This year was all about celebrations, changes and discoveries. In Spring 2106 we celebrated Christina Maranci’s highly deserved promotion to full professor. Shortly after, we rejoiced the successful merger with School of the Museum of Fine Arts. After a year of detailed discussions and negotiations the merger finally happened in early summer 2016. The department is excited about its completion and is looking forward to exploring the opportunities the merger offers.

From two long awaited announcements to two unexpected discoveries: In Spring 2016 our graduate student Caroline McCune found an unpublished Armenian manuscript from the 16th and 17th century in the Boston Public Library. The manuscript’s rich and highly unusual illustrations have prompted our own Armenia specialist Christina Maranci to jubilate. As Christina comments, Caroline’s research has “hit upon a goldmine for thinking about Armenian identity in the late medieval/early Ottoman world.”

Christian Whitworth, another of our graduate students, made headlines too. In Spring 2016, Christian and Laura McDonald, the Tufts’ art collection registrar, delved into the archives to explore the history of a curious marble bust. Laura had discovered the bust during an inventory. Damaged and wrapped in plastic, it was hidden behind crates on a pallet. A proper identification was missing. A number of clues pointed to the abolitionist John Brown and Medford resident George Stearns on whose estate part of Tufts’ Medford campus now rests. Christian and Laura followed up and unravelled an intriguing story which Christian presented under the title “John Brown’s Body” in the Slater Concourse Gallery. (Read about the mystery in this New York Times article by a Tufts alum Jess Bidgood—October 31, 2016. http://nyti.ms/2dW9SdP)

The bust project was part of an exhibition that aimed to celebrate the 25th anniversary of the Tufts Art Gallery. “Mortal Things: Portraits Look Back and Forth” opened in September 2016 and showcased ninety works from the Tufts art collection. As it happened, it was the last show Amy Schlegel conceived as director of TUAG. After thirteen successful years as director of Tufts University Art Gallery, Amy resigned in the fall. The department has enjoyed collaborating with Amy. We acknowledge her ambition to embark on new projects and wish her well.

We also congratulate Danny Abramson for his chance to explore new horizons across the Charles River. In late spring Danny accepted an offer at Boston University and subsequently left Tufts. The move coincided with the publication of Danny’s most recent book Obsolescence – An Architectural History (Chicago University Press 2016). The study traces the rise and fall of the concept of obsolescence as a flipside of the now widely celebrated concept of sustainability. The praise the book received speaks to Danny’s status in the field of architectural studies. We will miss Danny. Fortunately though, the architectural studies program he established and directed at Tufts will stay with us. We are currently searching for a new director who can take over the program in Fall 2017.

Focusing on architecture does not only mean keeping a productive tradition alive. It is also emphasizing the interfaces between architectural studies and other important features of the department. To strengthen and foster these relationships we have decided to create a new major track on museums and cultural heritage in which architectural studies will play an important role. The proposed new track (which will also count as an independent minor) responds to student interest in new practical and theoretical applications of art historical knowledge and emerging concerns within the art world.

Finally, we are delighted to announce a new funding opportunity for summer internships made possible by the generosity of Meghan Carleton, who graduated from Tufts with a degree in Art History in 2002.

As you can see, the department is in the process of enhancing its profile in a changing environment – both academically and politically. No doubt, it’s a special time with options and opportunities but also risks and concerns. We hope to report back next year with tangible results which will include the presentation of the new director of architectural studies.

Peter Probst
On September 20, 2016, Christina Maranci was invited to participate in a panel discussion organized by the Metropolitan Museum of Art (the MET) and the United States Department of State on “Today’s Struggle to Protect and Preserve the Cultural Heritage of Religious Minorities.” The invitation resulted from Christina’s collaboration with the World Monument Fund on the preservation of ancient Armenian monuments in Turkey, a theme also prominent in Christina’s latest book *Vigilant Powers* which just won the "Sona Aronian Award" of the National Association of Armenian Studies and Research (NAASR) for English-language monograph in Armenian studies published in 2015.

**Introducing Trove**

Trove News: Trove, our new open-source image management tool developed in collaboration with Tisch Library, is now 1.5 years old. The code for Trove has been made free and available for other institutions to use on Github, and we have plans for additional features in the upcoming years. About 5,000 images are in Trove so far, and work is ongoing to continue to build a library of high-resolution images in support of art history department courses. Our stellar MAs have done some great work in cataloguing and writing descriptions for the artworks put into Trove; salutations to Taylor Van Doorne, Naomi Lazny, Siri Benn, Beth CreMeens, Joe Semkiu and Rebecca Lowell!
Your initial training is in studio art. What informed the decision to switch to art history and do a PhD?

