

Newsletter

Summer 2006

The Department of History of Art at the University of Michigan is distinguished by its long-standing commitment to the study of diverse cultures from around the world and its emphasis on the close analysis of the visual arts in relation to their historical and cultural contexts.

The program in history of art at Michigan is recognized as one of the best and most diverse in the country. With over twenty permanent faculty, we offer a truly global and multi-cultural perspective, including specialist study of Asian, African, Middle Eastern, as well as European and American art and visual culture. Our program's main areas of historical focus are the modern and contemporary, the medieval and early modern in both Asia and Europe, and the ancient world.

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Letter from the Chair

Alex Potts, Chair

This has been a very active year. Several important changes took place in our faculty. We also had a particularly exciting program of outside visitors teaching and lecturing here, and a number of major new research projects were initiated. We completed our long range plan. This maps out how we see the Department developing in the future, building on our existing strengths and expanding into new areas that will broaden our program's global perspective.

The year began with acknowledgement of the retirement of Ward Bissell, who taught in the Department for thirty-five years. Last October a reception and dinner was held in his honor where we heard very moving tributes to his exceptional qualities as a teacher from his ex-students. In recognition of Ward's achievements as a scholar of seventeenth-century European art, the occasion began with a public lecture by Elizabeth Cropper, Director of the Center for Advanced Studies in the Visual Arts in Washington, on a fascinating controversy about imitation and novelty in Italian Baroque Art. We owe Ward a great deal for his deep commitment to teaching and for his many efforts on the Department's behalf during his time here. Last but not least, we shall miss his good humor and levelheaded common sense.

We have made two exciting new hires. Our Asian program has been significantly strengthened by the appointment of Anna Sloan, a specialist in South Asian art. She will be starting with us in Fall 2007 as a joint appointment with Asian Languages and Cultures. Her particular area of expertise is medieval architecture of North India, but she also has a strong interest in contemporary art and recently curated an important exhibition of contemporary Pakistani miniature painters. We particularly welcome her as she fills a position in South Asian art that has been vacant since Walter Spink retired over six years ago. This fall, we shall be joined by Claire Zimmerman, an architectural historian specializing in the twentieth century. She will be adding an important new dimension to our modern program, and her arrival will consolidate the links we have been building up with the School of Architecture, where she holds a joint appointment. Akiko Takenaka, who is our postdoctoral fellow in the Society of Fellows, also works on modern architecture. This is an area not represented in recent years by a permanent faculty member based in the Department, and our students studying the modern period are showing an increasing interest in questions of architecture and urbanism.

We had three visitors teaching in the Department. Robert Haywood, a Scholar at the Getty Research Institute known for his work on 1960s Happenings, spent the year here teaching

courses on modern art. We appointed a postdoctoral fellow in Asian Art, Wen-Chien Cheng, a graduate of the Department who was awarded her PhD on Chinese painting of the Song dynasty in 2003. She taught a course on Chinese art and religion. Steve Edwards, an internationally recognized authority on photography who teaches at the Open University in the UK, was here for a month in the winter, and offered a very successful mini-seminar on photography and the document.

Two of our faculty, Megan Holmes and David Doris, won prestigious Getty fellowships. They will be spending 2006-7 at the Getty Research Institute in Los Angeles, where the theme for the year is Ritual and Religion. Marty Powers secured a major grant from the National Endowment for the Humanities for his China Mirror project, a web-based project designed to enable teachers to incorporate global or intercultural content relating to China into courses they offer. Ray Silverman initiated a five-year project working with the people of the Ghanaian town of Techiman to build a community-based cultural center. He obtained funding from the Rackham School of Graduate Studies to travel to Techiman this May with five U-M graduate students to work on the project. Our graduate students did particularly well this year winning prestigious outside awards, including doctoral fellowships from the Getty and from the Center for Advanced Studies in the Visual Arts in Washington DC. Sean Roberts, who finished his PhD this year, won a Mellon Postdoctoral Fellowship.

The Department continued with its successful program of field trips, funded by endowments and other generous donations. You will find reports on several of these in the newsletter, but I wanted to single out a few here – the trips to the Freer and Sackler Galleries in Washington DC to study the collections of Islamic art, to the Art Institute of Chicago where students had an opportunity to see an important exhibition on Toulouse Lautrec and Montmartre, and two to New York, one where students studying modern art were able to see the Whitney Biennial and two major exhibitions of work by the sculptor David Smith, and one that focused on Pop art and took in the new museum of the Dia Art Foundation at Beacon. The undergraduate association, Helicon, organized a very successful trip weeklong trip to Mexico City.

Last year's Departmental symposium, Local Visions of Paradise and Hell in East Asian Art, brought together an international panel of experts working across a broad spectrum of Asian art. The Department also arranged an ambitious program of talks by distinguished outside speakers throughout the year. These, like the symposium, were largely funded by endowments and donations to the Department. They included a talk by the very well-known architectural historian Dell Upton on civil rights

Tappan Hall News

VISUAL RESOURCES COLLECTION

Some significant additions were made to our teaching collection during the past year. A substantial gift of original slides of Romanesque monuments in France and northern Spain was received from Frances Terpak (Getty Research Institute). We were also able to build a core collection of images on art and architecture of the Americas before 1450 with the guidance of Prof. Stella Nair. Thanks to visiting Fulbright Scholar Prof. SinhaRaja Tammita-Delgoda, the collection has also been enriched with images of art and architecture of Sri Lanka. These resources were a significant part of the steadily growing digital component of VRC; 18,000+ images were created over the past year.

