My apologies for the delay of the newsletter, but we wanted to add the latest, quite exiting developments which testify to the expansion of the department. First: we are currently searching for a new assistant professor in contemporary art with a focus on photography, film and new media. Second: the search complements the establishment of a new Film and Media Studies Program which is planned to start in fall 2015. Third: The new inaugural director of the program, Professor Malcolm Turvey, will be joining the department where he will hold the Sol Gittleman Professorship of Film and Media Studies. Malcolm is coming to us from Sarah Lawrence College in New York. He is a highly respected film studies scholar and one of the editors of *October*. The department is delighted to add Malcolm to its ranks and is looking forward to his arrival in fall next year.

The above news marks the end of a very productive year with numerous other events and activities. To name just two: last spring Jeremy Melius and Margareta Ingrid Christian (now an Assistant Professor of Germanic Studies at the University of Chicago) organized a day-long interdisciplinary workshop at the Humanities Center on issues of animation and the moving image. This fall we enjoyed the opening of *Jumbo: Marvel, Myth and Mascot* that Andrew McClellan curated at the Tufts gallery. The story of Jumbo, the African elephant turned into the Tufts mascot, is an equally sad and entertaining story which Andrew narrates on vimeo - http://vimeo.com/106802925 - a treat for those who missed the show.

As it happened, the very year Jumbo’s carcass arrived at Tufts in 1889 marks the establishment of the Wall Street Journal in New York. A coincidence or a lead? Our graduate students have opted for the latter and decided to organize a graduate symposium revisiting the notion of spectacle – 125 years after Jumbos death and 47 years after Guy Debord’s seminal study on *The Society of Spectacle*. We are all looking forward to the presentations of this important event which is scheduled for March 7, 2015 (more information on page 2.)

Another important event next spring will be the university wide Arts Festival scheduled from April 16th to 19th. The spectrum of activities will range from concerts, performances, and exhibitions to roundtables, talks and film screenings, including Judith Wechsler’s new film on Walter Benjamin. The purpose is not just creating an awareness of the arts at Tufts, it’s also about (re)thinking the place of the arts for the curriculum of tomorrow.

Sincerely,
Peter Probst
2014 is the 125th anniversary of the arrival on campus of the Tufts mascot, Jumbo the Elephant, a gift of P. T. Barnum, one of our founding trustees. Jumbo was a star attraction of the Barnum & Bailey circus until he was killed in a train accident in 1885. After his death his mounted hide was given to Tufts as the centerpiece of a new natural history museum paid for by Barnum. The museum building and stuffed hide were destroyed in a fire in 1975 but, of course, Jumbo lives on as the Tufts mascot. In fall 2014 the anniversary of his arrival will be celebrated by the installation of a life-size bronze sculpture, created by the California-based artists Steven Whyte, and by an exhibition at the Tufts Gallery entitled: “Jumbo: Marvel, Myth & Mascot,” curated by Andrew McClellan, who has also written a book with the same name. Please plan on coming back to campus this fall to see the exhibition and the new statue. Copies of the book will be available for purchase at the Gallery and the Tufts bookstore.

Upcoming—Tufts Art History Graduate Student Symposium
NEGOTIATING SPECTACLE
Saturday, March 7, 2015

"It has been almost 50 years since Guy Debord wrote The Society of the Spectacle. Can we extend Debord’s arguments regarding the role of spectacle in the creation, dissemination, consumption, and destruction of visual culture from antiquity to the present? How does spectacle negotiate between entertainment and mass distraction, education and propaganda, or globalism and alienation? The Tufts University Art History Graduate Symposium invites participants to consider how critical theory shapes historical interpretations of spectacular objects in specific contexts. We encourage submissions that consider how individual artists or institutions use material and visual culture to manipulate audiences through spectacle, as well as the audience responses produced. Exploration in all media, geographic regions, and time periods are welcome."

For more information: tuftsartsymposium@gmail.com

This event is organized by the students of the Graduate Art History and Museum Studies Program.
Jeremy Melius is our new “modernist.” Trained as a specialist in modern European art and historiography, Jeremy’s research and teaching span topics in the nineteenth and twentieth centuries, with a special focus on the intersections of art making and art writing during the modern period. Jeremy joined us in fall 2013 and has finished his first year at Tufts. Time to take stock and ask:

You have been with us one year. How were your experiences?

