This year I took over as chair from Peter Probst, whose sustained and assiduous attention to our department over two terms has made my own job comparatively easy. I want to extend to him the greatest thanks for his leadership.

Over the past calendar year, our department has seen important and positive changes. Most of all, we have welcomed a new colleague to the department: Diana Martinez, who serves as Assistant Professor of Architectural History and Director of our Architectural Studies Program. You can learn more about her on page 3; suffice it to say here that we are honored and delighted that she has joined us, and look forward to working with her on the vibrant and growing architectural studies program at Tufts. In other great news: during the summer, Hope Barkan, Tufts AG95, made a very generous contribution to our department. We are excited about the opportunities it affords us—thank you Hope!

You will learn about our faculty’s accomplishments in the following pages. They continue to uphold the high standard of research and publication for which our department has long been known. American, Renaissance, African, Baroque, East Asian, Latin American, Medieval, Islamic, Contemporary, Film, Modern European, Armenian—in all of these fields and others, our faculty are making visible and lasting contributions. This past year has been no different. A Getty Fellowship (Peter Probst), I Tatti Fellowship (Jeremy Melius), a Center for the Humanities at Tufts Fellowship (Cristelle Baskins) are just some of the prestigious honors received by our faculty.

The spirit of collaboration is also in the air. Professors Probst and Andrew McClellan have launched a new minor in museums and cultural heritage (read about it on page 2). In the Spring, moreover, Professors Cristelle Baskins and Karen Overbey will co-teach a course on manuscripts and early printed books, the first undergraduate course of its kind to focus on the rich collections of Tisch Library. Our department was also delighted to welcome the new Tufts Art Gallery Director, Dina Deitsch, who will work across the Medford campus and the newly-acquired School of the Museum of Fine Arts; we look forward to coordinating efforts with Dina in the future on exhibitions and teaching.

Last spring saw the acceptance of our MA students to art history doctoral programs at University of Delaware, McGill, and Stanford, while others earned positions in the museum world and in teaching. Mallory Ruymann was honored with the Rhonda Saad Award for her academic excellence and contributions to both the Department and the Tufts Art Gallery. Our current first and second year students are equally productive and ambitious, giving conference papers, interning in museums and galleries, and applying to doctoral programs. Our undergraduate majors are also busy; four are writing honors theses on a range of subjects: a French Book of Hours in the Tisch Library collection, relations between synesthesia and Kandinsky, diversity in the narratives of two Boston museums, and the celebritization of Jackson Pollock and Mark Rothko.

Let me close by saying how grateful we are for the support of all our friends. We are grateful to our lecturers, including Emily Gephart, Jordan Kauffman, Janna Kauss, Amity Law, Erin McCutcheon, Jeffrey Ollinger, and now Miku Dixit (PhD Princeton), who joins us for the spring semester. Finally, I want to thank our staff: Amy West, Anne Burgess, and Chris Cavalier, for their wonderful work.

Sincerely,

Christina Maranci
Department Chair, Arthur H. Dadian and Ara Oztemel Professor of Armenian Art and Architecture
MCH Minor

Program description:
The Museums and Cultural Heritage (MCH) Minor is designed for students who wish to study museums and cultural heritage both from an academic point of view and as a potential career path. The minor is housed and offered in the Department of Art History and builds on the strengths and shared interests of faculty within the department. The curriculum is based on a distinct selection of the regular courses coupled with new courses currently in development. Supervision of the Minor will rotate among faculty involved.

The proposed new Minor responds to student interest in new practical and theoretical applications of art historical knowledge, faculty strengths in the Department of Art History, and emerging concerns within the art world. Be it the skyrocketing auction prices of art works and proliferation of museums, the outcry over the carefully staged terrorist destruction of heritage sites or heated disputes over the restitution of cultural property, they all signal the increasing need to understand the art world as both a reflection and a driver of questions of identity, cultural practice, value and justice in an ever more globalizing world.

The new minor will appeal to students majoring both in Art History and in neighboring departments and programs, notably Anthropology, Architectural Studies, History, Sociology, Race, Colonialism and Diaspora, Environmental Studies, Urban Studies, etc.). Museums, heritage organizations and the art market offer potential career paths for students in art history, architectural studies and related fields.

We hope and expect that strengthening ties to the MFA Boston will create new learning opportunities for our students. We also anticipate that the new track/minor will appeal to students at the SMFA.

News from the Visual Resource Collection

Visual Resources Center News: This year we have continued to add images to Trove in our work to build a virtual library of high-resolution images in support of art history department courses. Our stellar MAs have contributed cataloguing and writing descriptions for the artworks put into Trove; salutations to Erynn Bentley, Sara Connor, Fiona Dang, Rebecca Lowell, Earnestine Qiu, Joseph Semkiu, and Marina Schneider. This past summer, Whitney Kite worked on digitizing, translating and cataloguing images from the Nina Garsoian Collection of Armenian, Russian and Eastern European images.