Actually, when I was an undergraduate I studied philosophy and only later received an MFA. Let’s see -- the switch to art history – I think I started reading too much about other artists and then I was working for a lot of art historians at the Getty Research Institute in Los Angeles and the recession hit right as I was starting an art career. In any case, it is difficult to fully switch out of anything. As much as I try to quit painting, it’s hard to kick the habit, even if it is only a Sunday activity for the balcony during the summer.

That sounds fairly casual, which reminds me: can you explain your work on the “casual”?

My book on the casual treats the problem of stance. To be brief, in the humanities we take stances to index the beliefs and values of authors. The term offers a way of thinking about how authors position themselves both toward their work and toward their real or imagined audiences. In my study, I try to move away from this model by focusing on the way stances emerge in interactions around artworks and exhibits. Why, in particular, did casual stance-taking become so pervasive in the contemporary art world?

And why?

It has to do with the way members of the art world began to think of their language and images as shared resources, rather than idiosyncratic expressions. Taking up stances towards artworks offered them a way of aligning and dis-aligning their positions towards one another. Artists, critics, dealers, curators, and others promoted the notion of the “casual” as a form of and negligece, which they could oppose to other common stances at the time: identification with administrative order, engagé critique, and affected sentimentality for instance.

Your wife is an anthropologist and you joined her when she was doing fieldwork in Siberia. Would you say the collaboration has affected the way your understanding of art history?

Sure. For anthropologists, art is only a tiny subset of cultural activity. I think tagging along on her year of fieldwork probably made me think more about center-periphery relations and the legacy of Socialism, which has been extremely helpful for thinking about official and unofficial practices that fall outside of a capitalist framework. It also made me realize how sensational reporting from the West obscures the somewhat banal everyday life of ordinary Russians. This past spring, I taught a course on art and ethnography and at some point in the future, she and I have plans to teach a linguistic anthropology course on art-speak.

So how does the so-called “Global Contemporary” look in Siberia? In addition: What’s your take on the popularity contemporary art is enjoying today?

Have you ever seen Larionov’s portrait of the country dandy? It looks something like this: the lone figure on the plaza with a blue beard, only the poster there to take notice. In the provinces there are still elites who move back and forth to and from the metropole, in this case to Moscow and then art fairs and biennials in Europe and North and South America, and now Asia. Then there is an activist art tradition linked to other dissident groups across the world, and in Novosibirsk where we lived, their performances are fairly notorious. Finally there are the arts clubs, which are a legacy of Socialism, similar to film clubs or chess clubs. Ordinary citizens come together to make and discuss artworks in low-key settings. Somewhat by happenstance, I joined a computer arts club in Novosibirsk that consisted of half engineers and half-bohemians, it was a polemical group that met in a basement on Tuesdays. I am trying to bring some of their work to the US, but currently there are quite a few logistical issues. As far as the recent popularity of “contemporary” art, it is not hard to see how it is market driven. I try to draw students who have an interest in contemporary art back into earlier art historical periods and debates or make them see contemporary art as a feature of broader social, political, and economic landscapes.

Speaking of social and economic landscapes: let’s say you were in charge of identifying targets for a department fund raising campaign, any particular project or wish you’d hope to realize?

Hmm, this is really foreign territory, I guess, if it is not too far out of left field, I would like to see an endowed chair in Greek and Roman art. As Cicero says, “to be ignorant of what happened before you were born is to be a child forever.”
MA Research Presentation Forum—April 2015

Jessica Camhi — Frida Kahlo’s New York
Hanna Exel — The attempt to sew it back together: Stitched and Knit Surrogates for the Body Affected by AIDS
Caitee Hoglund — The Gekiga Project: Manga’s Evolution from Children’s Entertainment to Social Commentary
Julia Kahn — Renaming Confederate Monuments
Naomi Lazney — What does Pseudo-Kufic Want? A Re-Examination of the Warrior Saints at Hosios Loukas
Casey Monroe — A Vision of Empire: William Henry Jackson and the Mexican Railroad
Caitlin Murphy — Manuel Álvares Bravo’s Trajectory from the Abstract to the Lyrical: Contemporáneos as Context
Kristen Nassif — When Life Gives you Lemons, Squirt Someone in the Eye: An Optical and Ophthalmological Reconsideration of Byzantine Icons
Amanda Skinner — The Art of the Game: Final Fantasy X, Technology, and Video Games
Taylor Van Doorne — Reforming Utopia: Institutions of Moral Reform and Collective Happiness in Ledoux’s Ideal City of Chaux

