Mea culpa—this newsletter is a full month behind schedule! I might say, though, that the reasons are justifiable: our department has been making news, rather than writing it. Armenian art had a banner year, with the Armenia! Show at the Metropolitan Museum of Art. It was a Tufts effort: not only I, but two Tufts Art History students (Erin Piñon and Earnestine Qiu) contributed to the show and catalogue. My new book *The Art of Armenia*, out in 2018, was also shaped by my students, including Whitney Kite and Ani Hopkins.

My colleagues have been no less busy or productive. You can read updates below, but the big picture is impressive: as a department, we presented our work all over the world: in Munich, University College, London, Rome, not to mention closer to home at Brown, Johns Hopkins, Princeton, Harvard, and the University of Chicago. 2018 saw us working hard on our research, including projects on art and exchange, modern architecture in the Philippines, Comedy and the Avant-Garde in Film, Botticelli, Anglo-Saxon jewelry, Andrew Wyeth, the National Museums in Africa, Contemporary Latinx art, and more. Marking this past year, too, was the publication of *The Art of Curating: Paul J. Sachs and the Museum Course at Harvard* (Getty, 2018), a new book based on the dissertation of the much-missed Sally Ann Duncan (Tufts MA, PhD), published posthumously with her advisor, Professor Andrew McClellan.

Our current students, both graduate and undergraduate, have matched us stride for stride. A glance at their activities and accomplishments demonstrates their curiosity, energy, and tremendous range in interests, from excavating in Romania, to African contemporary art, prophetic imagery of the *Turkish Oracle*, mid-twentieth century American painting, a French Books of Hours held in the Tufts collection, the art of the Iberian peninsula, and the Armenian manuscript illumination of Crimea. Our students have delivered papers, won prizes, published essays, and taught courses.

If the initial few weeks are any indication, 2019 will be no less busy. Under the direction of Professor Diana Martinez, the Architectural Studies program at Tufts is in full swing. Look out, too, for our new minor in Museums, Memory and Cultural Heritage. Mark your calendars with our upcoming events, and stay updated by going to our website or visiting our instagram and twitter pages (yes, we have entered the world of social media!) We are delighted to be working with the Tufts Art Gallery, with departments across the university, and with neighboring institutions in our programming this year: stay tuned, for example, for our Hope Barkan-sponsored symposium on March 29, entitled, “From Monument to Memorial”, which explores the politics of memorials in contemporary society.

Let me close by saying how grateful we are for the support of all our friends. Many thanks go to our lecturers, including Miku Dixit, Emily Gephart, Chiara Pidatella, and Aaron White. As always, a huge thank you to 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

What's inside:
A look back
MA graduates 2018
BA graduates 2018
Alumnae news
Faculty news
We lost two former faculty colleagues in 2018

**Ivan Galantic**, who started at Tufts in 1971 and rose to the rank of Associate Professor, is best remembered for his popularity as a teacher of the art history survey and Renaissance art. Following his retirement from Tufts, Prof. Galantic carried on teaching at the Harvard Extension School.

**Siegfried Halus** taught photography from the late 1970s until 1990, when he moved to New Mexico to teach at the Institute of American Indian Art and Santa Fe Community College. Beyond teaching, Siegfried had a distinguished career as a photographer, publishing several books and placing his work in public and private collections.

News from the Visual Resource Collection

Visual Resources Center News: Our work continues on Trove, our virtual library of high-resolution images in support of art history department courses. Our stellar MAs have contributed cataloguing and writing descriptions for the art and architecture; thanks to the fabulous Erynn Bentley, Earnestine Qiu, Fiona Dang, Marina Schneider, Whitney Kite, Micayla Bransfield, and Juan Omar Rodriguez.

**ARMENIA! At the Metropolitan Museum of Art, New York**

September 22, 2018—January 13, 2019

“Arménia! Is the first major exhibition to explore the importance of Armenians and their remarkable artistic achievements during the Middle Ages in a global context. The exhibition opens with the conversion of the Armenians to Christianity under King Tiridates the Great (r.287-330), making them the first Christian nation. It ends in the seventeenth century with the arrival of books printed in Armenian in the East. The exhibition emphasizes how the Armenians created and preserved their unique Christian identity and used it to link their communications around the world.” From the Met’s invitation.

