

Tufts University

Art & Art History



Volume 4

August 2006

From the Chair

With some regret and a lingering sense of melancholy, I have, after a year as acting chair and three years as chair, stepped down from this position. Yet, this is the right time. Our department is so fully stocked with faculty capable of filling the position that turnover is essential and healthy. And, quite frankly, I am pleased to be returning more fully to the classroom, and, hopefully, to research and writing and long overdue projects of that sort. Fortunately, the department is in great hands. Our incoming Chair, Associate Professor Cristelle Baskins, will run the show beautifully and it is very much her time.

2005-6 was a hectic and demanding year, but an exciting one as well. Most importantly, after many years of lobbying the Tufts administration, we were given the green light to search for a

tenure-track assistant professor of Contemporary art. The department carried out an international search, and reviewed nearly one hundred applications. We are very pleased to have hired Monica McTighe (Ph.D. University of Virginia, 2004.) Monica had been with us for a year prior to the search as a lecturer and had already begun to well ingratiate herself to Tufts undergraduates and graduates. We look forward to welcoming Monica that much further into the department and to working with her into the future.

I am also very pleased to welcome Karyn Esielonis, Ph.D. to our full-time faculty ranks for the coming year. Karyn will be teaching and advising from various modernist vantage points concerning French and American art in the period between 1860 and 1950, and we are fortunate to have her with us at this time.

It is with a sense of deep appreciation that we acknowledge Dadian/Oztemel Professor Lucy Der Manuelian's retirement from teaching. Lucy will remain on faculty for a couple of years as research professor, but the fullness of her commitment to Tufts students will be missed and is to be properly lauded.

We must also recognize Mary Richardson Professor Madeline Caviness' impending last year in the department before retirement. Madeline has been our soul and conscience for over thirty years, while building Tufts into one of the most respected sites in the world for the study of Medieval art history. The gap Madeline will leave in our department and university culture will be immeasurable. In recognition of this difficult transition, the Tufts administration has granted us a search for a tenure-track assistant professor of Medieval art in 2006-07.

As you will read in other parts of the Newsletter, this was a productive year for our faculty. Four authored, edited, or co-edited books appeared, and other like-minded projects have recently gone or are imminently on their way to press. Our faculty's simultaneous commitment to excellence in the classroom, and in research and writing, made my years as chair very easy and very satisfying.

Continued on page six....

Guest Speakers 2005-06

Steven Locke, artist "*Poetics and the Erotics of Looking*" Recently named one of the 10 Artists to watch by the Boston Globe

Ingrid Mwangi, artist, "*Cross-Currents in Recent Video Installation: Water as Metaphor for Identify*" co-sponsor with Tufts Art Gallery

Kevin Jerome Everson, artist & filmmaker, and asst. professor of art, Univ. of Virginia, "*New Films*"

Gregory Williams, asst. professor, Contemporary Art, Boston University,

"*Full of Potential: Rosemarie Trockel's 'Unrealized' Books and Catalogues*"

Adrian Ellis, international museum consultant, AEA Consulting, "*Museum Leadership in a Changing World*"

Tomasso Lecture

Jacqueline Marie Musacchio, assoc. professor, Vassar College, "*Bianca Cappello, Identity, and the Arts in Grand Ducal Florence*"

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
- M.F.A. Studio Arts (thru the Museum School)
- M.A./M.F.A. combined-degrees (thru the Museum School)
- Minor Programs

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

Cristelle Baskins, Associate Professor and Chair 2006-09
Italian Renaissance Art, Secular Painting and Narrative, and Gender and Women's Studies

Madeline H. Caviness, Mary Richardson Professor - on leave fall 2006
Medieval Art and Architecture, Stained Glass, and Gender and Women's Studies

Lucy Der Manuelian, Dadian/Oztemel Research Professor of Armenian Art
Medieval Armenian Architecture, Sculpture, Illuminated Manuscripts, Art, Religion and Politics of the Middle Ages: Byzantium, Western Europe and Armenia

Eva Hoffman, Associate Professor, Director Undergraduate Studies
Islamic Art, Portable Arts, and Theories and Methods

