Cultural Heritage Policy: Protecting Art and Antiquities Around The World

No one with an interest in art museums or of works of art and their proper care will ever forget the images of the looting of the Iraq Museum in Baghdad that made their way onto television screens in the aftermath of the U.S. led invasion of April 2003. Two years later, Marion True, curator of Greek and Roman art at the J. Paul Getty Museum, was indicted by an Italian court for involvement with works smuggled illegally out of Italy. For many of us, these events were troubling if not downright distressing. For Laetitia La Follente, they prompted a major career change. Trained as a classical archaeologist at Princeton, Laetitia’s career of departmental service and curricular innovation at the University of Massachusetts had already by 2005 produced a long list of successful former students and major contributions to the administration of the Art History Program. In 2006, she proposed Cultural Ownership, an issue of major interest to art historians and others, as a topic for the yearlong Interdisciplinary Seminar in the Humanities and Fine Arts (ISHA), on whose board she had served since 2001.

In the last five years Laetitia has taken her academic specialization in classical antiquity and cultural ownership beyond the classroom, in the service of American cultural heritage policy. A member of the Archaeological Institute of America’s Cultural Heritage Policy Committee (AIA, CHPC) since 2008, she has written to and testified before the State Department’s Cultural Property Advisory Committee (CPAC) in Washington, D.C. in support of the requests for Memoranda of Understanding between the United States and Italy (May 2010), Greece (October 2010), and Cyprus and Peru (both January 2012). These agreements are designed to protect the antiquities and cultural heritage of these nations.

Laetitia has also been active in crafting the AIA’s public policy statements on the importance of protecting monuments of historical and cultural significance in countries involved in the Arab Spring uprisings (Libya, Egypt and most recently, Syria). Her public role as a successful advocate for cultural property protection led to her promotion first to the position as Chair of the AIA’s Cultural Heritage Policy Committee, (April 2011), and then (Sept 2011) to the Archaeological Institute’s national Governing Board as Vice President for Professional Responsibilities. There, as chair of the AIA Professional Responsibilities Committee, she is actively involved in shaping policy, for example by promoting collaborative efforts between the AIA and UNESCO entities devoted to the protection of cultural heritage.

Of course one of the most exciting results of this activity on Laetitia’s part has been its impact on her teaching and on the careers of her students at the University of Massachusetts. In fall 2009 she taught the Junior Year Writing Course (ArtHist 370) and got students to do provenance research on the classical collection at the Amherst College Mead Art Museum. Two students in the class, Isabella Donadio and Emily O’Brien, subsequently wrote Senior Honors Theses (completed in May 2011) on cultural heritage issues related to classical antiquities. Laetitia sees her scholarly work as a good example of the way faculty research can have a profoundly positive impact on students and their careers. For example this fall she sent two of her MA students from the program off to PhD programs in Classical Art and Archeology (Sara Champlin and Kaja Tally, see inside for related articles).
Kristine Haney
A Fond Farewell

On July 14, 2012, Professor Kristine Haney retired from the faculty of the Art History program after almost 35 years at the Amherst campus. Starting as a one-semester replacement in early 1977, Kris eventually not only taught the full portfolio of medieval art courses that were her specialty, but also the Graduate Methods Seminar, the first semester of ArtHist 105-110 the year-long historical survey (where she offered lectures on Buddhist art as well as her medieval specialty), and found time for her special passion, a course in the history of decorative arts. “By stretching out this way, we find ways to stimulate our scholarship in ways we hadn’t previously imagined,” she said, as she paid a last visit to Bard Hall this August. “When I was an undergraduate, my first thought was to be a museum curator. Then after graduation, I decided I wanted to be a professor at a public university in Massachusetts.” In the long road from Michigan State to the Institute of Fine Arts, and then to the University of Massachusetts, she became a recognized authority on medieval manuscripts and their codicology, but never lost her wide-ranging interests.

Kris will continue in retirement as curator of the art collection of the Forbush Memorial Library in Westminster, where she lives with her husband Walter Haney, a well-known authority on higher education in the United States, now retired from Boston College. Kris notes that “when I turned back to my museum interests late in my career, my former students were enthusiastic the generous with their knowledge and their time.” Among many others, she says, Kristina Durocher, Karen Papineau, Linda Best, Jennifer Allen, and Stephen Fisher – all now museum professionals in New England – helped her to learn the ropes and to weather a crisis or two in her local museum.