2005-06 marks the expansion of teaching space for History of Art. A room in Tisch Hall was repurposed to a smart classroom

equipped to handle a variety of media input and deliver output through a ceiling-mounted digital projector and wireless operable slide projectors. Modular tables, arranged in rows for traditional lecture, can be easily reconfigured for discussion. Although used mainly for GSI lectures during its maiden year, the design proved popular among seasoned faculty accustomed to Tappan's lecture rooms.

Sally Bjork, Supervisor of Media Services, and Mary Duff-Silverman, Supervisor of Image Resources and Cataloging, had a wonderful experience at the 24th Annual Visual Resources Association conference in March. This was a valuable opportunity to share expertise with colleagues from around the world. We came away from this session with renewed excitement about our digital future and the possibilities of increased electronic sharing of teaching and research materials between universities and other institutions.

Faculty Notes

Sussan Babaie

Sussan Babaie returned to teaching this year. She has completed her manuscript *Feasting in the City of Paradise: Isfahan and its Palaces* and has written a substantial entry on the monuments of Isfahan for the *Encyclopaedia Iranica*.

Ilene Forsyth

Professor Emerita Ilene Forsyth has been elected as a Fellow to the Medieval Academy of America.

Jacqueline Francis

Jacqueline Francis published "Making History: Malvin Gray Johnson and Earle Richardson's Studies for Negro Achievement," in Diana Linden, *et al*, ed., *The Social and the Real: Political Art of the 1930s in the Western Hemisphere* (State College: Pennsylvania University Press, 2005), 116-31, 302-13. Prof. Francis is completing the book manuscript: *Racing Modernism: Malvin Gray Johnson, Yasuo Kuniyoshi, Max Weber, and "Racial Art" in Interwar America*. She presented a paper on that project at "Art and Its Autonomies" symposium, Center for 21st Century Studies, University of Wisconsin-Milwaukee, 31 March 2006, and presented another paper, "Bearden's Hands" at "Romare Bearden: Conjuring Women" colloquium, Nasher Museum of Art, Duke University, Durham, North Carolina, 25 March 2006. Prof. Francis designed, with K. Huntsman (an Undergraduate Research Opportunity Program intern), the Website for the Association of Critical Race Art Histori-

ans. This database, listserve, and online journal was co-founded with Camara Holloway, Assistant Professor, University of Southern California. It will be published in September 2006. Prof. Francis also coordinated a presentation, "Off the Map," a video screening and campus engagements for contemporary Barbadian artist Annalee Davis. The visit during 26-29 April was sponsored by History of Art, Center for Afroamerican and African Studies, Latin American and Caribbean Studies, School of Art and Design, and Atlantic Studies Initiative.

Elaine Gazda

Elaine Gazda has served during the past year as Interim Co-Director (with Sharon Herbert) of IPCAA and in addition has been Graduate Adviser for IPCAA. Working with six graduate students, she curated an exhibition for the Kelsey Museum of Archaeology at the Duderstadt Center: "Building a New Rome: The Imperial Colony of Pisidian Antioch." She also chaired a session on Roman sculpture at the annual meeting of the Archaeological Institute of America which took place in January in Montreal. She is a member of the facilities planning committee for the Kelsey Museum's new wing and is currently heading the curatorial group for planning the new installation of the Kelsey's collections. She continues to serve as series editor for the Supplements to the *Memoirs of the American Academy in Rome* and as Trustee of the Academy.

Robert Haywood

Visiting Professor Robert Haywood took the students in his seminar on Andy Warhol on a trip to New York to study collections of the artist's work. See Undergraduate News, page 6.

Stella Nair

Stella Nair completed her third and final year as a Fellow in the Michigan Society of Fellows and as Assistant Professor in the Department of History of Art. In the fall, Nair taught the undergraduate lecture course "Art and Architecture of the Americas until 1450 CE" which surveyed the visual arts in North, Central, and South America. In the winter, Nair co-taught "From the Law of the Indies to Brasilia: Architecture and Urbanism in Latin America" with Fernando Lara, a professor of Architecture, a seminar which focused on Mexico, Peru and Brazil. Nair also helped lead two study abroad trips for students at the University of Michigan. The first was the undergraduate Helicon trip to Mexico City, co-led with Howard Lay and David Frye (Anthropology), where the students explored the rich visual culture of Mexico from earliest times to the contemporary. The second will take place this June. Nair and Fernando Lara will take the students in their graduate seminar to Brazil, in order to explore the Baroque to Modern architecture and urbanism of Oro Prieto, Bello Horizonte and Brasilia. Nair has been active with publishing and lectures this year. The book manuscript *The Stones of Pumapunku: A Study of Tiwanaku Architecture and Construction* co-written by Nair and Jean-Pierre Protzen has been accepted by Pontificia Universidad Catolica Press in Peru for a Spanish language edition, and its English language version is currently under review by a US academic press. Nair also gave talks in the Departments of History of Art at Pennsylvania State University, the University of California at Riverside, and State University of New York, Binghamton. She is currently deciding on job offers from these institutions, and will begin a five-month fellowship at the John Carter Brown Library at Brown University in September 2006.