With the SMFA/Tufts merger we have also acquired slides of contemporary art largely from SMFA faculty from the late 20th century.

Cathedral of Saint Demetrius from the Nina Garsoian Collection

Medieval City of Vladimir from the Nina Garsoian Collection
Introducing Diana Martinez, Assistant Professor and Director of Architectural Studies

History and Material Conditions

"History is not only shaped by human will, but by the material conditions in which we live and work," says Diana Martinez. Tufts' new director of the Architectural Studies program and assistant professor of architecture history, Martinez is researching those material conditions: the American colonization of the Philippines from an architectural—and literally concrete—perspective.

"Those who promoted reinforced concrete construction in the Philippines did not treat it as a mere choice of building material, but in fact talked about using the material in grandiose, civilizational, and even spiritual terms," she explains. "Architects, engineers, and builders claimed it would bring Filipinos and other colonized peoples out of their 'savage' states," replacing buildings constructed using ephemeral materials such as bamboo and palm fronts, "by creating the very conditions in which capitalism could flourish." One of Martinez's first courses explores modern materials: reinforced concrete, as well as stone, steel, brick, plastic, and wood.

Martinez comes to Tufts from Columbia University, where she received her Master's and Ph.D.; University of California–Berkeley, where she received another Master's degree; and teaching positions at Cornell, the Pratt Institute, and Barnard College, among others.

Martinez has encountered Tufts alumni throughout her life, and says she's always been impressed with their engaged citizenship. Now that she's here, she says that Tufts students are exemplifying that for her in spades. She's also eager to work with groups like the Consortium of Studies in Race, Colonialism and Diaspora, which supports themes of her research. "It is exciting to find a group of scholars who have already cultivated a lively conversation around what I consider to be some of the most pressing topics and issues being addressed in academia today."

Peter J. Lu, Research Associate in Applied Physics, Harvard University gave a lecture: 
Girih Tiles: Decagonal and Quasicrystal Geometry In Medieval Islamic Architectural Tilings
an interdisciplinary event involving the Departments of Art History and Physics and the Program in Middle Eastern Studies

Medieval Islamic designers used elaborate geometrical tiling patterns at least 500 years before Western mathematicians developed the concept. The geometric design, called "girih", was widely used to decorate Islamic buildings but the advanced mathematical concept within the patterns was not recognized, until now. Physicist Peter Lu at Harvard University realized the 15th-century tiles formed so-called Penrose geometric patterns, when he spotted them on a visit to Uzbekistan.

Scholars had thought the girih were created by drawing a zigzag network of lines with a straight edge and compass. But when Lu looked at them, he recognized the regular but non-repetitive patterns of Penrose tiling—a concept developed in the West only in the 1970s.

Lu discovered a wealth of girih designs with quasi-crystal patterns through an archive search of documented medieval Islamic architecture. He also found architectural scrolls describing how girih designs were assembled from five regularly shaped tiles, including a bowtie shape, a rhombus, a pentagon, an elongated hexagon, and a decagon.

"These are not quite perfect quasi-crystals," he told New Scientist, because the patterns show a few defects where a single tile was placed incorrectly. He suspects the defects were mistakes by workers putting together the design specified by the designer. "It's only 11 defects out of 3700 Penrose tiles, and each can be corrected by a simple rotation," he says.

The set of five girih tiles decorated with lines that fit together to make regular patterns first appeared about 1200 AD, a time when Islamic mathematics was flowering. The designs grew increasingly complex, and by the 15th century produced near-perfect Penrose patterns found on the Darb-i Imam shrine in Isfahan, Iran.
MA Research Presentation Forum—April 2017

Siri Benn—*Intellectual Heritage in the Diagrams of the Paris Kitāb al-Diryāq*
Beth CreMeens—*Weaving Sanctity: The Textile Relics of St Cuthbert*
Kathleen Lee—*Johannes Stradanus the Flanders Mare: Breeding Identities*
Caroline McCune—*Guns and Roses: The Battle of Avarayr in an Armenian Hymnal at the Boston Public Library*
Mallory Ruymann—*Nuns as Gardners: Using and Making Enclosed Gardens*
Christian Whitworth—*Undesirable Owen Land: Continuity and Difference in American Avante-Garde Film*

Rhonda Saad Graduate Student Award—Mallory Ruymann

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.

Mallory embodies the qualities we envisioned for the prize: not only has she achieved the summit of academic success in her coursework and research, Mallory has been an integral part of the art history community in the department, and in the Tufts Art Gallery.

Current 2nd Year MAs

**Madeline Drace, AH** presented a paper at the 2017 RASC/a Graduate Student Conference: Corporeal Materiality at Southern Methodist University, Meadows School of the Arts. In October Madeline presented a paper “Blush Unseen in Forests and Meadows” at FSU’s 35th Annual Graduate Art History Symposium. She is also preparing that paper for publication in the 36th volume of Athenor, which will come out in August 2018. She also has been selected to lead a study group this summer with the Osher Lifelong Learning Institute at Tufts. She will be teaching four sessions of a group called “Art in Your Backyard: Masterpieces of the MFA & Isabella Stewart Gardner Museum.”