Ikumi Kaminishi, Associate Professor and Acting Director Graduate Studies
Asian Art and Architecture, Buddhist Painting, and Narrative Studies

Andrew McClellan, Associate Professor and Director Museum Studies
Baroque-Rococo Art, History of Museums, and Sculpture

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

Peter Probst, Associate Professor - on leave 2006-07
Contemporary African Art, Critical Theory, Visual Culture, Globalization

Eric Rosenberg, Associate Professor - American Art, Modern and Contemporary Art, and Theories and Methods

Amy Ingrid Schlegel, Director of Galleries and Collections
Curatorial Studies

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

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

Part-Time Lecturers

Karyn Esielonis - *Theories and Methods, Picasso to Pollock*
Maureen Meister - *Boston Architecture*
Christina Neilson - *Love, Lust and Desire in Renaissance Art*

Mellon Post-Doctoral Fellow

Deborah Lewittes - *Architecture After WWII*

Department Staff

Pam Born - *Digital Media/Slide Curator*
Rosalie Bruno - *Staff Assistant*
Christine Cavalier - *Photographer & Digital Media Specialist*
Deborah Griffin - *Assistant Digital Media/Slide Curator*
Amy West - *Department Administrator*



Faculty News



Daniel Abramson's book, Building the Bank of England: Money, Architecture, Society, 1694-1942, was published by Yale University Press, and has been reviewed in the Times Literary Supplement, Architects' Journal, Architectural Review, Country Life, Building Design, and World of Interiors. He also published an essay, "History: The Long Eighteenth Century," in a special section on "Learning from Interdisciplinarity" in the December 2005 issue of the Journal of the Society of Architectural Historians. He is continuing working on a book project about the idea of obsolescence in twentieth-century architecture, giving talks at Boston University on "The Age of Obsolescence," and in New London, Conn. on "Inventing Obsolescence." He is also the North and South America Book Review Editor for the Journal of the Society of Architectural Historians.



Cristelle Baskins is about to begin a three year term as chair of the department. She recently returned from a Tufts Alumni Tour to the Lakes District in Italy. She is the faculty adviser for a Summer Scholar, Kim Fry, as well as the sponsor of a new Mellon Postdoctoral Fellow, Sean Roberts. This summer she is co-editing Early Modern Allegory: Embodying Meaning, and working on a variety of articles, conference papers and book reviews. Her article, "Bocche Inutili: Pisa in the Florentine Imaginary," is forthcoming in the first issue of Early Modern Women: An Interdisciplinary Journal. Also, she working on an exhibition, The Triumph of Marriage, for the Isabella Stewart Gardner Museum, fall 2008. She also co-edited a book with Sherry Roush called Marriage in the Middle Ages: Prudence, Passion, Policy was published in fall of 2005.



Lucy Der Manuelian continued her research and work in the restoration of the medieval churches of Armenia. Lucy has two essays in preparation for publication: "The Historic Armenian Region of Karin/Erzerum: Churches, Carpets, Tombs and Trade" and "The International Role of Medieval Kharpet/Tsopk: Castles, Churches, Kings and Crusaders."



Eva Hoffman presented a paper "Christian-Islamic Encounters before the Renaissance," at the Symposium, Cultural Encounters in the Mediterranean, held in conjunction with the exhibition, Gentile Bellini and the East, at the Isabella Stewart Gardner Museum, Boston, Massachusetts, March 11, 2006. She also chaired a session, at the meeting of the Medieval Academy of America, "Boundaries in the Mediterranean World," March 31-April 2, 2006., Cambridge, Massachusetts. She will present a paper in a session "On the Move-portable objects" at the 21st Congress of Byzantine Studies, in London 21-26 August, 2006.



Ikumi Kaminishi Her book is in press, at its final stage, with a new title: Explaining Pictures: Buddhist Propaganda And Etoji Storytelling in Japan Hawaii: University of Hawai'i Press, March 2006. Ikumi purchased and moved into her new home in August.