What’s next for Kris? She and Walt are deep into the planning of a trip to China next spring; she has always found fascinating. After Shanghai, Beijing, and six days on a boat on the Yangtze, they asked, “Now that I’m retired, the horizons are vast and the possibilities are enormous.”

The Domestic Sphere Goes Pop

In April 2012 Rebecca (Becky) Bernard and Kristen Rudy (both MA’s 2012) co-curated The Domestic Sphere Goes Pop at the University Museum of Contemporary Art (UMCA). The exhibition was created as part of a graduate curatorial fellowship. Becky and Kristen began by reviewing the Museum’s extensive collection and decided to concentrate on works on paper from the 1960s and 1970s that feature the everyday. As co-curators, Becky and Kristen were involved in all aspects of the exhibition, including writing grants, preparing a budget, loan requests, co-authoring an essay, The Domestic Sphere Closeup: When Pop Art Reformed the Homer Front, placing the works within the exhibition space, and giving a gallery talk. In addition, they were also responsible for creating a didactic brochure as well as a checklist of all the works in the exhibition.

An indispensable aspect of the exhibition was the supplied guidance received from the students of UMCA, specifically Loretta Yarlow, Eva Fierst, Justin Griswold, and Craig Allaben. Becky and Kristen worked closely with Professor Mario Oniterra, who served as their advisor, guiding them throughout the project and encouraging them to push their analysis of art since 1960. Both Becky and Kristen noted “it was a pleasure to work with both the members of UMCA and Professor Oniterra – they made the curatorial fellowship an incredibly rewarding experience. Additionally, as co-curator, it was wonderful having the opportunity to work with a partner. Every decision made during the curatorial process was a joint effort and the show was all the better because of this collaboration.”

Pompeii Quadruploides Project (PQ)

Sara Champlyn (MA 2012) and Daniel Herrington (PhD 2012) co-curated the Unsung hero of the Pompeii Quadruploides Project (PQ) under the direction of Dr. Eric Poelher (UM/A Classics Department). Sara, for whom this was the third season on the PQ supplied the following report: “The Pompeii Quadruploides Project is an archaeological and architectural research project that focuses on one of the largest and most important monumental buildings at the World Heritage Site of Pompeii, Italy. The building (a four-floored walkway with a series of small rooms surrounding an open yard) was discovered in the 1760s and almost immediately labeled a ‘gladiators’ barracks.’ The helmets, greaves and blades that were discovered inside support this identification, but for over 250 years the interpretation remained unchanged. In 2010, team decided to investigate further. The results confirm that the building did indeed function as a ‘gladiators’ barracks,’ but this was not the original purpose for the building. Originally, the space provided an area for spectators from the nearby large theater to stretch their legs during intermission, while the rooms may have been rented as shops.

Our goal for the past three seasons has been to piece together multiple phases of construction with the help of new digital methods for collecting data – namely iPads with specialized software. As of July 2012, the entire structure has been fully analyzed and awaits publication. I am extremely fortunate to have been involved with the project since its initial season. The experience has taught me a great deal about the possibilities in my field – how important it is as an ancient art historian to spend time outside of libraries and museums and to partake in projects that allow hands-on contact with the ancient cultures we study.” For more information about the Pompeii Quadruploides Project go to: http://www.umass.edu/classes/3P7.htm.

Graduate Summer Research on Chicago Skyscrapers

This summer Claire D’Amato a current MA candidate traveled to Chicago to conduct research on a project started in Professor Robson’s 20th century architecture course. The project was supported by the Art History faculty with assistance from the UM/A Art History Alumni Fund in memory of Mauria Donahue (MA 1987). “My goal was to explore how Chicago skyscrapers, specifically Jeanne Gang’s Aqua Tower and Bertrand Goldberg’s Marina City break the traditional concept of the Miesian ‘glass box’ skyscraper. Mies van der Rohe’s 1922 project for an unoccupied glass skyscraper in Berlin sparked my interest because it is the antithesis of his later austere and linear buildings. Mies had a major impact on my understanding of Chicago architecture, both through his own buildings and the legacy he left for future architects. Although the city exhibits a wide variety of architectural styles, the Aqua Tower and Marina City seemed like the obvious choices for this research project.”

