Greetings from all of us in the Department of the History of Art and Architecture. It is finally spring in Massachusetts and we are delighted to share our annual newsletter with you. We have introduced a new spotlight feature that allows us to bring you more in-depth news about the work of a selected faculty member as well as that of an MA alumna and BA alumnus. Other highlights in the department include the election of a record five undergraduate majors to Phi Beta Kappa, terrific prospects for the MA class of 2018, with the award of a year-long National Gallery of Art internship to Ashley Williams ’18 MA and a curatorial position in Islamic Art at the Museum of Fine Arts Houston for Maggie Squires ’18 MA. Inside you’ll find news about last fall’s 18th Roskill symposium that focused on contemporary practices in Native American arts, about the spring 2018 curatorial fellowship exhibition at the University Museum of Contemporary Art (Color in Containment), and, of course, updates from our students, alumni and faculty.

Faculty Spotlight - Gülru Çakmak, Associate Professor

The past year witnessed the completion of several long-term projects for Gülru Çakmak. Her book Jean-Léon Gérôme and the Crisis of History Painting was published by the Liverpool University Press (December 2017 UK edition, June 2018 US edition). In Spring 2017, she received the College of Humanities and Fine Arts Outstanding Teacher Award, and was nominated for a Distinguished Teaching Award. In January 2018, she was promoted to Associate Professor.

The fostering of student scholarship has been a key aspect of Gülru’s teaching. To this end, since her first semester at UMass in Fall 2011, she developed digital exhibitions that hosted research projects conducted in conjunction with undergraduate and graduate course requirements. Most recently, a Five College Blended Learning Initiative grant supported by the Andrew W. Mellon Foundation
enabled her to transform her undergraduate seminar, Modernizing Sculpture from Canova to Duchamp, into a blended class with online components. The students in the seminar were given training in a series of software that they could use to build 3D-models of sculptures in the collection of the Mount Holyoke College Art Museum, which they were then encouraged to employ in their research projects. The main objective of the course was to deepen the students’ learning, and to enable them to address the question of how to translate real-life embodied experiences of sculptural objects to digital space, an issue that has become central to the use of new digital media for art historians and curators. The resulting student research projects led to an exhibition at the Mount Holyoke College Art Museum (July 2017- May 2018) entitled A Very Long Engagement: Nineteenth-Century Sculpture and Its Afterlives (https://artmuseum.mtholyoke.edu/exhibition/very-long-engagement?bc=node/224) and an online digital exhibition (http://scalar.usc.edu/works/modernizing-sculpture/index), thereby promoting UMass student scholarship on a regional and national scale. The digital exhibition is hosted on Scalar, the online platform of the Alliance for Networking Visual Culture under the auspices of the Andrew W. Mellon Foundation.

In Fall 2018, Gülru will be the Florence Gould Foundation Fellow at the Clark Institute in Williamstown, working on her next book project, Materiality, Process, and Facture in English and French Sculpture at the End of the Nineteenth Century.

Emily Devoe ’16 MA at the Aldrich Museum of Contemporary Art.

EMILY DEVOE ’16 MA

After completing the MA program at UMass, I began work at The Aldrich Contemporary Art Museum in Ridgefield, CT, first as the Press and Social Media Coordinator, and now as the Communications Manager. In this position I work closely with my colleagues in each department to share the work they are doing and to act as a liaison between the institution and the public. Day to day I manage and execute the Museum’s communication and marketing needs including e-communications, mailings, press outreach, social media, and creating, writing, and editing content across platforms. I also work closely with our graphic designer to oversee the Museum’s visual and branded identity. The Aldrich’s history as an incubator for contemporary art greatly appeals to me and I’m pleased to support the Museum’s mission.

In 2017, I co-founded Space Sisters Press with my friend Gretchen Kraus. Space Sisters Press is an artist-centric independent publisher that works with artists, musicians, and poets on projects that look beyond the typical boundaries of a book. We launched with our first publication, Net Worth by Suzanne Mc Clelland, on March 1 at Printed Matter, Inc. in New York City. Upcoming projects include working with Jenny Monick, Melissa McGill, and Linnea Kniaz. It’s been really wonderful to have a creative project outside of my job and I’m looking forward to seeing how Space Sisters Press will evolve and grow in the coming years.