Lisa Nevett

Lisa Nevett's book, *Ancient Greek Houses and Households*, edited jointly with Bradley Ault, appeared from University of Pennsylvania Press in June 2005. She has been on leave this academic year to complete her monograph, *Domestic Space and Social Organisation in Classical Antiquity*, to appear in the Cambridge University Press series *Key Themes in Ancient History*. Her research has been assisted by the award of a Margo Tytus Visiting Fellowship in the Department of Classics at the University of Cincinnati. In February she gave the keynote address at the conference of the Classical Association of the Canadian West in Saskatoon.

Alex Potts

Alex Potts published "Sculpture and the Everyday Life of Things," in *Rachel Whiteread Sculpture* (London: Gagosian Gallery, 2005), pp. 11-20; "Personages Imperfect and Persistent," in *David Smith Personages* (New York: Gagosian Gallery, 2005), pp. 7-19; and authored the introduction (pp. 1-53) and was project scholar for the recent publication of *Johann Joachim Winckelmann's History of the Art of Antiquity* (Getty Publications, Los Angeles, 2005), translation by Harry Francis Mallgrave. He presented "The Reconfigured Art Work c.1945-1965: between commitment and consumerism" as two public lectures and a research seminar for The Mary C. Stoddard Lectures in the History of Art, Department of History of Art, University of California, Berkeley, September 2005; "Henry Moore and Claes Oldenburg: Public Monuments in and Anti-Monumental Age," Yale Center for British Art, November 2005; the keynote talk at the conference "Place/Displacement: Sculpture and Social Space," Nasher Museum of Art at Duke University, February 2006; and "Art and the Substance of Things in Merleau-Ponty and Sartre," at the session "Merleau-Ponty and the Visual Arts," College Art Association Annual Conference, Boston, February 2006.

Marty Powers

Marty Powers' book *Pattern and Person: Ornament, Society, and Self in Classical China*, will be published by Harvard University East Asian Series this spring, 2006. He will deliver "Jesuit Confusionism: Persistence of Vision in American Cold War Constructs," for the panel "Before China Studies: Amateurs, Profession Builders, and the Revolution Paradigm," at

the Association for Asian Studies Conference, 2006. At the end of April he will deliver a lecture entitled "China, Roger Fry, and the Cultural Politics of Modernism" at the conference: "Modernity and the Transformation of Chinese Art in the 20th Century," jointly sponsored by the Central Academy of Fine Arts, Beijing, and City University, Hong Kong. This spring and next spring Marty Powers will be Visiting Professor in the Department of History, Tsinghua University. He will be teaching an undergraduate course on the use of art historical method (visual analysis; rhetorical analysis; social analysis) for history majors. It is hoped that a departmental concentration in art history will develop out of these courses. The China Mirror Project received a \$180,000.00 award from the National Endowment for the Humanities for the years 2006 - 2008. China Mirror is a web-based project for internationalizing content in undergraduate humanities courses. CM case studies are authored by internationally-recognized experts and offer self-contained, modular resources, allowing teachers to flexibly incorporate global or intercultural content into existing courses across all disciplines. CM accomplishes this by working outward from concrete objects—artifacts, treaties, musical instruments—toward larger issues of concern to educators, students, and the general public.

Susan Siegfried

Susan Siegfried spent 2005 - 06 on leave as a Getty Scholar at the Getty Research Institute, Los Angeles.

Ray Silverman

Ray Silverman edited a special issue of the *Ghana Studies Journal* dealing with sites of memory in Ghana's cultural landscapes. He also initiated a five-year project working with the people of the Ghanaian town of Techiman to build a community-based cultural center. The Horace H. Rackham School of Graduate Studies provided funds for him to travel to Techiman this May with five U-M graduate students to work on the project.

Pat Simons

Pat Simons delivered two conference papers this year, the first at the annual College Art Association (CAA) meeting in Boston, where she addressed "Tutta divisa: Multivalence and the Competition Reliefs by Brunelleschi and Ghiberti". A month later, she spoke on "Same-sex eroticism amongst bathing women in Early Modern France, Germany and Turkey" at the annual Renaissance Society of America

(RSA) conference in San Francisco. At both gatherings, she also mentored graduate students, who were on the job market at CAA and delivering well-received papers at the RSA. She published an essay in a collection honoring a former Australian teacher: "Separating the Men from the Boys: Masculinities in Early Quattrocento Florence and Donatello's Saint George" in F. W. Kent and Charles Zika, eds., *Rituals, Images and Words: Varieties of Cultural Expression in Late Medieval and Early Modern Europe* (Arizona Center for Medieval and Renaissance Studies and the University of Melbourne. Turnhout: Brepols, 2005), pp. 139-67.

Thelma K. Thomas

Thelma K. Thomas presented lectures at the Metropolitan Museum of Art and the Institute of Fine Arts of New York University, and will present a paper at the International Congress of Byzantine Studies in London in August. She served as acting chair of the Department during the summer of 2005 and associate chair during the winter of 2006. At the Kelsey Museum of Archaeology, she was engaged in planning for the Museum's new wing.