Christina Maranci, Professor, Department Chair, Arthur H. Dadian and Ara T. Oztemel Professor of Armenian Art and Architecture was at the Metropolitan Museum of Arts opening celebration of ARMENIA! Along with Erin Piñon BA in Art History 2013 (on left) and current Masters in Art History student Ernestine Qiu (on right.)
The Material Collective—Associate Professor Karen Overbey is a co-founder

Mission Statement

The Material Collective is dedicated to fostering respectful intellectual exchange and innovative scholarship in the study of the visual arts, in the academy, and in the broader, public sphere. We believe that excellent scholarship can grow out of collaboration, experimentation, and play, and we work to create spaces where scholars from many different backgrounds, both traditional and non-traditional, can come together for mutual enrichment. Read the Material Collective Manifesto.

Vision Statement

The Material Collective will encourage work that explores new modes of thinking about art and culture while recognizing the many insights of the past. We believe that the best scholarship celebrates its relationship with contemporary society, and we seek to foster scholarship that concerns itself with the ethical and moral challenges of the present day, even as it seeks to shed light on the past. Read more.

Activism & Advocacy

One of the Material Collective’s foundational principles is to advocate for real progressive change in academia. Just as we pursue a variety of scholarly interests, we support a range of different causes and movements. Read more.

Organizational Structure

The Material Collective first came together in 2010 as an informal group of colleagues who were interested in collaborating both as scholars and as friends. Our conversations, then and now, are both intellectual and deeply personal. As the Collective has grown in numbers and activities, however, we have discussed ways to create a more structured organization for the times that we need it. Read more.

If you’re interested in joining the Material Collective, you can find them online, on Facebook, on Twitter, and on Instagram. They also have a store with gear and clothing—https://www.cafepress.com/thematerialcollective

Recently the Collective was interviewed by the editors of the Rutgers Art Review.

“In its earliest issues, the Rutgers Art Review (RAR) published interviews with established art historians alongside essays by graduate students. For Volume 33/34, the editors of RAR have renewed these efforts with the publication of our first interview since moving to a fully online publication model. Embracing the possibilities of this new platform, it seemed appropriate that we interview not just one, but ten art historians who are themselves invested in exploring the internet as a productive platform for scholarly communication, publishing, crowdsourcing, activism, and community building. Together, these scholars form the Core Committee of the Material Collective (MC). We wanted to speak with the Material Collective because they push the boundaries of art history. They engage timely issues of interest not only to RAR’s readership and scholars of visual culture, but also to academics from related fields interested in rethinking traditional modes of organizing and communicating within the academy. The following interview took place via email in September and October 2018 between the editors of RAR Volume 33/34 (Kaitlin Booher, Stephen Mack, Sophie Ong, and Kathleen Pierce) and the Material Collective’s Core Committee (Marian Bleeke, Jennifer Borland, Rachel Dressler, Martha Easton, Anne F. Harris, Asa Simon Mittman, Karen Overbey, Ben C. Tilghman, Nancy M. Thompson, and Maggie M. Williams), who composed their responses collectively. We thank the MC for generously agreeing to participate and providing such thoughtful, considered answers to our questions.”

Read the full interview here https://rar.rutgers.edu/an-interview-with-the-material-collective/
Erynn Bentley—"Monumentally Modest: The Chimneypiece of Jean d’Yversen"
Sara Connor—"Turkish Oracle: The Prophetic Imagery of Universal Monarchies and the Apocalypse"
Madeline Drace—"Costuming the (Post)Colonial: How to Blow Up Two Heads at Once (Ladies) and the Contemporary Atelier of Yinka Shonebare MBE"
Whitney Kite—"The Holy Land of Horomos: Landscape, Liturgy, and Architecture"
Rebecca Lowell—"Visualizing Agency and Constructing Meaning in Early Nineteenth-Century Haudenosaunee Material Culture:"
James McCabe—"We Had Faces: Morisot, Self-Portraiture, and the Female Face in Nineteenth-Century Art"
Joseph Semkiu—"Anachronistic America: Nostalgia and Modernism 1920-1950"

Rhonda Saad Graduate Student Award—Whitney Kite and Joseph Semkiu

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.

Whitney Kite embodies the qualities we envisioned for the prize: not only has she achieved the summit of academic success in her coursework and research, producing important original contributions to the study of Armenian art and culture, but she also formed part of wider communities by interning at Museum of Fine Arts, and serving as teaching assistant in both the Departments of Art History and Anthropology.

