What an exiting year. The department witnessed a series of important events and developments. Some took us by surprise. Others were anticipated and the result of long term planning.

Let me start with the introduction of two new faculty members: Malcolm Turvey and Jacob Stewart-Halvey. We had announced Malcolm’s arrival already in the last newsletter. He joined us in fall as the new Sol Gittleman Professor of Film and Media Studies. In this issue you can read an interview with him in which he speaks about his passion for film and how he sees the relationship between film studies and art history. In conjunction with Malcolm came Jacob Stewart-Halvey. Jacob is our new “contemporary person.” Over the spring 2015 we conducted a nationwide search for an assistant professor in contemporary art with special expertise in photography, film and new media art. We received many excellent applications but in the end Jacob convinced us with his research and sophisticated interdisciplinary understanding of the field. We are happy to welcome him in our midst.

Another joyful event was the publication of Christina Maranci’s new book Vigilant Powers: Three Churches of Early Medieval Armenia which was published last summer by Brepols. Based on extensive architectural fieldwork and an erudite knowledge of ancient Armenian religious texts, the book reframes the study of Armenian art and develops a novel cross-disciplinary and trans-regional approach placing Armenian art in the center of medieval, Byzantine and Middle Eastern studies.

From the rugged landscape of the Transcaucasus to the lush vegetation of New York’s Botanical Garden: In May the venue saw the opening of Frida Kahlo: Art, Garden, Life – an amazingly beautiful exhibition curated by Adriana Zavala. The idea to convey Kahlo’s deep appreciation of nature in the domains of the Botanical Garden convinced not only the critics but also the public. The show attracted close to 500,000 visitors and was arguably the biggest splash a faculty member ever created in the big apple.

A splash of a rather different kind caused the news that Tufts is looking into the option of acquiring the School of the Museum of Fine Arts. Talks and negotiations started in summer and continued right into the fall semester. In November the plan was brought to the Tufts trustees who approved to further explore the conditions of an acquisition. The process is open. Nothing has been decided yet. If the deal goes through though, Tufts would have its own art school with first class facilities on 230 Fenway.

Let me end with special news: After 25 years of service as Department Assistant Rosalie Bruno is retiring. For students and faculty alike Rosalie came to be the soul of the department. For many, including myself, it was simply inconceivable to imagine the department without her. All the more difficult is to see Rosalie leaving. But these are the sentiments of those who stay behind. For Rosalie the departure means the beginning of a new chapter. To be spent among friends, family and grandchildren and – partially at least – under the warm Florida sun. Rosalie, we will miss you and wish you a joyful and healthy retirement.

All best,
Peter Probst
We are pleased to announce the launching the first issue of Medium: Tufts University’s Undergraduate Art History Journal, Volume 1.

With this journal the students aim to establish a formal outlet to showcase the great talent of Tufts undergraduates in the spheres of art, art history, film, and architectural critique in Boston and beyond. Check out the journal here:

http://issuu.com/tuftsmedium/docs/medium

Coming Up—Spring 2016

MARCH 4, 2016
2ND ANNUAL TUFTS UNIVERSITY GRADUATE ART HISTORY SYMPOSIUM

AGAIN RUBBED SMOOTH 
NEGOTIATING ERASURE & NARRATIVE IN PALIMPSEST

With keynote address given by Dr. William Noel

The 2016 Tufts University Art History Graduate Symposium invites submissions from all disciplines regarding histories of erasure, revision, and reuse.

Themes may include, but are not limited to:
- Narratives of identity, visibility, and diaspora
- The formation and reformation of cities
- Appropriated cultures, languages, and objects
- Psychologies of trauma
- Found footage/objects adopted for new contexts or needs
- Histories of destruction, construction, and production
- Exchanges of agency and power
- Construction of alternative histories
- Conservation and restoration practices
- Active forgetting and memory politics
- Cases of iconoclasm
- Phenomena of haunting

Please submit a 300-word abstract for a twenty-minute presentation, along with a current CV to tuftssymposium@gmail.com by November 15th, 2015.
You started your studies in England. Was it clear from the beginning that you would end up in film studies? What's the story?