So far so good! I’ve really enjoyed interacting with the Art History faculty, as well as with other faculty across campus, and I’ve had some great students in my courses so far. I was also really pleased to be able to collaborate with Margareta Ingrid Christian, a Mellon Postdoctoral Fellow at the Humanities Center, on both a course and a symposium last spring. I had a good feeling about Tufts when I first visited, and this past year has only confirmed that. Boston winters, however, may still take some getting used to.

What made you become an art historian?

Two things, mainly. I have always been oriented towards the visual, and I spent hours and hours as a teenager in museums, especially in the classical and southeast Asian collections at the Met in New York and at the MFA here in Boston. But the formal study of art history wasn’t really part of my intellectual profile until my very last year in college—I had gravitated to classical and then to more modern literatures in my studies. And then I encountered two texts. The first was several of Panofsky’s essays, especially those on Poussin’s Arcadian paintings and on Perspectiva as Symbolic Form—I will never forget coming upon my copy of the latter by chance in the now sadly shuttered Coliseum Books on 57th Street. And then, right after it came out, I read T. J. Clark’s Farewell to an Idea. After that, mystical as it may sound, I was never the same again.

You went on to study under T. J. Clark and thus also got some insight into the situation of art history in the UK. How do the two traditions (UK/US) differ?

The sense I got in graduate school was that things were complicated! I had absorbed by osmosis, I think, some my advisor’s ambivalence about the state of the field in the UK. When I moved to London to undertake research for my dissertation, though, I was very happy to discover how theoretically sophisticated and methodologically open so many art historians were there. The kind of historiographic and conceptual work I was engaged in had raised some eyebrows here in the US, but was by and large embraced in the UK. There remains, of course, stuffiness aplenty, and there can be a level of hyper-specialization encouraged among art historians that many American scholars would find constrictive—and rightly so. But generally speaking, whether because of proximity to continental modes of thought, the UK’s own history of high-stakes, politically charged intellectual formations (the New Left, the Social History of Art program at Leeds, the rise of a rigorous form of Cultural Studies in the work of Stuart Hall and others, and so forth), or because scholars have had to get by on average with much less funding than American scholars tend to receive—whatever the reason, art history in the UK at its best strikes me as often more experimental in nature, more surprising, and more open to the pursuit of unexpected projects. That said, however, as an institutional setting, I have so far remained more comfortable in the American academy. We tend to train our students—especially our graduate students—more thoroughly, and the increasing support of truly interdisciplinary work and of ambitious scholarship is heartening.

Art historians sometimes get involved in exhibition projects. Do you have any plans for an exhibition?

Not at the moment. I have great respect for the exhibition as a form, whether for presenting and giving shape to remarkable historical phenomena, as in Andrew’s Jumbo exhibition; for gathering, organizing, and enabling comparison of a vast array of objects, as in the stunning Lost Kingdoms show at the Met this past summer; or for staging a tightly focused, specifically visual argument of the kind that William Rubin achieved in Picasso and Braque at MoMA, and that curators such as Jeffrey Weiss, Helen Molesworth, and Doryun Chong continue to stage, in the face of all kinds of new obstacles that the museum world presents to such projects. The history of exhibitions and display also plays a large role in my own research, and so the prospect is tempting. For now, though, I prefer to leave it to the professionals.
Laura Beshears—The Myth of California Cool: Hassel Smith’s Jazz Forms in Mid-Twentieth Century San Francisco

Rachel Boesenberg—Cristoforo Castelli and the Ventilation of the Soul

Gina Choi—Sesshū’s Self-Fashioning in Late Fifteenth-Century Japan

Caitlin Costello—Unemptiness: The presence of the Invisible Divine in Tommaso Laureti’s Triumph of Christianity Over Paganism

Johanna Miller—The Construction of a Medieval Landscape: The Map of the Isle of Thanet

Phillippa Pitts—Truth and Representation: Challenging Conceptions of Art in Wartime London, 1939-1945