A fun aside: This summer I’m looking forward to being a bridesmaid in Gretchen Halverson’s (’16 MA) wedding.
Alumnus Spotlight - Kaelan Burkett '17

The past two years since graduating have been a bit of a whirlwind for me, but I can say with confidence that my experience with the UMass Art History department has amply prepared me for life after college. Shortly after graduating, I moved to New York City for an internship at The Metropolitan Museum of Art, working with the Museum’s video team. The internship program was a helpful transition from an academic setting to a professional environment, and helped me better understand how I could apply my education in an arts institution. One of my fondest memories from the program is giving museum tours to the public, and doing my best to emulate Professor Noble’s hearty discourse on Thomas Hart Benton’s America Today mural. During this time I also worked as a freelance writer for an architecture website called Architizer, directly applying the skills I developed while working with Professor Vickery and Professor Kurczynski on my senior thesis, which focused on modern architecture and photography. After my internship, I stayed on at The Met, and now work as a Production Coordinator for the Digital Department. Everyday I draw upon my experiences at UMass, whether I am making animations about Gothic boxwood carvings or filming a Moche nose ornament. Yet even more important than how it relates to my professional pursuits, my education with the Art History department has made me a critically aware and articulate individual in a time when such skills are as vital as ever.

2017 Mark Roskill Graduate Symposium

On September 15, 2017, the second-year Master’s students in the Department of the History of Art and Architecture presented a symposium entitled "Strength, Unity, Power: Contemporary Practices in Native Arts." This symposium explored the cutting edge of what artists, museum professionals, and scholars are doing to promote justice for Native American communities, both in the art world and beyond. The keynote was given by internationally renowned Native American artist Wendy Red Star. A panel discussion followed with Cinnamon Catlin-Legukto, President and CEO of the Abbe Museum in Bar Harbor, ME, and Sonya Atalay, an Associate Professor of Anthropology at UMass Amherst who works on Native American studies and repatriation. Over 140 attendees joined us for the event, which finished with a reception in the Student Center.

(Left) 2017 Mark Roskill Graduate Symposium during the panel. (Right) Poster for the 18th Mark Rosskill Graduate Symposium in Fall 2017.
Drawing in Contemporary Art

In Spring, 2018, Karen Kurczynski’s seminar Art History 391A: Drawing Connections: Drawing in Contemporary Art, focused on drawings in the Five College Collections. Students researched works in the exhibition Kurczynski curated, Drawing as a Verb at the University Museum of Contemporary Art, and developed their own virtual exhibitions in teams. They then produced research papers on specific works from Five College museum collections, after visits to view drawings at Mount Holyoke College Art Museum, the Museum of Fine Arts Boston, the Mead Art Museum, and Smith College Art Museum. Their scholarship will be published online as a collective, public investigation of the changing meaning of drawing.

Undergraduate Events & Activities

The Department’s undergraduate lab exhibition space, Greenbaum Gallery, featured Pix or it didn’t happen on view throughout the fall 2017 semester. Featuring photographs by History of Art and Architecture alumnus Julian Sidney Webb Witt Chappell ’15, the exhibition was curated by major Maria Bastos-Stanek and focused on how Chappell's visually arresting and technically sophisticated work evaluates contemporary society through engaging with the art historical past.

History of Art and Architecture majors Tiana Burnett, Kacey Green, Charles Holt, Alethea Melanson, Benjamin Quinn, Charlotte Seaman, Kara Westhoven, and Dannie Zhong curated two Gallery exhibitions, spring 2018’s Impressions on Paper: Art of Place which focused on how a selection of 20th-century American print artists created American identity through unique evocations of places as disparate as the urban “canyons” of New York and the arid majesty of New Mexico. The curators’ summer 2018 show, Celebrating the Humanities and Fine Arts at the UMass Amherst, explored HFA student life and activities from the University’s founding to the present through photographs from the University Archives. In fall 2018, this exhibition will go on permanent display in the HFA Advising and Career Center.

History of Art and Architecture majors Tiana Burnett, Jackeline De La Rosa, Catherine George, Alethea Melanson, Benjamin Quinn, and Constance Roberts completed a rigorous semester-long training program with University Museum of Contemporary Art Curator of Education Eva Fierst to become Museum docents. Throughout the academic year they led tours of Five Takes on African Art and contemporary artist Fred Wilson's 42 Flags.

Several majors studied abroad in Argentina, Italy, Korea, Spain.

