
DEPARTMENT of the HISTORY of ART and ARCHITECTURE UNIVERSITY OF MASSACHUSETTS AMHERST FALL 2015 NEWSLETTER



UMassAmherst

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>



Dr. Darby English meets with Art History MA students

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!

Lahe Follette
Laetitia La Follette, Chair

NEW QUARTERS AS OF 2017



The New South College (from West: the Du Bois library is on the right)

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.

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.

BILL OEDEL RETIRES



Bill Oedel retired from the University in December 2014 after over thirty years of service. Bill joined the faculty in September 1984.

Bill received the BA magna cum laude in American History from Harvard and the MA from the Winterthur Program in Early American Culture at the University of Delaware. He was Mellon Museum Fellow in the graduate program in History of Art at Yale. He received the PhD from Delaware, where his dissertation on John Vanderlyn earned the Wilbur Owen Sypher Award for the outstanding dissertation in the Humanities. Before joining the faculty at the University of Massachusetts, Bill was instructor in Art History at the University of Illinois at Champaign-Urbana, Visiting Assistant Professor at Delaware, and Curator of Collections at the Historical Society of Pennsylvania in Philadelphia. Bill held fellowships from the Rockefeller Foundation, the National Endowment for the Humanities at the Center for Advanced Study at Winterthur, and the Smithsonian Institution, as Senior Postdoctoral Fellow in residence at the National Portrait Gallery.

Much of Bill's research and publication activity supported museum initiatives. He produced large exhibitions at the Historical Society of Pennsylvania and contributed many essays to catalogues of the permanent collections at the Detroit Institute of Arts and the Springfield (MA) Art Museums. He coauthored the catalogue of the exhibition of nineteenth-century Berkshire landscapes at the Berkshire Museum (Pittsfield, MA), and he authored the chapter on Rembrandt Peale in the catalogue of the major exhibition on the Peale family organized by the Trust for Museum Exhibitions and the National Portrait Gallery. Unrelated to museum endeavors, Bill published articles on Rembrandt Peale and William Sidney Mount and continued to write his monograph on Vanderlyn.

At the University of Massachusetts Bill taught courses at all levels and in a range of subject areas. He well remembers that in his first year

he 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 the graduate seminar in museum studies. He taught Junior Year Writing and co-taught the History of Decorative Arts. A favorite undergraduate 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 requirement 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 realized publications from their work in the seminars, and he co-authored a piece on Mount with graduate student Todd Gernes. Bill received the Outstanding Teacher Award from the College of Humanities and Fine Arts and was twice finalist for the University's Distinguished Teaching Award.

Bill truly enjoyed teaching. Every day, students 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 correctness in the too-often slighted realm of writing.

Bill held every service 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. Beyond the Program, he served on the Fulbright Evaluation Committee, the American Studies Program Steering Committee, search committees for the University Art Gallery Director and faculty in Native American Studies. He served two terms on the Personnel Committee of the College of Humanities and Fine Arts, chairing the Committee for a year.

As Bill committed to more and more service obligations beyond the Art History Program, he became increasingly interested in the Program's larger department—the Department of Art. He was concerned that Art History be represented on the committee working on the planned \$27-million building for the

Studio Arts Program. He served on that committee for three years. In 2007, Bill accepted the invitation to serve as Interim Chair of the Department of Art. He then served for seven years as Chair, altogether over a quarter of his time at the University.

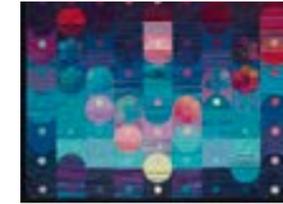
Suddenly, Bill was working from nine to five throughout the year and found, much to his chagrin after two or three years, that he could not continue teaching. During that time, however, Bill oversaw completion of the Studio Arts Building, assignments of spaces, new maintenance and contractual protocols, purchases of furnishings and shop equipment, and orchestration of myriad relocations. Of course, he did not accomplish any of those things without the support of faculty and staff. He was particularly pleased that his wonderful assistant, Sandy Hay, received the Chancellor's Citation Award for her distinguished service.