**Rebecca Lowell, AH** was able to work on thesis research this summer thanks to the Tisch Library Summer Graduate Fellowship in the Humanities. She presented her research at two graduate conferences last spring (UConn and UMass-Amherst), and is currently working at the TUAG as the Graduate Collections Fellow.

**Joe Semkiu, AH** in addition to working on his MA thesis, continued an internship in the Art of the Americas Department at the Museum of Fine Arts, Boston and served as the head TA for FAH1, Intro to World Art. He also traveled for research, visiting the archives of the Wadsworth Athenaeum, the Museum of Modern Art, and the Metropolitan Museum of Art.

**James McCabe, AH** worked at the Museum of Fine Arts Boston from last October until this past August as an MFA Ambassador. This November, he went to Paris for thesis research on portrait and self-portrait paintings at the Louvre, Musée d’Orsay, Musée Delacroix, and Musée Marmottan Monet. James also traveled to Denver to see Berthe Morisot’s paintings at the Denver Museum of Arts’ exhibition on Her Paris: Women Artists in the Age of Impressionism, and will travel to the Art Institute of Chicago in January to see Morisot’s pastel Self-Portrait. His research travel has been funded in part by the Graduate Student Research Award from the Graduate School of Arts and Sciences.

**Whitney Kite, AH** traveled to Venice this summer to participate in the Padus-Araxes Summer Armenian Language program. She received two grants to fund her participation: one from the National Association of Armenian Scholars and Research, and a short-term travel grant from the Calouste Gulbenkian Foundation. The program has helped her translate foundation inscriptions for her qualifying paper on the intersection of architecture and topography at the 10th century Armenian monastery of Hormos.
Siri Benn, AH—will teach a course on “The Gothic Image” in Spring 2018 as an adjunct lecturer at MassArt.

Christian Whitworth, AH—began the PhD in Art History program at Stanford

Caroline McCune, AHMS— is the Exhibition Associate at National Gallery of Art in Washington DC. Caroline held the following positions during her MA program: Graduate Curatorial Intern at the Isabella Stewart Gardner Museum; Graduate Research and Exhibitions Intern in the Art of Europe department at the MFA, focusing on the upcoming exhibition: Casanova: The Seduction of Europe; Graduate Research Assistant at the Isabella Stewart Gardner Museum, focusing on an upcoming exhibition on the Renaissance reception of a Roman sarcophagus in the Gardner collection; Graduate Assistant at Rare Books in Tisch Library; TA for FAH001 and FAH002. She presented a paper, "Guns and Roses: The Battle of Avarayr in an Armenian Hymnal at the Boston Public Library” at the 15th Annual Graduate Students Colloquium in Armenian Studies at UCLA in February 2017. In June, she will begin a job in the exhibitions department at the National Gallery of Art, Washington, DC, in June.

Kathleen Lee, AHMS—is cataloguing the Hart Nautical Collection at the MIT Museum. During her MA program: MIT Museum, Assistant Cataloger (Jan. 2017-present) ; Teaching Assistant for FAH I & II, Sept. 2016-May 2017; Tisch Library Special Collections, Student Assistant, Sept. 2015-May 2017; Harvard Art Museums, Press Intern in Communications Dept., Summer/Fall 2016; Peabody Essex Museum, Research and Exhibitions Intern in Curatorial Dept., Summer 2016. She plans to apply to PhD programs next year.

Mallory Ruymann, AH— curated the Directed Looking Gallery, fall 2017, as part of her ongoing work at the TUAG and will be an adjunct lecturer at MassArt in Spring 2018, teaching a course on contemporary Latin American art. She was nominated in 2017 for the Graduate School of Art and Sciences Robert P. Guertin Student Leadership Award and she received a Graduate School of Art and Sciences Graduate Student Travel Award in 2016. Mallory presented several papers while a student at Tufts, including “Teresa Margolles and Death in Venice, via Mexico” at the Tufts Graduate Humanities Conference, “Negotiating Abjection, Embodiment, and the Feminine Body: Frida Kahlo, Kiki Smith, Mona Hatoum, and Maria Lassnig” at the 7th Annual Tufts Women’s Center Symposium on Gender & Culture, and “Nuns as Gardeners: Using and Making Enclosed Gardens” at FSU’s 34th Annual Art History Graduate Symposium. Mallory published the article “Vito Acconci’s Body: Performing Gender and the Feminist Perspective” in Third Floor Graduate-Journal. Mallory worked as Art Portfolio Reviewer for Tufts Undergraduate Admissions, Research Assistant for the course Introduction to Contemporary Art, and Head Teaching Assistant for the course Introduction to World Art. Mallory served as Graduate Curatorial Assistant at Tufts University Art Gallery for two years. She assisted with the shows Marcelo Brodsky | Jorge Tacla: Upheaval, Tseng Kwong-Chi: Performing for the Camera, and Mortal Things: Portraits Look Back and Forth, for which she contributed to an exhibition catalog. Mallory curated the shows Looking Back, Looking Forward: 25 Years at Tufts University Art Gallery and Tufts Collection Spotlight: Christo and Jeanne-Claude. Working with staff and faculty from across the university, Mallory contributed to inaugurating the Directed Looking Gallery, an experimental exhibition space featuring a selection of rotating artworks from the Tufts Permanent Art Collection. Following graduation, Mallory will continue at Tufts University Art Gallery. Mallory organized the Fall 2017’s iteration of the Directed Looking Gallery and contributing to a major exhibition on the artist Yuan Yunsheng.