I knew by the time I was 15 that I wanted to be a film professor. My parents loved movies, and introduced me to many wonderful and challenging films . . . including the films of Jacques Tati, about which I am currently writing a book. At that time, there were only two universities in the U.K. that offered undergraduate degrees in film, and I ended up at one of them, the University of Kent at Canterbury.

How would you characterize your own position within film studies?

In some ways I am an outlier in my field. My primary interest is the art of film, and the ways avant-gardists and modernists pushed the medium in new, hitherto unimagined directions. I have the impression that many scholars in my field don’t care about film as an art anymore, and the avant-garde is no longer central to the study of film. I also came of age during the heyday of post-structuralism. Everyone I knew was applying Barthes, Derrida, Foucault, et al to film ad nauseam. These days it’s Deleuze, Ranciere, and others. But I had some exposure to analytic philosophy, which meant I could never take post-structuralism seriously, at least theoretically. My philosophical heroes are Wittgenstein, Ryle, von Wright, Austin, Norman Malcolm, P.M.S. Hacker, and to some extent Charles Taylor.

Seen from your perspective, what do film studies and art history have in common? Where do they differ?

Film is, in part, a visual art, which is why I think film studies and art history share a lot. Certainly in my own work I have been drawn to filmmakers who overlap with the art world in some way, or who are primarily visual artists. The big difference, I think, is narrative. In order to understand film you have to understand narrative. This is not the case with art history, although obviously narrative is important to certain traditions of painting. Perhaps this is why art historians who study moving images are by and large drawn to non- or anti-narrative filmmakers, or moving image artists who work within the gallery context.

The program you are co-directing is called film and media studies. Why the difference?

Traditionally, film and media studies were seen as separate disciplines. While film studies tended to be more humanistic and interpretive, and was focused on film as an art, media studies was more sociological and examined the effects of media on people. This division is still there to some extent, but I think it’s crucial for students to be exposed to both approaches, and to decide which suits them better. In the Film and Media studies program, we require majors to take 3 core courses that cover both the humanistic/artistic and the sociological. They can then decide which approach if either they wish to pursue further in their electives.

Where do you (hope to) see the program in five years from now?

Obviously, I hope it will grow, and that we’ll have lots of majors and minors. We’ve designed it to be a very flexible program that caters to students with diverse interests, from film art to journalism and the sociology of media. One of the things that makes the film and media studies program at Tufts distinct is that we have many wonderful inter-disciplinary courses on film and other media. There are currently more than 90 film and media studies classes offered in over 20 departments at Tufts! The goal now is to undergird this embarrassment of riches with core courses that focus exclusively on film and other media. I want a TV scholar who can teach courses on the history and theory of TV as well specific TV genres and artists, as television is such an important art form now. More courses in new media would also be fantastic, and while we have an excellent filmmaking faculty, we also need classes on other kinds of media production, such as radio and interactive art. If it goes ahead, the merger with the School of the Museum of Fine Arts will also enable us to grow. Our students will be able to learn about avant-garde modes of filmmaking and media production at the SMFA, where there are some wonderful experimental filmmakers and media artists.
MA Research Presentation Forum—April 18, 2015

Morgan Davidson—Disorderly Bodies: Race, Gender, and Sexualized Violence in a Norwich Cathedral Roof Boss

Christine Garnier—A Question of Value: The Problem of Natural, National, and Native Origins in the Currency Paintings of John Haberle

Andrea Gumushian—The Search for a Modern Monumentality: Eero Saarinen’s Campus Architecture

Jessica Nelson—Hopper: Transiting the Liminal

Lillian Paulson—Mediterranean Masculinity and Christian Solidarity in Giovanni Angelo Lottini’s Scelta d’Alcuni Miracoli e Grazie della Santissima Nunziata di Firenze (1619)

Gabriel Quick—Mixed Emotions: David Wojnarowicz Autobiography and AIDS Activism

Madison Treece—Reconsidering Asco and Patssi Valdez’s Position in Contemporary Art Scholarship

Commencement 2015
Morgan Davidson, Art History and Museum Studies, held a Curatorial internship with the Division of European and American Art at the Harvard Art Museums. In addition she worked on the Negotiating Spectacle Graduate Student Symposium.

