NEW SPACES FOR ART HISTORY

VISIT OUR NEW WEBSITE

It gives me great pleasure to share some of our recent news with you. We celebrated our new departmental status with a special series of inaugural happenings in addition to our regular annual fall and spring events, as detailed inside. The former included a formal lecture by and informal conversation with Dr. Darby English, Director of the Sterling and Francine Clark Art Institute's Research and Academic Program and Consulting Curator at MoMA (see picture below), a two-part Art Theft film series at Amherst Cinema, and another lecture and workshop by renowned artist and academic, Dr. Victor Burgin. We regretted saying goodbye to Bill Oedel in December, but wish him all the best for his retirement (see story page 2). And because a new department needs a new website, we launched ours which we invite you to explore, both for department news and for the activities of our many successful alums we are beginning to profile. Please take a look and suggest others you think we should add: http://www.umass.edu/arthistory/profile

NEW QUARTERS AS OF 2017

In early 2017 our department is slated to move into new quarters in the South College Academic Facility (SCAF). This new complex, designed by Dimella Shaffer Associates, Inc. and Kliment Halsband Architect, will consist of a renovation of the historic 1867 South College structure together with a new L-shaped building to the South and West forming an interior courtyard. It will house the Office of the Dean of the College of Humanities and Fine Arts, the HFA Advising Center, departmental offices for the History of Art and Architecture, English, Philosophy, and Women, Gender, Sexuality Studies, as well as classrooms, including one exclusively for art history. It is for that classroom that we are raising funds for the high resolution 4K projector indispensable for art history teaching in the twenty-first century.

WE NEED YOUR HELP

Looking ahead, we are now planning for our move into New South College in 2017 (story right). The prospect of having a dedicated Art History classroom is absolutely thrilling. Everything about this space has been designed for our needs except for the digital projector. All students of Art History know how vital high-definition projection is to the classroom! In order to secure the state of the art, top of the line, 4K projector we need, the department has to contribute half of the cost or $22,000. We hope you will join us and help us reach this important goal. Every donation counts. Thank you!

THANK YOU FOR YOUR GENEROSITY

We are grateful for the generosity of our many alumni and friends. Your gifts to the Department of the History of Art & Architecture Fund support annual events like our guest lecture series, the fall Mark Roskill Graduate Symposium, the spring Roundtable on Careers in Art History with its celebratory dinner of students, faculty, alumni and friends (to which YOU are cordially invited!), and the Commencement prizes for graduating seniors. Gifts to the Anne Mochon Internship Fund provide our students with grants that help them gain the hands-on experience so critical to their professional development. You know what your Art History education means to you. Please help us continue to assist students by making a gift at www.umass.edu/arthistory/give Questions about giving? Contact Jess Usher at 413-545-0385.
taught Art History 115, Introduction to the Visual Arts, to 150 students, with one teaching assistant (thank you, Heather Haskell). He taught 115 for many years, as well as the team-taught Renaissance to Modern survey and two or three studio seminars per year. He taught Junior Year Writing and co-taught the History of Decorative Arts. A favorite under-graduate seminar was American Art of the 1920s and 1930s. His staple courses were the two American surveys (pre-1860 and 1860- 1940) and an array of graduate seminars in the American field, including Antebellum Landscape and Genre, Thomas Eakins and His Contemporaries, and Winslow Homer and American Culture of the Gilded Age.

Bill always made a museum visit a require-ment in his courses, and he always took his seminars on at least one field trip, to New York, New Haven, Hartford, Williamstown, or the Catskills. He was pleased that many of his students have gone on to developed publication careers from the work in their seminars, and he co-authored a piece on Mount with graduate student Todd Gernes. Bill received the Outstanding Teach-er Award from the College of Humanities and Fine Arts and was twice finalist for the Uni-ver-sity’s Distinguished Teaching Award.

Bill truly enjoyed teaching. Every day, stu-dents brought great ideas that enlivened his thinking. He was especially concerned that students understood how artists functioned as agents of opinion within their culture, how the visual arts were powerful ideological and political drivers. He was equally concerned that students acquired the skills to express their ideas clearly, and he labored over their papers, hoping to inspire expansive research strategies, as well as self-evaluation and corre-spondence in the too-often surrealistic realm of writing.

Bill held every position in the Art History Program. When he was Director of Undergraduate Studies for four years in the 1980s, he was sole advisor to over 80 majors while teaching a full load. He was Graduate Program Director and Program Director. Be-fore the Program, he served on the Fullbright Evaluation Committee, the American Studies Review Meeting Committee, search com-mittes for the University Art History Direc-tor and faculty in Native American Studies. He served two terms on the Personnel Com-mittee of the College of Humanities and Fine Arts, chairing the Committee for a year.

As unaccustomed as it was, Bill’s service as Chair was deeply rewarding. He could ac-count for many of the important activities that actually contributed to the continuing success of the program. Along the way, he made sure that students, faculty, and staff were notified of the programs, the deadlines, and the opportunities. He sought to make the program as accessible as possible, and he worked hard to publicize the various opportunities that students, faculty, and staff had to contribute to the life of the university. He also worked hard to publicize the various opportunities that students, faculty, and staff had to contribute to the life of the university.