Elisabeth CreMeens, AHMS— is the McDermott Curatorial Intern for European Painting and Sculpture at Dallas Museum of Art working with Nicole Myers, The Lillian and James H. Clark Curator of European Painting and Sculpture, at the Dallas Museum of Art. This is a paid internship that began in August 2017, with a full range of activities including acquisition preparations, gallery installations, research and documentation projects involving the Museum’s collection, and publication projects and special exhibitions. She will also plan and implement her own exhibition in the museum using the DMA’s print collection. While at Tufts she interned in both Registration and Collections at the Armenian Museum at Watertown, working under the supervision of the director Berj Chekijian. In summer 2017, she presented her research on the cult of the Anglo-Saxon saint Cuthbert at the Medieval and Early Modern Student Association conference 'Identifying Identity' at Durham University, in Northern England. She has submitted that paper for publication, and is preparing another paper, on an unpublished Armenian psalter, for publication in the Journal for the Society of Armenian Studies.
Undergraduate Thesis Presentation May 2, 2017

Chloe Hyman - *Cobra: A Psychological, Political, and Artistic Response to the Second World War*

Yuhan Qin - *A Political Fantasy: Female Images in the Late Ming Dynasty Chinese Erotic Paintings*

Undergraduate Honors & Awards 2016-17

**Art History Prize Recipient**

*Chloe Hyman*

**Architectural Studies Prize Recipient**

*An Wang*

**Madeline Harrison Caviness Thesis Prize Recipient**

*Chloe Hyman*

**Summa cum laude**

Chloe Hyman
Emily Gruzdowich
Miranda Siler
An Wang

**Magna cum laude**

John Bailey
Frances Brumley
Gabrielle Fenaroli
Charles J. Kelly
Yuhan Qin
Ashlyn Salvage
Rotana Shaker

Art History Alumni News

**Kyle Chaka '10**, is working as a freelance journalist and critic in New York City, for publications like The New Republic and T Magazine, covering everything from visual art to technology. Some upcoming pieces include a profile of international restaurant design consultants and an essay on the architect Bjarke Ingels. She is also writing a book on minimalist aesthetics, which will be published in the U.S. by *Bloomsbury* in 2019.

**Anna Majekski, ’12,** is a PhD candidate, Institute of Fine Arts, New York University and won the Donald and Maria Cox/Samuel H. Kress Foundation Pre-Doctoral Rome Prize (year one of a two year fellowship).

**Tali Lieber ’13** After graduating from Tufts with a BA in Art History and International Relations, Talia conducted research on contemporary art in Rwanda through a Fulbright U.S. Student Research grant. Upon returning from Rwanda, she worked at the Baltimore Museum of Art as a Curatorial Assistant in the Department of the Arts of Africa, the Americas, Asia, and Pacific Islands. In addition to maintaining the Museum’s exquisite collection of non-Western art, she assisted curators with preparation and research for exhibitions including *Design for Mobile Living: Art from Eastern Africa, Shifting Views: People & Politics in Contemporary African Art, Beyond Flight: Birds in African Art* (opening December 2017), and *Odyssey: Jack Whitten Sculpture 1965-2017* (working title, opening April 2018). She is now a first-year graduate student in the Department of Art History at the University of California, Los Angeles (UCLA) focusing on the historic and contemporary arts of Africa.

**Natalie Naor ’15** after receiving a Diploma in Bookbinding from the North Bennett Street School in Boston, Natalie was awarded the Von Clemm Fellowship in Book Conservation at the Boston Athenaeum.
Kaeli Dean, BA Art History 2010

Phillips is one of the top auction houses exploring the frontier of contemporary art and design work in the market. Kaeli Dean, Head of Department, Americas at Phillips, offers her fresh insight into the rapidly changing Latin American art market, and how older artists are only now entering the spotlight.

Below is an excerpt from an interview from artnet news the day before the auction on November 18th. Read the full interview here [http://artnt.cm/2j114Eb](http://artnt.cm/2j114Eb)

“This is department’s 11th sale and arguably our best to date because of the quality of consignments. This is the first time in history that a Latin American art department has had a living female artist on both the front and back cover of the catalogue, so to me that is something not to be missed. To be able to show masterpieces by Doris Salcedo and Beatriz Milhazes in the same sale is a historical moment.”