Christine Garnier, Art History, won the highly competitive Robert C. Vose and Ann Peterson Vose Scholarship in American Art History, the Tisch Library Graduate Student Fellowship in the Humanities and Arts and the department’s own Rhonda Saad Graduate Prize in Art History. Christine also gave two conference papers: “Selling America: Concealing the Indian Queen in John Haberle’s U.S.A., ‘Power and (In)Visibility’ at the ‘Power and (In)Visibility’ graduate symposium hosted by the Graduate Consortium of Women’s Studies, Massachusetts Institute of Technology, March 28, 2015; and “The Consequences of Conflict: Personifications of Captivity in an Armenian Manuscript,” ‘Creative Conflict’ at the 31st Annual Boston University Graduate Student Symposium on the History of Art & Architecture, Boston University, February 28, 2015. Crowning her achievements was the admittance to the PhD program in art history at Harvard University.

Andrea Gumushian, Art History, since September 2014 Andrea served as the Victoria Reed’s graduate research intern in the Art of Europe department at the Museum of Fine Arts, Boston. The internship involves learning about and practicing provenance research skills. In the summer of 2014 she received a partial scholarship to attend a three-week seminar program in Turkey, "Cappadocia in Context," organized through Koc University and the Research Center for Anatolian Civilizations in Istanbul. There were 14 student participants and the program was led by Bob Ousterhout and Tolga Uyar. She was also granted funds by the Tufts Graduate School to attend a conference at NYU Law School "Art Crime and Cultural Heritage: Fakes, Forgeries, and Looted and Stolen Art," held in June 2015. June 4-6, 2015 at NYU Law School in New York. Andrea is now employed as a Litigation Case Assistant at Ropes & Gray LLP, in Boston.

Jessica Nelson, Art History and Museum Studies, was the Curatorial Intern at the Old North Church during the summer of 2014. In the winter of 2015 she was the Curatorial Fellow at the Bakalar and Paine Galleries at the Massachusetts College of Art and Design. Decorative Arts Graduate Research Intern for the Art of the Americas Wing at the Museum of Fine Arts February 2015- April 2015. Jessica is now an Art Consultant at Exclusive Collections Fine Art Galleries, in Laguna Beach, CA

Lillian Paulson, Art History and Museum Studies, participated in the exhibition "Snapshots: 15 takes on an exhibition" for the Exhibition Planning course. She also served as Vice President of the Graduate Student Art History Collective that the cohort put together for the Graduate Student Symposium. Lily was the Gallery Planning Projects Intern at the Museum of Fine Arts Boston and is now working as an Administrative Assistant in the American Wing at the Metropolitan Museum of Art.

Gabriel Quick, Art History, received the Rhonda Saad Graduate Prize in Art History; and The Graduate Student Travel Award, from the Tufts University Graduate School of Arts and Sciences. He worked on the object texts in Mana: Masterworks from the Permanent Collection, Medford, MA, Tufts University Art Gallery, 2014, and contributed to the exhibition and e-book Seeing Glacial Time: Climate Change in the Arctic. Gabe also gave two conference presentations: “Mixed Emotions: David Wojnarowicz’s Autobiographical Art”, “Bodies that Sell: Commodification and Cultural Marketplaces”, UMass Amherst English Graduate Organization Interdisciplinary Conference, University of Massachusetts Amherst, April 4, 2015, and “Mixed Emotions: David Wojnarowicz, Autobiography, and the Art of AIDS Activism” at the ‘Power and (In)Visibility’ graduate symposium hosted by the Graduate Consortium of Women’s Studies, Massachusetts Institute of Technology, March 28, 2015. This fall Gabe is applying to PhD programs in Art History.

Madison Treece, Art History and Museum Studies, in the summer of 2014, Madison was the development intern at the MIT List Center and helped the List prepare for the Venice Biennale with Joan Jonas 2015. She also worked on the museum studies exhibition at the Tufts Gallery titled, “Snapshots: 15 Takes on an Exhibition,” in addition worked as the PR and curated her own small portion titled “Labor Pains: Women at Work” about female photographers capturing women doing some form of work or manual labor. Madison served as President of the Graduate Student Art History Collective. She is now working at the MIT Media Lab.
Jumbo Comes Home

Artist Steven Whyte’s Jumbo was installed on the hill just before Commencement 2015. Check out the installation video here—https://vimeo.com/126371165

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 Harvard Art Museums, 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.

