



ART HISTORY PROGRAM NEWSLETTER

UNIVERSITY OF MASSACHUSETTS AMHERST

FALL 2012

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 Follette, 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 year-long Interdisciplinary Seminar in the Humanities and Fine Arts (ISHA), on whose board she had served since 2001.



Photo: Sophia Ryan

"That seminar launched my serious interest in the legal aspects of cultural heritage in the Mediterranean," Laetitia notes. It led to, among other things, her forthcoming article entitled "A Changing Landscape for Classical Antiquities in American Museums," that will appear in the volume she is editing, *Negotiating Culture: Heritage, Ownership, and Intellectual Property*, forthcoming from UM/A Press in 2013. Articles by five of her colleagues from the 2006-2007 ISHA seminar are to be included in the volume, along with contributions from other authorities in Anthropology, Linguistics, Native American Studies and Women, Gender & Sexuality Studies.

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 100-110 the year-long historical survey (where she offered lectures on Buddhist art as well as in her medieval specialty), and found time for her special passion, a course in the history of decorative arts. "By stretching out in 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 Bartlett 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.



Kristine Haney with husband Walter

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 enormously 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, a place she has always found fascinating. After Shanghai, Beijing, and six days on a boat on the Yangtze, then what? "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 yearlong 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 Space Close-up: When Pop Art Reframed the Home 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 support and guidance received from the members of UMCA, specifically Loretta Yarlow, Eva Fierst,

Justin Griswold, and Craig Allaben. Becky and Kristen worked closely with Professor Mario Ontiveros, 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 Ontiveros – they made the curatorial fellowship an incredibly rewarding experience. Additionally, as co-curators, it was wonderful having the opportunity to work with a partner. Every decision regarding the exhibition was a joint effort and the show was all the better because of this collaboration."



Kristina Rudy (left) and Becky Bernard

Pompeii Quadriporticus Project (PQP)

Sara Champlin (MA 2012) and Daniel Healey (BA 2012) participated in the Pompeii Quadriporticus Project (PQP) under the direction of Dr. Eric Poehler (UM/A Classics Department). Sara, for whom this was the third season on the PQP supplied the following report:

"The Pompeii Quadriporticus 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 sided covered walkway with a series of small rooms surrounding an open yard) was discovered in the 1760's 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 unchallenged. In 2010 our team decided to investigate further. The results confirm that the building



Sara Champlin

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 applications for archaeology. 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 participate in projects that allow hands-on contact with the ancient cultures we study." For more information about the Pompeii Quadriporticus Project go to: <http://www.umass.edu/classics/PQP.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 Rohan'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 Maura 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 amorphous 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 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 Sánchez, 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 landmarks 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 looked and were 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 alumnae 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, Philadelphia Museum of Art and Hyewon Yi (MA 2002), Director and 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 UM/A. She stayed in touch with the curator, who later moved on to another position and suggested Lesley for the combined post of HSV's Collections Manager and Curator.



Lesley Herzberg, Hywon Yi, Latitia 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 Mughal 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 2009. 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 Roundtable that Yael had accepted 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 Seoul, White Box, Dean Project, and Gana Art in 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.

Annual Mark Roskill Symposium

The 12th annual Mark Roskill Symposium, organized by graduate students in the Art History Program, was held on October 21, 2011. Ewa Matyczek (MA 2012) introduced the topic *Telling Images: Narrative in Art*. The keynote speaker Dr. Barbara A. Beall-Fofana (MA 1991), Professor Emeritus of Art History at Assumption College spoke on "The Canon Tables of the Codex Amiatinus: A Retrospective Study of Manuscript Production, Communication and the Dissemination of Information."

Student speakers and papers included Barbara Kutis, University of Delaware, "Disrupted Narratives: Fatherhood 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 University's Distinguished Teaching Award for 2012.

Recent Conference Papers

Several of our students had the opportunity to deliver papers at conferences throughout the year. Sara Champlin (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 Ohio State University, Columbus OH on May 5, 2012.

On the 27th of April Daniel Healey (BA 2012), presented "The Temple of Isis at Pompeii and Roman Cult Worship," at the Massachusetts Statewide Undergraduate Research Conference here at UMass.

