

History of Art

Fall 2007

University of Michigan



Inside

- ❑ Rudolf Arnheim
- ❑ Ruth Reichl MA '70
- ❑ VRC Changes
- ❑ 2007 Symposium
- ❑ Faculty News
- ❑ Student Trips

From the Chair's Office



Alex Potts

This fall marks the end of my five-year term as Department Chair, and Celeste Brusati is now taking over. Many of you will know her. She has been a very important and active presence in the department, and is also one of the country's leading scholars of Dutch seventeenth century art. The reputation enjoyed by our graduate program owes a great deal to her efforts. The University recently awarded her a prestigious John H. D'Arms Faculty Award for Distinguished Graduate Mentoring in the Humanities.

I should like to take this opportunity to draw your attention to the changes I see as having taken place in the department during my years as chair. Most notable for me has been the expansion of our program in Asian art studies. This is a field in which the department has played a pioneering role. However, while Chinese art has always been strongly represented, there was a period recently when positions left open by retiring senior faculty in other areas of Asian art remained unfilled, or were only filled temporarily. Over the past four years, the situation has changed radically. Kevin Carr was appointed to our position in Japanese art and has now been with us for just over three years. Our new member of faculty in South Asian art,

Anna Sloan, began this fall. As the result of an initiative launched by the University to strengthen Korean studies, we were able last year to appoint a specialist in modern and contemporary East Asian art, Joan Kee. Joan recently won a major research fellowship at the Center for Advanced Study in the Visual Arts in Washington, and so will delay starting her teaching here for two years. Anna Sloan works on contemporary art in Pakistan as well as in her specialist area of medieval architecture. With her and Joan Kee we are able now for the first time to develop a full program in Asian art extending from the traditional arts of Asia through to the present day. Our new appointments in Asian art mean that we have a real balance between Asian and European art, and are better able to realize our goal of offering students a truly global perspective on the visual arts.

Contents

Rudolf Arnheim.....	3
New Staff.....	4
Changes at the VRC.....	4
IPCAA Update.....	4
Visiting Faculty.....	5
Helicon.....	5
New Faculty.....	5
Faculty Publications.....	6
My Summer Work.....	6, 10, 13
Faculty Notes.....	6
A World of Opportunity.....	7
Michigan in Paris.....	8
Endowment Fund Challenge.....	8
New Graduate Students.....	9
Ruth Reichl.....	9
Building Tokyo.....	10
UM Museum of Art.....	11
2007 Symposium.....	12
The Bible as a Work of Art.....	13
Graduate Student Awards.....	13
Alumni Info Request.....	14

A radical change had taken place in recent years in the ways in which history of art is taught because of the rise of digital technology. Previously we presented visual materials using slide projection, and the slide room was one of the main hubs of the department. Now well over half our faculty teach using digital images, and the remainder will have converted from slides over the coming two years. Even I, who am usually well behind in the use of new technology (I still am holding out against the cell phone), launched myself into the new era last year, and taught my introductory lecture course on modern art using digital images instead of slides. It was hard work, but worth the effort. Despite the slightly lower quality of the images that digital projectors provide, I became convinced that the new technology offers scope for imaginative presentation of visual materials that one did not have with double slide projection.

"A radical change had taken place in recent years in the ways in which history of art is taught because of the rise of digital technology."

-Alex Potts

The reorganizing of the Visual Resources Collection that began three years ago has played a key role in enabling our faculty to make this change as easily and efficiently as possible. We are in the midst of a major program of conversion, and within the next two years we shall have an archive of digital teaching materials that for all intents and purposes fully replaces the slide library. Working in conjunction with the UM Digital Library, a major resource we are lucky to have here at Michigan, we are able to make available to both students and faculty

one of the fullest collections of digitized teaching materials for history of art in the country. We have been collaborating with ARTstor, a non-profit archive of digital images for art historians sponsored by the Mellon Foundation, digitizing and making available online many of the materials from our rich collections of photographs of Asian art. Our new Head of Visual Resources, Kari Smith, who started with us last year, comes to us with extremely valuable managerial experience in the application of digital technology to libraries and visual archives. She has been taking a leading role in our ambitious program of reorganizing and modernizing our visual resources. If you would like to know more about our new digitized image, you might want to check out Visual Resources section of department web site, <http://lsa.umich.edu/histart>

Our department is particularly noted for the lively environment of debate and discussion it fosters. Two years ago, our undergraduate students took the initiative to make the undergraduate association into a much more active organization. They renamed it Helicon, and set up several events that brought faculty and students together for informal discussion outside class hours. The department has instituted a special symposium for honors students in history of art in which they present the research they have been doing for their honors thesis. We were pleased that a number of parents were able to attend this event. Another important new development is the annual departmental symposium that we hold now every fall term. The symposium provides an occasion for fruitful exchange between our faculty and students and outside scholars of international importance in their field. Last year we held an incredibly successful symposium on "Kinetics of the Sacred in Medieval European and East Asian Art" organized by two of our new faculty, Kevin Carr, our Japanese specialist, and Achim Timmermann, a

European Medievalist. The cross-cultural approach this symposium featured is now playing a very important role in our department. The symposium for the current year on “Materialism and the Materiality of the Image” focused on nineteenth century visual culture. These different topics should give you some idea of the richness of our program of annual symposia that has been made possible financially by generous gifts to the department.

Also important in the intellectual life of the department are the special guest lectures arranged throughout the year. These talks give students and faculty further opportunities to encounter fresh perspectives and new kinds of research. This year the lectures addressed topics ranging from ones in the modern period, such as “Blackout: Home Lighting at War” and “Context: an Ethical Question for Contemporary Asian Art” to a lecture about Romanesque sculpture that offered a fascinating discussion of “Word-Play in the Moissac Cloister.”

We have included in the newsletter several reports by students about field trips in which they participated. These should interest you because they demonstrate very clearly the rich benefits of our ambitious program of supervised visits to museums and galleries and art historical sites. These visits are crucial for a students’ training in history of art, and also have a larger role to play in offering them experiences that broaden their cultural horizons. The trip to Tokyo is a particularly exciting example of how this program can bring alive for students materials they are studying in class and give them new insights into a foreign culture. We also sponsored two very successful trips to France, one to the medieval architecture of Chartres and other sites in Northern France, and one to Paris organized by the undergraduate students association Helicon.

Trips to sites in this country are also very important, particularly as, given the costs involved, a wider range of students can benefit from them. We aim to make it possible for all undergraduates studying history of art to be able at some point to see work they are studying in the original. Two trips to Washington deserve special mention. One was organized by Pat Simons and gave her undergraduate class a unique opportunity to study paintings in an important show of work by Italian women artists of the Renaissance and Baroque. In the other arranged by Elizabeth Sears, an undergraduate freshman class was able to examine at first hand a unique collection of rare manuscripts of ancient bibles that they had been discussing in class. Donations to the department play a crucial role in making this program possible by underwriting the travel costs so all students are able financially to take part in field trips. This year, an extremely generous gift to the department enabled us to launch a special appeal for an endowment fund that would put this program on a more secure financial basis.

This year a number of important books were published by faculty, on subjects ranging from the American Ashcan School of painters, to ornament in classical China and stagings of empire in French Napoleonic painting. Such ambitious scholarly publications are a hugely important aspect of the department’s activities as a center for the study of art history. Three of our faculty won major international research awards. The success of our graduate students in obtaining prestigious national and international awards has also been remarkable, while our undergraduates have distinguished themselves by winning graduate positions at several prestigious research universities, including Princeton, Yale and Columbia.