Undergraduate Thesis Presentation

Nolan Jimbo
“Traces of Presence: Pierre Soulages and the Status of Gesture in Postwar France”

Julie Perrone
“Disaster Relief and Environmental Architectures: Architectural Response to Globally Impacting Issues”

Undergraduate Honors & Awards 2014-15

Art History Prize Recipient
Nolan Jimbo
Natalie Naor

Architectural Studies Prize Recipients:
Julie Perrone

Summa Cum Laude
Caitlin Engle
Nolan Jimbo
Natalie Noar
Julia Perrone

Phi Beta Kappa
Nolan Jimbo
Natalie Naor

Madeline Harrison Caviness Undergraduate Thesis Prize Recipient
Nolan Jimbo
Art History Society Officers—2014-15

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

Art History Alumni News

Anna Linehan ‘12, entered the Ph.D. program at UPenn this fall to work with Christine Poggi on early 20th century European Modern art.

Erin Piñon ‘13, received an MA in Art History from SMU. Her research focus is on a late medieval Armenian manuscript. She worked in the manuscript library in Erevan (which is not easy to wrangle) and is now applying for a Fulbright Scholarship to continue her research in Armenia.

Anna Troein ‘14, is working at the Freer & Sackler Galleries at the Smithsonian in Washington, DC. Her position involves assisting the head of the Development department.

Talia Lieber ‘14, after completing a Fulbright Scholarship in Rwanda, Talia is now a Curatorial Assistant in the Africa Department at the Baltimore Museum of Art.

Natalie Naor ‘15, interned at the Schoenberg Institute for Manuscript Studies at the University of Pennsylvania Libraries this past summer. In the fall, she began a 2-year program in Bookbinding at the North Bennett Street School in Boston’s North End.

Architectural Studies Alumni News

Deidre Brown ’04, used a Graduate Travel Grant from Parsons to study Italian sacred spaces this past summer.

Nathan Fash ’04, took a position as assistant professor of architecture at Roger Williams University.

Brian Waite ’08, worked at the Arlington, Mass. architecture firm, Brown Fenellosa, before entering architecture school this past fall.

Will Brechter ’09, works with Cutler Anderson Architects in Seattle, having completed his graduate degree at the University of Oregon.

Liz Hutchinson ’09, is an Asset Manager at ROSE Community Development, currently studying for a Masters in Real Estate Development at Portland State University.

Alexandra Forin ’11, completed her M.Arch. degree at the University of Oregon.

Ilana Herr ‘12, is working for an organization in New York called Sanctuary for Families, in their anti-human-trafficking initiative. She applied to law school, was accepted into 10, including Harvard University, but is going to NYU because she received a full fellowship in public service legal studies.

Jocelyn Chan ‘12, completed a masters in architectural conservation at the University of Pennsylvania and now works for Integrated Conservation Resources in New York City.

Dan Richards ’12, worked for an architecture firm in Arlington, Mass., and most recently in Green River, Utah, for Epicenter: Rural and Proud, on community design and development projects.

Emily Cannon ’14, started her M. Arch. I studies at Northeastern University.

Jon Duval ‘14, is doing research and other curatorial work in the architecture department at the MIT Museum.

Sarah Long ’14, works in Somerville as an architectural designer for Kao Design Group.

Diana Settlemyer ’14, worked at the Tufts University Advancement Office after graduation.

Grace Timmeny ‘14, recently returned from teaching English in China for a year.

Anne Zhou ’14, has been working as an exhibition designer in New York City.

Emily Elkin ’15, begins graduate architecture study at the University of Miami.

Flora Lang ’15, was accepted into the Americorps program to work in Austin, Texas, with Casa Verde Builders constructing energy-efficient affordable homes.

Julia Perrone ’15, is attending Columbia University’s GSAPP for a Master’s of Architecture.
Michelle Bernardin ’99, has been working in various aspects of development first for LAMoCA for a number of years and more recently at Loyola Marymount University in LA, as well as serving since 2009 as President of Culver City Historical Society. Recently she was promoted at Loyola Marymount to Director of Board Relations and Strategic Stewardship. She has more recently been Associate Director of Development, Women and Philanthropy and Special Projects.