One of his first acts as Chair was to have the department renamed the Department of Art, Architecture, and Art History, in recognition of the component programs. It was a large department, the third or fourth largest in the College of Humanities and Fine Arts, with complex, challenging budget and personnel structures. Over time Bill standardized those structures so that the three programs operated on the same principled footings. Ultimately, Bill worked closely with program directors, Dean Julie C. Hayes, and the Provost's Office to transform the three programs into individual departments, each with its own administrative structure, staff, personnel procedures, and budget. The Art History Program thus became the Department of the History of Art and Architecture, a fully independent unit within the College.

As unaccustomed as it was, Bill's service as Chair was deeply rewarding. He could accomplish large goals that actually contributed to the stature of the University as an institution. Along the way, he had the pleasure to know and appreciate individuals from throughout the sprawling University community, from colleagues in the Department of Art to the Dean and her staff, department leaders in the College, and administrators in Whitmore, Physical Plant, and Facilities and Campus Planning. He also had the pleasure to hire many individuals, including on average thirty part-time instructors every year, a Studio technician, two permanent lecturers, and twelve tenure-system faculty. He worked to support students, faculty, and staff at every turn. Bill did not enter graduate school with the thought that he would one day administer a large academic department, but, with the help and support of so many colleagues, he enjoyed the work. Now he looks forward to finishing his study of Vanderlyn. ■

TWO ALUMNI ARTISTS

In April Laetitia La Follette reconnected with alums Ann Feitelson (MA 1990) and Timna Tarr (BA 1997), both celebrated quilt artists. While their quilts differ in many



"Many Moons", 2015,
56" x 72" by Ann
Feitelson

ways, careful selection and exploration of color and composition connect them. 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 reverts, the formal becomes spiritual, which is what she aims for in her quilts. For Timna, 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 "Josef Albers for his careful color calibrations, Hans Hofmann for his exuberance and freedom, Phillip Guston for finding the simple image that expresses the most profound inner meanings and symbols, and Henri Matisse for liberated color, orchestrations of transparency, and for the armchair: the idea that art should give comfort and pleasure."



"Holyoke 1938",
22" x 29" by Timna Tarr

Timna credits her training in Art History. "I am so grateful for the training I received. While viewing thousands of slides at UMass I internalized the importance of color, composition and proportion - all of which I now rely on every day. And as much as I hated writing papers as a student, learning to communicate about works of art taught me the language I need while speaking with the greater artistic community that I am now a part of."

RECENT STUDENT ACTIVITY

THE WORLD BEYOND THE MAJOR

Art History: A Progressive Force in Education



Majors at the Roundtable reception (L to R: Casey Simring, Kate Nadel, Kim Cabrera, Michael Pratt, Rachel Mathison and Monika Kloppenberg)

Our May 2015 Spring Roundtable brought together three experts on the educational impact of art history beyond the academy: Brian Kisida, Senior Research Associate at the University of Arkansas; Heather Haskell, Director of Springfield Art Museums; and keynote speaker Jack Cheng, PhD., Academic Director and Art History Instructor Clemente Course at Bard College.

Brian presented his study on the benefits of k-12 school visits to the Crystal Bridges Art Museum, Heather on engaging diverse adult audiences at the Springfield Museums, and Jack on the important role Art History plays in the Clemente course he teaches in Dorchester, MA that allows adult learners to earn a college degree through Bard College. He movingly traced the way participation in the Clemente course, even for those who do not complete it, helps boost confidence and develop entrepreneurship in minorities and the disadvantaged that allow them to pursue dreams like running their own businesses

CURATORIAL FELLOWSHIP 2015

Body Politic: Anatomy of the Grottesque

Co-curated by MA Art History candidate Alex Leme and M.F.A Studio Arts candidate Chelsea Sams, this exhibition was the culmination of a yearlong curatorial fellowship sponsored by the Department of the History of Art and Architecture and

the University of Museum Art (UMCA). The exhibition featured selected paintings, prints, drawings, and photographs, primarily from the collections of the UMCA as well as the Five College Consortium, to explore and interrogate society's definition of the ideal body and to "survey the ways in which contemporary artists have used the grotesque to call attention to the perversity inherent in the dominant discourse on beauty, sexuality and race."