Carly Boxer BA Art History 2013

Carly is currently a PhD candidate in the Department of Art History at the University of Chicago, in the early stages of writing her dissertation. Her dissertation analyzes images in medical manuscripts made in England in the fourteenth and fifteenth centuries, descriptions in these same manuscripts of how bodies ought to be observed by physicians, and contemporary images of bodies in "non-medical" settings (tomb sculpture, for example) to ask: how did the visibility of health, illness, and medicine impact the visual culture of England in the late Middle Ages? And how is the observational nature of medicine reflected in figural representation of the period? During each of the past two summers, Carly received funding from the University of Chicago to travel to libraries and museums in the UK in order to locate manuscripts and objects relevant to my project. This Spring she'll visit a few libraries in the US that hold manuscripts related to her work, and next year she plans to conduct more in-depth research at libraries in London, Glasgow, and Stockholm.

Architectural Studies Alumni News

Mae-ling Lokko, BA Architectural Studies 2010

Mae-ling received a Ph.D. in Architectural Sciences and Technology from Rensselaer Polytechnic Institute in December 2016; and has accepted a tenure track position at Rensselaer's School of Architecture starting fall 2017.

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.”

In summer 2017 Professor Peter Probst met Assistant Professor Mae-ling Lokko at the ACASA Conference Accra, Ghana.

Photo above was taken at the May Commencement Ceremony
MA Alumni News

Sarah Bromberg, MA ‘99, is teaching courses in Medieval art at UMass Lowell for academic year 2017-18.

Anna Stothart, AHMS ‘09, was appointed Director at Lehmann Maupin Gallery in NYC.

Joy Partridge, MA ‘09 is a Visiting Assistant Professor of Art History at Emory University. She is completing her dissertation, "Visualizing Knowledge in the Illuminated Manuscripts of the Breviary d’amor," at The Graduate Center, CUNY.

Laura Tillery MA ‘10, is a Ph.D. candidate in the History of Art Department at the University of Pennsylvania and is writing her dissertation on Late Gothic altarpieces in North Germany and the Baltic Sea. This past academic year she presented dissertation research at RSA, organized a panel for the International Medieval Congress at Kalamazoo on Luxury, and participated in the 2017 Summer Course on the Study for the Art of Flanders on late-medieval sculpture in the Low Countries.

Emily Monty, AH ‘12, is in the PhD program at Brown University and was awarded a Fulbright to do dissertation research in Spain. She's working on Spanish printmakers in Rome and New Spain.

Johanna Miller, AHMS ‘14 is a School and Teacher Programs Specialist at the Wadsworth Athenaeum Museum of Art in Hartford, CT where she is responsible for the development, implementation, funding, and evaluation of all PreK-12 student programming and teacher professional development. The museum serves an average of 13,000 students and teachers each school year with a rich array of programs that include docent-guided tours, studio programs, art and literacy programs, and joint programming with local institutions. Additionally, she has presented her work at the Mid-Atlantic Association of Museums Conference and the Connecticut Art Educators Association Conference.

Alysha M. Page, AHMS ‘16, is currently pursuing a PhD in American History at Howard University.

Heidi C. Gearhart, AHMS 2002

Heidi is an Assistant Professor of Medieval art history at Assumption College, and Editor of the International Center of Medieval Art Newsletter. Her book Theophilus and the Theory and Practice of Medieval Art was published by Penn State University Press in fall 2017 and is available for purchase.

“An important new perspective on one of the most significant texts in art history and the first study of its kind available in English, Theophilus and the Theory and Practice of Medieval Art provides fresh insight into the principles and values of medieval art making. Scholars of art history, medieval studies, and Christianity will find Gearhart’s book especially edifying and valuable.” from the publisher.

“A sophisticated reading not only of Theophilus’s text but also of an array of twelfth-century art, enhancing our understanding of what art making and viewing meant in the Middle Ages. It engages with broader issues currently under discussion in the field: the notion of the individual artist, the religious dimensions of art, and the importance of memory in art, spirituality, and social relations.” —Adam S. Cohen, author of The Uta Codex: Art, Philosophy, and Reform in Eleventh-Century Germany.

Mark Lamster, MA 1994

The pinkcomma gallery in Boston, held an exhibition of Mark Lamster’s photographs of Deer Island in September of 2017. “The Island That Nobody Knows” photographs were taken over the last year while he was a Loeb Fellow at the Harvard Graduate School of Design.

He is currently at work on a biography of the late architect Philip Johnson, to be published next fall by Little, Brown.