I should like to finish by mentioning an important change in our staffing. Many of you will know or remember Liz Mann, who has been the Departmental Administrator for the past seven and a half years. She left this summer after a long period of service for us to take up a new position administering a health center. We are very grateful to her for the huge amount she has done for the department over the years. She made a permanent mark through her untiring efforts managing the remodeling of the interior of Tappan Hall, reconfiguring the downstairs area to facilitate the shift to digital imagery, and expanding the facilities we have for teaching and offices. We have the good fortune of being able to draw on the considerable experience of Suzanne Jones, administrator for six years in the Interdisciplinary Program in Organizational Studies, who has agreed to work for us as Departmental Administrator until we find a permanent replacement for Liz.

The newsletter offers you insights into a number of the notable activities that have been taking place in the department over the past year as well as details of the many achievements of our faculty and students. I hope you enjoy reading it.

New Chair Introduction



Celeste Brusati

History of Art welcomes Professor Celeste Brusati as its new chair. Professor Brusati, who holds a joint appointment in the departments of the History of Art and Women’s Studies, came to Michigan in 1991. She has served in a number of administrative and representative positions, including as Director of Graduate Studies and Associate Chair in the department, and as an elected member of the University Senate Assembly and the Executive Board of the Graduate School. She also served for several years on the Executive Board of the Institute for the Humanities. This year she began a four-year term as a Senior Fellow in the Michigan Society of Fellows.

A specialist on seventeenth-century Dutch art and culture, she has written on many aspects of Dutch pictorial art and visual culture in books and essays on still life, illusionism and trompe-l’oeil, self-imagery, and art theory. Her books include *Johannes Vermeer and Artifice and Illusion: The Art and Writing of Samuel van Hoogstraten*. The interplay of pictorial and textual discourses of art and the role of the pictorial arts in the making of Dutch history and culture have been ongoing research interests. She is currently exploring these issues in a book on Dutch still life, and in a collection of essays that look at fictions of seeing and their functions in Dutch genre painting.



Photo: UM News and Information Service, box B-22, Bentley Historical Library, University of Michigan

In Memoriam Rudolf Arnheim 1904–2007

by **Professor Emerita Diane Kirkpatrick**

From 1974 to 1984 the enlivening presence of a remarkable colleague, the perceptual psychologist of art, Rudolf Arnheim, enriched the Department of History of Art. Rudi came to us after his retirement from the position of Professor of the Psychology of Art in the Department of Visual and Environmental Studies at Harvard University, created especially for him in 1969. A summary of Rudi's rich life before Harvard begins with his birth in Berlin, Germany, continuing through his 1928 PhD at the University of Berlin in psychology (at that time part of philosophy) with minors in history of art and history of music, a stint writing film criticism in Berlin, an escape in 1933 from rising Nazi power to write on film in Rome for a League of Nations project, a move to London in 1939 to translate for BBC

radio, and arrival in New York City in 1940, where he followed a year at the Office of Radio Research at Columbia University with simultaneous membership (1943–1969) in the Psychology faculty at Sarah Lawrence College and the graduate faculty at the New School of Social Research. Rudi joined our faculty in 1974, initially for one year as Walgreen Professor. His teaching was so strong and his presence so stimulating to students and faculty in departments across the university that money was found each year to support his continuing as Visiting Professor for an additional nine years. Rudi's three courses here—Perception and Expression in Visual Art (Aud D), Visual Aspects of Architecture, and Visual Thinking (seminar)—drew capacity enrollments. Barbara Tannenbaum, now Director of Curatorial Affairs at the Akron Art Museum, remembers Rudi's delight in students who mounted intelligent debates with him on ideas he introduced in class, an attitude that drew many graduate students to seek him as doctoral co-mentor, and also provided unforgettable evenings for those privileged to share one of the dinner evenings given by Rudi and his

Continued on page 14

New Staff

Stephanie Harrell joined History of Art in July as Communications Editor, a new position devoted to the department's newsletter, website, events, and stewardship communication needs. A long-time resident of Ann Arbor, Stephanie received her BA in English from the University of Michigan. Her first exposure to publishing was through an internship at a Paris magazine. She has since worked in a variety of roles, including editor for an alternative news magazine and reporter covering township meetings for a small-town newspaper. She most recently served as editor and writer at a monthly arts and entertainment magazine.

Heather Mathy started as Secretary to the Chair and Department Secretary in September. Before joining History of Art, Heather held the position of Secretary to the Division I Director at the University of Michigan School of Nursing, a position she held for over a year and a half.

Kari Smith became the Head of the Visual Resource Collections in the spring. This newly created position manages cataloging, image resources, and media services as well as the archives collections and the original slide distribution materials. It also oversees the current digitization project. Kari received her MSI in Archives and Records Management and Administration from the University of Michigan in 1998. She has over 13 years of experience working with business records, archives, and cultural materials in the U.S. and abroad. She has published and presented on digital culture and on access and use of archival and rare materials, especially in digital environments. As a project manager on a number of digitization projects involving print and archival image collections—including projects in Russia and Guatemala—she brings to History of Art a diverse background suited to the VRC's transition to digital collections and services. Kari currently holds a research fellowship from the National Historical Publications and Records Commission at the National Archives and is investigating the impact of the Bioterrorism Act of 2002 on recordkeeping in the U.S. wine industry.



Changes at the Visual Resource Center: History of Art Goes Digital

Digital-only acquisitions. Conversion of the slide collection. ACSAA slide images on ARTstor. VRC images available through the UM Digital Library. This has been a busy year for the VRC!

Compelled by both the increasing prevalence of teaching “digitally” on campus and the obsolescence of slide equipment and slide film, the VRC embarked on a massive digitization project this year. The goal is no less than a complete conversion from using traditional analog slides to using digital images in the teaching and study of art history at UM. The process works like this: History of Art faculty choose up to 1,000 images (from our analog slide collection, books, or image vendors) per course, VRC staff catalog and digitize the image (through digital copy photography or scanning), and then send the cataloging data and images to the University of Michigan Digital Library. Through UMDL, the images are available online 24/7 (54,000 images thus far!) to the university community, and—most importantly for History of Art—to faculty for use in their digital presentations as well as the online course galleries (mini-websites) they create for students to view the art discussed in class. Within two years, analog slides will mostly be a thing of the past for UM students and History of Art faculty.

Kari Smith, the new Head of Visual Resources Collection (see New Staff above) is spearheading the project. VRC staff Sally Bjork, Meghan Musolf, Alison Ramsay, and Mark Gjukich—along with a team of temporary staff—are working to assure that the process runs smoothly, from cataloging in advance of digitization (to prevent orphan (or, unidentified) images) to keeping the digitization quality at industry standards. They are also busily engaged in outreach to faculty and graduate students in the use of equipment, image resource databases, and creation of digital image presentations.

The VRC's photographic and slide archives collections—which includes the Asian Art Archives and the Islamic Art Archive, among others—are temporarily closed in order to conduct a preservation assessment. Plans are being made for rehousing the collections and creating on-line finding aids over the next couple of years. In other VRC news, images from the American Council for Southern Asian Art (ACSAA) slide sets—which the department created, sold and distributed up until 2006—have been digitized and are available through ARTstor to anyone who has access to that online subscription image resource.

The VRC continues to maintain and care for the 35mm and glass lantern slides in the collection through this process of transition. It's a transition not only in terms of the VRC's work in changing analog slides to digital images, but also for the faculty and GSIs. As they learn new software and how to obtain the images from databases and file spaces, they're doing their part to take the department into the high tech twenty-first century.

IPCAA Update

The Interdepartmental Program in Classical Art and Archaeology (IPCAA) offers a course of doctoral study in the arts and material culture of the ancient Mediterranean and Near Eastern worlds. Formally sponsored by the Departments of Classical Studies and History of Art, and located in the Kelsey Museum of Archaeology, IPCAA draws on a distinguished range of faculty in several disciplines and on the rich museum and library resources of the University of Michigan. With its self-consciously interdisciplinary character, IPCAA is today widely acknowledged as among the very top programs in the country for the professional training of graduate students in Classical Art and Archaeology.