John Corso ’03, has recently been named the Doris and Paul Travis Associate Professor of Art History at Oakland University in Rochester.

John Tyson ’08, received a Ph.D. from Emory University and has secured both a PostDoc at the National Gallery until August 2017 and the tenure-track Modern Contemporary position at UMass Boston which he will commence at the end of the PostDoc. He also has a recently published article, "The Context as Host: Hans Hacke’s Art of Textual Exhibition," Word and Image, Volume 31, Issue 3, September 2015, 213-232.

Kathleen Smith ’09, and her husband Mark welcomed Sean Robert Redman to the world on November 2, 2014.


Gina Choi ’14, is now in the Ph.D. program at Princeton continuing her studies of Asian Art History.

Ximena Gómez ’11, is a Ph.D. candidate at the University of Michigan and is a specialist on colonial Peru. Her dissertation examines how the residents of early colonial Lima utilized images of the Virgin Mary to establish their racial and social identities within colonial Limeño society. Ximena is learning Quechua on a FLAS fellowship and writing the first chapter of her dissertation. Next academic year, however, she’ll be undertaking her research in Lima as a Fulbright-Hays fellow!

Natalie Loveless MA 2004, MFA 2004

Natalie is a conceptual artist, curator, and professor of contemporary art history and theory in the Department of Art and Design at the University of Alberta, were she specializes in feminist and performance art history, art as social practice and the pedagogical turn, and artistic research methodologies (research-creation). Current projects include "Maternal Ecologies: An Autoethnographic and Artistic Exploration of Contemporary Motherhood" (funded by an Insight Development Grant from the Social Sciences and Humanities Research Council of Canada), a book on Art and/as Research for Duke University Press, and a chapter on feminist art and the maternal for the forthcoming Wiley-Blackwell Companion to Feminist Art Practice and Theory, co-edited by Hilary Robinson and Maria Elena Buszek.

View full curriculum vitae: www.loveless.ca
Kristen Nassif, MA 2016, received a travel grant to attend the University of Arizona conference DIRTY!: The Influence and Intrigue of Dirt in Art. Her paper "Duane Michals: ‘Photographing Nothing’" which will be published in winter 2016. It will be a part of a series of essays from the conference she gave her paper at last summer in Dundee -- Riddles of Form: Exploration & Discovery.

Caitlyn Hoglund, MA 2016, had a paper accepted for the AAH Summer Symposium at the University of York (June 2015). The title of the conference is Fashion & Art, and the title of the paper is "Mondrian Madness: Fashioning Modernism in 1965."

Hanna Exel, MA 2016, Over the course of last year, she worked as the Graduate Curatorial Assistant at the Tufts University Art Gallery. In January 2015, Hanna presented her paper "Materiality and Mourning: Cloth Contact Relics in Medieval Christianity and the AIDS Crisis" at "Objects and Affects," the University of Toronto's Wollesen Memorial Graduate Symposium for which she was awarded a Graduate Student Travel Stipend to attend the conference.

Peter Boudreau, MA 2016, received a travel grant to present his paper "Where Grass Will Never Grow: The Alhambra, Remembrance, and a Question of Heritage" for "The Rhetorics and Aesthetic of Memory" at Southern Methodist University in March. He also presented "anima carnis in sanguine est: From Womb to Wound and Back Again" for the Early Book Society's conference "Telling Tales: Manuscripts, Books, and the Making of Narrative" at the Bodleian library, Oxford University last July.

Jessica Camhi, MA 2016, Was the Graduate Collections Assistant at the Tufts Gallery, September 2014-August 2015. She received travel funding to present her paper, "The Dreadful Story of Disease Evil in Human Life: The History and Reception of Eugenics in New Germany," at SMU's The Rhetorics and Aesthetic of Memory (RASC/a Graduate Symposium, Department of Art History, May 6-7, 2015). She was the University Loans Project Intern at Harvard Art Museums, May 2015-August 2015, and is Co-editor (with Colleen Sutherland, another first year student in Tufts's Museum Education MA program) of the Tufts Museum Studies Blog, "Museum Studies at Tufts University," May 2015-May 2016.