We are delighted to announce the following undergraduate awards:

DHA & A Award for Academic Excellence: Benjamin Quinn ’18, Kara Westhoven ’18, and Angela Yu ’18; DHA&A Award for Academic Achievement: Sofia Pitouli ’18; DHA&A Spirit Award: Charlotte Seaman ’18 and Charlie Holt ’18; UMass Alumni Association William F. Field Alumni Scholar Award: Constance Roberts ’19.
News About The 2017 & 2018 Graduate Curatorial Fellowship

Alison Ritacco, MA Candidate 2019

The Curatorial Fellowship at the University Museum of Contemporary Art is a great way to jump right into curating an exhibition. From looking through the entire collection, choosing works, a theme, conducting research and writing grants, essays, and wall text, the curatorial fellows take complete control and learn the curatorial process. It is a great way to meet MFA students as well as a true lesson in collaboration. I applied to the fellowship to gain in-depth curatorial experience that is difficult to obtain before completing a masters program.

Elizabeth Upenieks, MA Candidate 2018

My time as Curatorial Fellow for the University Museum of Contemporary Art has provided me with real-world experience in the curatorial field. Working on the 5 Takes on African Art | 42 Flags by Fred Wilson allowed me to explore African art in depth for the first time. While African art is outside of my field of study, it has given me a new perspective on the world of art history and has broadened my knowledge and respect for art in general. It was great to investigate how not only I, but the larger predominately western art history world, view art, collecting, and authorship through the lens of different culture. Being able to learn about art not taught at UMass while also working with all the departments of a museum has solidified my aspirations to become a curator at an art museum one day.

Faculty News and Updates

Judith Barter, former curator of American Art at the Art Institute of Chicago, returned to UMass to teach a spring graduate seminar on American Art between the Wars, in part based on her recent book, America After the Fall: Painting in the 1930s. For the book (and exhibition), which traveled to Paris and London, she was named Chevalier of the Légion d'Honneur. She has also contributed two essays for an American watercolor exhibition at Menconi and Schoelkopf Gallery and is preparing the prolog for the German-language exhibition catalog Once Upon a Time in America, to be shown at the Wallraf-Richartz Museum and Fondation Corboud in Cologne in 2019. The exhibition will be the first survey of American art in Germany in over two decades.

Gülru Çakmak: please see the front cover story for Prof. Çakmak’s update.

Department vitrine in South College with some recent faculty publications.
Laetitia La Follette and her husband George enjoyed a two-week trip to Greek sites and museums this past summer, where she took many digital images for teaching. Her article on Bloom’s taxonomy for art history and team-based learning in AH 100 was published in summer 2017 in *Art History Pedagogy and Practice* and her paper on unprovenanced Etruscan material in NYC museums came out in early 2018. She gave a talk on the third chapter of her book in the fall and another on looted antiquities in the spring, first for the department’s William T. Oedel faculty lecture series, and then for the Sidore Walter Denny’s co-curated exhibition *Portable Storage* opened at the Metropolitan Museum of Art in September 2017 and ended its run in May of 2018. His catalog contribution for *A Nomad’s Art: Kilims of Anatolia*, opening in September of 2018 in Washington DC at The Textile Museum, is in press as of spring 2018, and his contribution on Ottoman Turkish ceramics to the catalog of Islamic works in the Vent-Blanc Collection, Geneva, Switzerland, is also ready for publication. Walter kept up his travel for consulting and research, and continued his work on the Board of Governors of the Institute of Turkish Studies (Washington) and the Board of Directors of Arcadia Players (Amherst). He faces a new set of research projects, and continued work with Brian Shelburne and his team in getting his extensive digital and film photographic archive into the University of Massachusetts image database.

Sonja Drimmer enjoyed settling into the department’s home in South College and teaching a newly designed course on the Portrait in Medieval Europe. Her forthcoming book, *The Art of Allusion: Illuminators and the Making of English Literature, 1403-1476* (University of Pennsylvania Press, expected fall 2018) received subventions from the College Art Association, the Paul Mellon Centre for Studies in British Art, and the International Center of Medieval Art. She published articles in *Exemplaria, The Burlington Magazine, and Lias* and gave a number of talks at, among other institutions, the Beinecke Library at Yale and the University of Chicago. She ran a workshop on medieval manuscripts at the Art Institute of Chicago, as part of the Andrew W. Mellon-funded Chicago Objects Study Initiative, as well as another workshop here at UMass Amherst on our developing teaching collection of medieval manuscripts and manuscript facsimiles at the Du Bois Library.