In September IPCAA proudly welcomed the largest class in the program's 35-year history: Laura Banducci (BA University of Toronto, MA Cambridge University); Henry Colburn (BA University of St. Andrew's, MA University of Colorado); Jason Farr (BA Washington University); Ryan Hughes (BA Hammond College, MA Tufts University); Lynley McAlpine (BA, MA University of Western Ontario); and Marcello Mogetta (Laurea, Università di Roma, La Sapienza; MA Università di Basilicata). The majority of returning students spent their summers on a variety of grant-funded archaeological expeditions and dissertation research projects in Armenia, Bulgaria, Cyprus, Greece, Iran, Israel, Italy, Sardinia, Spain, and Turkey. One participated in the summer program of the American Numismatics Society in New York and several helped in the organization of the 25th International Congress of Papyrology, which took place in Ann Arbor during the summer. Two students won Rackham Predoctoral Fellowships, Lori Khatchadourian for her research on the ways in which material culture informs the processes of social formation and the construction of political authority in ancient Armenia, and Ben Rubin for his on the monumental and textual evidence for the development of the Imperial Cult in Roman Asia Minor. Hendrik Dey received a Rackham Distinguished Dissertation Award for his dissertation *The Aurelian Wall and the Refashioning of Imperial Rome, AD 271-855*.

History of Art Welcomes Visiting Faculty

Alexandra Gajewski (PhD Courtauld Institute of Art, London) is a Visiting Assistant Professor in the Department of History of Art. Her research focuses on Romanesque and Gothic architecture from the twelfth to fourteenth centuries and, in particular, on north-eastern France. Her interests include the monastic orders of the Middle Ages and questions of patronage, ideology, and the cultural geography of medieval France. Her current book projects include a book on the art and architecture in Burgundy (France) between 1140 and 1300.

Jorella Andrews (PhD Essex University, UK) is a Visiting Associate Professor in the Department of History of Art. When not here in Michigan, Jorella is a Senior Lecturer in the Visual Cultures Department of Goldsmiths College, University of London, and is a member of the editorial board of *Third Text*, an academic journal that provides global perspectives on contemporary art and culture. Her research interests focus on relations between art practice, perception and philosophical inquiry, with a particular emphasis on phenomenology and the work of Maurice Merleau-Ponty. She is currently writing a book around these topics titled *Showing Off: Ethics and the Image-World*. She has worked on twentieth-century contemporary visual cultures and also seventeenth-century Dutch art history. More recently, she has been doing some research on black British art practices in relation to communication and communicative ethics.



Helicon students at the Louvre.

Helicon: History of Art Student Organization

Helicon, the undergraduate art history association, traveled to Paris last February with Professor Emeritus Ward Bissell. The purpose of Helicon's annual spring-break trips is always to give Michigan art history students the opportunity to visit major museum collections, monuments, and architectural sites with a faculty member. For undergraduates who began their careers in Tappan Hall after his retirement in 2004, the chance to tour the Louvre's Renaissance and Baroque galleries with Professor Bissell was an especially rewarding experience.

The group also visited the Musée d'Orsay and the Louvre's Nineteenth Century collection with Professor Howard Lay (who was already in France to launch the department's new Michigan-in-Paris undergraduate art history program, see page 8). Lisa Bessette, who recently completed her PhD in medieval art at Michigan, led Helicon's visit to Notre Dame and Ste. Chapelle, while Chris Leichtnam, a PhD candidate in modern art, took the students on tours of the Centre Georges Pompidou and the Musée Picasso.

Free time was spent exploring the city and, of course, enjoying French cuisine.

To learn more about Helicon visit www.umich.edu/~helicon

New Faculty Introduction

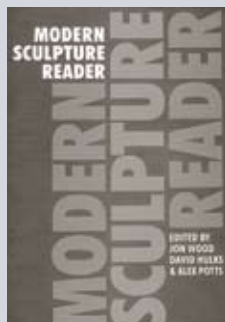


Anna Sloan

History of Art welcomes Assistant Professor Anna Sloan, who holds a joint appointment with Asian Languages and Cultures, as the department's

new South Asian specialist. Anna comes to Ann Arbor from western Massachusetts, where she taught at Smith College and Mount Holyoke College. She entered art history in the midst of a career as a tennis pro and collegiate coach, received her PhD from the University of Pennsylvania, and spent several years documenting medieval mosques and forts in northeastern India, examining structures built by local craftsmen for new Muslim rulers. More recently, she worked on a series of exhibitions of contemporary Pakistani art, including "Karkhana" and "Beyond the

Page." In preparation for those projects, she spent time in the city of Lahore researching its art schools and contemporary art institutions. Anna is currently exploring the Mughal reception of Jesuit images from perspectives rooted in cross-cultural anthropology. Among the courses she offers are South Asian Art and Architecture, Writing about Indian Art, Arts of Colonial India, Art after Independence, Twentieth Century Asian Art, Indian Art in Ritual Context; and seminars on the Taj Mahal, the Hindu temple, India's encounter with Europe, and issues in twentieth-century Asian art.



New Faculty Publications

Susan Siegfried

*Staging Empire:
Napoleon, Ingres, and David*
Pennsylvania University Press

Alex Potts

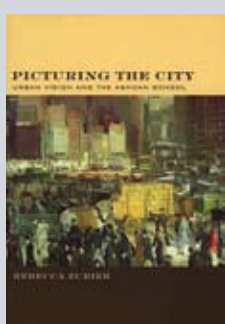
Modern Sculpture Reader
Henry Moore Institute

Martin Powers

*Pattern and Person: Ornament, Society
and Self in Classical China*
Harvard University Asia Center

Rebecca Zurier

*Picturing the City:
Urban Vision and the Ashcan School*
University of California Press



My Summer Work

Graduate Student **Katie Raff**

This summer, I spent nearly two and a half months in Italy (thanks to generous financial support from History of Art and Rackham), where I engaged in preliminary research for my dissertation (domestic assemblages and the visual landscape of ancient Roman houses and villas) and also participated in the 2007 Summer Program in Archaeology of the American Academy in Rome.

I began my research by traveling to Venice, Bologna, Florence, and Rome, where I visited the respective archaeological museums in each city. While in Rome, I took day trips to visit sites in the surrounding area, such as the emperor Hadrian's villa at Tivoli as well as the ancient port city of Ostia, the latter of which I visited three times

in order to examine several houses that I plan to incorporate as case studies in my dissertation.

Following my solo travels, I participated in the 2007 Summer Program in Archaeology of the American Academy in Rome under the direction of Dr. Nicola Terrenato, Professor of Classics at the University of Michigan. The program was divided into two parts: the first three weeks were spent in residency at the American Academy in Rome, where I went on daily visits to archaeological sites, attended lectures, and engaged in practical archaeological activities; the last four weeks were spent participating in an excavation at Pompeii that is co-directed by the University of Michigan and Stanford University, the Pompeii Archaeological Research Project: Porta Stabia.

My participation in this program

has been invaluable to my research for several reasons. First, a number of the archaeological sites that we visited in and around Rome have not been widely published but their contents are in line with my research interests. As a result, I hope to study several of the sites further and ideally use them as case studies in my dissertation. Second, by taking part in an archaeological excavation, I have a better understanding of the practical and theoretical approaches employed by archaeologists, which has allowed me to gain further insight into the goals and methods of archaeological research. Finally, I have developed a more nuanced understanding of how to interpret the complex relationships between archaeological evidence and the contexts in which objects are found, which I plan to employ in my study of the assemblages of sculptures, paintings, mosaics, and other objects found within the Roman domestic sphere.

While excavating at Pompeii, I was also able to take advantage of the wealth of ancient art and archaeological sites in and around the Bay of Naples, as I made trips to the Museo Archeologico Nazionale in Naples, the ancient city of Herculaneum, and the town of Sperlonga, home of the so-called "grotto of Tiberius." Following the conclusion of my program, I returned to Rome for one week, where I visited additional museums and relevant sites to supplement my research.