Jennifer Werner—Modern Taxonomy: American Identity and Trans-Atlantic Portraiture by Whistler, Sargent, and Duveneck

Commencement 2014
Laura Beshears, Art History and Museum Studies
Was the recipient of the Rhonda Saad Graduate Prize for outstanding academic excellence in art history. Laura organized an art history career panel, where graduates of the master's program shared with current students their experiences in their respective fields as well as offered advice in beginning a career in these fields; Interned in the curatorial department at deCordova Sculpture Park and Museum in Lincoln, Massachusetts in Fall of 2013; and had the opportunity to help Andrew McClellan with his Jumbo: Myth, Marvel, Mascot exhibition.

Rachel Boesenberg, Art History
Participated in the Tufts University Gifts of Art Committee during the entirety of the Master's program and received an award from the Graduate School to attend the USC Interdisciplinary Graduate Student Conference, on 1 February 2014, The Edges of the Body: Extremities and Knowledge in Antiquity and Beyond, where she presented her paper titled Facing Conversion: Cristoforo Castelli's Physiognomic Studies of the Georgian Other. For Fall 2014, she intends to find a full-time position in a museum. In the meantime, she will continue her internship at the MFA and work with Chris Barbour in Special Collections at Tisch Library.

Gina Choi, Art History
Interned at the Center for Humanities at Tufts. In the Spring of 2014 she worked as a TA for the Introductory Course to Women's, Gender, and Sexuality Studies, Tufts University. Gina received the Tufts University Graduate Student Research Award from the Graduate School of Arts and Sciences; and had two papers published: Chinsō of Bodhidharma: from Chan Portraits to Zen Portraits. Michigan Journal of Asian Studies (selected for publication; in preparation) Byzantium and China: Central Asia In-Between. Art Review. Gina was accepted into the summer program at the Hokkaido International Foundation. Academic year 2014-15 Gina will be attending the Inter-University Center for Japanese Language Studies, Yokohama, Japan.

Caitlin Costello, Art History
Received the Tisch Library Graduate Student Research Fellowship for her work on a seventeenth-century painting entitled The Carousel at Palazzo Barberini in Honor of Christina of Sweden. She was a Graduate Research Intern at the MFA. In the fall Caitlin is planning to apply to law school.

Johanna Miller, Art History and Museum Studies
Presented her paper On the Wings of Conversion: Colonial Featherworks at the 39th Annual Cleveland Symposium (Splendor in the Arts) at the Cleveland Museum of Arts, where she won an award for most original research; she also presented The Construction of a Medieval Landscape: The Map of the Isle of Thanet at the 31st Annual New England Medieval Studies Consortium (Islands of the Medieval World) at Brown University. This summer she has accepted a position as the Graduate Gallery Learning intern at the Museum of Fine Arts, Boston.

Phillippa Pitts, Art History and Museum Studies
Was the Graduate Curatorial Assistant at the Tufts University Art Gallery she designed and developed Museum Without Walls and was the Online Education intern at the ICA Boston. She was a round-table facilitator at the 2013 New England Museum Association Conference on behalf of the College and University Museums Professional Affinity Group, presenting solutions for using technology to address collections scattered around campus. In Fall 2013, She received funding from the Graduate Student Research competition to fund a trip to London to conduct archival research at the Tate, Imperial War Museum, and London Transport Museum in support of her thesis. She will be publishing three articles this summer for NEMA on museum technology and improving programming for visitors who are blind or low vision and has accepted a position as a Lecturer at the MFA for fall 2014. In November Phillipa will be a panelist on the "Publish for Peers, Advance your Career" at the 2014 New England Museum Association Conference.