**Professor Denny in his exhibition Portable Storage at the Metropolitan Museum of Art.**

**Group photo of Faculty, Regina and Digital Scholarship Center staff in our new seminar room with the marble bust of Leonardo. Standing, left to right: Mike Foldy, Meg Vickery, Tim Rohan, Monika Schmitter, Gülru Çakmak, Karen Kurczynski, Walter Denny. Seated: Regina Bortone de Sá, Nancy Noble, Laetitia La Follette, Sonja Drimmer, Brian Shelburne, Christine Ho. Not pictured: Annie Sollinger of the DSC (the former Image Collection Library).**

**Professor Drimmer and students during her event at the Du Bois Library.**
Christine I. Ho completed a full draft of her book manuscript on Maoist-era art practices and the creation of socialist realism in China. Among other talks, she also presented from an ongoing research project on modern Chinese design at the Association of Asian Studies as well as chairing a panel on collectives in contemporary Asian art at the College Art Association. A symposium in conjunction with an exhibition of modern East Asian art at Smith College also allowed her to explore a new chapter on muralism in twentieth-century China. In her teaching, she developed another approach to the writing course through a Teaching Excellence & Faculty Development fellowship, and continued to refine her lectures for the introductory-level survey, offering a new lecture on early photography and imperial portraiture in Japan and China.

Karen Kurczynski is currently at work on her second book *The Cobra Movement in Postwar Europe: Reanimating Art*, for which she was awarded a Fulbright Scholar Grant for research and teaching at the University of Ghent in fall 2018. She plans to spend the fall in Belgium contributing to a graduate Methods seminar, and her sabbatical in spring 2019 researching and writing. She is working on three related essays, for the exhibitions *Sonja Ferlov Mancoba: A Retrospective* (Statens Museum for Kunst, Copenhagen, 2019), and *Wilderness in Art* (Schirn Kunsthalle Frankfurt, 2018), as well as for a new catalog for the Peggy Guggenheim Collection in Venice.

Nancy Noble was appointed Assistant Dean for Advising in the College of Humanities and Fine Arts for the academic year 2017-2018. In addition, she continued to serve as Undergraduate Program Director for History of Art and Architecture and taught “Methods of Art History” as well as her popular “Careers in Art History” practicum. Under her direction, majors curated Greenbaum Gallery’s, *Impressions on Paper: Art of Place*, a selection of prints by 20th century American artists, as well as *Celebrating the Humanities and Fine Arts at the UMass Amherst*, featuring photographs from the University’s founding to the present day. With University Museum of Contemporary Art Curator of Education Eva Fierst, she continued the Museum’s docent program for majors. She served on the HFA Careers Advisory Board and organized “Success Stories: The World Beyond the Major,” an evening of networking and conversation that featured six recent graduates who spoke about their museum, commercial art advising, and law careers with majors, graduate students, and department faculty.

Timothy M. Rohan These years mark important anniversaries for modern architecture. Tim was invited to speak at MoMA for Frank Lloyd Wright’s 150 birthday anniversary and to lecture for Sarasota’s Architecture Foundation about Paul Rudolph to help commemorate his 100th birthday; the architect’s career began in Florida. Yale University Press and the Yale School of Architecture jointly published Tim’s edited volume, *Reassessing Rudolph*, consisting of eleven articles by an international group of scholars, including one by Tim. Establishing new relationships abroad, Tim contributed an article about New Haven to the catalog for the Frankfurt Architecture Museum’s exhibition, *SOS Brutalism*, and another
Theresa Biagiarelli ’04 MA

In 2016 I traveled to Spain as a Fund for Teachers fellow. I visited the museums of Miro and Dali collecting teaching materials for the elementary school audience. I gave birth to a beautiful baby boy in April of 2017, and I was renewed as a board member of The Stony Creek Museum. The museum is always looking for interns for summer exhibits and other projects.

Aminadab “Charlie” Cruz Jr. ’11

Well, I would say the last 6 years I have been moving my way up at the Fitchburg Art Museum. After graduation, I started to volunteer at the Museum and it very quickly turned into a job as a security guard. Within a year we got a new director and curator soon after, there was some alteration to positions and some new ones added in the museum. Within that time I became the bilingual receptionist (basically worked the Front Desk/Visitor Service) and began to assist as a Preparator during installations. After working a few years I went back to school and got my graduate certificate in Museum Studies from Tufts University. While at Tufts through some colleagues I got a part-time job at the Isabella Stewart Gardner Museum, as a Collection Maintenance Technician.