Achim Timmermann

Achim Timmermann's research focused on the experiential, liturgical, and judicial dimensions of late medieval miniaturized architecture. He delivered papers at conferences at the Courtauld Institute of Art, London (May 2005), and the Germanisches Nationalmuseum in Nuremberg (October 2005). Between May and July 2006, he will be speaking at conferences in Kalamazoo, Friedberg (Germany), and Prague. He also published articles in the Czech periodical *Umění*, and the Italian periodical *Arte medievale*, as well as an online review with 'ArtHistNet'. A third article for a volume of conference proceedings and a review for *Speculum* are forthcoming.

Rebecca Zurier

Rebecca Zurier completed preparations for the long-awaited publication of her book, *Picturing the City: Urban Vision and the Ashcan School*. Watch for the book in stores by the end of June 2006. On campus, she was a regular participant in the workshop on "History and the Visual" sponsored by the Institute for Historical Studies. Inspired by the interdisciplinarity interest in how one works with images, she and Professor Matt Biro are designing a new graduate seminar on "Reading Photographs" for Winter 2007.

Student Trips



University of Michigan undergraduate Art History major, Camille Johnston, looking at a painting by Piet Mondrian at the Museum of Modern Art.

New York

During the first week of November the upper level undergraduate seminar, “The Art and Philosophy of Andy Warhol,” went to New York City for the purpose of visiting some significant exhibitions. With the class focusing so closely on Warhol’s oeuvre and many students having seen few of the paintings in person, Professor Robert Haywood had originally arranged for a trip to the Andy Warhol Foundation Museum in Pittsburgh. Discovering that the majority of the collection was on display at the DIA: Beacon art center in New York, the trip was moved to “the City” during which the students would also have an opportunity to visit the Museum of Modern Art as a class and Chelsea galleries at our leisure. The DIA center was the highlight of the trip since we saw a large body of Warhol’s work, including his *Cow Wallpaper* and a re-curated *Shadows* series, which we had discussed in class. Over a protracted picnic lunch the class held a seminar in front of the museum to discuss Warhol’s pieces and other contemporary works that resonated with respect to the course. Several students who were working on Honors Theses also had the opportunity to do significant research during free time in Manhattan, visiting several exhibitions and scouring museum bookstores for supplementary reading material. The trip was a successful experience that added richness to the course, allowing students to interact with the material being discussed.



University of Michigan undergraduate Art History major, Max Holtz, standing in front of Andy Warhol’s *Soup Cans* at the Museum of Modern Art.

HA 582 Takes D.C. by Storm Courtesy of Freer Funds

From January 12th through 15th, 2006, Professor Sussan Babaie led those of us in her seminar, “Icons of Imperial Power: Palaces and Cities in Early Modern Islamdom,” on a trip to the Freer and Sackler Galleries in Washington, D.C. The seminar, which focused on the Safavid, Ottoman, and Mughal empires, emphasized that while military dominance often served to establish these various dynasties, it was through the visual languages of art and architecture that legitimacy was sought and perpetuated. The trip to the Freer and Sackler Galleries was taken in order to provide us with the occasion to view significant works from the empires studied, as well as to visit a special exhibition of Ottoman royal costumes and textiles.

We began our trip with a private visit to the Freer storage facility. Assisted by the curatorial assistant Amy Landau, we were able to study first-hand well-known works of the Ilkhanid, Safavid, and Mughal empires. Especially notable were Safavid-era ink drawings by the artist Riza Abbasi, Mughal miniature paintings, and a gorgeous Koran cover from sixteenth-century Iran. Other highlights of the storage facility visit included a viewing of pages from the fourteenth-century Ilkhanid manuscript known as the Great Mongol Shahname and the seventeenth-century Mughal painting of Nur Jahan Feasting Jahangir and Prince Khurram.

Our visit was concurrent with the Sackler exhibition “Style and Status: Imperial Costumes from Ottoman Turkey”, which consisted of rarely-seen examples of sixteenth-century textiles and costumes from the Topkapi Palace Museum in Istanbul. We were treated to a personal tour through the exhibition by Dr. Massumeh Farhad, chief curator and curator of Islamic Art at the Freer and Sackler Galleries. These works epitomized the Ottoman Empire’s use of accoutrement to make major statements of power. Through use of luxurious materials, bold colors, and patterns associated with royalty, the Ottoman court used costumes and textiles as a visual language in order to impart statements of relative status into courtly life. The cross-cultural effects of Ottoman craftsmanship were even illustrated in Christian liturgical garments, which sought to incorporate similar displays of power.

Not all was so studious, however; our last afternoon was designated as free time, and we eagerly descended upon the Capitol Mall for its wide-ranging offerings, both scholarly and otherwise. That evening, Dr. Farhad and Ms. Landau joined our group for a dinner excursion at what had to be the loudest Thai restaurant this side of Bangkok. Overall, the trip provided us the invaluable opportunity to investigate and experience exemplary artworks and textiles, as well as enjoy invaluable interactions with noted scholars of Islamic art and museum professionals. Our weekend excursion enabled us to become acquainted with our classmates at the semester’s onset (perhaps more than we ever would have, courtesy of tight sleeping quarters) which in turn has led to a most engaging and fruitful seminar.