Andrew McClellan will have three new publications currently in press. An essay on the founding of the Louvre Museum will appear in the catalogue of the Louvre's first large touring exhibition in the United States, opening in Atlanta in October and moving to Denver next year. Another essay: "Art Museums and Commonality: A History of High Ideals" will soon appear in a collection published by the University of Indiana Press. Andrew's new book, The Art Museum: Ideals, Ethics, and Practice from Bouleee to Bilbao, will be published by the University of California Press in 2007. Starting September 1, 2006 Andrew will be the new Associate Dean of Arts & Sciences.



Peter Probst gave papers at Northwestern, Emory, Harvard, Humboldt University Berlin as well as Oxford university where he was invited to give the St. Cross Africa lecture. For the launching of "Critical Interventions. Journal of African Art History and Visual Culture" he was asked to join the advisory board. As part of the Tufts in Ghana program he travelled to Ghana to organize the art component of a new student travel tour entitled "Ghana Gold". For summer 2006 he received a FRAC grant to do further research on his book on Memory and Monument in Nigeria. He has forthcoming articles in *Lettre Internationale and Critical Interventions*.



Eric Rosenberg In January 2006 a volume co-edited with Lisa Saltzman of Bryn Mawr College, entitled Trauma and Visuality in Modernity was published by University Press of New England. Eric served as Respondent for a CAA session in February on "The Need for Connoisseurship in American Art." Published an essay entitled "Romancing the Modern: Nemerov, Wyeth and the Limits of American Art History," in *The Art Bulletin's* "Interventions" section on American Art in the March 2006 issue. He finished a chapter entitled "The Totality of Form: SJ Freedberg's Criticism and Clement Greenberg's History," for a forthcoming Routledge anthology called Making Art History. In September Eric will speak on "What Abstract Expressionism Should Have Been: Richard Diebenkorn's *Man and Woman, Seated*," and Modern Painting's Claim to Wholeness," in the American Art Lecture Series at the Palmer Museum, Pennsylvania State University.



Judith Wechsler has been working on a film on Monet's Waterlilies for the Orangerie Museum in Paris. This year she published 2 chapters in books, 5 catalogue entries, an encyclopedia entry on Daumier and a book review. She served as co-chair of the tenure and promotion committee, chair of the faculty advisory board, and on the search committee for the dean of the graduate school. She also gave several outside lectures on Daumier, Ungerer, Van Gogh and had a screening of 3 of her films at MIT and her most recent film, "Rachel of the Comedie Francaise" at the Dahesh Museum in NYC.



Adriana Zavala Adriana Zavala just returned from Mexico City where she was conducting research for a new book project on contemporary art in Mexico City. Her publications this year include a report on the contemporary art scene in Mexico City, forthcoming in the Oct/Nov issue of Art New England, and essays in The Eagle and the Virgin: Nation and Cultural Revolution in Mexico, 1920-1940, ed. Mary Kay Vaughan and Steven Lewis (Duke University Press, 2006) and in Arte Moderno de Mexico: Colección Andrés Blaisten (Mexico: UNAM 2006). She is also guest curator of an exhibition of the work of the Mexican painter María Izquierdo at the Centro Cultural Tlatelolco in Mexico City, scheduled to open in late 2006.

Introducing Monica McTighe, Assistant Professor, Contemporary Art



The department is pleased to announce the recent appointment of Monica McTighe to the tenure-track position of assistant professor of contemporary art.

What led you to art history?

I became interested in art when I was really young. I started taking art classes at the University of Colorado in Boulder when I was in junior high and I volunteered at the local contemporary art center in Boulder all through high school. I considered going to art school but I had a strong interest in philosophy and literature--so I went to St. John's College in Santa Fe NM, where I read the "great books" of western civ. When I was there I interned for the visual arts and film curators at what is now called Site Santa Fe as well as the modern art curator at the Museum of Fine Arts. I also worked at Gerald Peters Gallery for awhile. After that, it just made sense to get a graduate degree in art history. I chose contemporary art because it had been my primary interest for so long and theory because I had a background in philosophy with my St. John's degree.