Mark Lamster is the architecture critic of the Dallas Morning News and a professor at the University of Texas at Arlington School of Architecture.
Maura Coughlin, MA 1994

Maura Coughlin, an award-winning scholar and educator, has taught at Bryant University, in Smithfield, RI, since 2007. As of August 1, she was promoted to Professor of Visual Studies. Her areas of interest include art and visual culture of 19th century France to Celtic coastal communities and mourning practices, as well as feminist art and theory, landscape, waste, and ecological art. She was instrumental in helping to create Bryant’s Creative and Applied Arts concentration.

Coughlin’s passion for art was recently recognized by the Nineteenth Century Studies Association, which presented to her its 2017 President’s Award, which acknowledges extraordinary contributions to the organization and to scholarship in interdisciplinary 19th century studies.

Tamar Avishai, MA 2008

About a year-and-a-half ago, Tamar launched The Lonely Palette, a podcast that returns art history to the masses, one painting at a time.

From Tamar

“I had been teaching art history around Boston and hoping to break into public radio, and this show has been an incredible marriage of my love of art history - specifically teaching art history - and of radio. It’s gotten some great traction, especially in the last six months, with almost 11k monthly downloads and some high profile press mentions. I would love for you to take a listen to it. I think it could be an excellent teaching resource, especially since most of the objects are local (I work part time at the MFA). And it would be a huge help for me to get more listeners, and hopefully good word of mouth around Boston-area schools.”

Bio:

Tamar is an art historian turned finance administrator turned independent radio producer. You can see her doing what you're hearing live! as an adjunct lecturer at the Museum of Fine Arts, Boston. She resides in Somerville, MA with her husband and a squishy gray cat named Egon (yes, after the Viennese Expressionist), and picks a banjo in her spare time.

Sonja Gandert, MA 2013

Sonja is a PhD student in the Graduate Center at CUNY, specializing in modern and contemporary Latinx and Latin American art. Prior to beginning the program she held the position of curatorial assistant at the Herbert F. Johnson Museum of Art, Cornell University, where she co-curated three exhibitions and taught collections-based classes in collaboration with faculty at Cornell and other area colleges and universities. While at the Museum, she also gave papers at conferences in both the U.S. and Latin America and curated independent exhibitions of contemporary art in Ithaca, New York as well as in Cuba, where in 2017 she organized Movimientos en intersección: Rastros de protesta en #BlackLivesMatter, #NoDAPL, y Lxs DREAMers, part of Casa Tomada: IV Encuentro de Pensamiento y Creación Joven en las Américas at the Casa de las Américas in Havana. She is a co-founder and Executive Committee member of the U.S. Latinx Art Forum (USLAF), a College Art Association affiliate organization.
Cristelle Baskins is currently a Faculty Fellow at CHAT and making progress on a book manuscript, “Facing Tunis: Portraits and Print in Early Modern Italy.” Four articles appearing in print this fall address early modern North Africa, Sicily, and Safavid Iran, as well as an exhibition of domestic paintings in post-war Florence. I am heading up a working group under the aegis of the Center of the Humanities at Tufts dedicated to "The History of the Book.” Laura Light of Les Enluminures presided over our fall meeting which focused on the recently acquired MS 21, a Paris Bible ca.1250. In addition, I invited Padma Kaimal, of Colgate University, to speak about her research on South Indian temple architecture and sculpture. In the spring I will be chairing two sessions at the Renaissance Society of America meeting in New Orleans, as well as participating in a workshop on teaching Southern Italy and the Mediterranean.

Eva Hoffman Continuing my research on the exchange of art and culture in the medieval Mediterranean world, I co-authored “Transculturation in the Eastern Mediterranean”, with Scott Redford which appears as a chapter in the new Companion to Islamic Art, ed. Finbarr Barry Flood and Gülru Necipoğlu, (Wiley-Blackwell Press, 2017). Last May, I gave a paper “Arabic Script as Text and Image across the Medieval Mediterranean” at the conference, The Medieval Iberian Treasury in the Context of Muslim-Christian Interchange, at Princeton University. This past summer, I participated in the capstone seminar for the research group, “The Art and Archaeology of the Crusades in the Eastern Mediterranean”, part of the Getty Foundation research seminar series, Connecting Art Histories. The seminar was convened in London and held jointly with another research group in this series, “Crossing Frontiers: Christians and Muslims and their Art in Eastern Anatolia and the Caucasus”, which greatly expanded the scope of our study of cultural interactions. A wonderful added bonus was that Professor Christina Maranci participated too, as a senior scholar in the Caucasus research group!

Ikumi Kaminishi published an essay, “Skillful Means (upayā) of the Courtesan as Bodhisattva Fugen: Maruyama Ōkyo’s Lady Eguchi” in Gender, Continuity, and Modernity in East Asian Art, 16th -12th Centuries. She was invited to a symposium, Representations of the Body and Gender in Illustrated Texts, where her talk examined a Japanese medieval narrative scroll of a woman who turned into water. She plans to develop into a chapter of her next book on Japanese illustrated scrolls (emakimono).