Monika Schmitter is close to finishing her book, Portrait of a Collector: Andrea Odoni and his Venetian Palace. Grants from the Renaissance Society of America and Gladys Krieble Delmas Foundation will enable her to conduct the final research. At the annual meeting of the Renaissance Society of America in New Orleans, she co-organized the panel “Signature as Sign in Venetian Art” and gave the paper “What’s in a Name? Lorenzo Lotto’s Signature Acts.” She is exploring a second book project, on Italian Renaissance portraiture from 1510-1540, and conducted initial research at the Louvre in the fall. She was delighted to share her insights with the graduate students in her Spring seminar, After Mona Lisa: Portrait and Selves in Renaissance Italy. She continues to serve on the University of Massachusetts Amherst Faculty Senate.

Margaret Vickery has been very busy this semester writing her book, The Art of Infrastructure (subtitle yet to be decided!). Her research looks through the history of landscape painting and design from the 17th century onwards to gain a perspective on how our understanding of infrastructure has changed or remained the same. This research gives historical context to contemporary infrastructure projects that seek to weave productive systems with landscape and community. She also has a chapter on Sigrid Miller-Pollin’s work as part of the submission, 360 Perspective: Women in Architecture and the Arts which is under review at Routledge. Fingers crossed! She is guiding an Independent Study with art history major, Gabrielle Strong, who is researching the meaning of style in the context of the original Penn Station and how the neo-classical tradition reflected attitudes towards immigration, race and culture in New York City in the early 19th century.

Professor Rohan during his William T. Oedel faculty lecture series, Interpreting an Anecde: Frank Lloyd Wright Visits Philip Johnson’s Glass House, in South College West Commons.

Dr. Vickery and alumna Sarah Oh ’15 chatting during the Success Stories event in South College West Commons.

Student & Alumni News

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Aminadab “Charlie” Cruz Jr. ’11 at the Fitchburg Art Museum.
I worked in the conservation department and we basically once a week cleaned the objects in the palace since the collection is permanently on view. I did that for about a year. It was a fantastic experience and I really enjoyed working there. But I left that job about a year and a half ago. Once I finished at Tufts, fortunately the position as Collection Manager at Fitchburg opened up. So now I work full time at Fitchburg as both the Collection Manager and Bilingual Receptionist. This has been an fantastic experience, especially since we are in the middle of doing a major inventory of the collection in preparation for new storage space.

Kristina Durocher ’99 MA (above), has served as the director of the Museum of Art of the University of New Hampshire since 2011. She is actively involved in professional organizations supporting the museum field, serving on the boards of the New England Museum Association and the Association of Academic Museums and Galleries. In 2017, Kristina was selected as a fellow to attend the Getty Leadership Institute program, a renowned program for museum executive leadership development. She is interested in how museums engage their audiences and serve their communities and is presenting “Sticky and Elastic: Museums in Times of Change” at the Jordan Schnitzer Museum of Art, Eugene, Oregon, in June 2018.

Jonathan Greenberg ’79 MA Whereas in 2016 I was very excited to be working on the estate appraisal for David Bowie (my college years’ idol), in 2017 the most interesting estate appraisal I can mention has been Edward Albee’s, spread over the playwright’s loft apartment in TriBeCa and his beachfront house and Foundation in Montauk, on the eastern tip of Long Island. This year I have travelled to many places I don’t usually get to, like Tuscaloosa and Montgomery, Alabama; rural West Virginia, Just-Plain-Old Virginia, Vermont, and, a long trip for a two-day visit, Rancho Santa Fe, California and Scottsdale, Arizona. Visiting Washington DC this year, which I did two or maybe three times, came with its own special type of weirdness. The most memorable ‘experience’ was being stranded in Atlanta when Delta’s systems went down and the weather was terrible, in early April. With a companion, we endured the airport for about 5 hours the first day, when we were told all flights were cancelled; the second day we arrived back at the airport at 9.30 for a 10.30 flight which was delayed, then delayed further, then cancelled; the third flight was delayed, and delayed, and finally took off at 11.30 that night; so I reached my apartment about 30 hours after setting off for it. Fortunately we’d had a good night’s sleep in a serious downtown hotel, where we unexpectedly found ourselves in the midst of the annual Fur-wearers’ convention, so surrounded by people dressed in faux-fur animal costumes in day-glo colors, accompanied by uncostumed buddies who looked even creepier.

Teresa Hunter Hicks ’12 MA presented the paper: "Does She Seem Real to you, As Life Itself” in the panel Realness and Replication in Sculpture and Cinema at the Art Association of Australia and New Zealand Annual Conference, 12/6-8 2017.

Amanda Lawall ’15 still works as an Interactive Teller Machine Agent at UMassFive College FCCU. She is amazed by how often she draws upon art historical skills of writing, visual analysis and research in her job.