Katie Raff excavating in Pompeii.



Faculty Notes

Matthew Biro

In 2007, Matt Biro published "Raoul Hausmann's Revolutionary Media: Dada Performance, Photomontage, and the Cyborg" in *Art History*, Vol. 30, No. 1 as well as two reviews of contemporary art in *Contemporary*, "G. Bradley Rhodes: A Handful of My Head" and "Meditations in an Emergency: Museum of Contemporary Art Detroit." He also had one of his photographs—of an installation by Jonathan Pylypchuk—published in *Contemporary*. Matt furthermore won a Ron and Eileen Weiser Professional Development Award from the University of Michigan to deliver three lectures at the Academy of Fine Arts and Design in Bratislava, Slovak Republic: "Contemporary Art Photography: Appropriation, Fabrication, and the Aesthetic of Systems," "Photography and Portraiture: Changing Visions of Identity," and "Interpreting Photographs: Concepts, Methods, and Practices."

Celeste Brusati

Celeste Brusati spent time in the Netherlands the past two summers doing research for a book on seventeenth century Dutch still life painting and the discourse of art. Last June she presented some of this research in a paper on "Temporality and Reflection in Dutch Still Life Painting" at an international conference on "Controlling Time and Shaping the Self" sponsored by the Erasmus University. In November she took part in the triennial conference of the Historians of Netherlandish Art conference in Baltimore, where she gave a presentation on "Artist's Biographies as Documents" in a workshop on archival research. On the "home front" she served as Director of Graduate Studies in 2006-07, filling in for Megan Holmes. In April, Professor Brusati was one of three University of Michigan faculty to receive the Graduate School's John D'Arms award for Distinguished Graduate Mentoring in the Humanities. She is currently chair of the Department.

Ilene H. Forsyth

Arthur F. Thurnau Professor of the History of Art (emerita), Ilene H. Forsyth, has continued to work on the Romanesque sculpture of the Abbey of St. Peter at Moissac, France. Following up on a study published in *Gesta*, XLI/2 (2002), "Narrative at Moissac: Schapiro's Legacy," she presented a paper on the capitals of the cloister at Princeton University's Symposium, "Romanesque Art and Thought," in Honor of Walter Cahn, during the fall of 2006. That paper is now in press as "Word-Play in the Cloister at Moissac," being published by the *Index of Christian Art*, Princeton, 2007. Also in press is a paper proposing a critical change of chronology for Moissac's tower and its portal sculptures: "The Date of the Moissac Portal," in *New Directions in Romanesque Sculpture Studies*, eds. K. Ambrose, R. Maxwell (Turnhout: Brepols, 2007). Moissac was the subject of lecture and seminar presentations at the University of Colorado, Boulder, in April, under the rubric: "Narrative and Narration in Romanesque Sculpture: Telling Tales at Moissac." Professor Forsyth will deliver The International Center of Medieval Art 2007-2008 Lecture at the Courtauld Institute of Art in London, December, 2007, with a study titled "Moissac: the Sacred and the Secular in the Sculpture of the South Portal." Professor Forsyth participated in the College Art Association Annual Meeting in New York City last February with an invited response to the papers for the session on "Coming of Age: the Medieval 'Minor' Arts," she is currently preparing an enlargement of that paper for an issue of *Gesta* to be devoted to the session. To enhance her sense of the broader context of Romanesque sculpture, Professor Forsyth will soon take time out for field study of the megaliths at Easter Island.

Elaine Gazda

Professor Elaine Gazda spent much of the past academic year and summer planning for the installation of the Kelsey Museum's new wing, the Upjohn

Continued on page 8



A World of Opportunity

by **Lara Zielin**

It's one thing for a student to be inspired by a professor, but for that student's parents to get inspired, too, is quite another. Yet that's exactly what happened to Ilene and David DeYoe, whose daughter Mary was so impassioned by her History of Art classes, especially those taught by Professor Howard Lay, that she stayed at UM an extra year so she could add History of Art as a second major.

"Mary worked on her honors thesis with Howard," says Ilene, "and we watched Mary's world open up because of everything she was learning. But she wasn't just discovering more about art history — it was history, economics, politics, everything."

Mary's excitement became David and Ilene's excitement, which increased when they met Lay in person. "We really got to know him," says Ilene, "and we saw how he developed a relationship with his students. Overall, the department felt wonderfully small and personal, and I kept wondering if there was something we could do to raise money for them."

Ilene and David decided to host a luncheon at the Art Institute of Chicago to increase support and awareness for the department. The DeYoes also gave their own gift to the department's "Explorations in Art and Visual Culture" Endowment Fund. Because of an ongoing two-to-one match, the DeYoe's gift was doubled.

The match was created by a private donor with a passion for ensuring students receive firsthand exposure to original works of art throughout the world. The "Explorations in Art and Visual Culture" fund will enhance classroom instruction by supporting excursions to major collections locally, domestically, and abroad. Contributions to this fund are still being accepted, and any gift made before December 31, 2007 will be matched by the private donor on a two-to-one basis.

"I always thought you could look at a book of reproductions and that would be good enough," says Ilene, "but I know now it's not the same."

David agrees. "These kinds of experiences are the beginning of what it means to be a better educated person and a better participant in this world," he says.

The DeYoes say their involvement with the History of Art Department has caused them to re-think what it means to be truly connected to the University of Michigan. "David graduated from U-M in 1970, I studied there in graduate school for a year," says Ilene.

"Our oldest son Andy (BA, '03) and our younger daughter Emily (BA, '07) went to U-M, our youngest son Peter, a high school senior, hopes to attend U-M in the fall, and Mary (BA, '05) had always wanted to go there. We were like so many families that bleed maize and blue, but there was no real attachment to anything specific, to any department. It sounds cheesy, but through the History of Art Department, a big world opened up to Mary. And now, it's opened to us."

Inaugural Michigan in Paris Program a Success



Professor Howard Lay (far right) with students in Paris.

In the winter of 2007, a group of University of Michigan students ventured to France for the first Michigan in Paris program. Designed especially for undergraduate students with interests in art history and the French language, the program is sponsored by the Office of International Programs and the Department of the History of Art. During the semester-long program, students live and board with French families while taking history of art classes taught in English by University of Michigan

faculty and intensive French language courses taught by the faculty of the Institut Catholique de Paris, widely considered to be the premier French-as-a-foreign-language program in France. One of the special features of Michigan in Paris is the opportunity it provides students to study directly from works of art housed in any number of Parisian museums (the Musée du Louvre, the Musée d'Orsay, the Centre Georges Pompidou, the Chateau de Versailles, the Musée Carnavalet, among many other world-class collections). Teaching

hours are split evenly between classroom discussion and visits to museums, galleries, chateaux, and cathedrals. Michigan's faculty members are deeply committed to on-site teaching and direct educational encounters with artworks. Student exposure to the city's magnificent collections is unrivalled by any American program currently operating in Paris. For more information on the winter 2008 Michigan in Paris program, visit http://hartgalleries.lsa.umich.edu/paris_web/

Faculty Notes Continued

Exhibit Hall, which will open in 2009. In addition, she completed an article on "Replicas" for a dictionary of *The Classical Tradition* and another entitled "Domestic Art and the Instability of Cultural Meaning" for the *Bulletin Antieke Beschaving*. A third (co-authored) article, "The Hartwig-Kelsey Reliefs: A Pentelic Marble Case Study" focused on the scientific analysis of marble from Roman sculptures in museums in Rome, Philadelphia, and Ann Arbor. She presented talks at three symposia: "Rethinking the Roman Engagement with Greek Art" for "Radical Hellenisms" sponsored by the Department of Classical Studies' program, Contexts for the Classics, "Reconstructing Pisidian Antioch" for a celebration of the twentieth anniversary of the UM's Institute for the Humanities, and "The Legal Status of Aphrodite Statuettes in Roman Egypt" for a seminar on Roman art at the Clark Institute. Her article on the Italian Fascist context of the Kelsey's replica of the bacchic murals in the Villa of the Mysteries in Pompeii appeared in June. She continues to serve on the Board of Trustees of the American Academy in Rome, cochairing the Trustees' Publications Committee, in which capacity she also acts as series editor of the Supplements to the *Memoirs of the American Academy in Rome*. Currently she is directing the Interdepartmental PhD Program in Classical Art and Archaeology (IPCAA).