Helicon Travels to Mexico City

Fifteen members of Helicon (the Undergraduate History of Art Association) spent winter break in Mexico City this year, on an educational tour of the city overseen by three faculty members and two graduate students. This is the second consecutive year that Helicon has organized an international excursion (last year's winter-break trip went to Paris). These trips are made possible by the generosity of donors to the Department and by monies raised by Helicon itself.

Stacy Tsibulsky, a History of Art senior and the principal organizer of the trip, explained that "since Latin American art is seldom taught at the University of Michigan, the group members, wanting to expand their art historical horizons, chose Mexico City as their destination; its architecture (pre- and post-colonial), its vast collections of painting and sculpture, and its rich history were of great interest to Helicon." By way of preparing for the trip, Helicon put together a handbook of readings on Mexican history, culture, and art. History of Art Professors Howard Lay and Stella Nair, Anthropology Professor David Fry, and history of art graduate students Beth Horwitz and Phil Guilbeau accompanied the fifteen undergraduate students on the trip and shared their knowledge of Latin American visual culture. The group took excursions to Coyoacán to see the Frida Kahlo Museum and the Leon Trotsky House, and to Teotihuacán to climb the Aztec pyramids. In Mexico City, the group visited Rivera/Kahlo studio, the Museo Nacional de Antropología, the Palacio des Bellas Artes, the Templo Mayor, the Palacio Nacional, and the Castillo de Chapultepec, among many other sites.



Students and faculty during the Helicon trip to Mexico City. Faculty and students alike were thrilled with the trip and the educational experiences it afforded everyone. Helicon has already begun to research destinations for next year's voyage.

Spotlight On...

Heather Badamo

In the summer of 2005, Heather Badamo was invited to participate in a conservation project led by the American Research Center in Egypt and the Coptic Museum in Cairo. "The project was initiated to consolidate and conserve the centerpiece of the museum's collection, the late antique wall paintings from the monasteries of Apa Jeremias at Saqqara and Apa Apollo at Bawit, and a medieval wall painting of Adam and Eve. Conservation was carried out from August 2005 to March 2006 by a team of conservators under the joint leadership of Luigi de Cesaris and Alberto Sucato. I joined the team in Cairo for the January-February campaign, acting as on-site art historian and learning from the conservators as they removed layers of dirt and varnish to reveal the vibrant colors of the paintings. I also attended a symposium at the White and Red Monasteries in Sohag and visited monastic establishments to begin research on the visual environment of late antique Egypt in preparation for the documentation and publication of the Coptic Museum paintings. My thanks to the American Research Center in Egypt, the Coptic Museum, and Dr. Elizabeth Bolman for inviting me to join the project and to USAID (grant no. 263-G-00-93-0089-00) for providing the financial support for the conservation."



J.P. Park

J.P. Park

"Since I began my research at the Freer Gallery of Art in September, 2005, I have worked on a couple of projects. First, I have studied original editions of Chinese painting manuals housed at the Library of Congress, the Freer, and a few other major research libraries along the East Coast. Building on the bibliographical information I've gathered in the archives and libraries in China, Japan, the U.S., and Europe over the last three years, I will soon finalize the first comprehensive survey of early modern Chinese painting

Undergraduate News

The Honors Program in the History of Art

Coming Soon: *The Helicon Review*

Helicon will soon publish the inaugural edition of *The Helicon Review*, a journal of outstanding undergraduate writing in the History of Art. The essays for each issue are nominated for publication by faculty from among the best seminar papers submitted each academic year. The papers are then reworked by their authors and proofed by the undergraduate editorial staff of *The Helicon Review*. The publication itself is designed, published, and distributed by Helicon.

The Department is happy to report that thirteen seniors in the History of Art have submitted honors theses during the 2005-06 academic year. In addition to topics focusing on aspects of medieval, renaissance, and modernist art, this year's senior theses have addressed an increasingly broad range of issues that include Inuit art, advertising posters, performance art, commercial architectural spaces, and international exhibitions. The current good health of the honors program has been promoted in no small measure by the recent establishment of the R. Ward Bissell Honors Research Fund, which has helped to finance research trips taken by honors undergraduates in the History of Art.

KELSEY MUSEUM EXHIBITION PROJECT

Building a New Rome: The Imperial Colony of Pisidian Antioch (25 BC-AD 700)

From January 13 to February 20, 2006, the Kelsey Museum of Archaeology presented an exciting exhibition on the Roman site of Antioch of Pisidia in Asia Minor (Turkey)—a Hellenistic city re-founded by Augustus in 25 BC as a Roman veterans' colony in his newly formed province of Galatia. Located along a strategic overland artery between Syria and the western coast of Asia Minor, the imperial colony of Pisidian Antioch was like a little Rome in the eastern empire, with Roman governmental forms and with neighborhoods named for places in the capital city. Antioch served Rome's military needs but also presented a striking symbol, from the Roman perspective, of the benefits that Roman civilization provided to local populations. The city is best known to the modern world as a destination on the first missionary journey of St. Paul in the 1st century AD, recounted in the Book of Acts (13 and 14).