In April Laetitia La Follottie reconciled with alums Ann Fettelson (MA 1990) and Timo Tarr (BA 1997), both cultural professionals, and established a new studio arts program. While their quilts differ in many ways, careful selection and exploration of color and composition new materials, simple shapes and complex color interact, interweave, and overlap to create unique contemporary quilts that reference the rich tradition of quilt making and the history of art. Ann explains that for artists she follows, the formal becomes spiritual, which is what she aims for in her quilts. For Timo, the process of creating a composition through individual blocks keeps her engaged in watching how a project can change and transform with each addition.

Both look to art, history, and their past as sources of visual and personal inspiration. Ann looks to ”be-tween worlds.” Both make use of careful color cal-ibrations, Hunt’s Color for the inex-perience and freedom, Phill Gustin for the highest possible color accuracy, and under-polished plastic. He has the ability to both work with a variety of materials and to use them in a variety of ways, always keeping in mind the needs of the individual artist.

Tara credits her training in Art History, “I am so grateful for the broad and rich instruction I received. While viewing thousands of slides at UMASS I internalized the importance of color, composition and proportion, all of which I now use daily in the studio. Over 3000 hand-written notes as a student taught me the importance of the historical context of the work I am doing and how it is connected to the history of art.”

For the last two years undergraduates, under the direction of Professor Nancy Noble, have curated two exhibitions in the Greenbaum Gallery of the Com-monwealth Honors College on Campus. Inspired by early American gravestone art in Prof. Noble’s “American Art to 1860” course, Art History major Kate Conn-ell researched one of America’s earliest figural gravestone tracings, and created distinctive symbols of death and heav-ily reworked using the Gravestone Studies
practices into their professional lives. New discursive educational, curatorial, and analog engagement with art. Panelists will consider how the experience of art is and the Art Department (Smith College.) Dr. Karen Koehler (Hampshire College), Greenberger Rafferty (Hampshire Col-
York, for a roundtable discussion with Sara ing at the Museum of Modern Art, New Anne Umland, the Blanchette Hooker sorokina – all students in Prof. Noble’s wers. Working with Prof. Noble, Ka-
ate fellows in the summer 2015 Institute ies in the formulation and execution of their the Museum of Art, Boston Rachel Maynard (BA 2017) in-
ated at the Wimbledon Athenaeum Museum of Art. A new course, “Careers for Art History Ma-
studies, “ Honors sections for two of the taught “ American Art to 1860, “ “Museum studies as Undergraduate Program Director. She taught “American Art to 1860,” “Museum
Museum in the Netherlands. Karen is also making use of a Faculty Research Grant 16TH ANNUAL ROSKILL SYMPOSIUM Plugged In: Art in the Digital Age, 9/25/15 This fall’s Roskill Symposium brings Dr. Anne Umland, the Blancheett Hooker Rockefeller Curator of Painting and Drawing at the Museum of Modern Art, New York, for a roundtable discussion with Sara Greenberger Rafferty (Hampshire College), Dr. Sonja Drimmer (UMass) and Dr. Karen Koehler (Hampshire College), with funding from the Graduate School, the Fine Arts Center, the Department of the History of Art and Architecture (all UMass), the School of Humanities, Arts and Cultural Studies (Hampshire College), Mt. Holyoke College Art Museum, and the Art Department (Smith College.) It investigates how the contemporary curatorial economy requires scholars, museums, and artists to consider their digital and analog engagement with art. Panelists will consider how the experience of art is enhanced through new media and digital technologies, how digital space is being used for exhibition purposes, and what new ways of educational, curatorial, and artistic practices have successfully emerged from the integration of these media-based practices into their professional lives.

AWARDS AND INTERNSHIPS MA Candidates To Emily DeVoe for her curatorial internship at the Wadsworth Athenaeum Museum of Art To Tyler Rockey for his internship at the Springfield Museums To Elizabeth Goun and Gretchen Halver- son for their work at the Institute for Curatorial Practice at Hampshire College BA Summer Internship Award Rachel Maynard (Boston, MAFA) Senior Awards Kim Cabrera (Writing & Academic) Amanda Lawall (Spirit) Jacob Liverman (Community Outreach) Rachel Mathison (Spirit) Shelby Minor (Writing & Academic) Laura Pinkerton (Community Outreach) Michael Pratt (Academic Excellence & Thesis with Distinction) Casey Simmington (Community Outreach)

Emily DeVoe (MA candidate) interned in the curatorial department at the Wadsworth Athenaeum Museum of Art in Hartford, CT this summer. She researched the objects bequested to the museum by illustrator Edward Gorey, conceptualized curatorial themes and possible loans for a forthcoming exhibition of Gorey’s own work, and the work in the bequest, and organized materials to aid in preparing a planning grant. MA candidates Elizabeth Goun and Gretchen Halverson, together with Jaime Pagana, MA 2015, were selected as graduate fellows in the 2015 Institute for Curatorial Practice (ICP) at Hampshire College. Jaime was hired as Program Coordinator, while Gretchen and Elizabeth worked on the formulation and execution of their exhibitions. The rigorous curriculum of the ICP, a 5-week intensive program focusing on the practice of curation, involved extensive theoretical research in addition to hands on museum visits throughout the region. The program culminated with three digital and video exhibitions co-curated by the students which they narrated in a final public presentation.