The fellows participated in all aspects of the exhibition and its planning, including grant writing; budget and loan request preparation; installation; co-authoring the exhibition catalogue; and giving a public gallery talk. The opening reception featured an exciting live performance act by Doreen Garner.

For their support and guidance they thank Loretta Yarlow (UMCA Director), Eva Fierst (UMCA Curator of Education), Justin Griswold (Collections Manager), Dr. Karen Kurczynski (History of Art and Architecture), and Prof. Shona Macdonald (Studio Art).



Doreen Garner performing "Gaze", her live performance for Body Politic: Anatomy of the Grottesque

UNDERGRADUATE CURATING

For the last two years undergraduates, under the direction of Professor Nancy Noble, have curated two exhibitions a year in the Greenbaum Gallery of the Commonwealth Honors College on Campus.

Inspired by early American gravestone art in Prof. Noble's "American Art to 1860" course, Art History major Katie Connell researched one of America's earliest figural sculpture traditions and its distinctive symbols of death and heavenly rebirth using the Gravestone Studies

Collections in the University's Special Collections. Working with Prof. Noble, Katie curated "Death and Beauty: The Art of New England Colonial Gravestones," on view through September 20, 2015.

"Sit In, Stand Up: Activism at UMass Amherst, 1967-1975" will be on view September 28, 2015 to January 22, 2016. Curated by Rebecca Barry, Michaela Bevillard, Kim Cabrera, Katie Connell, Meme Dunham-Taylor, Charlotte Kingswood, Monika Kloppenburg, Briana Labonte, Lauren Lemire, Jacob Liverman, Sarah Oh, Katherine Olmsted, Casey Simring, and Katreen Sorokina – all students in Prof. Noble's spring 2015 "Museum Studies" course – the exhibit explores the University's history and heritage of activism and protest through photographs from the University Archives, student publications, and alumni.

16TH ANNUAL ROSKILL SYMPOSIUM

Plugged In: Art in the Digital Age, 9/25/15

This fall's Roskill Symposium brings Dr. Anne Umland, the Blanchette 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 discursive 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 Atheneum Museum of Art

To Tyler Rockey for his internship at the Springfield Museums

To Elizabeth Gouin and Gretchen Halverson for their work at the Institute for Curatorial Practice at Hampshire College

BA Summer Internship Award

Rachel Maynard (Boston, MFA)

Senior Awards

Kim Cabrera (Writing & Academic)

Amanda Lawall (Spirit)

Jacob Liverman (Community Outreach)

Rachel Mathison (Spirit)

Shelby Miner (Writing & Academic)

Laura Pinkeron (Community Outreach)

Michael Pratt (Academic Excellence & Thesis with Distinction)

Casey Simring (Community Outreach)

Emily Devoe (MA candidate) interned in



Devoe in front of "Down East Young Blades" by Marsden Hartley, c. 1940, Oil on Masonite, from the Wadsworth's collection.

the curatorial department at the Wadsworth Atheneum Museum of Art in Hartford, CT this summer. She researched the objects bequeathed 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 Gouin and Gretchen Halverson, together with Jaime Pagana, MA 2015, were selected as graduate fellows in the summer 2015 Institute for Curatorial Practice (ICP) at Hampshire College. Jaime was hired as Program Coordinator, while Gretchen and Elizabeth served as lead curators and assisted students in 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.



Above: Gretchen (right) with her curatorial students at the close of the Institute for Curatorial Practice, Hampshire College.

Tyler Rockey (MA candidate) interned at



Rockey in front of the Fuentes Altarpiece in the Medieval Gallery of the D'Amour

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 D'Amour 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.



Maynard in front "Untitled" by Nabil Nahas, 2010, at the MFA, Boston

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.