In 1924, University of Michigan Professor Francis W. Kelsey launched an expedition to Antioch. In just one season, the Michigan team excavated impressive Roman and early Christian structures—a temple, triple arched gateways, public squares, houses, shops, and churches. More recently, Turkish archaeologists have uncovered colonnaded streets, a theater, and a fountain house and bath complex fed by massive aqueducts. Outside and high above the city, overlooking the fertile plain, a once-famous sanctuary of the local moon god, Mén Askaênos, explored prior to and after the Michigan expedition, is a potent reminder of Antioch's layered Anatolian,



A historic file photo of the Kelsey Museum.

Greek, and Roman cultural identity. "Building a New Rome" was organized by a team of graduate students—Lydia Herring and Hima Mallampati (IPCAA and Museum Studies Program), Adrian Ossi, Benjamin Rubin (IPCAA), and Matthew Harrington (Classical Studies) and Katharine Raff (History of Art)—working under the direction of Professor Elaine Gazda. The show set the findings of Michigan's expedition of 1924 against those of recent research and pointed toward future work at the site. It featured a physical model created with a 3-D printer from a computer model. Digital reconstructions of the buildings and topography projected on three screens took the viewer on a journey through the

virtual city. Kiosks, located throughout the exhibition, allowed visitors to explore each virtual building on a smaller scale. At scheduled times the "CAVE," located in the Duderstadt Center, offered a walk-in, fully three-dimensional experience of Antioch. A catalogue of essays written by the students will be published in the fall. Components of the exhibition and the virtual reality reconstruction of the site can be viewed at:

www.lsa.umich.edu/kelsey/antioch/

The exhibition was partially funded by a generous grant from the Institute for the Humanities and Horace H. Rackham School of Graduate Studies for Summer Collaborative Projects in the Humanities.

Graduate Fellowships and Awards, 2001-2006

American Academy in Rome

Chris Bennett, The Donald and Maria Cox Pre-Doctoral Rome Prize Fellowship in Modern Italian Studies, 2005

American Association of University Women
American Fellowship

Heather Flaherty, American Fellowship, 2005
Elizabeth Otto, 2002

American School of Classical Studies in Athens
Brenda Longfellow (History of
Art/Interdepartmental Program in Classical
Art and Archeology), Samuel H. Kress
Fellowship, 2003

Belgian American Educational Foundation
Yao-Fen You, 2001
Heidi Gearhart, 2006

CAA Professional Development Fellowship
Carmenita Higginbotham, Wyeth Endowment for
American Art Fellowship, 2004-06

Center for Advanced Study in Visual Arts (CASVA),
Washington D.C.,
Hendrik Dey, (History of Art/Interdepartmental
Program in Classical Art and Archeology), Chester
Dale Fellowship, 2005 (declined)

Carmenita Higginbotham, Chester Dale
Fellowship, 2003

Sean Roberts, Chester Dale Fellowship, 2004

Noel Schiller, Robert H. and Clarice Smith Fellow-
ship, 2005

Angela Ho, Robert H. and Clarice Smith Fellowship,
2006

Freie Universität, Berlin
Elizabeth Otto, Visiting Fellow, Berlin Program for
Advanced German and European Studies, 2001

German Academic Exchange Service (DAAD)
Fellowship
Heather Flaherty, 2003
Yao-Fen You, 2003

Fulbright Fellowship
Heather Flaherty, 2003
Olivia Poska (declined), 2005

Getty Research Institute, Los Angeles,
Tatiana Senkevitch, Two-Year Predoctoral Fellow-
ship, 2002 to 2004

Gladys Kriebel Delmas Foundation Fellowship
Jeffrey Lieber, 2003

Harley Research Fellowship in the History of
Cartography, British Museum
Sean Roberts, 2005

Chancellor Fellowship, Alexander Von Humboldt
Foundation Germany
Elizabeth Otto, 2004

Samuel H. Kress Foundation
Hendrik Dey, Irene Rosenzweig Pre-Doctoral Rome
Fellowship, 2005-2007
Douglas Hildebrecht Kress Two-Year Fellowship in
Art History at Leiden University, 2002-04
Heather Flaherty, Kress Travel Fellowship in the

History of Art, 2003

Lurcy Foundation Fellowship for Study in France
Christopher Leichtnam, 2003

Lemmermann Fellowship
Christopher Bennett, 2006

Andrew W. Mellon Fellow in Humanistic Studies
Ksenya Gurshtein, 2005

Metropolitan Museum of Art, New York
Olivia Poska, Theodore Rousseau Pre-doctoral Fellow-
ship, 2005

Notre Dame University, Erasmus Institute Summer
Fellowship
Heather Flaherty, 2005

Marty Memorial Fellowship, Queens University
(Canada)
Elizabeth Otto, 2003

Rotary Ambassadorial Fellowship-France
Christopher Leichtnam, 2004

Smithsonian Institution Predoctoral Fellow-
Smithsonian American Art Museum
Carmenita Higginbotham, 2001

University of Michigan Fellowships

Freer Fellowship, Residential Fellow at Freer
and Sackler Gallery
Jong Phil Park, 2005
Min Yong Cho, 2006

Institute for the Humanities
Diana Bullen, 2006

Mary Malcomson Raphael Fellowship
Elizabeth Otto, 2001
Kirsten Olds, 2006

Medieval & Early Modern Studies Program
John D'Arms Summer Travel Award
Olivia Poska, 2005

Michigan Society of Fellows Associate Predoctoral
Fellowship
Sean Roberts, 2002

Rackham School of Graduate Studies McNair
Fellowship Monica Huerta, 2003

Rackham School of Graduate Studies Predoctoral
Fellowship
Douglas Hildebrecht, 2001
Elizabeth Otto, 2002
Heather Flaherty, 2004
Tim McCall, 2004
Hendrik Dey, 2005 (declined)
Angela Ho, 2006 (declined)

Graduate Alumni Activities and Awards
Mariana Giovino, TARI Publication Subvention Award
(Near Eastern Studies)

Elizabeth Otto, Exhibition on "Mariana Brandt
Photomontage", Bauhaus Archiv, Berlin, 2006.