Joseph Semkiu equally embodies the ideals of the Saad Award: Joe excelled in his coursework, interned at the Museum of Fine Arts, served as head teaching assistant in the Art History Department, and wrote an impressive thesis on American art from 1920-1950. His advisor writes that “Joseph’s investment in art-historical work has been complete, passionate, and a model for others.”

Current 2nd Year MAs

Fiona Dang, Art History, in Spring 2018 received an AS&E Graduate Student Travel grant to present a paper entitled “Remembering 97 Orchard Street” from Professor Hoffman’s seminar at the University of Oregon’s Graduate Research Symposium. During the summer she was a graduate research assistant at the School of the Museum of Fine Arts as the exhibitions research intern in the Art of the Americas department, and continued her work at the museum as a graduate research assistant throughout the fall semester. Fiona conducted preliminary research on recently acquired Pueblo Indian watercolor paintings from the collection of Peggy and David Rockefeller. In addition, she contributed to the interpretative texts for the Frida Kahlo and Arte Popular exhibit. A highlight of the fall semester was that Fiona got to meet Riley the Museum Dog.

Earnestine Qiu, Art History, received funding from the AS&E Graduate Student Travel Fund to present a paper at Fordham University’s Center for Medieval Studies Annual Conference and the annual Byzantine Studies Conference in San Antonio. During spring 2018 worked at the Armenian Museum of America in Watertown and interned for the Armenia! exhibition at the Metropolitan Museum of Art and contributed to the exhibition catalogue. This past summer she traveled to Cappadocia, Turkey for fieldwork. Earnestine also received high honor receiving the 2017 SAS Best Conference Paper Award for her paper “Is White Divine? A Reevaluation of the “Armeno-Crimean” Lives of the Desert Fathers (Jerusalem, Armenian Patriarchate, MS 285)”.

Kelsey Petersen, Art History and Museum Studies, was able to dive into her thesis research this summer thanks to the Tisch Library Graduate Student Research Fellowship. She has enjoyed traveling around greater Boston and New York conducting interviews for her research, as she explores the curatorial work of Susan Vogel. Kelsey is currently the Elvira Growdon Intern for Collections Management at Boston Children’s Museum, and is also co-editor of the Tufts Museum Studies Blog. She looks forward to traveling to D.C. and back to New York in the New Year for further research, thanks to funding from Tufts’ Graduate Student Research Competition.

Marina Schneider during the summer presented a paper “Death and Debauchery in La Lozana Andaluza: Skeletal Motifs as Moral Warnings” at the Annual Symposium on Medieval and Renaissance Studies in St. Louis, Missouri. In addition to working on her fall QP and being a TA for FAH 1, she taught a course for Osher on Jewish, Christian, and Islamic art of the Iberian Peninsula. She has also continued her work with Chris Barbor in Tisch Special Collections.

MORE INFO ON CURRENT MAs CONTINUED ON PAGE 8
Erynn Bentley

Erynn worked as a research assistant for Associate Professor Cristelle Baskins and Visual Resource Manager Chris Cavalier, as well as a curatorial and research intern for Dr. Christina Nielsen at the Isabella Stewart Gardner Museum helping with the formation and design of the upcoming exhibit “Common Threads.” After graduating in May, Erynn took part in an archaeological excavation in Romania where she studied the vestiges of a Roman villa located in the Dacian empire. She intends to launch a career in the museum field before applying to graduate programs which will combine her interests in art history and archaeology.

Whitney Kite

While at Tufts Whitney received several travel grants that helped her research and presents papers at several conferences. Her paper “The Holy Land of Horomos: Landscape, Liturgy, and Architecture” was presented at The 40th Annual Graduate Student Symposium, The Society of Architectural Historians, New England Chapter, hosted at MIT; and The 39th Annual Medieval and Renaissance Forum, “Image and Visual Experience in the Middle Ages and Renaissance,” Keene State College, Keene, NH. She also presented a paper “Horomos, Scared Wine, and the First Zhamatum” at the "More than Sustenance: Food in Art," Graduate Art History Symposium at Washington University in St. Louis, MO. This fall Whitney started as a PhD student at Columbia in Art History, focusing on Armenian architecture.