Jenny Werner, Art History
Worked in the Visual Resource Collection digitizing images from the Margaret Henderson Floyd collection, was an In the Summer of 2013 she interned at the Petersen Automotive Museum and also interned in the Registrar's Office of the Museum of Fine Arts. Jenny accepted a position at the Petersen Automotive Museum in Los Angeles.
Diana Settlemyer, Sarah Long, Anne Zhou, Jon Duval, Goodness Olayiwola, Laurel Hutchison, Professor Daniel Abramson, Emily Cannon, Jared Vallair, Ada Bernstein and Andy Harris (missing: Grace Timmeny, Brooke Schreiber)

Undergraduate Thesis Presentation

Alexander Goodhouse
"White Road/Black Shirt: Giorgio Morandi and Italian Fascism"

Emily Cannon
"Comparative Synagogue Architecture in the Venetian Ghetto, 1500-1800"

Undergraduate Honors & Awards 2012-13

Art History Prize Recipient
Alexander Goodhouse

Architectural Studies Prize Recipients:
Jonathan Duval
Diana Settlemyer

Summa Cum Laude
Corrin Barnes
Jonathan Duval
Meagan Edmonds
Sara Javed
Alexander Goodhouse
Sarah Long
Maia Plantevin
Diana Settlemyer

Phi Beta Kappa
Meagan Edmonds
Alexander Goodhouse

Madeline Harrison Caviness Undergraduate Thesis Prize Recipient
Alexander Goodhouse
Art History Society Officers—2013-14

President: Diana Settlemyer  
Vice President: Jon Duval  
Secretary: Drew Zeiba  
Treasurer: Courtney Chiu  
Career Night Coordinator: Annalie Aplin

Frida Kahlo Seminar

Art History Alumni News

Molly Nutt '07, is finishing the graduate program at Hunter College and employed as the registrar at Tyler Robbins Gallery in Chelsea (which specializes in South Asian art).

Anne Lewis '10, last summer interned at the Ministry of Culture and Fine Arts in Cambodia, she is also a J.D. Candidate, Class of 2015 at Tulane University Law School and Junior Member, Tulane Journal of Technology and Intellectual Property.

Natalie Lemle (Polito) '10, is the Development Associate in Corporate Membership at the Museum of Fine Arts, Boston  
Carly Boxer '13, is at University of Chicago to study medieval art.  
Talia Lieber '13, is now a Fulbright Scholar in Rwanda.  
Alex Goodhouse '14, is an assistant teacher in the preschool and after school programs at the Lexington Montessori School. He is also starting as a part-time gallery teacher for family events at the Museum of Fine Arts, Boston.

Architectural Studies Alumni News

Seanna Walsh '04, is an architect at Skidmore, Owings and Merrill, LLP in New York working on Asian projects.  
Deidre Brown '04, is at Parsons The New School of Design to study architecture.  
Erik Peterson '09, received a Master of Architecture from Virginia Tech and is now living in Seattle.  
Elaine Hoffman '10, is an architect at Goody Clancy (Boston).  
Alexandra Leonard '10, is studying at Albany Medical College to become a doctor of osteopathic medicine.  
Jeffrey Gaudet '11, is studying the Pratt Institute for a master's in architecture.  
Rebekah Stiles '12, is at Boston University for a master's degree in elementary education.  
Sarah Danly '13, is at Vermont Law School for a Master of Environmental Law and Policy.  
Youssef Maguid '13, is at UCLA for a master's in architectural history.  
Emily Cannon '14, starts at UMass. Dartmouth to coach field hockey and study for a master's degree.  
Sarah Long '14, won a Tufts University Research Visualization Award in the Video category.  
Diana Settlemyer '14, is working at the Tufts University Office of Alumni Relations.  
Jared Vallair '14, is at California College of the Arts for a master's in architecture.
Niria Leyva-Gutiérrez ’92, received her PhD in 2012 from the Institute of Fine Arts at New York University and is now Assistant Professor of Art History at Long Island University.

Mark Lamster ’94, is the architecture critic for the Dallas Morning News.

Jamie Teich ’11, has been accepted into the PhD Program at Southern Methodist University, where she will work with Pamela Patton to study the architecture of medieval Iberia.

Brinker Fergusson ’12, is a PhD student at UC-Santa Cruz and will begin a new position as the digital media manager for the San Diego Museums (27 museums in all including the Air and Space Museum, Art Museum, Photography, Natural History, Asian Museum, etc). The position is research and development with tech in museums, digital strategy, and she will be working with a team of five programmers as well as PhD engineering students from CalTech and UCSD.