While in Chicago, I had the privilege of meeting with Studio Gang architect Mauricio Sanchez, a key figure in the development and execution of the Aqua Tower. The Goldberg Archives at the Art Institute of Chicago was also a valuable resource for my research on skyscrapers that break the box. I also visited other notable Chicago buildings like the Willis Tower, the Reliance Building, and the Wrigley Building. This helped broaden the scope of my research through exploring larger themes, such as how social conditions shaped the way buildings were designed and used, as well as how the city sought to define itself through its architecture. As an aspiring architectural historian, I found this trip a wonderful opportunity to be immersed in an urban oasis of concrete, steel, and glass.”

Curating in the 21st Century

April 10, 2012 saw the Program’s annual spring roundtable on careers in Art History, the 7th such symposium to bring together as a community faculty, undergraduate majors, Master’s candidates, alumni, and friends to explore the various fields into which our graduates have made their mark.

The roundtable aims to give current students a sense of some of the job opportunities that await them upon graduation, to allow them to network, especially over dinner after the formal presentations, and last but not least, to engage in some bragging rights about the success of our graduates. The theme this year was Curating in the 21st Century and the three speakers, all alumni of our Master’s Program, were Lesley Herzberg (MA 2006), Curator of Collections, Hancock Shaker Village Dr. Yael Rice (MA 2004), who was at the time Assistant Curator of Indian and Himalayan Art at the Philadelphia Museum of Art and Hyewon Yi (MA 2003), Curator of Curator of Amelie A. Wallace Gallery at SUNY College at Old Westbury.

Lesley Herzberg has been at the HSV since May 2009 and was an intern there during her summer break while a Master’s candidate here at UMASS. She stayed in touch with the curator, who later moved to another position and suggested Lesley for the combined position of HSV’s Collections Manager and Curator.

Lesley Herzberg, Hyewon Yi, Lorraine La Follette, and Yael Rice

Lesley spoke about her journey from that initial internship to her current position, the way her job involves considerable time travelling all over the US to help install HSV’s travelling exhibitions and her new exhibition on Shaker photographs opening in May 2012, A Promising Venture: Shaker Photographs from the WPA.

Dr. Yael Rice defended her dissertation on Mogul Court painters of the 16th and 17th centuries at the University of Pennsylvania in December 2011. She began her work as Assistant Curator of Indian and Himalayan Art at the Philadelphia Art Museum in 2005. She spoke about the reinstallation of the PMA to be completed by fall 2014 and an upcoming exhibition of Oriental carpets from the museum’s permanent collection, entitled The Portable Garden: Carpets from Iran and South Asia.
We were thrilled to learn soon after the opening of our October exhibit, "The Circle: Art and Tradition," that Kaja Tally (MA 2012) was awarded a Five College Mellon Postdoctoral Fellowship in Islamic Art at Amherst College and Hampshire College which will bring her to the Valley for three years.

The final speaker was Dr. Hyewon Yi, who defended her dissertation at the Graduate Center, City University of New York in March 2012. Her dissertation was a study of the four major living proponents of the "quasi" or "gonzo"-documentary photographic and filmic method. As this suggests, Hyewon’s chief research interests lie in the History of Photography and Contemporary Art. She has curated exhibitions showcasing both emerging and mid-career contemporary artists in a wide range of media, not just at the Amelie Wallace Gallery, but also at institutions such as Brain Factory in Seattle, White Box, Dean Project, and Gana Art is New York and the Elmhurst Hospital Center in Queens. She gave us the inside story on curating a university gallery, including getting the New York Times to cover her exhibitions.

**Faculty News**

Gürlü Çağmaz has completed her first year in the program as the Assistant Professor of Nineteenth-century European Art. During this year, she presented her research in national and international scholarly gatherings, and co-organized a symposium at the Henry Moore Institute in Leeds, UK. She spent the month of July in France, working on her book manuscript on Jean-Leon Gerome and the history of painting in France in the nineteenth century.