Rebecca Lowell

Received the Tisch Library Graduate Student Research Fellowship for Summer 2017. Graduate Collections Fellow, 2017-18 at Tufts University Art Gallery and was also an intern at the Gallery in Summer 2017, focusing on the collections digitization project. Worked as an assistant to photographer Rosamond Purcell. Presented a seminar paper that evolved into her thesis "Visualizing Agency and Constructing Meaning in Early Nineteenth-Century Haudenosaunee Material Culture” at two graduate conferences in Spring 2017; UConn interdisciplinary conference Borderlands: A Critical Graduate Symposium and UMass Amherst's English Graduate Organization conference.

Sara Connor


Madeline Drace

Presented a paper “Blush Unseen in Forests and Meadows: Thomas J. Alldridge, Sierra Leone, and the History of Photography in Africa,” at the FSU Art History Graduate Symposium in October, for which she received travel funding from the Tufts graduate travel fund. This paper was published in Athanor XXXVI in August 2018. Madeline also designed and taught a class at the Osher Lifelong Learning Institute with Kelsey Petersen called “African Art in Eight Chapters: Introduction to the Arts of Africa from Antiquity to Today.”
Undergraduate Thesis Presentation May 1, 2018

**Phoebe Cavise**—“Torturing the Artist: Celebrity and Trope in Media Representations of the Abstract Expressionists”

**Madeleine Onstwedder**—“Representation and Inclusion: Challenges and Opportunities of Two Boston Museums”

**Helen Sibila**—“Kandinsky and Synesthesia: A Cognitive and Cultural Complication of the Path to the Artist’s Abstract Paintings, 1910-1913”

**Mary Travers**—“Contemplating Grace: Memories from a Manuscript Catalogue and Interdisciplinary Study of Tufts University Ms.2, Hours of the Virgin”

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**Madeline Harrison Caviness Thesis Prize Recipient—Mary Travers**

The Prize was established in honor of our esteemed colleague, Emeritus Professor of Medieval art Madeline Harrison Caviness. The prize is awarded to the undergraduate major whose senior honors thesis merits recognition for its intellectual rigor, creativity, and scholarly promise. This year’s Caviness prize was awarded to **Mary Travers** for her honors thesis, entitled—“Contemplating Grace: Memories from a Manuscript Catalogue and Interdisciplinary Study of Tufts University Ms.2, Hours of the Virgin.” The product of original research (and she discovered this manuscript in the collections), close looking, and drawing from the disciplines of history, codicology, biology, and art history, Mary’s thesis provides an original contribution to the history of medieval art.

**Art History Prize Recipients—Madeleine Onstwedder and Mary Travers**

Each year the Department of Art and Art History awards a prize to recognize amongst its senior majors a combination of academic achievement and commitment to the field. This year the department awards the prize to two recipients: **Mary Travers** and **Madeleine Onstwedder**. Madeleine, having excelled in art history throughout her years at Tufts, went above and beyond in her outstanding senior thesis that boldly explored challenging issues of representation and inclusion in American art museums. Mary was also an exemplary student in the department; not only did she excel in every aspect of the art historical endeavor, but in her time working in collections of Tufts University Library, she unearthed forgotten Egyptian papyri and Medieval manuscripts, so we have not only taught Mary, but indeed she has taught us.

**Architectural Studies Prize Recipient—Meghan Casey**

Architectural Studies Prize Honors excellence and commitment to the field of Architectural Studies. The prize is supported by a memorial fund for the late Professor Margaret Henderson Floyd, who helped establish Architectural Studies at Tufts. This year, the department awarded its Architectural Studies Prize to **Megan Casey**. Meghan juggled a double major (a.s. and economics), a varsity sport (swimming), community service (tutor at Cambridge Rindge and Latin), and a part time job, all while maintaining her spot on the dean’s list. Her advisor praises her incredible organizational skills, maturity, and irrepressible positivity.
Jenna Rennert—BA 2013

Jenna is Vogue.com’s Beauty Editor is a lipstick hoarder, self-tanning master, and leopard-print enthusiast. Her French bulldog Lola has more Instagram followers than she does.

Amanda Rowley—BA 2004

Art History and Architectural Studies

Amanda is the newly appointed Director of Communications, in the School of Arts and Sciences at Tufts University. As Director of Communications, Amanda leads the integrated communications strategy for the School of Arts and Sciences. She and her team provide marketing support, strategic communications, and branding guidance to the schools of Arts and Sciences, SMFA at Tufts, and the Graduate School of Arts and Sciences with the goal of enhancing their reputation and visibility to audiences within and beyond Tufts.