Tyler Rockey (MA candidate) interned at the Springfield Museums during the summer. He edited the gallery labels for the collection of plaster casts of Classical and Renaissance sculptures in the Smith Museum, wrote scripts for the IMA Museum’s cell phone tour, researched and wrote on the collection of ancient Apulian painted vases for the upcoming “Cabinets of Curiosity” exhibition, and wrote a script and storyboard for a gallery video on the late medieval Fuentes Altarpiece. Rachel Maynard (BA 2017) interned at the Museum of Fine Arts, Boston this summer. Working with children and teens in the MFA’s Studio Art classes.

Maynard in front of “Untitled” by Jeff Koons, 2010, at the MFA, Boston.

Above: Gretchen (right) with her curatorial stu-
dents in the office at the Institute for Curatorial Practice, Hampshire College.

FACULTY NEWS Last September, Gülru Çakmak’s book manuscript “Jean-Léon Gérôme and the Craft of French History Painting on postwar” was offered a contract by an academic university press. Her article “Gérôme, Rodin and Sculpture’s Interior” was published in a special issue of the peer-reviewed journal of the Center for Hellenic Studies in Washington, DC. She also had two book chapters published in edited volumes on Aubrey Beardsley and Victor Burgin. The undergraduate seminar she taught in the spring semester on 19th-century art theory was co-curated in an online exhibition showcasing the students’ research projects on small bronzes in the Five Colleges Museums Collections (blogs.umass.edu/gcakmak). In celebration of the Art History Program’s becoming an independent department at the Amherst Cinemahouse in collaboration with Monika Schmitter and DEFA Film Library. She also invited artist and scholar Victor Burgin to Amherst for a series of events made possible with financial support of several partners at UM and in the Five Colleges. Walter Denny returned to full-time teaching in the fall of 2014, following two years of sabatical leave and a Faculty Fellowship. His new book, How to Read Islamic Carpets: approaches to the Metropolitan Museum of Art and Yale University Press early in 2015. Also early in 2015 he returned to the Met as Senior Consultant in the Department of Islamic (Near Eastern), the first time he has been in residence in the department since 2004. He also had a paper at the American Art Historical Institute in Florence in November, and visited Genoa in December to see his own writing on Islamic art with MA student Emily Brown, and visited lecture at Yale and she also gave presentations at the of contemporary Art from October–December, 2015, before closing at the Cobra Museum in the Netherlands. Karen is also making use of a Faculty Research Grant during her Research Intensive Semester in Fall, 2015, to research a book on drawing in contemporary art with MA student Emily DeVoe as a Research Assistant.

In September 2014, Laetitia La Follette participated in an international conference on Looting Art and Restitution at Newen- ham College, Cambridge, UK. Her paper (Looting Antiquities, Art Museums and Restitution in the US since 1970) was selected for the special volume of conference papers that is being submit-
ted to the Journal of Contemporary History. She was awarded a 2014-15 Fellowship in Innovation Teaching from the Center for Teaching Excellence and was elected in the second term as Vice President for Cultural Heritage of the Archaeological Institute of America. At CAA in February 2015 she gave an invited paper in the panel on the Scholarship of Teaching and Learning in Art History.

Nancy Noble completed her fourth year as Undergraduate Program Director. She taught “American Art to 1860,” “Museum Studies,” Honors sections for two of the Department’s introductory courses and a giving course, “Careers for Art History Majors,” which featured a number of depart-
ent alumni discussing their work and career paths. She served as faculty advisor to those who created and published a traveling exhibition at Greenbaum Gallery as well as students selected for the University Museum of Contemporary Art Undergraduate
Practicum for Art History Majors. Spring 2015 practicum students created a virtual wunderkammer comprised of objects from the University’s art, natural history, anthropology, and geosciences collections, which will be available for online exploration in fall 2015. She is currently developing a new course on digital image technology with Image Collection Library staff members Brian Shelburne and Annie Sollinger.

Monika Schnitter continued in her position as Graduate Program Director and was also an active member of the Faculty Senate. She very much enjoyed teaching her new course “Venice: Art, History, Environment” at the General Education level for the first time. She delivered a paper on her research at the Renaissance Society of America in Berlin, Germany and published a review of the book Architecture, Art and Identity in Venice and its Territory: 1750 Essays in Honour of Deborah Howard in ccaa reviews. She continues to work on her book about the Venetian art collector Andrea Oddi. On a personal note, she and her partner, Paul Staiti, are delighted to have moved to a new home this summer.

Cloe Bornhorst (MA 2001) celebrates her PhD with daughters
CHANGE SERVICE REQUESTED