Diane Kirkpatrick

Professor Diane Kirkpatrick (emerita) continues to divide her time each year between spring-summer months in London and the rest of the year based in Ann Arbor. Occasional lectures, articles, and consultancies exercise art historical muscles, but she finds time now to delve more deeply into personal projects including digital photography, William Shakespeare in text and performance, and reading on subjects no longer strictly attached to teaching and research.

Alex Potts

This year an anthology of texts on modern sculpture Alex co-edited, *Modern Sculpture Reader*, and for which he wrote the introduction ("The Idea of Modern Sculpture") was published by the Henry Moore Institute. He also published two articles, "Dan Flavin: 'in . . . cool white' and 'infected with a blank magic,'" in *Dan Flavin: New Light* (Yale University Press) and "Robert Rauschenberg and David Smith: Compelling Contiguities," in *The Art Bulletin*, Vol. LXXXIX, No. 1. Last fall he gave a series of three public lectures, the Teetzel Lectures on "Art and Non-Art in the Mid-Twentieth Century: Between Commitment and Consumerism." He gave the Wayne Craven Lecture at the University of Delaware this spring on "The Romantic Art Work." In addition, he delivered three conference papers: "Assemblages, Signals, Metaphors—Humorous and Profound," at Tate Modern, London; "Against Misunderstood Realism" at the Association of Art Historians Annual Conference in Belfast; and "The Art Work, The Archive, and the Living Moment" at the Sterling and Francine Clark Institute, Williamstown. Alex was awarded a CASVA senior fellowship for the fall term, 2007, where he shall be carrying out research for the Slade Lectures, which he has been invited to give at the University of Oxford, UK in the spring of 2008. The lectures are on "Art and Non-Art in the Mid-Twentieth Century: Between Commitment and Consumerism."

Martin Powers

This year Martin Powers serves as Director of Undergraduate Studies in the department. Last year his book *Pattern and Person: Ornament, Society, and Self in Classical China* was published by Harvard University East Asian Series. Currently he is working on his third book, which will explore the cultural politics that developed in Western Europe around China and its visual culture during the seventeenth and eighteenth centuries. For the past two years Professor Powers has cooperated with the Institute of Archaeology

Continued on page 10

Explorations in Art and Visual Culture Endowment Fund Challenge

Firsthand exposure to original works of art is essential to the Department of the History of Art's educational mission. The use of reproductions in the classroom, while necessary for teaching in Ann Arbor, is no substitute for students' direct experience of the rich range of visual material they are studying. We are thus committed to enhancing classroom instruction with an ambitious program of faculty-led excursions to museums and galleries. These benefit students enrolled in all our courses, from large introductory surveys to advanced seminars.

Our department has a unique opportunity this year to build an endowment fund to help finance educational field trips to museums, galleries and other sites, well into the future. A private individual has donated \$50,000 to create a new endowment specifically for this purpose and has generously agreed to donate an additional \$50,000 in matching funds. Contributions made to this fund (The "Explorations in Art and Visual Culture" Endowment Fund) made before December 31, 2007 will be matched by our donor on a two-to-one basis. A gift of \$100 would be \$200, \$1000 would be \$2000!

Please consider giving as generously as you are able so that we may take advantage of this match and ensure that future students in our program will be able to study visual material in the original. Your donation will make a genuine impact on Michigan's educational richness and help students gain a fuller and deeper appreciation of the works of art and the cultures they study.

To donate, see remittance envelope or visit: <http://www.giving.umich.edu/>

Welcome New Graduate Students

Nadia Baadj

BA University of Virginia,
MA Williams College

Katherine Love

BA University of
California at Santa Cruz

Megan McNamee

BA Wellesley, MA
Courtauld Institute,
University of London

Marin Sullivan

BA University of South
Florida, MA Southern
Methodist University

Silvia Tita

BA University of Arts, MA
University of Toronto

Anna Wieck

BA University of Maine
(Deferred to 2008 to
accept a Fulbright
Fellowship to Germany)

Ruth Reichl

Restaurant Critic, Editor, History of Art alumnus

by **Cheryl Sternman Rule**

Few cookbooks trace the evolution of American cooking over time; fewer still bring the recipes up to date so that we actually want to cook them. *The Gourmet Cookbook* (2004) does both. Ruth Reichl ('68, MA '70) wants to make clear that she did not write *The Gourmet Cookbook*. "I am the editor, which is a very different thing. Our book was an enormous collaboration." While at Michigan, Reichl earned her bachelor's degree in sociology and a master's in the history of art. She has since become one of the nation's preeminent food writers, having authored three bestselling memoirs and served as the restaurant critic for the *New York Times* and the *Los Angeles Times*, and, since 1999, as editor-in-chief of *Gourmet* magazine.

In 2001, Reichl and her colleagues, several of whom had been at the magazine for decades, sifted through 60 years' worth of recipes for the magazine's anniversary issue. With the issue wrapped, the editors realized they had hundreds more recipes worth sharing. "We had this vast catalogue of recipes and decided it was time to resurrect the really good ones and make them usable today. But every recipe needed to be redone. You couldn't just print a recipe from the 1940s, 1950s, or even the 1980s for two reasons: first, because the products have changed, and second, because the skill set of Americans has changed. For example, in the '40s many people didn't eat garlic, so the recipes would just say, 'wave a clove of garlic over the dressing.' Now everyone eats garlic. You could see the vast changes in America through the prism of the magazine."

Many cooks wonder why they should shell out \$35 for a book when they can download recipes for free with a click of their mouse. What do cookbooks offer that the Internet does not? Context. *The Gourmet Cookbook*, for instance, is only in part about how to prepare particular dishes. By including recipes from across the globe, calling for ingredients only recently made available, and updating culinary classics, the book also chronicles our culinary evolution in a way that individual recipes cannot. "You get a world with a book, not just recipes," Reichl says. "When you're going through a cookbook, you look at this recipe, you look at the one next to it, and maybe you flip around a little bit. It should be a kind of delicious experience." "Really good cookbook writers make you want to cook; they make you want to go into the kitchen."

This article was originally published in *Michigan Today*.



Photo: Brigitte Lacombe

Building Tokyo

by Joanna Lin

Tokyo, Japan is just as busy as all the books, movies, and pictures show this major metropolitan city to be. For spring break 2007, Professor Akiko Takenaka, Professor Gretchen Wilkins, and 13 students from their co-taught “Building Tokyo” class, left Michigan behind and entered a whole new world. A majority of the students had little experience with Japanese culture and had never visited Japan. We knew we were in for a challenge, albeit an exciting one.

Our first view of Tokyo was of the twinkling lights of the city from the train. On the first day, we visited the Tokyo Metropolitan Central Wholesale Market—otherwise known as Tsukiji fish market—the largest and busiest fish market in the world. We also toured Harajuku, an area known internationally for its youth style and trendy fashion.

Because the Building Tokyo course is cross sectioned as History of Art, Architecture and Asian Studies, we had studied a wide variety of Tokyo’s spaces. Now was our chance to see them in person. We visited the six-story glass crystal Prada building, among others, and on our second day went to Ueno Park, a famous place for cherry blossom watching with several museums, temples, and a zoo.

The main purpose of our trip was to do individual research. Topics ranged from contemporary art to World War II museums to underground pop-culture. Students split up and spent time investigating their subject. The trip was fantastic and we are definitely thankful that there was such a class to give us a chance to see Tokyo in person.