FACULTY NEWS

Last September, Gülrü Çakmak's book manuscript "Jean-Léon Gérôme and the Crisis of French History Painting in the 1850s" 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 online journal *nonsite.org*. She also had two book chapters published in edited volumes on Aubrey Beardsley and Victor Burgin. The undergraduate seminar she taught in the fall semester on 19th-century sculpture culminated 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, Dr. Çakmak put together a film series on the theme of "Art Theft" at the Amherst Cinema 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 UMass and in the Five Colleges.

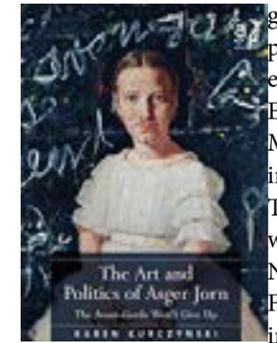
Walter Denny returned to full-time teaching in fall of 2014, following two years of sabbatical leave and a Faculty Fellowship. His new book *How to Read Islamic Carpets* appeared from the Metropolitan Museum of Art and Yale University Press early in 2015. Also early in 2015 he returned to the Met as Senior Consultant in the Department of Islamic Art after a hiatus of 9 months. In fall of 2014 he gave a paper at the German Art-Historical Institute in Florence in November, and visited Genoa in December to see his work, including a short film screenplay and a short exhibition brochure, on a show organized by the Bruschetti Foundation at the Palazzo Lomellino; the catalog, for which he wrote the Introduction, will appear later in 2015. Walter completed his catalog of the Ballard Collection of Islamic Carpets in the St. Louis Art Museum, and will curate a show of this material to open in St Louis in March of 2016. In summer of 2015 he presented a paper at the Fifteenth International Conference on Oriental Carpets in Washington.

Sonja Drimmer had an enjoyable second year in the program, highlights of which were the Spring Roundtable, which she helped to organize, and her undergraduate seminar, The Medieval Art of Death. She was awarded a National Endowment for the Humanities Summer Stipend for research on her book, which she carried out in England, as well as an Andrew W. Mellon Fellowship of Scholars in Critical Bibliography from the Rare Book School at the University of Virginia. Her numerous talks and conference papers included an invited lecture at Yale and she also wrote several articles that will come out in the fall. A trip to Memphis and Nashville over spring break marked her very first foray to the south, where she learned about Elvis and discovered vegan southern fried "chicken."

Christine I. Ho enjoyed meeting and learning about UMass undergraduates by teaching a new general education survey course on East Asian art history. In collaboration with the University Museum of Contemporary Art and the Massachusetts Multicultural Film Festival, she participated in a series of public events in honor of an exhibition by the contemporary Chinese painter, Yun-fei Ji. She gave talks at the Association of Asian Studies and the Association of Art Historians. Over the summer, she traipsed throughout Beijing, Nanjing, Shanghai, and Guangzhou to conduct research on her book project on Maoist-era ink painting, ending the summer with an invited workshop on early twentieth-century transnational design at the National Museum of Modern Art, Tokyo. A recipient of the American Council of Learned Societies/Henry Luce Foundation Fellowship in China Studies, with support from the National Endowment for the Humanities, she will be on leave for spring and fall semesters of 2016.

Karen Kurczynski's monograph on Asger Jorn from Ashgate entitled *The Art and Politics of Asger Jorn: The Avant-Garde Won't Give Up* was published in September, 2014. She was on maternity leave in Spring, 2015, following the birth of her daughter, Layla Willow Kaizen, on Thanksgiving Day. While on leave, she continues to work on a major international traveling exhibition

on the Cobra movement now entitled "Human Animals: The Art of Cobra." She gave a related paper at a conference on postwar European art the Museo Reina Sofia in Madrid in April. The exhibition, which opens at the NSU Art Museum Fort Lauderdale in June, 2016, will travel to the UMass University Museum of Contemporary Art from October–December, 2016, 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 Looted Art and Restitution at Newnham College, Cambridge University in the UK. Her paper (Looted Antiquities, Art Museums and Restitution in the US since 1970) was selected for the special volume of conference papers that is being submitted to the *Journal of Contemporary History*. She was awarded a 2014-15 Fellowship In Innovation Teaching from the Center for Teaching on campus, and was elected to a 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 new course, "Careers for Art History Majors," which featured a number of department alumni discussing their work and career paths. She served as faculty advisor to majors who curated fall and spring exhibitions in Greenbaum Gallery as well as students selected for the University Museum of Contemporary Art's 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.