Gürlü has recently been awarded two Mellon grants through the UMA/Marlin Center for Teaching and Faculty Development. In her first year Gürlü supervised a number of independent studies and a senior thesis, and has taught a number of new courses, including a seminar on The Problem of Color in Nineteenth-Century Art, derived from the new direction her research has recently taken. Gürlü collaborated with the University Museum of Contemporary Art (UMCA) on a number of groups of support essays written as class assignments by her students in European Art: 1780-1880 were featured on the UMCA homepage. The most recent contribution to Great Themes: Emulation and Repetition in 17th-Century Art also collaborated with the UMCA on a larger project, culminating in an online exhibition catalogue based on the research conducted by the undergraduate and graduate students in the class.

**Recent Conferences**

Several of our students had the opportunity to deliver papers at conferences throughout the year. Sara Abrahamsn (MA 2012) delivered her paper "Mythological Sarcophagi and the Art of Remembering" at Boundaries of the Im/material presented by the Ohio State Art History Graduate Student Association. The session was part of the Student Canons of the Codex Aminianus: A Retrospective Study of Manuscript Production, Communication and the Dissemination of Information. Student speakers and papers included Barbara Katis, University of Delaware, "Disputed Narratives of Place and Domesticity in the Video Work of Guy Ben-Ner;" Christina Weyl, Rutgers University, "Lynd Ward’s Novels in Woodcuts: The Cinematic Subtext;" Catherine Walsh, University of Delaware, "Of Bears and Beanstalks: Storytelling in Print and Paint in 19th Century America;" and last but not least Kaja J. Tally (MA 2012), "Power in the Garden, Death at the Banquet: Narratives of Authority, Carpe Diem, and Memento Mori in the Roman House and Tomb."

**Kaja Tally**

We are particularly proud of Kaja’s selection as one of two graduate student teaching assistants who received the UMA’s Distinguished Teaching Award for 2012.

**recent Conferences**

Several of our students had the opportunity to deliver papers or attend conferences throughout the year. Sara Abrahamsn (MA 2012) delivered her paper "Mythological Sarcophagi and the Art of Remembering" at Boundaries of the Im/material presented by the Ohio State Art History Graduate Student Association. The session was part of the Student Canons of the Codex Aminianus: A Retrospective Study of Manuscript Production, Communication and the Dissemination of Information. Student speakers and papers included Barbara Katis, University of Delaware, "Disputed Narratives of Place and Domesticity in the Video Work of Guy Ben-Ner;" Christina Weyl, Rutgers University, "Lynd Ward’s Novels in Woodcuts: The Cinematic Subtext;" Catherine Walsh, University of Delaware, "Of Bears and Beanstalks: Storytelling in Print and Paint in 19th Century America;" and last but not least Kaja J. Tally (MA 2012), "Power in the Garden, Death at the Banquet: Narratives of Authority, Carpe Diem, and Memento Mori in the Roman House and Tomb."

**Faculty News**

Gürlü Çağmaz has completed her first year in the program as the Assistant Professor of Nineteenth-century European Art. During this year, she presented her research in national and international scholarly gatherings, and co-organized a symposium at the Henry Moore Institute in Leeds, UK. She spent the month of July in France, working on her book manuscript on Jean-Leon Gerome and the history of painting in France in the nineteenth century.

Gürlü has recently been awarded two Mellon grants through the UMA/Marlin Center for Teaching and Faculty Development. In her first year Gürlü supervised a number of independent studies and a senior thesis, and has taught a number of new courses, including a seminar on The Problem of Color in Nineteenth-Century Art, derived from the new direction her research has recently taken. Gürlü collaborated with the University Museum of Contemporary Art (UMCA) on a number of groups of support essays written as class assignments by her students in European Art: 1780-1880 were featured on the UMCA homepage. The most recent contribution to Great Themes: Emulation and Repetition in 17th-Century Art also collaborated with the UMCA on a larger project, culminating in an online exhibition catalogue based on the research conducted by the undergraduate and graduate students in the class.