Caroline Gralton, MA 2017 has a terrific internship at the Isabella Stewart Gardner Museum.

Christian Whitworth, MA 2017 was shortlisted for the 2015 Frieze Writer's Prize competition, with a review essay on a Tony Lewis installation at the Museum of Contemporary Art, Cleveland.

Current MA News

The department-sponsored softball team in the Tufts Employee League Softball had another successful season, posting a winning record (as best as we can remember). Notable was the bumper crop of graduate students who played and cheered us on from the class of '16, including Jess Camhi, Hanna Exel, Julia Kahr, Casey Monroe, Kristen Nassif, and Taylor Van-Doorne. Veteran stalwarts included Rachel Boesenbreg (MA '14), Kathleen Smith (MA '09), and professor Daniel Abramson. As always, professor Eric Rosenberg was a team inspiration.

2015 Department softball team, including Rachel Boesenbreg ('14, top row second from right), Casey Monroe ('16, middle row third from right), and Prof. Daniel Abramson (bottom row center)
Daniel Abramson put the finishing touches on Obsolescence: An Architectural History. The book will be published in early 2016 by the University of Chicago Press. He published a related essay in the volume Cultures of Obsolescence: History, Materiality, and the Digital Age, edited by Babette B. Tischleder and Sarah Wasserman (Palgrave Macmillan, 2015). He remains active in the Aggregate Architectural History Collaborative, and with this group helped organize a seminar on interdisciplinarity and activism for Ph.D. students at the Canadian Centre for Architecture in Montreal. This past year Abramson additionally gave talks at Harvard, Roger Williams University, and the Wentworth Institute of Technology, including on a new research project about the State Service Center building in Boston.

Cristelle Baskins was the Fellow at the Newhouse Center for the Humanities at Wellesley College working on a book manuscript, “Portraits and Print in the Early Modern Mediterranean.” She presented on this project at several venues, including the Middle Eastern Studies Association (Wash DC), the Mediterranean Studies Workshop (UCSB), and the American Association for Italian Studies (Boulder, CO). A long delayed article on the HBO series, The Sopranos, finally appeared in print, along with an essay on the representation of a Chaldean patriarch in a Roman fresco cycle. Cristelle chaired the Bainton Book Prize committee for the Society for Sixteenth Century Studies and was voted onto the nominating committee of the Italian Art Society. After the earthquake in Nepal last spring, she and her family got involved in a number of fundraising efforts. Her daughter Naomi raised money in a book sale, the Newhouse Fellows also made a contribution, and her husband Jeff is leading efforts at MIT to rebuild the historic site of Bungamati, to provide safe drinking water, and quake resistant housing.

Eva Hoffman had a busy year of travel. During winter break of 2014-15, she gave the keynote lecture, “The Meeting of Holiness and Commerce”, at a Tel Aviv University symposium in memory of Professor Gustav Kühnel. This past July, she traveled to Turkey and participated in the first of a four-part Getty Foundation Seminar, “Connecting Art Histories: The Art and Archaeology of the Crusades: A Reevaluation”, involving study and travel with a group of scholars from the region (Cyprus, Egypt, Greece, Israel), the U.K. and the U.S. Over the next two years, the seminar will continue in Israel, Greece and Jordan. All of this advances Eva’s book project, on artistic and cultural exchange in the medieval Mediterranean.

Ikumi Kaminishi published an essay, “Zenmyo’s True Colors: Demonstrating Non-Duality of Form and Emptiness in the Kegon Scroll,” in Color in Ancient and Medieval Asia (Kansas: University of Kansas and Spencer Museum of Art). She examines the Buddhist concept of color, which can at once mean both forms (as in physical shape) and sexual desire in a study of the medieval illustrated Kegon scroll. At the 2016 Association of Asian Studies Annual Conference in Seattle, she will be the co-chair and commentator of the panel on Asian art and concepts of colors. Lately, she became interested in the visual culture of modern medicine vendors from northern Japan who use children’s toys and woodblock prints (ukiyo-e) as commercial strategies. In the Department, she continues to serve as the Director of Undergraduate Studies.