Timothy M. Rohan had an enjoyable school year teaching his favorite classes, among them his seminar for undergraduates on Frank Lloyd Wright houses and a new graduate seminar about modernist interiors. He lectured about his book, *The Architecture of Paul Rudolph* (Yale, 2014), at UMass, the Museum of the City of New York, the Illinois Institute of Technology and other places. He also spoke about British inter-war architecture at the University of Notre Dame and about downtown Boston at a preservation conference in Portugal. Tim published reviews and articles in *The Journal of the Society of Architectural Historians*, *The Architectural Review*, *The Boston Globe*, and *Art in America*. During his sabbatical in 2015-2016, Tim will pursue new research about modernist interiors in Manhattan with support provided by UMass and the Newhouse Center at Wellesley College, where he will be in residence during Fall 2015. In September 2015, Tim married his longtime partner, Richard S. Kaplan. They were pleased to have the Art History faculty join them at their wedding reception in New Jersey.

Monika Schmitter 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 Territories, 1450-1750: Essays in Honour of Deborah Howard* in *caa.reviews*. She continues to work on her book about the Venetian art collector Andrea Odoni. On a personal note, she and her partner, Paul Staiti, are delighted to have moved to a new house this summer.

Meg Vickery was happy to be part of the Art History faculty again this year. She enjoyed re-visiting the leaders of the Modern Art movement when she filled in for Karen Kurczynski. Meg served as the coordinator for AH 110, experimenting with a new architectural assignment for the course. Meg created an online architectural scavenger hunt for AH 118, the large enrollment architecture survey she'll be teaching again in the fall. She is excited to try this new approach to architectural terminology. Meg is also making progress researching new, sustainable approaches to infrastructure projects and their potential to shift our understanding and appreciation of the natural world.

ALUMNI NEWS

Undergraduate

Franco Campese (BA 2011) is currently working in Manhattan focusing on Sales for a small IT company called Cyber City. He is living in Brooklyn and constantly exploring the city, and the galleries in Chelsea. He sends his best and says "Keep on inspiring the coming generations of the art world!"

Lillie Dignan (BA 2006) moved back to Massachusetts last year, after over 7 years living in California after graduating from UMass. This summer, she is completing a yearlong graduate program with the Boston Teacher Residency, earning her M.Ed with a focus on social justice. In the fall, she will be teaching elementary school in the Boston Public Schools. "As always, I look forward to integrating the arts into my work!"

Nicole Fletcher (BA 2010) is the Collections Manager at the Winnipeg Art Gallery, Manitoba, Canada. She is also working on her Master's through the Joint Master's Program in History at the University of Manitoba and the University of Winnipeg.

Renana (Greenberg) Kehoe (BA 2006) was recently promoted to Director of Development Operations at the Isabella Stewart Gardner Museum in Boston. She is currently a tour guide at the Institute of Contemporary Art and the Chair of the Brookline Commission for the Arts. Renana and her husband had their first baby in early August.

Esther Moberg (BA 2010) obtained her Master in Public Health. Hoping to improve access to quality healthcare for minorities and the disenfranchised, she took a position at the Columbia University Medical Center as a Research Coordinator. She works on a large federally funded project that aims to improve the oral health of minority children under the age of 6 who have been found to suffer from early childhood tooth decay. Currently she, her boyfriend, and two cats are located in Northern New Jersey.



Katie (Breen) Russell (BA 2010) has been working at the Imaging Center at Smith College since 2012, building on her work at UMass' Image Collection Library while a student. She and her husband, Ian, recently celebrated their fourth wedding anniversary. In April of this year, their not-so-little boy Tristan turned three, and this past Christmas they welcomed daughter Evangeline.