Rhonda Saad Graduate Student Award — Hanna Exel

The Rhonda Saad Award recognizes graduating Masters students in Art History or Art History/Museum Studies for outstanding academic excellence and leadership in teaching, museum work, or community involvement. The award is established in memory of Rhonda Saad, Masters graduate of 2008, with the generous assistance of Rhonda’s classmates.

After graduating from Oberlin College in 2012, Hanna worked as the Louise Bourgeois Twelve-Month Intern in MoMA’s Department of Drawings and Prints and as an Education Assistant at the New Museum before she came to us. With her deep understanding of gender politics in contemporary art she had greatly enriched the department’s intellectual life. As head teaching assistant in our two big introductory courses she also exhibited considerable leadership qualities.

Commencement 2016
A bit of news on recent graduates:

Peter Boudreau, received a Graduate Student Travel Fund to attend and present his work at the Conference of the Early Book Society: “Telling Tales & The Making of Narrative,” held in Oxford, United Kingdom.

Jessica Camhi, received a Graduate Student Travel Funding, Tufts University (March 2015) and presented her paper “The Dreadful Story of Disease Evil in Human Life”: History and Reception of Eugenics in New Germany,” at Southern Methodist University’s RASC/a Graduate Symposium, “The Rhetorics and Aesthetic of Memory” (March 2015). She was also Co-editor, Tufts Museum Studies Student Blog (summer 2015-present). Jess is continuing her work at the Tisch College of Civic Life, at Tufts University and as Project Assistant, Chinese Historical Society of New England.

Hanna Exel, participated in Tufts’ Gender and Sexuality Working Group. In December 2015 she presented a paper titled “...AND SO ARE YOU: Fierce Pussy and the Creation of a Radical Lesbian Counterpublic” at Tufts’ annual Women’s Center Symposium on Gender & Culture. In January 2015 she presented “Materiality and Mourning: Cloth Contact Relics in Medieval Christianity and the AIDS Crisis” at the University of Toronto’s annual Graduate Symposium. Hanna is an art educator, administrator, writer, and occasional curator living in Providence, RI.

Naomi Lazney, was offered and accepted a position as the Painting and Sculpture Copyright Specialist at the U.S. Copyright Office at the Library of Congress in DC.

Casey Monroe, is a fellow at the Thomas Cole National Historic Site thru fall 2016; he presented a paper "A Vision of Empire: William Henry Jackson and the Mexican Railroad" at three conferences: Indiana University’s "Landscape, Space, and Place"; University of Minnesota's (Twin Cities) "Exchange and Collision"; and Santa Clara University's "Zones of Representation: PhotographingContested Landscapes." He received a Graduate Travel Award for these conferences and is now applying to graduate programs.

Andrea Morgan, received a Graduate Student Travel Fund to attend and present her work at the Endurance, Ephemerality: Art and the Passage of Time, in St. Louis, MO, this fall she started the Ph.D. in Art History at Queen’s University in Ontario Canada.

Caitlin Murphy, is now a Curatorial Associate at ArtLifting in Cambridge, MA; while at Tufts she had an internship in the Communications Department at the Harvard Art Museums working on Marketing/PR and Digital Content.

Kristen Nassif, received a Graduate Student Travel Fund to attend and present her work at the Art and Articulation: Illuminating the Mystical, Medieval, and Modern, in Oxford, United Kingdom; this fall she started the Ph.D. in Art History at the University of Delaware.

Alysha Page, is in Washington DC finding work as an Emerging Museum Professional.

Amanda Skinner, received travel funds from the Graduate Student Travel Fund to attend and present a paper at the Southern Methodist University’s Graduate Student Conference: Mobilities in spring 2016; she continues to work with Professor Ikumi Kaminishi.

Taylor Van Doorne, is the Visual Resources Clerk at the Boston Architectural College and a Museum Interpreter for Historic New England and is now applying to graduate programs.