Christina Maranci This past calendar year has been busy for me. I published an Oxford Online Bibliography of Armenian art, two articles in the Modern Greek Studies Yearbook and a festschrift essay. I spoke in Lausanne, New York, and Cleveland, took part in a Getty workshop in London, and participated in two PhD defenses (Boston University and Fribourg). During the summer I finished my survey book on Armenian art (Oxford UP) and catalogue essays and entries for the Armenia show opening September 2018 at the Metropolitan Museum of Art. My program East of Byzantium, co-directed with Brandie Ratliff, has hosted several lectures and graduate workshops on subjects including medieval Nubia, Syria, Armenia, the Silk Road, and Arabic-speaking Christians.

Andrew McClellan is happy to announce that his new book, co-authored with Sally Anne Duncan, The Art of Curating: Paul J. Sachs and the Museum Course at Harvard will appear in the summer of 2018, published by the Research Institute of the J. Paul Getty Museum. Some of you will remember Sally, who completed her MA and PhD at Tufts in 2002 and left a lasting impression on all who knew her. Following her untimely death in 2007, Andrew took over the project of transforming her doctoral dissertation into a book. The Art of Curating explores the professionalization of curatorial work in the US through the lens of the famous training program at Harvard.”

Jeremy Melius presented on various topics over the past year at Harvard University, the Institute of Contemporary Art in Boston, and the University of Southern California, as well as lecturing on the writings of John Ruskin at The Clark Art Institute, the Renaissance Society of America, The Courtauld Institute of Art, and at Villa I Tatti in Florence. During Fall 2017, he has served as Wallace Fellow at I Tatti, researching "Ruskin’s Renaissance.” This year he also contributed essays on Pablo Picasso and on Lee Bontecou to exhibition catalogues for the Reina Sofia in Madrid and the Gemeentemuseum in the Hague. “Sculpture from Behind,” an essay on Ad Reinhardt and Adolf von Hildebrand, has just appeared in Photography and Sculpture: The Art Object in Reproduction (The Getty). In the spring, he will deliver the 2017-2018 Tomas Harris Lectures in the Department of History of Art at University College London.

Page 10
Karen Overbey presented her new research on the role of shells and marine material in early medieval jewelry at the Biennial Conference of the International Society of Anglo-Saxonists (this year held in Honolulu), and at the “Iconography In a New Century” centenary conference at the Index of Medieval Art, Princeton. She also participated in two roundtables at the International Congress of Medieval Studies, Kalamazoo, MI: one on medievalism and tattoos, and the other on new directions in the study of relics and reliquaries. Her publications this year included a review of Early Medieval Stone Monuments: Materiality, Biography, and Landscape on caa.reviews and a collaborative essay with Jennifer Borland on the materiality and performance of medieval medical manuscripts.

Peter Probst spent the spring semester as a senior fellow at the Getty Research Institute at Los Angeles. Working on the Getty Hill, overlooking Los Angeles on the left and Malibu on the right was a special visual treat that greatly advanced my book project on the making and unmaking of African art history. It also gave me the chance to work on an installation by Theaster Gates with whom I exchanged views and experiences in a joint session at the Getty annual conference on art and anthropology. In July, I traveled to Accra, Ghana where I attended the Triennial conference of the Arts Council of the African Studies Association. Besides chairing a triple panel with Ray Silverman from the University of Michigan on the question What is a National Museum in Africa? I was happy to see and catch up with former Tufts alum (BA 2010) Mae-ling Lokko who happened to be in her hometown during the time of the conference.

Eric Rosenberg completed in summer a chapter for a book on Andrew Wyeth’s Christina’s World and an invited essay on Bob Seger and the trauma of the Vietnam War called “Working on our Night Moves: Bob Seger’s Little Victories and Defeats” for the first issue of an artists journal founded by a former SMFA/Tufts MFA candidate, Professor Nathan Lewis of Sacred Heart University. Rosenberg is currently writing a new paper on Albert Pinkham Ryder’s Museum of Fine Arts Boston painting Constance for a spring 2018 talk at John Cabot University in Rome, Italy. In addition this spring he will teach a new seminar entitled Our Banner In Disguise: American Art and the American Flag.

Jacob Stewart-Halevy, recently published “The Inductive Turn in Conceptual Art: Pragmatics in the o-9 Circle” in Grey Room n°68, Summer 2017 and “We Have Never Been Post-Industrial” in E-Flux n°84, September 2017. He also gave a lecture “Conceptual Art under False Pretenses” at the conference, Ce que le concept fait à l’œuvre/ How the Concept Affects the Work at the Institut national d’histoire de l’art in Paris in October.