I got interested in installation and memory, which was my dissertation topic, when Ann Hamilton gave a talk at UVA and came later to make an installation in Charlottesville at a recently shut down textile factory. I volunteered to help her with it, which was an amazing experience. The piece was called 'ghost: a border act' and it was an installation with video projection. She had me ironing and sewing huge pieces of silk. The next year I went to Japan to see another piece she made near Tokyo called 'the picture is still'.

This year, I published a book review for CAA in February on five recent books on installation art and I have an article on technology and attention in the work of Ann Hamilton under review at Art Journal now. I gave a presentation on memory in contemporary installation art entitled, "time warp: nostalgia as critique in contemporary installation art" at the Künstlerhaus Büchsenhausen*, Innsbruck, Austria in May. In June, I gave a talk at the University of Innsbruck on photography in the work of Renée Green. I was also recently on a panel at the Künstlerhaus discussing the work of a young Viennese artist named Ralo Mayer, who was a student of Renée Green's. I just finished a paper on nostalgia in contemporary video installation about the work of Renée Green, Diana Thater and T. Kelly Mason, and Slater Bradley. I will be giving a presentation on that article at the Künstlerhaus Büchsenhausen. In Australia, I will be giving a talk titled "Archaic Nostalgia: The Family Slide Show as Critical History in the work of Renée Green" at the University of Technology in Sydney on July 29.

*künstlerhaus büchsenhausen is an international centre for production, research and discussion in the fields of visual and media arts. the künstlerhaus provides a forum that facilitates direct exchange between artists, theorists, art critics and curators from the region and abroad. the institution also promotes young, innovative talents and presents their work. künstlerhaus büchsenhausen is an institution affiliated to the "tyrolean artists' association".



The best news is that three former students are editing a Festschrift for me, to be published in a year or so: The Four Modes of Seeing: Approaches to Medieval Imagery in Honor of Madeline H. Caviness, ed. **Elizabeth Carson Pastan**, **Evelyn Staudinger Lane** & **Ellen Shortell**, Aldershot, Hampshire: Ashgate. I directed Elizabeth's doctoral dissertation at Brown, she is now tenured at Emory University; Eve and Ellen did Master's thesis at Tufts and Eve is tenured at Wheaton College, Ellen at Mass. College of Art. **Marilyn Beaven**, Tufts MA, also contributed an essay, as well a former student from the Institute of Fine Arts of New York University, **Martha Easton**. There are 30 articles in all! The editors would welcome contributions to the subvention for the publisher.

The "three E's" presented me with a copy of the book manuscript at the International Medieval Congress in Kalamazoo in May, after my plenary address "The Good the Bad and the Ugly." There were also five sessions during the meetings with papers centered on "Madeline Caviness's 'Triangulatory' Approach to Medieval Art" Using Historical Context and Critical Theory to Open the Works for Audiences Today" including papers from former Tufts students: **Felicity Ratté** (J honors thesis c1980) now a Dean at Marlborough College VT, **Sarah Bromberg**, recent MA and in the doctoral program at U Penn, and **Anna Bücheler**, Tübingen exchange student about 1996 and now in the doctoral program in Toronto.

I had four articles out this spring:

"Sur la reproduction des oeuvres d'art conservées dans les musées. Qui paie ? Qui tire les profits ?" Diogène, issue 211 (Fall 2005), p. 56-66 (English version in Diogenes, 211).

"Reception of Images by Medieval Viewers," in A Companion to Medieval Art: Romanesque and Gothic in Northern Europe, ed. Conrad Rudolph, Routledge, 2006.

"A Son's Gaze on Noah: Case or Cause of Viriliphobia?" in Comportamenti e Immaginario della Sessualità nell'alto Medioevo (Settimane di Studio della Fondazione Centro Italiano di Studi sull'Alto Medioevo LIII), Spoleto: La Sede della Fondazione, 2006, pp. 981-1024.

"(Ex)Changing Colors: Queens of Sheba and Black Madonnas," in Architektur und Monumentalskulptur des 12.-14. Jahrhunderts: Produktion and Rezeption (Festschrift für Peter Kurmann zum 65. Geburtstag), ed. Tephany Gasser, Christian Freigang & Bruno Boerner, Bern: Peter Lang, 2006, pp. 553-570.