And as mentioned in October of 2011 Kaja Tally (MA 2012) was one of the featured speakers at The Twelfth Annual Mark Roskill Symposium.

Faculty News

Gülru Çakmak 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-Léon Gérôme and the crisis of history painting in France in the nineteenth century.

Gülru has recently been awarded two Mellon grants through the UM/A Amherst Center for Teaching and Faculty Development. In her first year Gülru 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 Sculpture* derived from the new direction her research has recently taken. Gülru collaborated with the University Museum of Contemporary Art (UMCA) on a number of projects; a group of short essays written as class assignments by her students in *European Art: 1780-1880* were featured on the UMCA homepage. Gülru and her students in *Great Themes: Emulation and Repetition in 19th-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, where 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 shift back toward collection 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 Nasser Khalili Visiting Professor of Islamic



The 2012 undergraduate awards in Art History went to Renee Williams (Spirit Award, center), Daniel Healey (Thesis Award and Academic Excellence, second from right) and Lina Phou (Academic Excellence, far right). They are shown here along with Nancy Noble, Undergraduate Program Director and Walter B. Denny, himself the winner of the University's Samuel Conti Award

Art at Queens College (New York) in the fall semester. He won a Samuel F. Conti Faculty Fellowship that will follow his sabbatical in the 2013-2014 academic year, and received the George Hewitt Myers Award for textile scholarship from The Textile Museum in Washington in October of 2012. His exhibition *The Sultan's Garden: The Blossoming of Ottoman Art*, opened at the TM in Washington in September of 2012, running until early March of 2013; the catalogue, written with his colleague Sumru Krody, is gorgeous.

Walter has three book projects to complete before returning to teaching 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 volume *Masterpieces 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 Art History Program. Named to a three-year term as AIA Vice President for Professional Responsibilities in October, she joins Archaeological Institute of America's governing board, where she continues her work on cultural heritage protection. She

worked closely with members of the AIA to prepare testimony for a public hearing at the State Department in January on the renewals 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-to-late 2013. Laetitia also delivered a talk on the Vestal Virgins at the conference *Religion in Pieces* at Brown University in late April.

Nancy Noble continues in her second year as Art History Undergraduate Program Director. In the fall she will organize an informational lunch series for majors on topics such as campus work opportunities, planning for study abroad, finding internships, and exploring careers in art history. She will also launch a LinkedIn group for undergraduate alumnae to stay connected with each other and the Program. This past year she developed the Art History Program's Integrative Experience course in Museum Studies and looks forward to teaching it in Spring 2013.

Mario Ontiveros has accepted a position as Assistant Professor with California State University-Northridge. During his five years in Amherst, Mario was a stimulating and popular teacher at both the undergraduate and graduate levels. He served on numerous MA and MFA committees while in the Department. He will be sorely missed, but everyone here wishes him the best in his new position in California.

Entering his fourth year as graduate program director, Timothy Rohan



Timothy Rohan with Hyewon Yi

was pleased to see members of the first class he admitted graduate in May. He hosted 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 degrees at the University over 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 that saved Rudolph's Orange County Government Center in Goshen, NY from demolition, and was invited to become a member of Historic New England's advisory committee.

Monika Schmitter was on leave during the academic year researching and writing her book *Portrait of a Collector: 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.

Alumni News Graduate

Theresa Biagiarelli (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 village 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 serves as the state coordinator for both 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 Egyptian Renaissance: The Afterlife 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, and Benjamin Weiss), published in 2009 by the Diver Library/MIT Press; two book chapters, in Margaret M. Miles, ed., *Cleopatra: A Sphinx Revisited* (University of 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. He is the 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 made a trip out to Chicago this summer to visit with fellow classmate Kelly (Swett) Riordan (MA 1996) and her family.

Elizabeth Gallerani (MA 2005) This year Liz is co-curating *Kidspac at WCMA Artistic Curiosity* at Mass MoCA with her colleague in Education and curating *Labeltalk 2013: 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 Boy* portrait at Homburg castle in Germany as the Portuguese crown-prince Teodósio, son of King Joao 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's studies of Portuguese art, he will be co-chairing, with Dr. Teresa do Vale, a session at the 3-day art history conference to be held at Lisbon's Gulbenkian Foundation this fall.