Malcolm Turvey edited a special issue of the journal October on “Comedy and the Avant-Garde,” published in spring 2017, to which he contributed the essay “Comedic Modernism,” and he finished a book on the filmmaker Jacques Tati, titled Play Time: Jacques Tati and Comedic Modernism. He contributed essays to several volumes and journals, including “Familiarity Breeds Contempt: Why Fascination, Rather Than Repeat Exposure, Better Explains The Appeal Of Antiheroes On Television” to Screening Characters (New York: Routledge), "Tati, Suburbia, and Modernity" to Screening the Paris Suburbs: From the Silent Era to the 1980s (Manchester: Manchester University Press), and "Against Post-Cinema,“ co-written with Ted Nannicelli, to Cinéma & Cie: International Film Studies Journal (Spring/Fall 2016). He also continued to serve as Director of the Film and Media Studies Program.

Adriana Zavala was on sabbatical leave during 2016-17 to work on a book focused on U.S. Latinx artists who interrogate histories and ongoing effects of racial othering within the hemispheric arena of Spanish, French, and British colonialism. In May, she presented the state of her research in a lecture sponsored by the Department of Art History at Northwestern University. A second book project, in collaboration with Dr. Delia Cosentino (DePaul University) considers 20th-century Mexican intellectuals’ “reckoning” with the Aztec origins of Mexico City.

She continues to direct the U.S. Latinx Art Forum (uslaf.org; https://www.facebook.com/uslatinoartforum/). In February, she chaired the forum’s plenary session at the College Art Association Annual Conference organized in collaboration with Dr. Roberto Tejada, CAA Board of Directors and Hunter O’Hanian, CAA Executive Director. The event was covered in ArtNews http://www.artnews.com/2017/02/16/we-have-to-mobilize-latinx-art-scholars-talk-representation-with-the-college-art-association/.
Michael Kunichika, Visiting Assistant Professor of Slavic Languages and Literatures, Davis Center for Russian and Eurasian Studies, Harvard University

Archaeology in the Twilight of Utopia: Soviet Debates on the Origins of Art

A staged reading of Occupant by Edward Albee
Koppelman Family Gallery @ Aidekman Arts Center—co-sponsored by the Tufts University Art Gallery

Caroline Arscott, Professor of 19th century British art, The Courtauld Institute of Art

Brute Force: Poynter's Israel in Egypt (1867) and the Third Law of Motion

A Margaret Henderson Floyd Lecture with Michelle Wilkinson, Museum Curator, Smithsonian National Museum of African American History and Culture

A Century in the Making: Building the National Museum of African American History and Culture

A Tomasso Lecture with Anne-Marie Eze, Director of Scholarly and Public Programs at Houghton Library, Harvard University

Beyond Words: Italian Renaissance Books

Peter J. Lu, Research Associate in Applied Physics, Harvard University

Girih Tiles: Decagonal and Quasicrystal Geometry In Medieval Islamic Architectural Tilings

Gregory Williams, Associate Professor, History of Art and Architecture, Boston University

Incongruity and Displacement: The Comedic Mode in Global Contemporary Art

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

Watching Them Die: The Mexican Army and the 43 Disappeared
Film Screening sponsored by the Department of Art & Art History, Program in Latin American Studies, the Latino Center, as well as the Department of Visual and Critical Studies at the School of the Museum of Fine Arts

A Tomasso Lecture with Lynn Catterson, Lecturer, Art History and Archaeology, Columbia University

Bardini & Co.: Producing the Renaissance for the Nineteenth-Century Art Market

A Workshop for Architectural Studies Majors

Nathan Fash, Assistant Professor, Roger Williams’ Architecture School

A staged reading of Occupant by Edward Albee was produced in relation to Untitled (Two Part Sculpture), by Louise Nevelson, the sculptures are in the University’s Collection and were on view in the Koppelman Gallery.

At right Boston Actors’ Kippy Goldfarb* read Louise Nevelson, Bob Mussett read The Man, and the reading was directed by Amy West.

*appeared courtesy of Actors’ Equity Association.
Faculty & Staff

Christina Maranci, Department Chair, Arthur H. Dadian and Ara Oztemel Professor of Armenian Art and Architecture, Armenian and Byzantine art and architecture, Art of the South Caucasus

Cristelle Baskins, Associate Professor, Italian Renaissance Art, Mediterranean studies, early modern books, and portraiture

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

Diana Martinez, Assistant Professor, Director of Architectural Studies, spring 2018, American architecture history, global architecture history, post-colonial studies, materiality

Andrew McClellan, Professor and Museum Studies Advisor, Interim Director Architectural Studies, fall 2017, 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

Peter Probst, Professor, African art, memory and monuments, cultural heritage, anthropology and aesthetics, historiography

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 (on leave 2017-18)

Malcolm Turvey, Sol Gittelman 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

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

Barbara Ehrlich White, Adjunct Professor Emerita Art History, Renoir and Impressionism

Part-Time Lecturers spring 2017 and fall 2017

Jordan Kauffman, Architecture—spring

Erin McCutcheon, Latin American art—spring

Jeffrey Ollinger, Design Architecture—spring

Janna Kauss, Design Architecture –fall

Emily Gephart, Contemporary art—fall

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):

Check out our website
www.ase.tufts.edu/art

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