Christina Maranci participated in the first authorized fieldwork at the church of Mren (Kars region, Turkey) together with the World Monuments Fund and sponsored by the U.S. Dept. of State. She co-organized and participated in a workshop on a seventh-century Armenian treatise in defense of icons at Pembroke College, Oxford. Christina was President of the Byzantine Studies Association of North America and gave the annual James Cunningham Memorial Lecture at the University of Minnesota. Christina’s book Vigilant Powers was published in June 2015 (Brepols).

Andrew McClellan on the heels of his Jumbo exhibition and book in fall of 2014, Andrew welcomed to campus the grand new statue of Jumbo, which he took part in commissioning. The statue was unveiled in time for Commencement 2015. He used his sabbatical in the fall to near completion of a book co-authored with his former graduate student, Sally Duncan, entitled Making Museum Men: Paul J. Sachs and the Museum Course at Harvard between the World Wars. He also traveled to Lisbon, Venice and Rome to make contact with new and favorite old works of art from his Baroque class.

Jeremy Melius presented lectures at the Getty Research Institute, the Musée Picasso, and the Women’s, Gender, and Sexuality Studies Faculty Colloquium here at Tufts, as well as giving papers at the annual conferences of the College Art Association in New York and the Renaissance Society of America in Berlin. In February, he co-organized a two-day international colloquium at the Research and Academic Program at the Clark Art Institute entitled “Does History Still Matter?” and in April, at the Center for the Humanities at Tufts, he organized a small symposium on the topic of “Freud’s Architecture,” part of the first annual Spring Festival of the Arts. He was pleased to contribute a short essay to a symposium on Bach’s St. Matthew Passion in the spring issue of The Threepenny Review. His article “Inscription and Castration in Picasso’s The Painter and the Model, 1927” appeared in the winter issue of October.
Karen Overbey continued her collaborative work with the Material Collective, organizing panels for the BABEL Working Group Biennial Meeting (in Santa Barbara) and for the 50th International Congress on Medieval Studies (Kalamazoo). She gave talks at Harvard and at Elon University, as well as at “The Agency of Things” conference in Warsaw, where she discussed some fourteenth-century medical manuscripts. After Warsaw, she traveled to Kraków, Budapest, Istanbul, and London for additional research. One highlight of her year was being invited to work on Project Andvari, an NEH-funded international collaboration for a database of Early Medieval and Viking Art. She finished two articles, one on Insular clothing relics and another on Anglo-Saxon metalwork, both of which will be published in 2016; her essay on a Scottish pendant reliquary was published in the Fall 2015 issue of RES: Anthropology and Aesthetics. In the department, Karen taught two new courses (“Vikings!” and a seminar on materiality) and began serving as Director of Graduate Studies.

Peter Probst presented lectures at the University of Rostock, Germany and Roger William University and continued to chair the department. In spring he joined the MIT based and Mellon funded Global Architectural History Teaching Collective. A GAHTC grant will allow him to form a team with two former MAs: Michelle Apotsos (Williams College) and Bringer Ferguson (UCSC). Together they will develop an online course on the dynamics of cultural heritage preservation. In summer a Tufts Faculty Research Grant enabled Peter to spend some time at the Warburg Archive in London where he explored Aby Warburg’s relationship with his “Uncanny Other,” the German Africanist Leo Frobenius.

Eric Rosenberg gave a paper in May entitled The Kids Are Alright: Liverpool’s Loss, 1941, 1964 at a symposium at the Harvard Art Museums on the occasion of Henri Zerner’s retirement from the Department of the History of Art and Architecture at Harvard University.

Jacob Stewart-Halevy joins the department this fall after receiving his Ph.D. from Yale University in 2015. His dissertation focused on how artists since the 1960s take up casual stances toward their art. He is currently at work on a book project based on his dissertation. This fall, he is teaching a seminar on Conceptualism and will speak at the American Comparative Literature Association meeting in Cambridge on the aesthetics of short wait times.

Malcolm Turvey is busy launching the new Film and Media Studies program with his co-director Julie Dobrow, as well as teaching the gateway course for the program and his first class at Tufts, Art of the Moving Image (with the able assistance of my TA Kristen Nassif). On the research front, Malcolm is preparing to give a talk in Toronto on Michael Snow, trying to finish an article on medium-specificity, and laboring away on his book on Jacques Tati.