Erin Dimson-Doyle
“Queering Identity in David Wojnarowicz’s Sex Series”

Amanda Rhine
“Beyond the Word: A Study on the Effects of the Protestant Reformation on Church Architecture in Ireland and Scotland”

Art History Prize

M.H. Caviness Thesis Prize

Undergraduate Honors & Awards 2015-16

Art History Prize Recipient
Isabel Mattson
Sara Weiss

Architectural Studies Prize Recipients:
Lydia Schulz

Summa Cum Laude
Emily Bono
Lancy Downs
Isabel Mattson
Sara Weiss

Madeline Harrison Caviness Undergraduate Thesis Prize Recipient
Amanda Rhine
Art History Alumni News

Alexandra Leonard, ‘10, is a third-year medical student at Albany Medical College, slated to graduate in 2018
Samantha Bissonnette, ‘13, is working as the Production Assistant, Streaming Media at PBS KIDS Digital
Alex Goodhouse, ‘15, was awarded a Fulbright grant to Italy

Erin Piñon BA Art History 2013

SMU art history graduate Erin Piñon has accepted a Fulbright research grant to study in Armenia for the 2016-2017 academic year. She plans to study 16th and 17th century illustrated manuscripts as well as books printed with metal type before the year 1500, all of which were penned, painted, printed and bound in the region of Van (historic Armenia, present-day Turkey).

Piñon earned the Master's of art history from SMU in 2015. For the past year she has served as the Graduate McDermott Curatorial Intern at the Dallas Museum of Art.

"My study of these medieval and early modern manuscripts will illuminate understudied aspects of Armenian identity, self-representation, movement and visual culture at a critical moment in the Armenian literary experience," Piñon says. "Due to Armenia's location – at the crux of east and west – objects can be read as rich, multi-faceted deposits of culture, through many lenses and in relation to neighboring cultures and historical phenomena."

Piñon first became interested in Armenian art history as an undergraduate at Tufts University, which offers one of the few programs worldwide specializing in Armenian art. While in Armenia, she will serve as a lecturer in art history at the American University of Armenia, where she will help develop the university's art history major.

As a graduate student at SMU, Piñon served as president of the Meadows Graduate Student Council. In addition, she is a member of the International Association of Medieval Art, the American Research Institute of the South Caucasus, the Armenian Students Association, the National Association of Armenian Studies and Research and the International Association of Genocide Scholars, among others.

When she completes her research grant, she will begin Ph.D studies in art history at Princeton University.

"I was generously supported by SMU's Art History Department," Piñon says. "I particularly appreciate the help of former chair Pamela Patton, and associate professor Lisa Pon."

Architectural Studies Alumni News

Mona Damluji, ‘03, is an Assistant Professor of Film and Media Studies at UC Santa Barbara and she and her husband (who also has a position at UCSB) welcomed a baby girl Layaal this past summer

Youssef Maguid, ‘13, received an MA in Arch from UCLA in June 2016

Mae-ling Lokko, BA Architectural Studies 2010

Mae-ling received a Ph.D. in Architectural Sciences and Technology from Rensselaer Polytechnic Institute in May 2016. Since August 2011 she has been a Ph.D. Researcher, at the Center for Architecture, Science and Ecology and finished up her work there to in early December.

In October 2016 Mae-ling founded AMBIS Technologies, Inc., in Troy, NY/Accra, Ghana. AMBIS is a building technology company that develops clean interior material solutions in association with fluid mechanics design towards evolving the experience and value of good indoor air quality. "The applications of our technology are ranged from acoustic control, dehumidification, ventilation and indoor air quality control."
Ayesha Fuentes—MA 2011

In 2014 Ayesha graduated from the UCLA/Getty Conservation Program—a training program focusing on the conservation of archaeological and ethnographic materials. In fall 2016 Ayesha entered the PhD program at the School of Oriental and African Studies, University of London, London, UK and she credits this acceptance for her research on the use of human remains in Buddhist objects. She has learned Sanskrit and is working on classical Tibetan. Ayesha is “trying to look at conservation as a skill set, something I can use to record technological traditions and do research on materials to make it a little less museum-centric.”