Lora Webb ’12, is starting in the PhD program at Stanford studying Byzantine art. Lora also just completed the CUNY summer intensive course in Ancient Greek!

Johanna Miller ’14, accepted a position as a Kress Interpretive Fellow at the Wadsworth Museum in Hartford.

Gina Choi—MA 2014

Gina won two Japanese speech contests: one is the award of excellence (優秀賞) from the speech contest, and the other is "class top award" (クラストップ賞), which is actually more honorable than the speech award.

The two articles are from Hokkaido (prefecture) newspaper (on right) and Hakodate (city) newspaper. You can see her picture in the Hokkaido newspaper. And in the Hakodate newspaper, Gina was mentioned. In the 4-minute speech, Gina talked about how she learned about Japanese aesthetics last year (in Professor Kaminishi’s Zen and Tea seminar) and how green tea flavored products and Japanese-style inn (ryokan) she encountered in Hakodate this summer helped her understand such aesthetics better.

Gina was extremely happy and honored to receive these awards and they came with monetary prizes as well.

Amy’s book Neo-Geo Neoconceptual Art of the 1980s was published by The M.I.T. press and is available to purchase http://mitpress.mit.edu/books/interplay

Amy L. Brandt is the McKinnon Curator of Modern and Contemporary Art at the Chrysler Museum of Art in Norfolk, Virginia. She received a PhD from The Graduate Center, City University of New York; an M.A. from Tufts University; and a License in art history from the University of Paris, Sorbonne.
The Carla Ann Klebsattel Memorial Fund

The Carla Ann Klebsattel Memorial Fund was established in 1998 to ‘support Tufts students participating in museum tours or art history field trips.’ The Klebsattel Memorial Fund has supported field trips to many local museums and historic houses; The Institute of Contemporary Art, Boston; Museum of Fine Arts, Boston; The Sterling and Francine Clark Art Institute in Williamstown, MA, the Gropius House in Lincoln, MA; and The Museum of Modern Art, The Metropolitan Museum, Tenement Museum and Cloisters in New York City to name a few.

Lumay Wang—BA’11

Lumay is the Energy and Environment Legislative Assistant to a new Congressman, Scott Peters, who represents San Diego. She is assisting in bills, passing amendments, writing op-eds, etc. She is happy to report that the League of Conservative Voters made a $300,000 TV ad to buy to thank Rep. Peters for his work to protect the environment.

Lumay continues with her interest in art history by giving tours at the Corcoran Gallery, the oldest art museum in DC. She highly recommends visiting this repository of America art from 1800s to today.

Philanthropy continues to be one of her priorities. Young Friends of Tufts Advancement, an alumni group she co-chairs, expanded to a third city this year, and they continue to raise levels of giving participation. Additionally, Lumay was appointed to the Sidwell Friends Alumni Association Executive Board, and she is excited to advocate for young alums.

Gohar Vardanyan—Visiting Scholar

As a lecturer of Modern and Contemporary art in the Yerevan State Academy of Fine Arts in Armenia, Gohar won the Open Society grant to develop her teaching skills and continue the research on her dissertation on modern art in Armenia at Tufts University. She is the co-founder and editor of Revisor, ca 2007 (www.revisor.am) the first online art history journal in Armenia. Revisor is an independent art space that provides art historians and students the opportunity to publish their articles and critical texts. Gohar’s research interests are related to Modern and Contemporary Armenian art and reflected in various articles published in Armenian art journals. During the academic year she attended and audited various courses in American Modernism, Contemporary art, and Armenian art seminars. She was a guest lecturer in the department’s course Theories and Methods of Art History, where she spoke about Soviet-Armenian Modernism connecting it with the day’s class topic Globalism and Orientalism. Additionally she participated in public talks and discussions of outstanding art historians and artists organized in the art history department and the Aidekman Art Gallery as well. All of these experiences helped her see and compare the differences and innovations of teaching methods in the United States and Armenia.