Walter Denny completed his forty-second year at the University, continuing his one-day-a-week consulting at the Metropolitan Museum of Art, writing the new galleries for the arts of Arab Lands, Turkey, Iran, Central Asia and later South Asia opened in November of 2011. His duties at the Met now work back toward research as he begins a project to write a scholarly history of Islamic carpets. Walter embarks on a one-year sabbatical in September of 2012, also serving as David Nabavi Khalili Visiting Professor of Islamic

**Walter Denny**

He worked closely with members of the AIA to prepare roundtable discussions and a hearing at the State Department in January on the renewal of Memoranda of Understanding between the U.S. and Cyprus as well as Peru; both agreements were renewed later in the year. This spring the University of Massachusetts Press agreed to publish her edited volume on cultural ownership, which should appear mid-2013. Laetitia also delivered a talk on the Vestal Virgins at the conference Religion in Pieces at Brown University in late April.

**Nancy Noble**

She will continue her research on the role of architecture in the academic year 2013-2014 academic year, and received the George Hewitt Myres Award for textile scholarship from The Textile Museum in Washington in October of 2012. His exhibition Italian Garden: from the TM in Washington in September of 2012, running until early March of 2013, the catalogue, written with his colleague Sunmu Rody, is gorgeous.

Walter has three book projects to complete before returning to Cambridge in September of 2014. He will do some traveling, but plans to spend the majority of his research leave time in Amherst. Recent articles appeared in the Art Journal of the National Gallery of Victoria (Melbourne), Arts of Asia, The Routledge Handbook of Modern Turkey, and in the collaborative publication from the Department of Islamic Art in the Metropolitan Museum of Art.

This past fall Laetitia La Follette passed on the Directorship of the Undergraduate Program to Nancy Noble, and took over as Director of the History Program. Named to a three-year term as AIA Vice President for Professional Responsibilities in October, she joined Archaeological Institute of America’s governing board, where she continues her work on cultural heritage protection. She

**Laetitia La Follette**

was pleased to see members of the first class of faculty members in May. He hosted a fall and spring parties at his home for the graduate students, faculty and friends and enjoyed catching up with students who completed their art history degree in recent years. The last decade. He taught his usual surveys of nineteenth and twentieth century architecture and developed a new configuration of his modern course especially for graduate students from the Architecture Program. Tim advanced work on his Paul Rudolph monograph, and began new research about Marcel Breuer. He helped with several efforts to preserve modernist buildings, which is becoming one of architecture’s most pressing concerns. Rohan was part of a campaign to save Rudolph’s Orange County Government Center in Goshen, NY from demolition, and was invited to become a member of New England’s advisory committee.

**Monika Schmieder**

was on leave during the academic year researching and writing her book, Colossus: Andrea Odoni and His Palace in Renaissance Venice. She was appointed Visiting Senior Fellow at the Center for the Advanced Study in the Visual Arts at the National Gallery in Washington, D.C. She also received research grants from the Renaissance Society of America and the Gladys Krieble Delmas Foundation, an organization that supports research on Venice.

**Monika Schmieder**

Alumni News

**Graduate**

Thereza Biagioli (MA 2004) has been working on an exciting new museum in her hometown of Stony Creek, CT. The museum project stemmed from a book about the lives of quarry workers. The book project was such a success that she and her colleagues took over the old RC St. Theresa church and started the museum. The Stony Creek Museum tells the story of Stony Creek through life and the dedication was held this past Memorial Day.

**Cheryl Caskey (MA 1980)** is the Student Programs Coordinator at the
Kentucky Historical Society where she served as the coordinator for the Kentucky Junior Historical Society and Kentucky History Day programs.

Brian Curran (MA 1989) was promoted to full professor in the Department of Art History in 2011. His recent publications include two books, The Egyptians at Pompeii: The Discovery of Ancient Egypt in Early Modern Italy, published by the University of Chicago Press in 2007, and Obelisk: A History (co-authored with Anthony Grafton, Pamela Long Bollinger, and Dennis Prager, published in 2009 by the Dibner Library/MIT Press; two book chapters, in Margaret M. Miles, ed., Cleopatra’s Ship: Ancient Mediterranean Navigation (California Press, 2011); and in Jill Burke, ed., Rethinking the High Renaissance (Ashgate, 2012). Brian’s current research is focused on an investigation of the “grammar of time and place” in Renaissance art. He is also working on several articles (and a projected volume) on the “social life of statues” from antiquity to the present day as editor of The Memoirs of the American Academy in Rome, an annual scholarly journal published by the Academy.

