Thesis

Lumay Wang, "The Politics of Visual Culture: 2010 Shanghai World Expo."

The Carla Ann Klebsattel Memorial Fund

The Carla Ann Klebsattel Memorial Fund was established in 1998 to 'support Tufts students participating in museum tours or art history field trips.' The Klebsattel Memorial Fund has supported field trips to many local museums and historic houses; The Institute of Contemporary Art, Boston; The Museum of Modern Art, and The Metropolitan Museum and Cloisters in NYC.

Alumni News—Amy Brandt MA'05



[The Chrysler Museum of Art](#), in Norfolk, Virginia, announced that Amy Brandt, Ph.D., has joined the Museum as the McKinnon Curator of Modern and Contemporary Art. She will oversee the Museum's more than 2,400 works of art in the modern and contemporary collection in addition to curating new and traveling exhibitions.

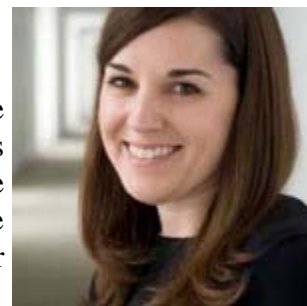
Most recently, Amy was the assistant curator at the American Federation of Arts in New York, where she managed exhibitions, supervised curatorial assistants, oversaw budgeting, and contributed to a variety of grant submissions. Simultaneously, Brandt was working on a doctorate degree in modern and contemporary European and American art at The Graduate Center of the City University of New York, which she recently completed. Previously, she held curatorial positions at the Brooklyn Museum and at the Solomon R. Guggenheim Museum in New York.

Brandt also has a master of philosophy degree from The Graduate Center at the City University of New York and a master in art history degree from Tufts University. She received two bachelor of arts degrees in art history and French, and received a License in art history from the University of Paris IV, La Sorbonne.

Alumni News—Michelle White MA'04

The Menil Collection, in Houston, Texas, Promotes Michelle White to Curator.

Director Josef Helfenstein has promoted Michelle White to the role of Curator. White arrived at the Menil in 2006 (via the [Museum of Fine Arts, Houston](#), where she was curatorial assistant) as assistant curator and was promoted three years later to associate curator. Said Helfenstein: "In a very short time, Michelle distinguished herself at the Menil by organizing splendid exhibitions, presenting lectures and participating in other programs, and making important contributions to our scholarly publications."



Notable exhibitions White has organized for the Menil include *Imaginary Spaces: Selections from the Menil Collection*, *Leaps into the Void: Documents of Nouveau Realist Performance*, and the recently opened *Seeing Stars: Visionary Drawing from the Collection*.

In her expanded role as curator, White will be instrumental in the planning of exhibitions and collection management of the museum's holdings of works of paper. She will play an active part in the museum's full slate of lectures, gallery talks, and other public and membership programs. Crucially, White will also conduct object-based research related to the museum's collection of modern and contemporary art, as well as initiate and contribute to exhibition catalogues and other Menil publications.

White attended the Slade School of Fine Art at University College, London, and earned her B.A. from the University of California, San Diego and her M.A. from Tufts University (her thesis topic was on Robert Ryman), where she served as teaching assistant in art and architectural history and theory. During those years White also worked as Special Projects Assistant at the Museum of Contemporary Art San Diego and as Print Room Assistant at the Fogg Museum of Art at Harvard University.

The Rhonda Saad Graduate Prize

The Rhonda Saad Graduate Prize in Art History recognizes graduating Masters students' in Art History or Art History/Museum Studies for outstanding academic excellence in art history, as well as related achievement in teaching, research, museum work, or community involvement. The award is established in memory of Rhonda Saad MA '08, with the generous assistance of Rhonda's classmates.

This year we awarded the inaugural Rhonda Saad Graduate Prize in Art History to Ayesha Fuentes. Ayesha came to Tufts from Williams College with the goal, ultimately, of becoming an art conservator. Besides demanding graduate coursework in Medieval Art, Ayesha studied chemistry and interned in conservation labs. This past year Ayesha particularly focused her attention on a superb master's art history thesis on Tibetan ritual cups made from human skulls. Ayesha is an independent free-thinker, an atypical art historian, as interested in decay as in beauty, and for her accomplishments has been rewarded with admission to one of the most selective of just a handful of conservation programs in the country. She is this year beginning the UCLA/Getty Conservation Institute Program in Archaeological and Ethnographic Conservation in Los Angeles. As Ayesha's advisor, Professor Ikumi Kaminishi has said, "For Ayesha, art history is knowledge, and art conservation is her mission to preserve that knowledge." We believe Ayesha to be a uniquely worthy recipient of the first Rhonda Saad Graduate Prize in Art History.



A Tribute to Mamie Hyatt MA '07 (1979 – 2011)

On Tuesday April 19, 2011, Tufts MA graduate, Fulbright scholar, and Ph.D. candidate Mamie Hyatt passed away in Stockholm, Sweden. Among those who knew Mamie, the news about her sudden and unexpected death was met with shock and disbelief.