The “Building Tokyo” travelers in front of a well-known Temple in Tokyo’s Asakusa district.

My Summer Work

Graduate Student **Paul Guilbeau**

In the summer of 2007 I completed a six-week internship at the Schnütgen Museum of medieval art in Cologne, Germany. As part of my duties, I did research for the director and curators, furnished reports in response to iconographical questions from individuals outside the institution, did research on the twelfth-century Ursula antependium concerning its material vicissitudes (it has been altered significantly over the centuries), catalogued CD-ROM images for the installation Rheinische Glasmalerei, and generally acted as Man Friday in the small-

but-busy offices and library. I spent hours in the collection studying primarily wood sculpture produced in the Rhineland in the later Middle Ages.

The picture below is a view of the south façade of the Romanesque Cäcilienkirche, which houses the museum’s collection. Beyond the garden, the twelfth-century tympanum depicts an angel crowning Saint Cecilia, who is flanked by her would-be groom, Valerianus, and his brother, Tiburtius.

During my off hours I got to know the many museums and Romanesque churches in Cologne, as well as its famous Gothic cathedral.



Faculty Notes Continued

and Art History at Tsinghua University in Beijing to introduce the methodology of art history as taught in the United States to history majors there. To accomplish this he teaches a half-term undergraduate course on the subject each spring. Apart from students in the history program, the course regularly attracts undergraduates and graduates from Tsinghua, Peking University, and the Central Academy of Fine Arts. Next spring Professor Powers will teach instead a course on cultural exchange between China and Europe in the early modern period. The courses are taught in Mandarin. This past March Professor Powers inaugurated a column in *Du Shu* (Reader), an influential monthly journal on culture and current affairs. His column focuses on reading artifacts and texts “against the grain” with a view to rethinking modern constructions of “China.”

Elizabeth Sears

Elizabeth Sears completed her term as a member of the LSA Executive Committee this year. She developed two new seminars—a first-year seminar on Bibles in the Middle Ages and a graduate seminar, co-taught with Thomas Willette, on The Vienna School of Art History. She also delivered papers at three conferences: “The Art Historical Work of Walter Cahn” at a Princeton symposium on “Romanesque Art and Thought”, “The Function of Historiography” at the annual CAA conference, and “The Post-Medieval Marriage of Classical Form and Content” at the annual Medieval Academy conference. Two articles appeared—“The Afterlife of Scribes: Swicher’s Prayer in the Prüfening Isidore” in the anthology *Pen in Hand* and “Craft Ethics and Critical Eye in Medieval Paris” in *Gesta*—as well as two book reviews. She will be on leave in 2007-8, on sabbatical in the fall term and holding a fellowship at the American Academy in Berlin in the winter term, in order to complete a book on the reception of Aby Warburg’s thought. She was elected to a three-year term as a Councillor of the Medieval Academy of America.

Susan Siegfried

In 2006-2007, Susan L. Siegfried served as Acting Director of the Women’s Studies Program. In addition to overseeing the day-to-day operations of the program, she oversaw a successful tenure case, revisions of the bylaws and undergraduate program, and shepherded a financial gift for an initiative in Economics and Women’s Studies.

Following the previous year’s leave at the Getty Research Institute, her publications this past year included a book, *Staging Empire: Napoleon, Ingres, and David* (Pennsylvania State University Press, 2006), co-authored with Todd Porterfield, and two articles, “Femininity and the Hybridity of Genre Painting,” which appeared in a major collection on the subject, *French Genre Painting in the Eighteenth Century* (Center for the Advanced Study of the Visual Arts, Washington, D.C., 2007) and “The Artifice of Antiquity: David’s Sappho and Phaon,” in *David after David* (Clark Art Institute, 2007). She also submitted a book manuscript, *Ingres’s Imaginary*, to Yale University Press in May 2007, where it is currently under review. Susan also organized the annual History of Art symposium for fall 2007, on “Materialism and the Materiality of the Image in the Nineteenth Century.” (See p. 12.)

Raymond Silverman

Ray Silverman edited a special issue of the *Ghana Studies Journal* dedicated to sites of memory in Ghana’s cultural landscape. He also had a paper, “Patrons and Artists in Highland Ethiopia: Contemporary Practice in the Commissioning of Religious Painting and Metalwork,” that he co-authored with Neal Sobania, appear in print. In December, Silverman presented the talk “Exhibiting Africa and Africans” in the University of Michigan Museum of Art lecture series Re-imagining the Museum. And in

Continued on page 12



Copyright 2004. Allied Work's Architecture

UMMA: Tappan Hall's Neighbor Expands

by **Stephanie Rieke**

When the University of Michigan Museum of Art (UMMA) reopens in 2009, after a transformative expansion and restoration of Alumni Memorial Hall, the view from the steps of Tappan Hall will encompass an enveloping, open courtyard environment—a quadrant for and about art that announces Tappan's and the Museum's greater presence at the heart of Michigan's historic campus. A wall of translucent and transparent glass soaring elegantly skyward allowing art to be viewed inside, a lively café offering artful food, a flowing water feature—these are just a few of the immediate elements you will encounter upon exiting Tappan. This heightened awareness of art will be reflected throughout the building, designed to function as a “museum town square” connecting the worlds of art and art history to public life, especially for the UM student population.

UMMA's building project—designed by principal architect Brad Cloepfil and his firm Allied Works Architecture of Portland, Oregon—includes a 53,000 square-foot addition to be named The Maxine and Stuart Frankel and The Frankel Family Wing, in honor of the Bloomfield Hills couple who made a \$10 million gift to the project. The expansion and restoration project includes new galleries for collections and temporary exhibitions, additional art storage facilities, educational spaces, an expanded art conservation lab, improved visitor amenities, and substantial restoration of its current facility. In 2004, the UMMA project won one of four coveted design awards from the New York chapter of the American Institute of Architects.

As with any ambitious construction undertaking on campus, the UMMA project has resulted in some necessary disruptions to foot traffic and occasional noise and vibrations for surrounding building inhabitants. But the long-term gain from the expansion of one of the finest university art museums in the country will mean many direct, tangible benefits to History of Art students, faculty, and staff, in particular an auditorium and classrooms, open storage (meaning no appointments required), print and object study classrooms, increased spaces for programs, on-demand study cases on the lower level, and extended open hours in the non-gallery zones of the museum.

One key component of the extended-hours zone in the expanded facility, and an important part of the Museum's mission to create social opportunities around art, is the café. UMMA is committed to presenting a creative, affordable menu that serves as an extension of the museum experience and speaks to our multiple audiences. Intended as both a destination itself and an amenity, with seating inside and out, we expect to offer different menus at breakfast, lunch, and dinner, with coffee service between meals and late into the evening.

Meanwhile, with Alumni Memorial Hall under construction, the Museum is operating a temporary gallery space called UMMA Off/Site, located adjacent to central campus at 1301 South University. This lively 4,000 square-foot loft gallery, which opened in June 2006, is dedicated to presenting photography, film, and video through 2008. Exhibitions during the 07–08 academic year include “Persian Visions: Contemporary Photography from Iran” and “Inge Morath and Arthur Miller: China.”

For more information about UMMA and its building project, including construction web cam, renderings, and FAQ, please visit www.umma.umich.edu

2007 Symposium

Materialism and the Materiality of the Image in the Nineteenth Century



History of Art's annual symposium was held September 29, 2007. This interdisciplinary symposium proposed the issues of materialism and materiality as a means of opening up thinking about the visual culture of the period. The day-long event was a great success, with the speakers addressing such topics as "Migratory Images: Audubon's Birds of America" and "Strategy and Ornament: William Morris's Textile Designs of the 1880s."



This year's presenters were (keynote) Mary Poovey (New York University), Caroline Arscott (Courtauld Institute, London), Steve Edwards (Open university, England), Darcy Grimaldo Grigsby (University of California, Berkeley), and Jennifer Roberts (Harvard University). Professor Susan Siefried organized the symposium.