Nikoo Paydar—BA 2004

Nikoo is the Assistant Curator at the Fiske University Galleries, in Nashville, TN. She is also the founder of Orientalist Style which is a portal to the most fascinating Orientalist art, dance, fashion, and design. Nikoo received a Ph.D. in Art History from the Courtauld Institute of Art, London, England, in 2012.

Art History Alumni News

Halsey Stebbins, BA 2009, is the Associate Director of Development at the Guggenheim Museum, NYC

Adam Kulewicz, BA 2012, entered law school at BU this fall after spending several years with Christie’s in London.

Anna Majeski BA 2012, won a Rome Prize Fellowship from the American Academy in Rome. She is a Ph.D. candidate at the Institute of Fine Arts, NY.

Michelle Wilson, BA 2012, is the Art History Digital Publishing Librarian at Columbia University in the City of New York

Alexander Goodhouse BA 2013, is at the University of Minnesota, working towards an MA in teaching the English language.

Anna Rotroson BA 2014, is a graduate student at the University of Michigan Law School.

Scarlett Engle BA 2015, (Art History and Archaeology), began the Ph.D. program in anthropology at the University of Boulder, Colorado. Her research will focus on public archaeology and cultural heritage among native Americans.

Natalie Naor BA 2015, is now a Conservation Technician at Columbia University, New York, specializing in book and binding conservation.

Erin Dimson-Doyle BA 2016, is the Programs Associate at Boston Center for the Arts
Karen Georgi, MA 92, has an article called "Summer Camp with William J. Stillman: Looking at Nature, between Ruskin and Emerson" in the new fall issue of American Art: https://www.journals.uchicago.edu/toc/amart/current

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.

Kerry Rose MA'10, is the Associate Director at Locks Gallery in Arlington, Virginia. 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.

Priscilla Bolanos-Salas, AH '12, is the Assistant Director of Stewardship at Suffolk University in Boston, Massachusetts.

Lora Webb, AH ‘13, received a Kress Institutional Fellowship at the Biblioteca Hertziana in Rome.

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.

Phillippa Pits, AHMS '14, started in the PhD program as the Horowitz Foundation Fellow for American Art at Boston University.

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

Kathleen Lee, AHMS '17, is the Assistant to the Program of Research, National Gallery, Wash DC.

Caroline McCune, AHMS ‘17, is the Senior Exhibitions Coordinator at the Fine Arts Museums of San Francisco.

Elizabeth Kendrick, AHMS, worked at Tufts University Art Galleries as a Graduate Exhibition Fellow from last September until this past August. In this role, she contributed to the Fall 2018 exhibitions, Expressions Unbound: American Outsider Art from the Andrew and Linda Safran Collection and States of Freedom: The Figure in Flux.

Yue Xiu, AHMS, researched and co-curated an exhibition entitled "Philadelphia Collects Meiji" with the Senior Curator of Japanese Art at the Philadelphia Museum of Art over the past year. This exhibition features works of art from collections of four major Philadelphian Japanese art collectors, including Japanese paintings scrolls, screens, and ceramics. Her show is currently on view at the museum from September 2018 to Summer 2019.

We are looking for slogan ideas for a banner.

Send your ideas to:
arthistory@tufts.edu
Brinker Fergusson, AH 2012

Brinker is a post-doc fellow through the Neukom Institute for Computational Science at Dartmouth College. Her research is on creating scientific imaging tools for museum conservation and teaching courses in digital heritage cross listed in the anthropology, art history, computer science, and digital media departments. Which focuses on museum, computational photography and indigenous agency. She recently completed her PhD in digital heritage at UCSC and wrote a dissertation project "Recalibrating the Museum: The Politics of Stewardship and the Physical/Digital Repatriation of Te Hau-ki-Turanga" on the 3D document of a Maori meetinghouse, currently at the Museum of New Zealand Te Papa. Brinker began her museum career as a Kress Fellow at the Fine Arts Museum of San Francisco, which then became a Digital Media Producer position. After, she worked as a Digital Media Manager for the Museums of San Diego through the organization Balboa Park Online Collaborative (BPOC), and then as a Digital Production Manager at CyArk, a non-profit that digitally documents at-risk World Heritage sites through 3D imaging technologies. She is a proud member of Women Who Code, UC Robotics Club, and Drinking about Museums. Find out more about Brinker by visiting her web site https://brinker-ferguson.squarespace.com/