“As a part of my program I participated at talks at various conferences in Las Vegas, New York and Chicago. Also I prepared a few articles for publication about Soviet Armenian Modernism, which will be available in the fall. I had a very productive and useful academic year and made a lot of contacts and collaborations, which I hope to continue in the future. Thank you Tufts University, the people of the art history department and especially my mentor at Tufts, Christina Maranci, the Arthur H. Dadian and Ara T. Oztemel Associate Professor of Armenian Art, for such an amazing and unforgettable academic year.”
Daniel Abramson revised a book manuscript, "Obsolescence: An Architectural History," which will be published next year by the University of Chicago Press. The Graham Foundation for Advanced Studies in the Fine Arts recently awarded a grant to support the book’s publication. Abramson published among other things this past year an essay on the idea of the un-built in architectural history for the website (we-aggregate.org) of the Aggregate Architectural History Collaborative, of which he is one of the founding directors. He also joined the editorial advisory board of the journal Grey Room. This past year Abramson lectured at Princeton, Harvard, and the University of Toronto, and at Tufts hosted a symposium on teaching architectural history, sponsored by the New England Chapter of the Society of Architectural Historians. Additionally at Tufts, he was a faculty fellow at the Center for the Humanities and chaired the college’s Library Committee. This coming year in the department he will be faculty coordinator for Introduction to World Art I (FAH 1) and continue directing the architectural studies program.

Cristelle Baskins In addition to teaching two new courses and advising several theses and qualifying papers, she continued to pursue her current research on Renaissance art and the Mediterranean world. In fall 2013, she traveled to Italy to attend the conference "Early Modern Rome II," where she spoke about an Algerian woman at the papal court in 1587. At the end of the year Cristelle’s article on the portrait of a sixteenth-century Chaldean patriarch appeared in Renaissance Studies. In spring 2014 she co-chaired a panel at CAA on "Italy, Persia, and Early Modern Globalism." At RSA she presented a paper on an Armenian merchant who appears in a seventeenth-century Roman fresco cycle. In May of this year she made a research trip to Palermo, Sicily, courtesy of FRAC, where she tracked another N. African exile: Muley Hassan of Tunis. Cristelle will be on sabbatical 2014-2015, spending the year as a Fellow at the Newhouse Center for the Humanities at Wellesley College.

Eva Hoffman was on leave in 2013-14, working on her book “A Space of Exchange: The Art of the Medieval Mediterranean World”. She took travel research trips to New York and Jerusalem. She also co-authored a book chapter with Scott Redford, “Transculturation in the Eastern Mediterranean, 1100-1300 CE”. In March, she gave the Daniel H. Silberberg Lecture at the Institute of Fine Arts of NYU, in New York. She looks forward to returning to the Department in 2014-15 and to resuming teaching and advising.

Ikumi Kaminishi finished two articles on the medieval narrative scrolls, which will come out in the fall 2014 and winter 2015. In the first essay she examines the Kitano Tenjin scroll, to study how a pictorial category of Buddhist “six realms pictures” becomes separated from the generic “hell” pictures in the early medieval period. In the second essay, she explores the Buddhist concept of “color (iro)” through the story of a woman in the Kegon scroll who falls in love with a beautiful Buddhist monk. Interestingly, in Buddhist contexts, color can at once mean both forms (as in physical shape) and sexual desire. In the Department, she continues to serve as the Director of Undergraduate Studies.

Christina Maranci finished up her tenure as Director of Graduate Studies in the summer. In February 2013, Christina began a campaign to raise awareness of the perilous state of an important seventh-century church located on eastern Turkey (present-day). Her work resulted in 1) the inclusion of Mren on the World Monuments Fund Watch list, 2) the publication of an article on Mren in a Turkish-language history magazine, 3) three visits to the site to do field work. The last is exceptionally important because Mren is an off-limits site, or at least has been, as it is so near the closed military border between Turkey and Armenia. She finished her book, Vigilant Powers: Three Churches of Early Medieval Armenia (Brepols, forthcoming). She also submitted for publication two articles to peer-reviewed journals (Revue des etudes armeniennes and Dumbarton Oaks Papers); both were accepted. Additionally she wrote a book review for the journal Studies in Iconography (based on Princeton, NJ).