MA Alumni News

Maura Coughlin, MA 94, is an Assoc. Professor of Visual Studies at Bryant University, Smithfield, RI
Mark Lamster, MA 94, the award-winning architecture critic of The Dallas Morning News and a professor in the architecture school at the University of Texas at Arlington, has been awarded a Loeb Fellowship at the Harvard Graduate School of Design
Lindy Forrester, MA 03, since graduating from Tufts, Lindy has worked as an adjunct professor of humanities at Southern New Hampshire University, at the SACI in Florence, Italy as the art history assistant to Helen Watterson, scholar in Italian art; then then in 2009 she went back to graduate school for a degree in education at Simmons College. Since then she has been teaching ELL/ESL at Middleborough High School in MA. Most of her students are unaccompanied minors from Central America. She uses art in her history classes (US and World) and her degree in lesson plans; the students do formal analyses, so although not an art history teacher in name, she is at heart.
Tamara Golan, MA 12, is a Ph.D. candidate at Johns Hopkins and is on a two year fellowship in Munich
Johanna Miller, MA 14, works in the Education Department at the Wadsworth Atheneum Museum of Art, Hartford CT, as a School and Teacher Visit specialist.
Kristina Potuckova, MA 14, is a first year Ph.D. candidate studying the art and architecture of medieval Europe at Yale University

Danielle Carrabino—MA 2001

In January 2016 the exhibit Beyond Bosch: The Afterlife of a Renaissance Master in Print, was on view at the Harvard Art Museums. The exhibition had originally been organized by the Saint Louis Art Museum. It was curated by Marisa Bass, assistant professor of art history and archaeology at Washington University in Saint Louis, and Elizabeth Wyckoff, curator of prints, drawings, and photographs at the Saint Louis Art Museum. The Harvard Art Museums presentation of Beyond Bosch was curated by Danielle Carrabino, associate research curator in European and American art, at the Harvard Art Museums.

Michelle Apotsos—MA 2007

Michelle is an Assistant Professor in the Department of Art History and Studio Art at Williams College, in Williamstown MA., where she specializes in African architecture and the arts of the Afro-Islamic world. Her research focuses on the intersection between Afro-Islamic identity, architecture, and modernization as they are occurring in contemporary Africa. She received her PhD from Stanford University in 2013.
Architecture, Islam and Identity in West Africa is Michelle’s first book.
Christian Whitworth, 2nd year AH—area of interest—contemporary and photography, received the Tisch Library Graduate Student Fellowship in the Humanities and Arts for Summer 2017. He presented his paper “Turning Affect into Activism, into Aesthetics: Douglas Crimp on the Institutionalization of AIDS,” at the 39th Annual Art History, Visual Arts and Theory Graduate Symposium, University of British Columbia, Vancouver, in March 2016, and another paper, “For Your Reference (and Reverence): Illustrated Relic Directories and German Media Theory for the Late Middle Ages,” at the Pearl Kibre Medieval Study Graduate Student Conference at The Graduate Center, City University of New York. His review of “Joana Hadjithomas and Khalil Joreige: I Must First Apologize…” at the MIT List Visual Arts Center was published in Afterimage: The Journal of Media Arts and Cultural Criticism 43.6 (May-June 2016).

Kathleen Lee, 2nd year AHMS—area of interest—early modern and museum studies

Mallory Ruymann, 2nd year AH—area of interest—modern & contemporary, published the paper "Vito Acconci's Body: Performing Gender & the Feminist Perspective" in the journal Third Floor in April 2016. She received the Graduate Student Travel Award to present her paper "Nuns as Gardeners: Using and Making Enclosed Gardens" at the 34th Annual Art History Graduate Student Symposium at Florida State University; a version of this paper will be published by Athanor in 2017. She presented her paper "Teresa Margolles and Death in Venice, via Mexico" at the Tufts Graduate Humanities Conference. She presented her paper “Negotiating Abjection, Embodiment, and the Feminine Body: Frida Kahlo, Kiki Smith, Mona Hatoum, and Maria Lassnig” at the Annual Women’s Center Symposium on Gender & Culture at Tufts University. Mallory is the Graduate Curatorial Assistant at Tufts University Art Gallery. This past year, she assisted with the exhibitions Marcelo Brodsky | Jorge Tacla: Upheaval,” “Tseng Kwong-Chi: Performing for the Camera,” and “Mortal Things: Portraits Look Back and Forth,” an exhibition for which she also authored a catalog. She curated the exhibition “Looking Back, Looking Forward: 25 Years at Tufts University Art Gallery” and co-curated fall 2016’s permanent collection show in the newly opened Directed Looking Gallery at Tufts University Art Gallery.