Recent PhD Recipients

PhD 2005

Lisa Bessette – "The Visualization of the Content of the
Psalms in the Early Middle Ages"

Christopher De Fay – "Art, Enterprise, Collaboration:

Richard Serra, Robert Irwin, James Turrell, and Claes
Oldenburg, and the Art and Technology Program at
LACMA, 1967-1971"

Carmenita Higginbotham – "Saturday Night at the
Savoy: Blackness and the Urban Spectacle in the Art of
Reginald Marsh"

Brenda Longfellow – "Imperial Patronage and Urban
Display of Roman Monumental Fountains and
Nymphaea"

Catherine McCurrach – "Creating Sacred Space:
Architecture and the Cult of St. Benedict"

Timothy Mccall – "Networks of Power: The Art
Patronage of Pier Maria Rossi of Parma"

Natsu Oyobe – "Materials that Scream: Yoshihara Jiro
and the Early Years of the Gutai Art Association
(1954-1972)"

Tatiana Senkevitch – "The Printmaker's Perspectives:
Abraham Bosse and the Pedagogic Debates at the
Academie de peinture et de Sculpture, 1648-1661"

Leela Wood – "The Buddha and the Shape of Belief:
Indic Visual Jatakamalas"

Yao-Fen You – "Import/Export: Brabantine Carved
Altarpieces in the Rhineland c. 1500-30"

PhD 2004

Mariana D. Giovino – "Interpretations of the "Assyrian
Sacred Tree," 1849-2004"

Douglas Hildebrecht – "Otto Marseus van Schrieck
(1619/20-1678) and the Nature Piece: Art, Science,
Religion, and the Seventeenth-Century Pursuit of
Natural Knowledge"

Lisa Langlois – "Exhibiting Japan: Gender and National
Identity at the World's Columbian Exposition of 1893"

Allison MacDuffee – "Camille Pissaro: Modernism
Anarchism, and the Representation of 'The People'
1888-1903"

Julia Perlman – PhD – "Taking Aim at Amore: Michelan-
gelo, Bronzino and the Lexicon of Pictorial Ambiguity in
Representations of Venus and Cupid"

Alexandra Schwartz – "Designing Ed Ruscha: The
Invention of the Los Angeles Artist, 1960-1980"

PhD 2003

Laura Bassett – "The Paintings and Career of Cornelis
De Man: Art and Mercantile Culture in Seventeenth
Century Delft"

Wen-Chien Cheng – "Images of Happy Farmers in Song
China (960-1279): Drunks, Politics, and Social Identity"

Susan Jung Lee – "The Sooji Screens and the Teinai
Yurakuzu"

Elizabeth Otto – "Figuring Gender: Photomontage and
Cultural Critique in Germany's Weimar"

Recent Job Placements (last 5 years)

Laura Bassett, Adjunct Professor, Wayne State
University, Detroit, MI, 2004-5; accepted with fellowship
to Wayne State University Law School, 2005

Continued on next page

Jonathan Binstock, Curator of Contemporary Art,
Corcoran Gallery of Art, DC

Lara Caroline Blanchard, Assistant Professor,
Cornell University, NY

Jane Carpenter, Office of the US Consul, Dulles, VA

Wen-Chien Cheng, Adjunct Professor, University of
Michigan, Ann Arbor, MI, 2005

Mariana D. Giovino, Associate, Department of
History, University College, London

Roslyn Hammers, Assistant Professor, Whitman
College, Walla Walla, WA

Nicole Gilpin Hood, Assistant Professor, Georgia
State University, GA

Lisa Langlois, Assistant Professor, State University of
New York at Oswego, Oswego, NY

Susan Jung Lee, Assistant Professor, Florida State
University, Tallahassee, FL

Brenda Longfellow, Assistant Professor, University of
Iowa, IA

Allison MacDuffee, Assistant Professor, University of
Guelph, Ontario, Canada

Timothy McCall, Visiting Assistant Professor, Trinity
University, TX

Catherine McCurrach, Dir. Project Dev., Christian
Zapatka Design, LLC, DC

Elizabeth Otto, Assistant Professor, State University
of New York at Buffalo, Buffalo, NY

Jonathan Perkins, Assistant Professor, University of
Illinois, IL

Julia Perlman, Senior Tutor, Open University,
London, UK

Alexandra Schwartz, Assistant Curator, Museum of
Modern Art, New York, NY

Kathryn Helen Selig Brown, Associate Curator,
Rubin Museum of Art, NY, NY

Maureen Shanahan, Assistant Professor, James
Madison University, VA

Mary-Louise Totton, Assistant Professor, Florida
State University, FL

Christina Frieder Waugh, Assistant Professor,
Georgia Southern University, GA

Graduate Internships and Post-Doctoral Fellowships

Harvard University Art Museums
Olivia Poska, Summer Curatorial Internship, 2004

Humanities Institute, Dartmouth College, NH
Nancy Ann Anderson, 2005

Metropolitan Museum of Art
Heidi Gearhart, Medieval Department Summer
Internship, 2005