Rebecca Dubay, AH 2003

Rebecca is an Associate Professor in Art History at Kansas City Art Institute. Rebecca joined the KCAI faculty in 2011 as an assistant professor of art history, specializing in contemporary art and theory. Her teaching interests include global contemporary art, art theory and criticism, art and gender, and more. Previously, she taught in the M.F.A. in studio art program at Moore College of Art & Design. As a graduate student, she received outstanding teaching awards at Bryn Mawr College and Tufts University. Dubay received a B.A. degree in art history and business management from the University of South Florida, an M.A. degree in art history from Tufts University, and M.A. and Ph.D. degrees in the history of art from Bryn Mawr College.

Beth CreMeen, AH 2017


Beth is the Dedo and Barron Kidd McDermott Curatorial Graduate Intern for European Art at the Dallas Museum of Art

Virginia (Ginny) Soenksen, AH 2010

Virginia is the Associate Director of the Madison Art Collection at James Madison University in Harrisonburg, VA. Her areas of expertise are Museum Education and Interpretation, Japanese Art History, Textiles, Exhibition Curation, Interactives in the Museum, and Arts-Related Public Programming. She also teaches Museum Internships with the Lisanby Museum. Ginny’s most recent publication, Textiles of Japan: The Thomas Murray Collection. Was published by Hong Kong: Hali Publications, 2018.

Recent Honors and Awards

2018 Tennessee Association of Museums Award of Excellence for Best Audio Visual Exhibition Component - “Power and Propaganda: A World War I Interactive”

2018 Tennessee Association of Museums Award of Excellence for Best Special Event - “Ritual in Action: Making a Mandala”
Cristelle Baskins In the fall I offered two new courses: an introductory lecture, "Dante, Petrarch, and Boccaccio," as well as a seminar on "Spanish Italy." Continuing to explore the holdings of Tisch Special Collections in teaching and research. I will be presenting at the Sixteenth Century Studies Conference (Nov 2018), at Brown University (Feb 2019), and the Renaissance Society of America (March 2019). Trying to pay it forward by participating in an online repository called Studying and Teaching the Mediterranean. https://studyingteachingthemediterranean.wordpress.com. In April 2019 I will participate in a day-long symposium in Tunis, co-sponsored by the University of Sfax-Tunisia, and the Spanish Embassy. Looking forward to spending winter break in Caneun!

Eva Hoffman Some teaching highlights for me included museum trips with students to study works of art in the context of my courses on the exchange of art and culture. We considered themes across cultures and time at the exhibition, Animal-Shaped Vessels from the Ancient World: Feasting with Gods, Heroes, and Kings, at the Harvard Art Museums in Cambridge. We also travelled down to the Metropolitan Museum of Art in New York to view Armenia!, a groundbreaking exhibition of Armenian art in the context of global medieval art, with excellent catalogue contributions by our own Professor Maranci!


Ikumi Kaminishi I have been working on two essays, both about Japan’s early modern era (Edo or Tokugawa period). One is an invited article to be included in a large compendium, the Routledge’s Tokugawa World, and another in collaboration with the curator of Asian Art at the Newark Museum for their fall 2019 exhibition, Beyond Zen: Japanese Buddhist Baroque. For the Tokugawa World, I chose to write about Furuta Oribe, an eccentric and dynamic tea master-samurai who helped identify the “samurai tea” before his ritual suicide under the shogunal order. As for the Newark exhibition, to which I hope you have a chance to visit, this is the first time I write an essay in an exhibition catalogue. My contribution essay “reads” the Illustrated Life of a Buddhist Ascetic Named Tokuhon to explain that being an ascetic who practiced self-mortification in the pleasure-seeking Floating World (ukiyo) of Edo-Japan was by no means paradoxical as ukiyo meant a proverbial double-edged sword.

Christina Maranci I'm happy to report the publication of my new book, the Art of Armenia (Oxford UP 2018) which appeared simultaneously with the Armenia! show at the Metropolitan Museum of Art, for whose exhibition catalogue I authored many essays and catalogue entries. Lectures in Lausanne, Princeton, Harvard, Irvine, St. Vladimir's Seminary, St. Nersses Seminary, Armenian diocese of New York, and Clark University. This year my MA advisee Whitney Kite began her doctoral degree in Armenian architecture at Columbia; my current advisee gave a paper at the Byz Studies conference on Armenian manuscripts. Starting new projects on Armenian art architecture and liturgy.