Joe Seimku, 1st year AH—area of interest American art

Sara Connor, 1st year AH—area of interest Renaissance art

Rebecca Lowell, 1st year AH—area of interest Medieval art

Erynn Bentley, 1st year AHMS—Museum Studies

Siri Benn, 2nd year AH—area of interest Medieval, presented her paper “Intellectual Transmission in the Diagrammatic Arts of the Paris Kitāb al-dīrāq [manuscript]” at the Southern Methodist University’s Graduate Student Conference in April. She will present additional research on this manuscript at the Annual Meeting of the Medieval Academy, to be held in Toronto in February 2017.

Whitney Kite, 1st year AH—area of interest Renaissance art

James McCabe, 1st year AH—area of interest Modern European

Madeline Drace, 1st year AHMS—area of interest African art

Beth CreMeens, 2nd year AHMS—area of interest Medieval and museum studies, gave a paper entitled “Weaving Sanctity: The Textile Relics of St Cuthbert,” at the Medieval and Early Modern Student Association Conference at Durham University, UK, in July 2016.

Caroline McCune, 2nd year AHMS—area of interest Renaissance, museum studies and exhibition management. Last semester she completed an internship as Graduate Curatorial Intern at the Isabella Stewart Gardner Museum. The Gardner hired her to continue working for them as a (paid!) research assistant this summer to continue research for an upcoming exhibition centered around the Farnese-Gardner sarcophagus.
Daniel Abramson, in August 2016 Danny accepted a position as Professor of American and European Architecture and Director of Architectural Studies in the Department of History of Art and Architecture at Boston University. We wish Danny well in his new environment.

Cristelle Baskins In addition to teaching "The Art of Early Modern Travel," the highlight of 2015-2016 was a trip to Spain, where I visited Madrid, Toledo, Cordoba, and Seville. I will be returning this June, starting in Portugal and working my way around the north coast, visiting Bilbao, Santiago de Compostela, and ending up in Barcelona. I was invited to join an international collaboration with scholars from the universities of Alcalá de Henares and Cagliari; if the project gets funded we will be exploring the theme of "Frontiers and Borders" in the early modern Mediterranean. My article on an Armenian agent for Shah Abbas was published in the Journal for the Society of Armenian Studies; an essay on a Chaldean patriarch who visited Rome in 1611 should be out in December in the Memoirs of the American Academy in Rome; and a third essay on Pietro della Valle and the tombs of Shirazi poets has just been accepted at Muqarnas. I am also working closely with Christopher Barbour at Tisch Library to integrate rare books into my teaching. My dream is to see the establishment of a dedicated Special Collections room for display, consultation, and teaching.

Eva Hoffman I have continued to participate in the two-year 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. In April 2016 the seminar took place in the Peloponnese, Greece and this past October, we traveled to Jordan. In June 2016, I gave a paper on an illustrated scientific Arabic work, "The Book of Knowledge of Ingenious Mechanical Devices by al-Jazari: Global and Local", at the Symposium for the exhibition Court and Cosmos: The Great Age of the Seljuqs, at the Metropolitan Museum of Art in NYC. I also had the great pleasure of traveling down to the Met again in November with my students to view the exhibition, Jerusalem 1000–1400: Every People Under Heaven. The exhibition explores Jerusalem as a vibrant interactive space for the production and exchange of the art of peoples of diverse religions, ethnicities and cultures. Studying these works of art first hand brought to life the themes of interaction and exchange that are the primary focus of our class.

Ikumi Kaminishi published an essay, “Women Who Crossed the Cordon” in Women, Gender and Art in Asia, c. 1500-1900 (Routledge, 2016). The essay explores the roles of Buddhist women whose actions were at time unorthodox, if not antithetical to Buddhist order. Currently she is writing an essay that examines the historical problem of the particular tea practice among the elite feudal lords (daimyo) in the early 1600s. A particular focus is on Furuta Oribe, an alleged instigator of the daimyo tea tradition who became known as an "offbeat" tea-master. In the Department, she continues to serve as the Director of Undergraduate Studies.

Christina Maranci This year I was very busy-- I gave talks at Stanford, the Library of Congress, the Metropolitan Museum of Art, I served on boards of the Byzantine Association of the North America and the International Center for Medieval Art. I published catalogue entries in the catalogue Beyond Words (University of Chicago Press), and finished many articles on Armenian art and architecture for anthologies. I spent several weeks in Turkey (during the coup and the airport attacks) and in Armenia with the Getty Foundation. I'm also still at work on my introductory book on Armenian art, forthcoming with OUP. I was very happy to receive the Sona Aronian award for my previous book, Vigilant Powers: Three Churches of Early Medieval Armenia (Brepols, 2015), for best monograph in Armenian studies of 2015. And I was happy to be made, officially, Full Professor in the department.