Look for information about next year's symposium in the spring newsletter.



The symposium was organized by the Department of the History of Art and the University of Michigan Museum of Art, with special contributions from the Office of the Vice-President for Research, the Institute for the Humanities, the Eisenberg Institute for Historical Studies, the Department of History, the Department of English, the Department of Comparative Literature, the Department of Romance Languages and Literatures, the Program in American Culture and the School of Social Work.



Photos (from the top): Caroline Arscott (left) and keynote speaker Mary Poovey; UM Alumna Darcy Grimaldo Grigsby; Jennifer Roberts; History of Art Professor Martin Powers views an image through a stereoscope.

Faculty Notes Continued

March, he delivered a paper, "Icons of Devotion / Icons of Trade: Religion and Contemporary Visual Culture in Ethiopia," at the Fourteenth Triennial Symposium on African Art in Gainesville, Florida. Silverman continues to work with folks in Techiman, Ghana to develop a cultural center for the community. The project has afforded opportunities for the application of current social theory dealing with culture and civil society. He delivered papers on the project at the Second Triennial Conference of the African International Council of Museums in Cape Town, South Africa and the African Architecture Today Conference in Kumasi, Ghana. For the past two years, Silverman has been able to involve graduate students from UM's Museum Studies Program in the research being undertaken in Techiman.

Walter Spink

Professor Walter Spink (emeritus) spent July/August and December/January in India, mostly at the Ajanta Cave monuments, working on his extensive publication "Ajanta: History and Development." Volumes I, II, III, and V, published by Brill (Leiden) are out. Volume IV is completed but not yet published, while volume VI will be completed when he returns to India this summer. Besides running a brief seminar at the Ajanta caves for graduate students from Mumbai, he lectured on the god Krishna at the Los Angeles Museum of Art and at the Annual Conference of the Great Mother and the New Father. Some 15,000 color images of south and Southeast Asian Art, prepared under his direction for the ACSAA Slide Project, have been added to the Artstor digital library. Walter was grateful to be honored by the American Council for Southern Asian Art in a panel ("Living Rock") at the annual CAA meetings in NYC in February.

James Steward

In addition to his work guiding the expansion and restoration of the Museum of Art [see p. 11], James continues to engage with museum studies and art history on national and international levels. He has offered papers, presentations, and consultation rethinking the role and responsibilities of museums in civic life in settings ranging from the Midwestern Museums Association annual conference, to the University of Virginia, to the J.B. Speed Museum, including leading off UMMA's 2006-7 speaker series Re-imagining the Museum in November 2006. His article on museums in civic life, the topic of an intended future volume of essays, appeared in the December 2006 issue of *Museum Practice*. Recent exhibitions included *Rethinking the Photographic Image*, in partnership with George Eastman House, for UMMA. In October 2006, UM President Mary Sue Coleman named James chair of a new President's Advisory Committee on Public Art; he continues to serve on the Executive Committee for the Kelsey Museum, the steering committee for the Museum Studies Program, and other University committees. With Ray Silverman, James will co-chair the LS&A theme semester to be devoted to "Museums in the Academy" for Fall 2009.

Akiko Takenaka

Akiko Takenaka has published an article, "Exhibiting World War II in Japan and the United States since 1995" (co-authored with Laura Hein, History, Northwestern University) in *Pacific Historical Review* 76.1. Another article "Architecture for Mass-Mobilization: Chureito Memorial Construction Movement, 1939-1945" will appear in Alan Tansman ed., *The Culture of Japanese Fascism* (Duke University Press, 2008, forthcoming). She also delivered the lecture "Destruction and Reconstruction in Hiroshima" in "Course on Divided Societies" (April 2007, Dubrovnik, Croatia), sponsored by Wayne State University.

Thanks to generous support from the Department of the History of Art, Office for International Programs (Integrating Study Abroad into the

Continued on page 14



The Bible as a Work of Art

by Anne Collins

This fall I had a unique opportunity to make the University of Michigan a smaller place. A dozen of other incoming freshmen and I spent the semester studying ancient manuscripts in a first-year seminar on the Bible as a work of art. In addition to Professor Elizabeth Sears' excellent presentations, we were lucky to have multiple guest lecturers. Elizabeth Teviotdale of the Medieval Institute and Western

Michigan University gave an in-depth lecture on how exactly medieval manuscripts were made, complete with samples of all the supplies used to create them. Professor of Papyrology and Greek Traianos Gagos invited us to visit the university's papyrus collection which ranks among the top five in the world. We saw a second-century papyrus and were able to go into the university's vault, which was a rare treat.

All this plus several trips to the Rare Book Room would have been enough to make the seminar a real success; however, the class culminated in something even more meaningful. We took a trip to the Freer-Sackler Gallery in Washington D.C. to attend a once-in-a-lifetime show of ancient bibles. Titled "In the Beginning: Bibles Before the Year 1000," the exhibit displayed some of the world's earliest and most valuable manuscripts. Curator Ann Gunter treated us to a tour of the exhibit before the gallery opened to the public. With the manuscripts together in one space for the first (and possibly last) time, we were able to see how they created a time-line of the Bible as a work of art. The very same manuscripts that we had pored over in our text books were right in front of our eyes, from heavily gold-laden ones, to purple-dyed vellum, to ancient papyrus. The trip to Washington was for me the culmination of a unique multi-media learning experience.

My Summer Work

Graduate Student Jessica Frapp

In the summer of 2007 I spent two months in Paris doing preliminary research on my dissertation topic, which will focus on portraiture in eighteenth-century France. I visited small and large collections in Paris—the Louvre, the Musée Cognacq-Jay, the Musée Nissim de Camondo and the Musée Jacquemart-André, to name a few—to locate and identify possible objects of study. I spent time in the curatorial archives at the Louvre, the Institut National d'Histoire de l'Art, as well as the Bibliothèque Historique de la Ville de Paris, the Archives Nationales and the Bibliothèque Nationale looking for documentation on both the painters and sitters. I also had the good fortune of being invited to give a paper, "Painting the Social Artist: Adélaïde Labille-Guiard and Portrait Exchange in Eighteenth-Century France," at the International Congress of Eighteenth-Century Studies in Montpellier, where I received valuable feedback on my preliminary work on this project.

Graduate Student Awards

American Council of Learned Societies

Andrew W. Mellon Dissertation Completion Fellowship

Diana Bullen Presciutti, 2007-2008

Ford Foundation Diversity Fellowship

Monica Huerta, 2007-2010

German Academic Exchange Service (DAAD) Fellowship

Heidi Gearhart, 2007-2008 (declined)

Fulbright Fellowship

Heather Badamo, 2007-2008

Katie Hornstein, 2007-2008

Samuel H. Kress Foundation

Katie Hornstein, Kress Travel Fellowship in the History of Art, 2007 (will use summer 2008)

Heidi Gearhart, Kress Institutional Fellowship in the History of European Art, 2007-2009 Institutional Fellowship in the History of European Art

Lurcy Foundation Fellowship for Study in France

Katie Hornstein, 2007 (will use in 2008-2009)

University of Michigan International Institute

Jessica Frapp, Individual Fellowship, 2007

Phillip Guilbeau, Individual Fellowship, 2007

Rackham School of Graduate Studies Predoctoral Fellowship

Heidi Gearhart, 2007-2008 (declined)

Kirsten Olds, 2007-2008

Sweetland Writing Center Fellowships

Kirsten Olds, Junior Fellowship, Winter 2007

History of Art Distinguished Dissertation Award

Heather Flaherty: "The Place of the 'Speculum Humanae Salvationis' in the Rise of Affective Piety in the Later Middle Ages"

Sean Roberts: "Cartography Between Cultures: Francesco Berlinghieri's 'Geographica' of 1482"