Andrew McClellan After spending the last five years collecting artifacts and information related to Jumbo, Andrew celebrated the launch of his exhibition and book, “Jumbo: Marvel, Myth & Mascot,” on September 11th at the Tufts Art Gallery. The book is available for sale through the Tufts Bookstore and at the Tufts Art Gallery. The show runs through December 7.
Jeremy Melius enjoyed his first year at Tufts, co-organizing a workshop at the Humanities Center on the moving image—“Animations: Image, Movement, Affect”—with post-doctoral fellow Margareta Ingrid Christian in April. He also travelled to the UK to present on “French Visual Theory” as part of “Crosscurrents of Art History” at the University of York, and spoke at the Getty Research Institute on the topic of the photography of sculpture. He will return to the Getty for a conference in October. He spent the summer at work on his first book, Art History and the Invention of Botticelli, and completing an article on Bruce Nauman. In July, three essays appeared in Picasso: The Making of Cubism 1912-1914, The Museum of Modern Art’s first digital publication.

Karen Overbey was on sabbatical during 2013-14. She traveled to England, Scotland, and Wales for research on her book project Broken Things, about medieval objects that have been damaged, repaired, or reused. She completed several related articles, which will be published in 2014-15. She also co-edited a special issue of the online journal Different Visions on medi eval objects and contemporary materialist theories: http://differentvisions.org/issue-four/. Her essay “Lush Ethics,” another collaborative project, was published in The Future We Want and is available as an open-access download at http://punctumbooks.com/titles/burn-after-reading/. She also wrote exhibition reviews of “Vikings: Life and Legend” at the British Museum and “Saints Alive” at the National Gallery, London; the latter is part of the Material Collective blog: http://thematernalcollective.org/mechanics-holy-ii-iii/. Karen gave talks at Carleton College, Oklahoma State University, Western Michigan University, and at the conference “Art History After the Interdisciplinary Turn,” at Notre Dame in March. She was recently elected to the Board of Directors of the International Center of Medieval Art, and she received a fellowship to attend the 2014 Summer Teachers Institute for Technical Art History at NYU. When she returns to Tufts this fall, Karen will serve as the Director of Graduate Studies for the department.

Peter Probst continued to fulfill his duties as chair. When he was not attending meetings he enjoyed co-teaching a class with Margareta Ingrid Christian on Aby Warburg’s afterlife of images. Outside Tufts he gave a talk at Harvard on his work on heritage politics in Nigeria and traveled down to New York to receive another award for his book Osogbo and the Art of Heritage (Indiana 2011). In the spare time left he managed to write a longer essay on the hidden rivalry between Aby Warburg and the famous German Africanist Leo Frobenius on which he also gave talks in Berlin and Frankfurt.


Adriana Zavala has been appointed the Director of the new Consortium of Studies on Race, Colonialism and Diaspora the new umbrella for Africana, American, Asian American, Colonialism and Latino Studies at Tufts. In a related vein, she spent part of the summer conducting research on the underrepresentation of US Latino art and artists within the field of art history and an essay based on her findings is forthcoming in Aztlán: A Journal of Chicano Studies (UCLA). In February, she will chair a two-part panel at the annual conference of the College Art Association in New York titled “Imagining a US Latino Art History.” In addition, she traveled to Mexico City in July to continue her research for the exhibition Frida Kahlo’s Garden, which will open on May 16, 2015 at the New York Botanical Garden in the Bronx.
**Events and Lectures 2013-14**

**Michael Zell,** Associate Professor of Baroque and Eighteenth Century Art, Department of History of Art & Architecture, Boston University
"Rembrandt's Art as Gift"

**Moshe Sadfie,** the world-renowned architect gave the Margaret Henderson Floyd Memorial Lecture
"Humanizing Megascale"

**Linda Safran,** Research Fellow, Pontifical Institute of Mediaeval Studies, University of Toronto,
gave the fall Tomasso Lecture
"The Medieval Salento: Art and Identity in Southern Italy"

**Carlo Severi** is the Director of Studies with a chair in the “Anthropology of Memory” at the Ecole des Hautes Etudes en Sciences Sociales, Paris
"UNEXPLORED AGENCIES: Iconography and Ritual Language in Kuna Shamanistic Tradition" (co-sponsor with Tufts Department of Anthropology)