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 seminar (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



Jessica Marten with husband Chris, daughter Lucy and "Hurricane Hank"

does she wonders why she failed to interpret Damien Hirst's work from an animal rights perspective.

Jessica Marten (MA 2001) was recently promoted to Curator of American Art at the Memorial Art Gallery with the University of Rochester, NY. In 2012, Jessica curated the exhibition *Modern Icon: The Machine as Subject in 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 an exhibition, hopefully a publication, and definitely collaborative programming with the schools. At home she and husband Chris are kept busy with daughter Lucy, 3½, whom Jessica describes as "amazingly 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 Tasmanian Devil."

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

Areti Papanastasiou (MA 1990) teaches Modern Greek 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 a full range of services for publishers of print and electronic books. Mark is a project manager at Scribe, coordinating the work of several clients, including two 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

Art Association in Los Angeles entitled "Procession as Pilgrimage: The Ritual Topography of Tivoli's 'Inchinata' and Transforming Conceptions of Urban 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: Apotropaic Image, Urban Ritual, Papal Politics, and the Rise of the Central Italian Commune*. A member of the Italian Art Society's Graduate Student and Emerging Scholar Committee (GSESC), Rebekah is organizing a panel at the annual conference of the American Association of Italian Studies at the University of Oregon in April, 2013.

Julie Thomson (MA 2007) Julie's essay "To Ray J, George Brecht Knows, George Brecht's Nose: The Development of Ray Johnson's and George Brecht's Participatory and Dialogic Practices" was published in fall 2011 in the *Journal of Black Mountain College Studies*, Volume II (<http://www.blackmountainstudiesjournal.org/wp/>). She is also now working in the Books Marketing department at Duke University Press.

Glenn Tomlinson (MA 1987) continues to work as the William Randolph Hearst Curator of Education at the Norton Museum of Art in West Palm Beach, Florida. When a student at UM/A (working with Mark Roskill, Craig Harbison, Walter Denny, Anne 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 11 years, and Glenn has worked at the Norton for that entire time. While many people may think of Palm Beach County only as a destination for the 1%, the demographics of the area are very diverse and the programs offered at Norton reach a wide variety of audiences. Over 50% of the children reached through school programs, for example, attend Title-1 schools. The afterschool programs, which run year

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 enjoys teaching and working with the curators to develop programs for the art and artists whom they feature 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.

Undergraduate

Kevin Concannon (BA 1983) As of July 2011, Kevin serves as the Director of the School of Visual Arts at Virginia Tech (as well as a Professor of Art History). His Yoko Ono exhibition, *Yoko Ono Imagine Peace*, featuring John and Yoko's Year of Peace, travelled this fall to Stony Brook as well as La Verne University in greater Los Angeles and was written up in the *New York Times*. The article can be viewed at <http://www.nytimes.com/2011/09/18/nyregion/yoko-ono-imagine-peace-at-stony-brook-universitys-staller-center.html>

Jane Côté-Polz (BA 2007) recently earned her DPT (Doctor of Physical Therapy) degree from MGH (Massachusetts General Hospital) Institute of Health Professionals after returning to school a few years ago. She is employed as a physical therapist at Cape Ann Orthopedic and Sports Physical Therapy and Jane and her husband are expecting their first child in October.

Lillian Dignan (BA 2006) In the past 3 years, Lillian established her own design studio, called The Bright Studio, working with small businesses and non-profits to establish and expand their web presence. Although it's not directly related to her Art History studies, Jean still carries her undergrad lessons-learned in her work analyzing and discussing design elements with colleagues and clients every day!

Andrea Howard (BA 1978) announces that her daughter, Victoria Howard Zopf, graduated from the College of Arts and Sciences at UM/A (like mother like daughter) with 2 BAs! Victoria obtained her degrees in Social Thought and Political Economy and Middle Eastern Studies. Mom is very proud of her!



Photo: Laetitia La Follette
Recent Undergraduates (left to right) Daniel Mirisola, Beth Paret, Brandon Meyers and Callie Sweigart

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