Mamie had come to Tufts in fall 2004 after having obtained a BA in art history at Kent State University in Ohio. Interested in African American and contemporary African diaspora art, her enthusiasm was contagious, her energy and intellectual curiosity seemed limitless, and her passion for fieldwork became quickly legendary. In fact, meeting with strangers and turning distance into proximity and trust was something everybody who knew Mamie commented on with affection and admiration. An exiting example of this gift was Mamie's M.A. thesis on the history of the Studio Museum in Harlem. The work was not just a study of archival material. Rather, the "material" had first to be produced by conducting long interviews with many of the artists and curators who had been actively involved in the museum's history.

Under the title "The Revolution Will Not Be Televised: A Discussion of the Studio Museum in Harlem" Mamie submitted the thesis in 2007. That same year she was admitted into Boston University's Ph.D. program where she started to work on the African American painter Herbert Gentry. A Fulbright fellowship allowed her to study Gentry's life and work in Sweden. Being Mamie, she plunged into Stockholm's art scene with force. That her vitality was stopped in such a definite and abrupt manner is – even after so many months – still difficult to accept. No doubt, Mamie was a force to be reckoned with. As noted by many, she had a brilliant career ahead of her. Given these circumstances, perhaps the only comfort lies in the fact that she passed away amidst one of her most favorite activities: doing fieldwork.

Judith Wechsler, Professor of Art History Emerita

On May 4, 2011 the department hosted a party to celebrate Judith's contributions to art history at Tufts University.



Photos of updated spaces in 11 Talbot Avenue

Seminar room now on first floor



Front Office—Rosalie's desk



VRC moved to former seminar rm



lounge



2nd fl. landing leading to 3rd fl.



Art History Majors **Mary Madeline Roberts, BA'11**, will be attending the University of Chicago Law School in fall 2011; **Rebecca Casas, BA'09**, is currently a rising 2L at the Benjamin N. Cardozo School of Law. This summer Rebecca is interning at the International Rescue Committee in New York City doing naturalization and immigration work. Next year she will be a member of the Holocaust Restitution Claims Clinic, hopefully doing art restitution work with a focus on Cuban restitution; **Lumay Wang, BA'11**, was hired by Senator John Kerry's office to be a staff assistant; **Laura Mitchell, BA'07**, has been accepted into the Master's Program in Social Work at NYU; **Caitlin Daltin, BA'** received an MA from the Courtauld, she also received a generous fellowship from Boston University where she will be in the fall; **Mae-ling Lokko, BA'10**, will enter the Rensselaer's PhD program in the fall; **Sarah Miller, BA'09**, has been accepted for the Master's work in art history/history of photography at the University of Chicago and Boston University; **Samantha Mashal, BA'10** entered the Art Business Master's Program at the Sotheby's Institute of Art in New York.

Alicia LaTores MA'11, is the Gallery Coordinator at the Copley Society of Art, Newbury Street., Boston, MA; **Jamie C. Teich, MA'11**, will be teaching at Colby-Sawyer College starting fall 2011; **Danielle Carrabino, MA'01**, received her PhD from the Courtauld in the spring and graduated on July 4th in London; **Annie Robinson, MA'99**, has been named the Victorian Society in America's Henry Russell Hitchcock Award winner for the 2010 book, *Peabody & Stears: Country Homes and Seaside Cottages*. The award is given annually for an outstanding book in the area of nineteenth century architecture; **Michelle White, MA'**, had a retrospective of Richard Serra 's Drawings open at the Metropolitan Museum of Art in early April; **Rebecca Dubay, MA'03**, defended her PhD at Bryn Mawr this past spring and this fall she starts her new job as assistant professor of Contemporary Art and Theory at the Kansas City Art Institute this fall; **Anna Myjak-Pycia, MA'04**, has been accepted to the PhD program at the University of California, Santa Barbara. She moved to LA a couple of years ago when her husband got a tenure track job at UCA and in the meanwhile, have a lovely 2 year old son; **Laura Tillery, MA'10**, has been accepted to the PhD program at Penn State, she also taught courses at Colby Sawyer College and at Berklee College of Music;

Emily Voelker, MA'08, has been accepted into the PhD program at Boston University with the Dean's Fellowship, to work primarily with Kim Sichel and Pat Hills; **Patricia (Trish) Kelly, MA'94**, received tenure in art history at DePaul University in Nov. 2010; **Virginia (Ginny) Soenksen, MA'10**, curated the fall exhibition of *Woven Identities of Japan: Ainu and Okinawan Textiles* at The Clark Center for Japanese Art & Culture in Hanford, CA; **Tracy Pollock, MA'11**, is the Administration and Development Manager at the Center for Curatorial Studies and Hessel Museum of Art at Bard College, in New York; **Julie Barry, MA'10**, is a research assistant at the Childs Gallery in Boston

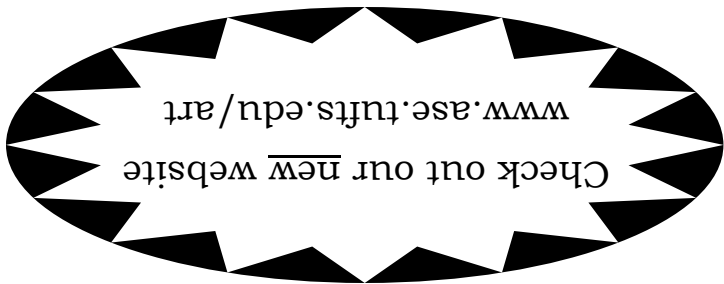
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