Diana Martinez I am in the midst of reconstructing the Architectural History survey (FAH8) to reflect not only architecture to be found around the globe, but also to tell the architectural history of globalization as such. In a similar way, I have restructured Boston Architecture and Urbanism, (a course with a long history at Tufts), to reflect not only a more diverse local history, but to reveal the power dynamics that determine uneven representation. I also introduced two new courses—the first entitled Modernity and Materiality from 1850-Present, which examines modern architecture through the lens of modern materials and methods of construction. The other new course that I've introduced is an Introduction to Architectural Representation entitled “From Drawing to Building.” In this course I present both the methods and histories of architectural representation, including the invention of optical perspective, orthographic, axonometric, photographic, and digital techniques. Along with Professor Karen Overbey I am also planning a one day symposium to take place here at Tufts on March 29, entitled “From Monument to Memorial” which aims to engage questions of history and representation especially as it relates to the United States’ complex histories of race, slavery, war, and trauma.
Jeremy Melius had the honor of delivering the Tomás Harris Lectures at University College London in October. Over the course of the year, he also gave lectures at Sarah Lawrence College, Princeton, Penn State, the University of Chicago, the University of Pennsylvania, the Art Institute of Chicago, and the University of Oregon, as well as shorter presentations at the annual meeting of the Nineteenth-Century Studies Association in Philadelphia and at CAA in Los Angeles. His essay “Botticelli, Pre-Raphaelitism, and the Task of the Translator” appeared in the catalogue for Truth and Beauty: The Pre-Raphaelites and the Old Masters, an exhibition organized by the Fine Arts Museums of San Francisco. He is currently a 2018-19 Faculty Fellow at the Center for the Humanities at Tufts.

Karen Overbey is writing an Oxford Online Bibliography on medieval art in the North Atlantic, and continuing her research on mollusk shells in early Anglo-Saxon jewelry. During Spring 2018, she was the conference respondent for “Recycling, Revision, and Relocation in the Middle Ages” at Harvard, and in April spoke at the Vivian L. Smith Foundation Symposium at the Menil Collection in Houston. Her talk there was on the history of white supremacist appropriation of medieval imagery, and she published a version of that paper on the Material Collective blog: http://thematerialcollective.org/towards-the-ethical-practice-of-art-history/ Karen’s work with the Material Collective has also continued, and she was interviewed (along with the other nine Material Collective founders) for the Rutgers Art Review: https://rar.rutgers.edu/an-interview-with-the-material-collective/

Peter Probst had a busy year: He finished his book on the history of African art history (It’s with the editor) and is now working on three edited volumes: One volume on the status of National Museums in Africa and two volumes on the relationship between art, history, and anthropology. Besides writing, he taught a new course on Art and Anthropology in Fall 2018, organized a workshop on disciplinary figurations, and gave a couple of talks in Germany (universities of Berlin (FU), Munich (LMU), Mainz, Bayreuth, and Siegen) and the U.S. (University of Southern California, USC).

Eric Rosenberg has worked most recently: to research and write a new paper entitled ”Exile’s Empire: Albert Pinkham Ryder’s Constance, Between Rome and the World” delivered under the aegis of John Cabot University’s new Masters in Art History Program in Rome, Italy, October 2018; to edit a chapter previously drafted and cited as forthcoming, on Andrew Wyeth’s Christina’s World for a special issue on this painting of the French online academic Journal Leaves, published by University of Bordeaux; to research and write a paper called “Minimalized Zones: DC’s Metro, the Vietnam Veterans Memorial and the Urban Underground,” for a College Art Association session of February 2019 titled Minimal Art: An Urban History, chaired in tandem with Professor Kirsten Swenson of UMass Lowell, by our MA alum Dr. Christopher Ketcham (PhD MIT 2018.) Finally, a short essay on Moyra Davey and Jean Genet, first written at end of 2014, went to press at end of summer 2018, as part of Steidl Verlag’s Moyra Davey Monograph, to be published in Spring 2019.

Jacob Stewart-Haley, recently published articles on Conceptual art in the journals October, Marges, and in a forthcoming volume available through Brill. He delivered talks on his research at the College Art Association, Williams College, and at Potts Art Los Angeles. He has been appointed Vice President of the Society of Contemporary Art Historians.