Adriana Zavala curated the exhibition “Frida Kahlo: Art, Garden, Life,” which opened in May 2015 at the New York Botanical Garden in the Bronx. The project was an intensive 2.5 year interdisciplinary collaboration with Adriana as curator of a multi-part exhibition showcasing over a dozen original paintings and works on paper by Frida Kahlo, as well as a spectacular display of native Mexican plants and set pieces inspired by Kahlo’s home and garden in Mexico City. The project team included plant scientists and biologists, an architectural and landscape historian, and museum and library specialists. The exhibition and accompanying catalog, Frida Kahlo’s Garden (Prestel 2015) have received widespread acclaim, including a full-page feature article by William Grimes in The New York Times http://www.nytimes.com/2015/05/22/arts/design/in-frida-kahlo-art-garden-life-nature-melds-with-the-artist-herself.html?_r=0. By October the exhibition had received nearly a half a million visitors including Kahlo devotee Beyoncé! Adriana will be on leave during AY 2015-16 to work on a new book project focused on montage, collage, and assemblage in Mexican and U.S. Latina/o art.
Jeffrey Hamburger, Kuno Franke Professor of German Art and Culture, Harvard University
“Passion in Paradise: Liturgical Devotions for Holy Week in a Gradual from Paradies Bei Soest”

Mark Jarzombek, Professor, MIT
“Global Art History in a Not So Global World”

Stephen Campbell, Professor of the History of Art, Johns Hopkins University
“Against Titian” (Tomasso Lecture)

Ricky Jay, Actor
“A Personal Look At P.T. Barnum”

Michelle Apotsos, Assistant Professor of Art History, Williams College (and Tufts Alum)
“Tales From Timbuktu: Architectural Destruction and Iconoclastic Power in Modern Africa”

Diane O’Donoghue, Senior Fellow for the Humanities at the Jonathan M. Tisch College, Tufts University
Spyros Papapetros, Associate Professor of History and Theory of Architecture, Princeton University
“Freud’s Architecture”

Caroline Jones, Professor of Art History, MIT
“Desires for the Global” (Barkan Lecture)

Alice Friedman, Grace Slack McNeil, Professor of the History of American Art and Architecture, Wellesley College
“American Glamour: Architecture and Design in the 1950s” (Margaret Henderson Floyd Lecture)

Steven Nelson, Professor of African and African American Art History, UCLA
“On The Underground Railroad”

‘Negotiating Spectacle’ – a Tufts Graduate Student Symposium
Faculty & Staff

Peter Probst, Professor, Department Chair, African art, memory and monuments, historic preservation, anthropologies of art, 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

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

Andrew McClellan, Professor and Museum Studies Advisor, Baroque-Rococo Art, History of Museums, and Sculpture (on leave fall 2015)

Jeremy Melius, Assistant Professor, Modern art and art writing; critical theory and aesthetics; historiography; histories of sexuality (on leave 2015-16)

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

Jacob Stewart-Halevy, Assistant Professor, Contemporary art, global conceptualism, video art, media theory and anthropology

Malcolm Turvey, Sol Gittleman Professor, Co-Director Film and Media Studies, History of film, and media theory

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 2014-15

Jennifer Lyons, Early Islamic Art

Monica Steinberg, L.A. Art & The City, 1954-1975 and Contemporary Art Since 1960

Daniel Zolli, The Challenge of Sculpture in Renaissance Italy, Renaissance Venice

Department Staff

Rosalie Bruno - Staff Assistant

Christine Cavalier - Manager, Visual Resource Center

Amy West - Department Administrator
When making a financial gift to Tufts University, please keep in mind that you can designate the department as a recipient. We are grateful for gifts in any amount to support current activities and new initiatives.

Art & Art History Alumni Information 2014-15

Please take a moment and send your updated information to our new department email account: arthistory@tufts.edu

Include this information in your email. Thank you!
MA or Undergraduate Year:
Name:
Address: (Change of Address? Y/N)

E-Mail:
Present Job/Place of Employment/Life:

Graduate School if yes, school(s):

Please pass on or recycle this publication

Areas of Study
- B.A. in Art History
- B.A. in Architectural Studies
- M.A. in Art History
- M.A. in Art History with Museum Studies
- Minor Programs