Chairs letter continued from page 1...

Chairing the Department of Art and Art History has been an extraordinary opportunity to try and do, or at least facilitate, some useful things for the department and the university; for colleagues and for students. Art History can seem a smaller concern at Tufts than disciplines like Biology, Psychology, International Relations or English, but when in the thick of it, on those days when the roof of the house at 11 Talbot threatens to levitate right off its support due to the buzz of activity housed below, it feels like the hub of the university. (In truth, I think there are arguments for its being so!)

Nothing would have been possible, however, without the inimitable support, collegiality, and commitment brought to work every day by our staff. My gratitude to Amy West, Rosalie Bruno, Chris Cavalier, Pam Born and Deb Griffin is immeasurable.

Ours is an extraordinary group of faculty, staff and students, all percolating along in what I think of as "The Little Brown House That Could."

Eric Rosenberg

Architectural Studies Prize

This year the Department of Art and Art History is pleased to inaugurate a new award: The Architectural Studies Prize. This prize is will be awarded annually to a senior major in architectural studies who has demonstrated academic excellence and a commitment to the field of architectural studies. It should be noted that the prize is supported by a memorial fund for the late Margaret Henderson Floyd, an inspirational professor of art and architectural history who helped establish architectural studies at Tufts. This year's inaugural Architectural Studies Prize was awarded to **Allison Patrick**. Allison excelled in the classroom and also was a strong leader of the Tufts student Architecture Society and its Architectural Awareness at Tufts program, which gives tours of Tufts' campus for local elementary school children and has placed architecture plaques in prominent Tufts buildings. We were pleased to present Allison with the first Architectural Studies Prize for academic excellence and commitment to the field.

Honors & Awards 2005-06

Summa Cum Laude

Anna Juliar
Emily Monen
Katherine Morris

Art History Prize

Anna Juliar
Katherine Morris

MA's 2006

Julia Brucker—Modern

Joanna Groarke—Latin American

will continue her studies in the Ph.D. program at the NYU Institute of Fine Arts in the fall

Mamie Hyatt—Non-Western

Eve Lambert—Post Modern/Feminism

has received the paid internship at the Fogg Museum's modern & contemporary art dept.

Anna Lovecchio—Modern/Contemporary
has received a grant given by the Regione Puglia, Italy. Being Italian the name is quite long!!! "Borsa di Studio di Specializzazione e Pefezionamento Post-Lauream ed attività formative elevate" (that is "Grant for Post-Graduate Specialization and Advanced Studies")

Jennifer Lyons—Medieval

will be teaching at Mass. College of Art in the fall

Linda Padhi—Medieval/Mediterranean

Graduate Alumni News

Danielle Carrabino A01, will be the paid intern in the painting department at the Harvard University Museums for 2006-07; **Karen Georgi A93**, published an article on Asher B. Durand in the June 2006 issue of the Oxford Art Journal "Defining Landscape Painting in Nineteenth-Century American Critical Discourse. Or, Should Art 'Deal in Wares the Age