Andrew McClellan’s new book, Making Museum Men: Paul Sachs and Museum Training at Harvard, co-authored with former Tufts student Sally Anne Duncan, has been accepted for publication by the Getty Research Institute and should appear next year.

Jeremy Melius was on research leave during the academic year of 2015-16, based in New York and then in London as he worked on his book, The Invention of Botticelli, and on various other projects. He presented lectures at the Isabella Stewart Gardner Museum and the University of York, as well as papers at the annual conference of the Association of Art Historians, held this year in Edinburgh, and at Proust Project: A Conference on Proust and the Image, organized by Brony Fer at the Institute of Advanced Study at University College London. His essay “Ruskin's Copies” appeared in the autumn 2015 issue of Critical Inquiry.

Photo credits: Chris Cavalier
Karen Overbey presented several lectures on early Irish art this year: at the British Museum in conjunction with the exhibition " Celts: Art and Identity," in San Francisco for "The Celts: History, Culture, Legend," and at the Spurlock Museum, University of Illinois, for the exhibition "Medieval Irish Masterpieces in Modern Reproduction." Karen served on the planning committee for the 2016 Meeting of the Medieval Academy of America and organized three sessions for the conference, including a roundtable on "Ruins." She also presented research on the Anglo-Saxon Staffordshire Hoard at the University of Chicago in May, in conjunction with "Hoarders and Hordes," her co-edited issue of the journal postmedieval, which was published in September and includes Karen's essay "Passing Time with the Staffordshire Hoard." Other 2016 publications include Walk on the Beach, co-edited with Maggie Williams (punctum books) and the Introduction to photographer Henry Leutwyler's new book on celebrity "relics," Document (Steidl).

Peter Probst gave talks at Emory and Washington University and continued to be actively involved in the MIT based Global Architectural History Teaching Collaborative. Together with Brinker Ferguson and Michelle Apostos (both former Tufts graduate students) he developed a module of twelve units on "Histories of Heritage." He also managed to write a few entries on the Routledge Encyclopedia of Modernism and contributed a chapter to an edited volume on the UNESCO notion of "World Heritage" (Berghahn 2016). After another year as chair he is now really looking forward to his sabbatical. Spending the Spring as a fellow at the Getty Research Institute in Los Angeles will allow him not only to work his book on the making of African art history but also spare him the Boston winter.

Eric Rosenberg is currently writing an invited chapter on Andrew Wyeth's painting Christina's World as a lightning rod for the intersection of Americanist art history and traumatic experience for a collection of essays on the painting organized at the University of Bordeaux in France, to be published by Presses universitaire de la Méditerranée in their series "Profils Américains."

Jacob Stewart-Halevy continues to work on his book project on casual stance-taking. In his first year on the faculty, he taught courses on Conceptualism, contemporary art, and the art/ethnography nexus and published his writing in Oxford Art Journal and May Revue. In the meantime, he has delivered a number of lectures and conference papers. Last spring, he spoke at the Penn Semiotic Anthropology Conference at the University of Pennsylvania on the semiosis of stance and footing in conceptual art; this past fall, he gave a lecture at the Yale School of Architecture on the way artists and designers made use of the Small Enterprise Spatial Systems in the "Third Italy;" in January, he will deliver a paper at the conference "Art Academies between Cultural Heritage and Contemporary Artistic Debates" at the Académie Française in Rome; and he will speak about conceptual art at the next annual College Art Association conference in New York.

Malcolm Turvey spent most of 2015-2016 launching the new Film and Media Studies (FMS) major and minor at Tufts. He also edited a special issue of the journal October on "Comedic Modernism," which will be appearing in the spring of 2017. He gave talks at the TIFF Bell Lightbox in Toronto, the Society for Cinema and Media Studies conference in Chicago, and the Society for the Cognitive Study of the Moving Image conference at Cornell, and he wrote and published several essays including "Epstein, Sound and the Return to Classical Film Theory" in Mise au Point, which appeared in French as "Epstein, Le Son, et Le Mouvement," in Jean Epstein: Actualité et Postérités, ed. Roxane Hamery et Éric Thouvenel (Presses Universitaires de Rennes, 2016).