Monica (Zimmerman) Eastridge (MA 1995) continues to teach art history at a few junior colleges and is enjoying it. She and her husband have made a trip out to Chicago this summer to visit with fellow classmate Kelly (Sweet) Riordan (MA 1996) and her family.

Elizabeth Gallerani (MA 2005) This year Liz is curating Kidspace at WCMQ Artistic Curiosity at Mass MoCA with her colleague Education and curating juried exhibit 2012: India, the ninth exhibition in the Labeltalk series. She and her husband Rob, just recently celebrated their daughter Rebecca’s third birthday.

Andreas Gehlert (MA 1993) His identification of the so-called Spanish Baroque portrait at the Palatinate, Germany as the Portuguese crown prince Teodócio, son of King João IV and Queen Luisa de Guzman, has recently been verified by researchers at Lisbon University, based on other iconographic sources related to the prince. As part of Andreas’ studies of Portuguese art, he will be co-chairing, with Dr. Teresa de Vale, a session at the 3-day art history conference to be held at Lisbon’s Gulbenkian Foundation from Oct 27-29.

Jennifer Hegarty MA 1992) Marketing Manager at Payette, has been elected to the Society for Marketing Professional Services (SMPS) Boston Chapter’s Executive Board as Secretary for 2012–2014. The official announcement took place at the SMPS Awards Gala on June 14th.

Jean Hunt (MA 1996) still teaches art history full time at St. Stephen’s & St. Agnes School in Alexandria, VA, a JK through grade 12 coed college prep school, where she has been since 1997. In addition to teaching AP art history and an art history elective for seniors, the school also integrates art history into their traditional history classes which means she is also responsible for teaching several sections of art history to U.S., Modern European, and World History classes. After school Jean works with the theater department, and in the summers performs with a summer theater on the coast of Maine.

Carrie LeBlanc (MA 2003) is the Director of Operations for Mercy for Animals, a nonprofit dedicated to preventing cruelty to farmed animals and promoting compassionate food choices and policies. Carrie doesn’t think about art history particularly much anymore, but when she does she wonders why she failed to interpret Damien Hirst’s work from an animal rights perspective.

Jessica Marten (MA 2002) was recently promoted to Curator of American Art at the Metropolitan Art Gallery with the University of Rochester, NY. In 2012 Jessica curated the exhibition Nicholas Longworth After the American Art, and was awarded a NEA grant to conserve 37 WPA preparatory drawings for murals in Rochester city schools. Plans are afoot to organize a full exhibition fulfilling that promise, and definitely collaborative programming with the schools. At home she and husband Chris are kept busy with daughter Lucy, 3½, whom provo describes as “amazing—one of the most self-assured people I’ve ever met” and son Henry, 1½, who is called “Hurricane Hank because he is like the Louisiana Devil.”

Zachary Newell (MA 2003) spent 6 months in Alexandria, Egypt on a Fulbright grant researching teaching and working with the Arts and Multimedia library at the Bibliotheca Alexandrina. Zach was joined by another Angelenque, and children Luke and Maya, now 4 and 2.

Areti Papanastassiou (MA 1990) continues her work as a Curator at the University of Pittsburgh. In the past she has taught Byzantine and Western Medieval art history courses and continues to work towards her dissertation.

Mark Parker Miller (MA 1992) currently works in Philadelphia for Scribe inc. (scribenet.com), a company that provides publishers of print and electronic books. Mark is a project manager at Scribe, coordinating the work of several clients, including some university presses, a commercial academic publisher, and two professional organizations.