Sarah Oh ’15 (below) is still at the deCordova Sculpture Park and Museum and spoke at the department’s spring 2018 “Success Stories” event.

Christopher Sokolowski ’96MA continues serving the special collections of the Harvard Library at the Weissman Preservation Center. Current conservation projects include architectural drawings from the Kenzo Tange Archive and 1865 playbills from Ford’s Theatre including the evening performance during which Lincoln was fatally shot. He’s also painting more: his work can be seen at christophersoko.com.

Tiffany Sprague ’97 recently celebrated twelve years at the Yale University Art Gallery, where she serves as Director of Publications and Editorial Services. Highlights of the seven publications she brought to fruition this year include Art Can Help by acclaimed American photographer Robert Adams, and Lumia: Thomas Wilfred and the Art of Light by Keely Orgeman. Just six months after its publication date, Art Can Help—with over two dozen meditations by the artist that champion art that fights against
Brian Curran ’89 MA died July 11, 2017. An expert in the afterlife of Egyptian antiquities in the Renaissance, Brian started working in the Department of Egyptian, Near Eastern, and Nubian art at the Museum of Fine Arts, Boston after earning his BFA from Massachusetts College of Art. He told many great stories of his time there, helping CAT scan mummies at local Boston hospitals and finding the missing tip of the beak of a statue of the Egyptian god Horus in the storerooms. After completing his MA, Brian went on to Princeton, where he was awarded the PhD in 1997, earning numerous prestigious fellowships before and after (such as the Rome Prize at the American Academy and from the Biblioteca Hertziana, both in Rome; the Society of Fellows in the Humanities, Columbia University and Villa I Tatti, the Harvard University Center for Italian Renaissance Studies.) He began teaching at Pennsylvania State University in 1997, published The Egyptian Renaissance: the Afterlife of Ancient Egypt and Egyptian Antiquities in Early Modern Italy (University of Chicago Press) in 2007, and served as co-editor of the Memoirs of the American Academy starting in 2009. He also made time to come back to UMass to serve as the chair of the department’s AQAD (external) review in 2012. Brian’s former graduate students honored him with a symposium in 2016. A volume of studies is planned in his memory. (Laetitia La Follette)

Marsha Kunin ’92 MA died on August 6 in Amherst. Marsha had a successful career as a freelance editor for major and prestigious American academic and commercial presses, dealing with manuscripts by important authors written on a huge variety of subjects. More recently, between 2012 and 2017, Marsha published four well-received volumes of poetry, the most recent of which is Peregines Nesting and Other Poems, a collection of works written between 2016 and 2017. (WB Denny)

Anne Mochon, the first UMass professor of modern and contemporary art, died on April 28, 2018, after a long and strong, battle against multiple myeloma. A highlight of her lengthy teaching career at UMass was an innovative course on contemporary women artists. She lived most days 9-5 in her Bartlett Hall office—no metal furniture was allowed there. Long ago she had a video made of one of her lectures and, as a result, vowed never again to hesitate and say “uh...”. Anne was proud of her work on MFA committees, as well as her deep and meaningful contact with many art history grad students. Google her and find a charming high school photo and the unappreciated fact that she “was known for [her] painting,” and there’s a reproduction of one of her early works—surprising even to Anne. Her sharp, critical writings range from Gabrielle Münter and Alexej Jawlensky to the broader topic, important to her, of how culture defines gender. She had a wry sense of humor, a real chuckle, a terrific but quiet sense of style—and an embedded private disposition. She was instrumental, and tirelessly dedicated to the formation and development of the art history programs, both graduate and undergraduate, at UMass. (Craig Harbison)

Among the gifts received this spring semester is a significant anonymous contribution to the endowment of the Anne Mochon Internship Fund.
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 Success Stories: the world beyond the major," and the Commencement prizes for graduating seniors. Gifts to the Anne Mochon Internship Fund provide our graduate students with grants that support them in summer internships and 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 on our website.

For gift inquiries, please contact Lucia Miller, Director of Development at 413-577-4421, luciam@admin.umass.edu.

We wish to thank the following individuals for their generous donations from May 2017 - April 2018:

Anonymous  
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Dancers during the 5 Takes on African Art/42 Flags exhibition opening.

Taylor Emmons (MA candidate 2019), Christine Beck ’18 MA, and Maggie Squires ’18 MA, with Professor Denny at the Metropolitan Museum of Art.

Professor Denny and his Museum Studies seminar at the Mount Holyoke College Art Museum during their museum visit.