Adriana Zavala in the fall 2015 Adriana and a group of Chicano/Latinx scholars founded the U.S. Latinx Art Forum (uslaf.org; https://www.facebook.com/uslatexartforum/). USLAF is dedicated to the art and art history of the United States Latinx community. USLAF is an unprecedented network of university and college faculty, independent researchers, artists, museum professionals, critics, and graduate students with an interest in art and visual culture by and about U.S. Latinxs. The organization already has over 200 members! Adriana serves as USLAFs Executive Director and president. Related to her teaching and advocacy for U.S. Latinx art, her essay "Latin@ Art at the Intersection," appeared in Aztlán: A Journal of Chicano Studies 40:1 (Spring 2015), 127-142. She organized a panel and USLAF business meeting at the conference Latino Art Now! April 2016 in Chicago. In September, she presented related research at the U.S. Latinx Arts Futures symposium organized by the artist Teresita Fernández for the Ford Foundation. During summer 2016 she completed an annotated bibliography on Frida Kahlo, forthcoming in Oxford Bibliographies Art History, edited by Thomas DaCosta Kaufmann, and two book reviews for Ethnohistory and Hispanic American Historical Review. She is on sabbatical leave during 2016-17 conducting research for a book manuscript and essays focused on decolonization and US Latinx and Mexican art.
Events and Lectures 2015-16

Sarah Keller, Assistant Professor of Art and Cinema Studies, University of Massachusetts, Boson
Moving Stillness: Maya Deren's Contradictory Film Aesthetics

William Kaizen, Assistant Professor of Art History and Media Studies, Northeastern University, Boston
Meta-Games, From Video Art to Video Games

Tomasso Lecture with
Tony Cutler, Evan Pugh Professor of Art History, Pennsylvania State University
Inhabited Architecture: A Pervasive Motif in Medieval Art and Modern Theory

Yukio Lippit, Professor of the History of Art and Architecture, Harvard University
Overcoming Japonisme: The Paintings of Tawarays Sotatsu

Brian Catlos, Professor of Religious Studies at the University of Colorado at Boulder. A Tomasso Lecture
Identity and Action in Religiously Diverse Societies: Theorizing Difference in the Medieval Mediterranean and Beyond

2nd Annual Tufts University Graduate Art History Symposium
Keynote speaker: William Noe, Director of the Kislak Center and the Schoenburg Institute, University of Pennsylvania
Again Rubbed Smooth: Negotiating Erasure & Narrative in Palimpsest

Prita Meier, Assistant Professor, School of Art & Design and Center for African Studies, University of Illinois, Urbana Champaign
Things as People in the Indian Ocean World: Problems of Agency in Art History

Cynthia Becker, Associate Professor, History of Art and Architecture, Boston University
Between Seeing and Knowing: Blackness, Photographic Representation, and Female Agency in Post-Slavery Morocco

Lynn Catterson, Lecturer, Department of Art History and Archaeology, Columbia University, A Tomasso Lecture
Bardini & Co.: Producing the Renaissance for the Nineteenth-Century Art Market

Gregory Williams, Associate Professor, History of Art and Architecture, Boston University
Incongruity and Displacement: The Comedic Mode in Global Contemporary Art

Andrew McClellan and Zhu Yi, a doctoral student from Fudan University, Shanghai who spent the spring semester at Tufts researching comparative museum training programs with Andrew.

Anne Burgess joined the department in January 2016 as the Staff Assistant.
Faculty & Staff

Peter Probst, Professor, Department Chair, African art, memory and monuments, cultural heritage, anthropology and aesthetics, historiography (on leave spring 2017)

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 (on leave spring 2017)

Christina Maranci, Interim Department Chair, Spring 2017, Arthur H. Dadian and Ara Oztemel Professor of Armenian Art and Architecture, Early Christian, Byzantine, Romanesque, and Gothic Art and Architecture

Andrew McClellan, Professor and Museum Studies Advisor, Interim Director Architectural Studies, 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

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

Malcolm Turvey, Sol Gittleman Professor, 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 (on leave 2016-17)

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 spring 2015 and fall 2016

Karyn Esielonis, Impressionism & Post-Impressionism

Amita Law, Introduction to Architecture

Erin McCutcheon, 20th Century Art from Mexico-Visualizing a Nation

Chiara Pidatella, Collecting Antiquity

Department Staff

Anne Burgess - 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 2016-17

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):

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