Has Need of?"; **Lisa Cherkerzian A04**, is enrolled in the Ph.D. program at University of California, San Diego in the Department of Art History, studying Theory and Criticism; **Lindy Forrester A03**, is in Florence Italy working as an assistant to an art historian at the Studio Art Centers International (SACI); **Amy Johnson A78**, recently completed her Ph.D. at Delaware and is now the first full-time, tenure-track art historian at Otterbein College in Ohio; **John Corso A04**, published his first article entitled "COATROOMS, BATHROOMS, BACKROOMS, CHAT ROOMS, AND THE GREAT DISAPPEARING ACT", in the initiate volume of Octopus, a visual studies journal published by the graduate program at UC Irvine. His article can be downloaded as a pdf at: <http://yoda.hnet.uci.edu/fvc/vsgs/octopus/corso.pdf>; **Rui Sasaki A04**, is the assistant to the chief curator at the Asian Art Museum in San Francisco, CA; **Catherine O'Reilly A05**, is teaching the Intro to Art History course at Mass. College of Art and working at the Museum of Fine Arts, Boston; **Katherine Farrior A05**, is the docent coordinator at the John F. Kennedy Library in Boston, MA; **Gabrielle Bridgeford A04**, is living in Austin, TX with her husband Leo and is the docent and tour coordinator at the Blanton Museum of Art in Austin; **James Spagnoletti A98**, is teaching 8th grade US History at Dodd Junior High in Cheshire, CT; **Heidi Gearheart A02**, is pursuing her Ph.D. at the University of Michigan; **Todor Petev A95**, is a research curator at the New York Public Library and recently worked on the catalogue and exhibition of *The Splendor of the Word* Medieval and Renaissance Illuminated Manuscripts at the NYPL; **Susy Lapidis A78**, and her husband Peter Wilson are co-founders of Educational Television Cambodia, www.etcambodia.org; **Sumbul Khan A05**, will start in September at the Textile Institute of Pakistan as the Design undergraduates' thesis advisor and will be teaching Art Appreciation and Art History III. She is currently writing bi-weekly book reviews for the local daily in Karachi; **Emily Silet A04**, has been promoted to the Head of Adult Programs at the DeCordova Museum

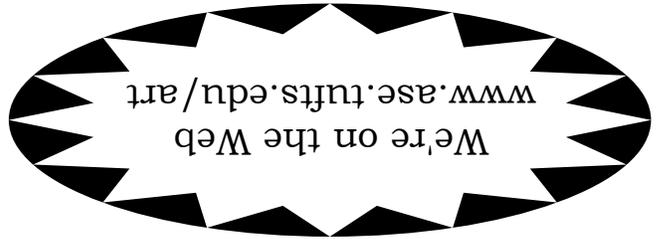
Undergraduate Alumni News

Architectural Studies Majors:

Tanya Paz A06 and **Sam Verrill A06**, were part of a winning team of entrants in an international urban design ideas competition for the BrickBottom area of Somerville. As interns with Paul Lukez Architects, Tanya and Sam helped create a proposal for Eco Auto-tek, a new community centered on the development of energy efficient vehicles. "Their research and ideas were one of the reasons we won," said Paul Likez. Out of over 200 registrants from 20 countries, Eco Auto-tek was one of four winning entries. For more information, see www.architects.org/somerville; **Chris Kollar A03**, is working as an assistant superintendent for the Turner Construction Company at the Brooklyn College West Quad Project. The project is designed by Rafeal Vinoly Architects, and involves the creation of a new open space, restoration of two building facades, and a new mixed-use building to house the athletics department and student services; **Miruna Onofrei A03**, is studying for a master's degree in international relations in Geneva, Switzerland; **Ngoc Tran A04**, is studying for her M. Arch. at the Univ. of Virginia; **Lauren Rochell A04**, will be entering the M.Arch. Program at Univ. Texas/Austin; **Bernard Zirnheld A03**, is in the art history Ph.D. program at Yale; **Seanna Walch A04**, is in the M.Arch I program at the Pratt Institute in New York

Art History Majors:

Tracy Fitzpatrick A89, received her Ph.D. in 2004 from Rutgers University and was appointed to a tenure-track position as assist. professor of art history at SUNY Purchase. She will also serve as adjunct curator at the Neuberger Museum; **Kimberly Parent A04**, Architectural Studies started in the Tufts/Museum School's MAT degree program (Master of Arts in Teaching) in Art Education this past May



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Shaftesbury Psalter-view 3 Mary's at the Tomb, Panel with Dancer-Islamic period, Priest-King of Mohenjo-daro, Matthew Paris-Chronica Majora, Jean-Baptiste-Soap Bubbles, Leonardo Da Vinci -Mona Lisa, Damien Hirst-Physical Impossibility of Death in the Mind of Someone Living, Matthew Paris-Chronica Majora, Olu Oguibe, Martyr, Maya Ying Lin-Viet Nam Memorial, After A. Kircher-Camera Obscura, Frederic Church - Twilight in Wilderness, Celadon Water Jar

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