Rebekah Perry (MA 2006) received her PhD in medieval art and architecture from the University of Pittsburgh in December 2011. In February 2012 she presented a paper at the annual conference of the College

Jessica Marten with husband Chris, daughter Lucy and ‘Hurricane Hank’

Association in Los Angeles entitled “Procession as Pilgrimage: The Ritual Topography of Tivoli’s ‘Incinatura’ and Transforming Conceptions of Liturgical Performance in Late Medieval Italy.” Rebekah resides with her husband Giovanni in Rome, Italy, where she is working on a book manuscript based on her dissertation, tentatively entitled The Cult of the Savior and Formation of Civic Identity in Late Medieval Lazio: Apopraphic Image, Urban Ritual, Papal Politics, and the Rise of the Central Italian Commune. A member of WEIS (Wireless) Italian art historians, she is a graduate student and emerging scholar (GESSC), Rebekah is organizing a panel at the annual conference of the American Association of University Women in Oregon in April, 2013.

Julie Thomson (MA 2007) Julie’s essay on George Bockh’s Knows, George Brecht’s Nose: The Development of Ray Johnson’s and George Brecht’s Participatory and Fluxus Art in Los Angeles in Fall 2011 in the Journal of Black Mountain College Studies, Volume II (http://www.blackmountainstudiestjournal.org/ w/jp/). She is also now working in the Books Marketing Mochon and Bill Oedel to name a few wonderful professors) Florida was the last place Glenn might have envisioned going, but he and his family have been there for the last 11 years, and they have been living at the Norton for that entire time. While many people may think of Palm Beach County only as a destination for the 1%, the cultural area are very diverse and the programs offered at Norton reach a wide variety of audiences. Over 50% of the children reach Norton through outreach programs, for example, attend Title-1 schools. The after-school programs, which run round in underserved neighborhoods provide art classes to over 1400 children and teens. The collections, focusing on modern American and European art, Chinese art, photography and contemporary art offer a spectrum of opportunities for program development. Glenn always enjoy teaching and working with the curators to develop programs for the art and artists whom they represent in their special exhibitions, including this year Jenny Saville, Tacita Dean, the New York Photo League, and Edward Gorey, to name just a few. You can visit virtually at www.norton.org.

Andrea Howard (BA 1978) announces that her daughter, Victoria G. Zopf, graduated from the College of Arts and Sciences at UMA (like mother like daughter) with 2 BA’s: Victoria obtained her degrees in Social Theory, The Visual and Political Economy and Middle Eastern Studies. Mom is very proud of her. Andrea Howard (BA 1978) announces that her daughter, Victoria G. Zopf, graduated from the College of Arts and Sciences at UMA (like mother like daughter) with 2 BA’s: Victoria obtained her degrees in Social Theory, The Visual and Political Economy and Middle Eastern Studies. Mom is very proud of her.
Art History Program
Art, Architecture and Art History
130 Hicks Way, 317B Bartlett Hall
University of Massachusetts Amherst
Amherst, MA 01003-9269
Phone: (413) 545-3595
Fax: (413) 545-3135
http://www.umass.edu/arthist

Faculty

Gülnur Çakmak
19th Century European Art
gcakmak@arthist.umass.edu

Walter Denny
Islamic, Museum Studies, Orientalism
wbdenny@arthist.umass.edu

Laetitia La Follette
Director - Art History
Ancient Art, Art History and Cybertechnology
laelaf@arthist.umass.edu

Nancy Noble
Undergraduate Program Director
Adjunct Professor
American Art
nnoble@arthist.umass.edu

William Oedel
Chair, Art, Architecture & Art History Department
American Art
wtoedel@arthist.umass.edu

Timothy Rohan
Graduate Program Director
Architecture
tmrohan@arthist.umass.edu

Monika Schmitter
Italian Renaissance and Baroque
mschmitt@arthist.umass.edu

Kristine Haey
Professor Emeritus
Medieval, Decorative Arts

Craig Harbison
Professor Emeritus
Northern European

Anne Mochon
Professor Emerita
Modern, Contemporary

Art History & Image Library Staff

Connie Chatterton
Art History Program Assistant
chatterton@arthist.umass.edu

Mike Foldy
Library Assistant II
Image Collection Library
mfoldy@library.umass.edu

Brian Shelburne
Head, Image Collection Library
bps@library.umass.edu