Graduate



Clara Barnhart (MA 2005) celebrates her PhD with daughters

Theresa Biagiarelli (MA 2004) is a Director at the Stony Creek Museum in CT. The museum is currently looking for interns in the areas of publicity and web design. Please contact Theresa for details. Theresa-biagiarelli@gmail.com

Jennifer L. Hegarty (MA 1992) is now Director of Marketing at Payette. Jennifer joined Payette in 2000 and leads the firm's marketing and business development efforts. She recently served on the Executive Board of SMPS Boston and is a regular guest critic at the Boston Architectural College. <http://www.payette.com/leadership-detail/2010746-jennifer-hegarty>

Lesley Herzberg (MA 2006) recently published her second book about the Shakers, *The Shakers: History, Culture and Craft* (Shire Press). She was interviewed on *CBS Sunday Morning* by Richard Schlesinger. <http://www.cbsnews.com/news/shaker-furniture-simplicity-is-all/>

Rebecca Hiester (MA 2009) started as the Curatorial Assistant at the Gibbes Museum of Art in Charleston, South Carolina, in December 2014. As part of a small staff, Becca has her hands in many different pies, including redesigning all school tours, helping with the re-installation of the permanent collection (including re-writing all label copy!) and managing image requests.

Sarah Horowitz (MA 2014) is the Curatorial Assistant at the Picker Art Gallery and Longyear Museum of Anthropology at Colgate University in Hamilton, NY. Since taking on her position in January 2015, she has contributed to a number of provenance and exhibition research projects. Currently, she is curating the upcoming fall exhibition at the Picker highlighting new multimedia work by contemporary artist, Jaye Rhee, and authoring the accompanying exhibition catalogue.

Andrew Huber & Stephanie Peterson Huber (Both MA 2011) moved to New York City from Philadelphia in April. Stephanie has completed her coursework for her PhD in Art History at the CUNY Graduate Center. She is teaching the Introductory Survey at Baruch and Hunter Colleges.



Andrew is the associate vice president and specialist in the Fine Arts Department at Christie's in New York City. They celebrated first year anniversary in July.

Marsha Kunin (MA 1992) has published two books of poetry -- *Out of Its Cage* (2012) and *Ho Toy, Good Fortune* (2013), and was awarded honorable mentions in Worcester County Poetry Association contests (for the poems "Girl with a Pearl Earring," and "What the Firemen Saw"). These poems as well as "Leaping the Blithewood Road" were published in various editions of the *Worcester Review*. Her poem "In Vellore, Tamil Nadu" was published in the June 26, 2013, issue of the *Journal of the American Medical Association*.



Marten with "Woman Fixing Her Hair," by Elizabeth Catlett, c. 1950, terracotta sculpture.

Jessica Marten (MA 2001) is Curator in Charge/Curator of American Art at the Memorial Art Gallery, University of Rochester. Her exhibition and accompanying catalog, *Art for the People: Carl W. Peters and the Rochester WPA Murals will be at* MAG October 17, 2015-January 3, 2016. Jessica has been busy working on new acquisitions to enhance MAG's collection of post-war and contemporary art, adding significant works by artists like Hung Liu, Nick Cave, Kehinde Wiley, Elizabeth Catlett, and Yayoi Kusama.

Brittany Mayo (MA 2014) recently accepted the position as Reference Assistant at the Georgia Historical Society's Research Center in Savannah, GA.

Rebekah Perry (MA 2006) is now teaching full-time at Oregon State University. She is preparing several journal articles on late medieval urbanism and public ritual performance.

Debra Petke (MA 1983) formally President & CEO of Lyme Academy College of Fine Arts in CT, is now Executive Director of the Danforth Art Museum and School in Framingham, MA.

We wish to thank the following individuals for their generous donations this year:

ANGELA BINDA
ALISON BRICK
JUNE R. CASSIDY
ELLEN CHILDS
JANE E. CONNELL
PATRICIA CORREIA
AMINADAB CRUZ, JR.
BRIAN & MARY CURRAN
ELLEN B. CUTLER
WALTER DENNY
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