Malcolm Turvey delivered the manuscript for his book, Play Time: Jacques Tati and Comedic Modernism, to Columbia University Press, and it is expected to see the light of day in fall 2019. His essay “Kaufman and Kopolin’s Moscow” appeared in The City Symphony Phenomenon: Cinema, Art, and Urban Modernity Between the Wars, ed. Steven Jacobs, Eva Hilscher, Anthony Kink (New York: Routledge, 2018), and he gave several talks, including at the Analytic Aesthetics and Film conference in Warwick, England. In the fall, he taught a new course, Film and the Avant-Garde, and he continued to serve as Director of the Film and Media Studies Program.

Adriana Zavala’s essay “Blackness Distilled. Sugar and Rum: María Magdalena Campos-Pons’s Alchemy of the Soul, Elixir for the Spirits,” is forthcoming in the journal Latin American and Latinx Visual Culture (LALVC), University of California Press, Issue #2 Spring 2019. In July she chaired the U.S. Latinx Art Forum’s (USLAF.org) convening “Latinx Art: Today, Yesterday, and Tomorrow,” hosted at the Joan Mitchell Foundation in New York. In December, she will offer a public lecture at the Speed Art Museum in Louisville, titled “Complexity and Contradiction in the Art of Frida Kahlo,” as part of the museum’s Global Speed Series. In April, she will offer the keynote lecture at the Association of Latin American Art’s triennial conference in Chicago, for which the theme is “The World Turned Upside Down: Arts of Oppression and Resistance in the American Hemisphere.”

Photo credits: Chris Cavalier
Thursday, September 14, 2017
"How a Building Tells You to Move: Worship at the Kailasanatha Temple in Kanchipuram"
A lecture with Padma Kaimal, Batza Professor of Art & Art History, Columbia University

Thursday, December 7, 2017
"Reciprocal Experience: Decoding Bruce Nauman's Spatio-Temporal Installations"
A lecture with Gloria Sutton, Associate Professor, Contemporary Art and New Media, Northeastern University

Monday, March 26, 2018
Visiting Artist: Daniel Assayag
Patterns, Cosmologies + Political Futures
Sponsored by Art History, the SMFA Graduate Program and Tufts Diversity Fund

Wednesday, March 28, 2018
Art History Faculty Research Evening

* Eva Hoffman: Arabic Script as Visual Language in the Medieval Mediterranean World
* Ikumi Kaminishi: Politics of Picture Scrolls
* Christina Maranci: Royal Capital: 10-11th Century Architecture of Greater Armenia
* Diana Martinez: Coconut Capital
* Andrew McClellan: Immigration and Inclusion
* Jeremy Melius: Ruskin and Art History
* Karen Overbey: Material Histories of Anglo-Saxon Jewelry, How to Fight a Nazi with Medieval Studies
* Adriana Zavala: Latinx Artists: Unsettling Brown and Black

Thursday, April 19, 2018
Fissures in Flesh
A lecture with Elina Gertsman, Professor, Department of Art History, Case Western (Specializes in Gothic and late medieval art)

Wednesday, October 24, 2018
Art History Faculty Research Evening

* Christina Maranci: How to Bless a Painted Church: Preliminary Observations on a Tenth-Century Armenian Rite of Consecration
* Diana Martinez: Strength in Numbers: Malls and the Philippines Diasporic Masses
* Jacob Stewart-Halevy: Contemporary Art History: Some Approaches to Research
* Malcolm Turvey: Sympathy for the Devil: On the Appeal of Antiheroes in Film and Television
Faculty & Staff

Full-Time

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, 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, Art and Anthropology, African art and visual culture, Museum and Heritage Studies, 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

Malcolm Turvey, Sol Gittelman Professor, Director Film and Media Studies, History of film, and media theory

Adriana Zavala, Associate Professor, modern and contemporary Mexican and U.S. Latinx art; Race, Colonialism, and Diaspora 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 2018 and fall 2018

Miku Dixit, Architectural Design—spring

Emily Gephart, Contemporary art—spring

Chiara Pidatella, Introduction to World Art I—fall

Aaron White, Design: Architectural —fall

Department Staff

Anne Burgess - Staff Assistant

Christine Cavalier - Manager, Visual Resource Center

Amy West - Department Administrator
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