**Anne Rosalind Jones,** Esther Cloudman Dunn Professor of Comparative Literature, Smith College, gave the spring Tomasso Lecture
"Cesare Vecellio’s Americans: Venice and the New World"

**Joseph Auner,** Professor of Music and Musicology, Tufts Music Department
"Music’s Other Voice: Listening in Sound Studies and Sound Art"

**Mona Damluji,** Mellon Post Doctoral Fellow, In Asian and Islamic Art History, Wheaton College
"Oil, Modernity and the Urban Imaginary"

**Stephen Melville,** Professor Emeritus, Department of the History of Art, Ohio State University
"Reading, Hegel: Subjects of Art History"

**Gohar Vardanyan,** Open Society Global Faculty Grants Fellow, Department of Art and Art History, Tufts
"Soviet Armenian Modernism: In the 1960s and 1970s"

**Judith Wechsler,** Professor Emeritus, Department of Art and Art History, Tufts
"Walter Benjamin’s Passages"  a film in progress

**James Oles,** Senior Lecturer at Wellesley College and Adjunct Curator of Latin American Art, Davis Museum
"Mexican Contemporary Art and the Art Historical Canon"

**Jeremy Melius,** Assistant Professor Art History and **Margareta Ingrid Christian,** Mellon Post Doctoral Fellow, Tufts University—co-organized a workshop with the Center for the Humanities at Tufts
The Movement of Images Workshop: “Animation: Image, Movement, Affect”
Faculty & Staff

Peter Probst, Professor, Department Chair, African art, memory and monuments, historic preservation, cultural property, theories of value, historiography

Daniel Abramson, Associate Professor and Director Architectural Studies, Architecture, Renaissance-Contemporary, Architectural Theory, and Architecture and Urbanism of Boston

Cristelle Baskins, Associate Professor, Italian Renaissance Art, Secular Painting and Narrative, and Gender and Women's Studies (on leave 2014-15)

Eva Hoffman, Assistant Professor, Islamic Art, Portable Arts, and Theories and Methods

Ikumi Kaminishi, Associate Professor and Director of Undergraduate Studies, Asian Art and Architecture, Buddhist Painting, and Narrative Studies

Christina Maranci, Arthur H. Dadian and Ara Oztemel Associate Professor of Armenian Art and Architecture, Early Christian, Byzantine, Romanesque, and Gothic Art and Architecture (on leave fall 2014)

Andrew McClellan, Professor and Museum Studies Advisor, Baroque-Rococo Art, History of Museums, and Sculpture

Jeremy Melius, Assistant Professor, Modern art and art writing; critical theory and aesthetics; historiography; histories of sexuality

Karen Overbey, Associate Professor and Director of Graduate Studies, Medieval Art & Architecture, Relics and Reliquaries, and Early Irish Art

Eric Rosenberg, Associate Professor, American Art, Modern and Contemporary Art, and Historiography and Methodology

Adriana Zavala, Associate Professor, Director of Latin American Studies, Modern and Contemporary Latin American Art, Art of Mexico, and Gender and Women's Studies

Emeritus

Madeline H. Caviness, Mary Richardson Professor Emeritus, Medieval Art and Architecture, Stained Glass, and Gender and Women's Studies

Judith Wechsler, Professor Emerita Art History, French Art - Realism to Post-Impressionism, History of Drawing, and Art on Film

Part-Time Lecturers and Visiting Scholars 2013-14

Claire Grace, Contemporary Art Since 1960 and Thresholds of Art and Activism Since 1967

Jennifer Lyons, Cathedrals and the Arts 1150-1300 and Early Islamic Art

Margareta Ingrid Christian, co-taught with Peter Probst, The Memory of Images: Aby Warburg and the Study of Visual Culture; and co-taught with Jeremy Melius, The Movement of Images

Gohar Vardanyan, Modern and Contemporary art in the Yerevan State Academy of Fine Arts in Armenia. Open Society Grant recipient

Department Staff

Rosalie Bruno - Staff Assistant

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