Tufts University
Sean Roberts, Mellon Post-doctoral Fellowship, 2006

Harvard University Art Museums
Yao-Fen You, Theodore Rousseau Curatorial
Postdoctoral Fellowship, 2004 to 2007

Graduate Student News

PhD Recipients 2005-2006
Hendrik Dey

Heather Flaherty

Timothy McCall

Jessica Powers

Sean Roberts

Noel Schiller

Fellowships and Awards

Chris Bennett
The Rome Prize, the 2005-06 Donald and Maria Cox
Predoctoral Fellowship in Modern Italian Studies, the
American Academy in Rome; The Lemmermann
Foundation Fellowship, 2006; The Getty Foundation
Predoctoral Fellowship, 2006-07. The Getty's theme for
the year is Religion and Ritual. The title of his Getty
project is, "Responses to Mass Culture: Ritual and
Religious Sensibility in the Art of Boetti and Pascoli"

Diana Bullen, Graduate Student Fellowship fellowship,
Institute for the Humanities, 2006

Min Yong Cho, Freer Fellowship, Residential Fellow at
the Freer and Sackler Galleries, 2006

Heidi Gearheart, Belgian American Educational
Foundation, 2006; DAAD 2006-07

Angela Ho, Robert H. and Clarice Smith Fellowship,
Center for Advanced Study in the Visual Arts (CASVA),
Washington, D.C., 2006; Rackham School of Graduate
Studies Predoctoral Fellowship, 2006 (declined).

Papers and Publications

Chris Bennett, PhD candidate, presented "Boetti's
'Minimal Future': the Hardware Moment and its Critical
Reception," at the Villa Aurelia, American Academy in
Rome, 2006.

Phillip J. Guilbeau's "IUXTA ITER SCANDALUM: The
'Wayside Stumbling-Block' in Late Medieval Passion
Imagery," is forthcoming in *Studies in
Iconography* 27 (2006).

Katie Hornstein, 3rd year student, presented "Just
Violence? Jacques Callot's Les Grandes Misères et
Malheurs de la Guerre" at the conference "Early Modern
Terrorism: Atrocity and Political Violence 1500-1700," in
Manchester, England, at the Imperial War Museum.

Christopher Leichtnam presented "Le traducteur
ignorant, ou à quoi bon la critique?" chez Baudelaire" at
the Annual interdisciplinary conference on "Médiations:
transmission et métamorphoses" at the Ecole doctorale
Langues Littératures Cultures, université Paul-Valéry
(Montpellier III), France in mid-June 2005.

J.P. Park presented "Instrument as Device: Display and
decoration of the qin zither in late Ming China (1550-
1644)" at the international conference "Musiking Late
Ming China," at the University of Michigan in May. The
paper will be published in a book format along
with other papers.

Heather Vinson, doctoral candidate, will see the
publication of "Unmasking Masculinity: Readings of
Gender, Class, and Irony in the Social Caricatures of
Honore Daumier" in *Rutgers Art Review* volume 22
(Fall 2006).

Spotlight On... continued from page 5

manuals. In addition, the opportunity to
study original materials at the Freer has
facilitated completion of the dissertation
chapter in which I discuss the first figure
painting manual in Chinese history. This
manual contains many pictorial motifs that
hardly appear in Chinese paintings. For
example, the image of a woman writing a
poem on a leaf—a subject that originated in
popular tales of the Tang dynasty (608-906
C.E.)—is repeatedly registered both in the
texts and illustrations of popular literature
in the early 17th century. Thus, we can
deduce that readers of manuals sought
familiar culture known from popular
media such as dramas, novels, music, or
vernacular stories. It may be, in other
words, that painting manuals served as a
space of exchange within which popular
cultural icons or even clichés could be
selected, arranged, and displayed."

Letter... continued from page 1

monuments, one by Tom Cummins, a
leading authority on South American art,
on the exchange of prints and portraits
between Spain and the New World in the
sixteenth century, one by Jonathan Katz,
known for his work on the sexual politics
of later twentieth-century art, on the queer
domination of the post-war New York
avant-garde, and one by Sara Bassett, a
specialist in Byzantine art, on Constantine,
Christianity and the classical tradition.
The Departmental symposium this
coming Fall, *Kinetics of the Sacred in
Medieval European and East Asian Art*
(Sept. 29-30), will be a new kind of collab-
orative venture that has been organized by
faculty from two fields that are usually
seen as quite separate, Kevin Carr, our
specialist in Japanese medieval art, and
Achim Timmermann, who works on late
medieval European art. Their conference
experiments with a cross-cultural
approach to the study of European and
East Asian medieval art that will provide
an opportunity for intensive dialogue
between these two fields. Such inter-
change crossing traditional geographical
and cultural boundaries is something that
our program is very committed to foster-
ing. We do hope that some of you will be
able to attend the event. If you would like
further information, do contact Camilla
Roper (either email croper@umich.edu or
write to her care of the Department).

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