Henry P. Tappan Award

for Outstanding Achievement in Graduate Studies

Katie Hornstein, 2007

Henry P. Tappan Award for Outstanding Teaching

Chris Coltrin, 2007

2007-2008 PhD Recipients

Angela Ho — "Rethinking Repetition: Constructing Value in Dutch Genre Paintings, 1650s to 1670s"

Jeffrey Lieber — "Pervasive Beauty: Modern Architecture and Mass Democracy at Mid-Century"

Jong Phil Park — "Ensnaring the Public Eye: Painting Manuals of Late Ming China (1550-1644) and the Negotiation of Taste"

Joan Downs — "The Topography and Iconography of Death in Christian North Africa"

The University of Michigan History of Art newsletter is published twice a year (fall and spring) by the

Department of the History of Art,
110 Tappan Hall, 519 S. State
Street, Ann Arbor, MI 48109-1357

Visit us on the web at:

<http://lsa.umich.edu/histart>

Editor: Stephanie Harrell

Design: Mark Gjukich

The Regents of the University of Michigan:

Julia Donovan Darlow, Ann Arbor
Laurence B. Deitch, Bingham Farms
Olivia P. Maynard, Goodrich
Rebecca McGowan, Ann Arbor
Andrea Fischer Newman, Ann Arbor
Andrew C. Richner, Grosse Pointe Park
S. Martin Taylor, Grosse Pointe Farms
Katherine E. White, Ann Arbor
Mary Sue Coleman, ex officio

The University of Michigan, as an equal opportunity/affirmative action employer, complies with all applicable federal and state laws regarding nondiscrimination and affirmative action, including Title IX of the Education Amendments of 1972 and Section 504 of the Rehabilitation Act of 1973. The University of Michigan is committed to a policy of nondiscrimination and equal opportunity for all persons regardless of race, sex, color, religion, creed, national origin or ancestry, age, marital status, sexual orientation, gender identity, gender expression, disability, or Vietnam-era veteran status in employment, educational programs and activities, and admissions. Inquiries or complaints may be addressed to the Senior Director for Institutional Equity and Title IX/Section 504 Coordinator, Office of Institutional Equity, 2072 Administrative Services Building, Ann Arbor, Michigan 48109-1432, 734-763-0235, TTY 734-647-1388. For other University of Michigan information call 734-764-1817.

Arnhiem continued from page 3

wife Mary.

Totally at ease as man, teacher, and scholar, Rudi also engaged personally in modest art practice. He designed the delightful cottage in which he and Mary spent summers in northern Michigan, and erected outside it a small screen-sided "studio" in which he created one wood-carved sculpture each summer, using "found" wood and a set of chisels and knives he learned to sharpen in private tutorials with local sculptor and friend Mike Kapetan. Rudi's deep generosity of spirit is well illustrated by an incident in 1973, when he participated at Michigan in an interdisciplinary invitational conference on "Literature and Psychology." The

conference featured a number of Freudian psychologists, one Jungian, and one Gestaltist (Rudolf Arnheim). A UM faculty member was invited to respond to each paper. I, a green assistant professor, was invited to respond to Rudi's paper "Visual Aspects of Concrete Poetry." Each participant distributed copies of his/her paper to all other invitees well in advance of the conference. At the event, each main participant would provide a brief summary of her/his paper, followed by a few minutes for the respondent's thoughts. Rudi sent me a copy of his paper with the rather unsettling request that I return to him a summary of my respondent thoughts, which I did with some trepidation. He wrote by return mail to say he found my

ideas so interesting that, since all attendees would have read his paper, he would skip his summary and combine that time with my minutes, and he persuaded the organizers that indeed this would happen.

Most of Rudolf Arnheim's books, including perhaps the best-known *Art and Visual Perception* (1953), remain in print. All are remarkably free from professional jargon. When Mike Kapetan asked him, "To what audience do you target your writings?" Arnheim responded, "Oh, I write them for myself." Such was the truly remarkable person, our former colleague Rudolf Arnheim, who died in Ann Arbor on June 9, 2007 at the age of 102.

Faculty Notes Continued

Curriculum), Taubman College of Architecture and Urban Planning, and the Center for Japanese Studies, Akiko was able to complete the field trip to Tokyo with her class Building Tokyo (Winter 2007) with great success. A report by student Joanna Lin is included in this issue of the newsletter (page 10).

Thomas Willette

Last fall Tom Willette taught a new version of his undergraduate seminar "Reason and Passion in the Eighteenth Century" for the Residential College (cross-listed with History of Art) and in the winter term he taught his annual lecture course on "The Art and Poetry of Michelangelo," as well as a graduate historiography seminar, co-directed with Elizabeth Sears, on the "Vienna School" of art historians. In the winter term he also completed an essay on "The First Italian Publication of Leonardo's Treatise," to be published in *Art History as Institution: The Historical Reception of Leonardo da Vinci's Treatise on Painting*. After the end of the term Tom Willette presented a paper on "Giotto's Allegorical Painting of the Kingdom of Naples" at the symposium "Accademia Dempsiana: Papers in Early Modern Italian Studies in Honor of Charles Dempsey," held at the Center for Medieval and Renaissance Studies at Binghamton. One of the high points of the busy winter term came with the news that he had won a Mellon Research Fellowship from the Newberry Library in Chicago for the coming academic year. He will be on leave in 2007-2008 aiming to finish a book on the publication history and reception of the autobiography of Benvenuto Cellini, the 16th-century goldsmith, poet, cornetto player and murderer.

Claire Zimmerman

Claire Zimmerman completed her first year at the University of Michigan in May 2007. She has recently published two articles: "Spatial Choreography and the Modern Domestic Interior: The Tugendhat House," in *Domès. International Review of Architecture* 54:1, and "The Monster Magnified: Architectural Photography and the Question of Scale," in *Perspecta* 40: *Monster* (2007). Zimmerman's Taschen monograph on Ludwig Mies van der Rohe has been on sale since December 2006. Classes taught this year included a seminar on architectural photography that resulted in a group project titled "North Campus Atlas." This fall, she is teaching a seminar on British modernism, and in the winter semester a workshop/seminar on the British architect James F. Stirling, as part of an ongoing exhibition project at the Yale Center for British Art. Upcoming projects include a conference at York University in July ("Real Things: Matter Materiality, Representation 1880-present"), and conferences at the German Studies Association, and Columbia University in 2007-08.

Rebecca Zurier

Rebecca Zurier has been enjoying her minutes of fame around the publication of her book *Picturing the City: Urban Vision and the Ashcan School* (University of California Press). Two and a half minutes to be exact: her voice is now part of the audio guide to the permanent collection of the Whitney Museum of American Art. Just stand in front of John Sloan's painting "Back Yards, Greenwich Village" and listen. *Picturing the City* received an award from the New York Society Library for a book "of literary merit or historical significance that captures the essence of New York" and was a finalist for the College Art Association's Charles Rufus Morey award for distinguished book in the history of art. □

Alumni Information Request

What's New With You?

Name _____

Year of Graduation _____

Home Address _____

Home Telephone _____

Place of Business _____

Work Telephone _____

Business Address _____

E-mail Address _____

Briefly describe your professional activities and other information you want your classmates to know:

Please return this form to:

University of Michigan Department of the History of Art
110 Tappan Hall, 519 S. University, Ann Arbor, MI 48109-1357

You may also e-mail your information to sharrell@umich.edu

All cover images courtesy of the University of Michigan Museum of Art

Front cover, from left:

Charity (La Charité), William-Adolphe Bouguereau (Bequest of Henry C. Lewis 1895.96)

Calligraphy, Kameda Bōsai (Museum purchase, Acquisition Fund 1975/1.65)

Portrait of a Man, Ammi Phillips (Gift of The Daniel and Harriet Fustfeld Folk Art Collection 2002/1.199)

The Break-up of the Ice, Claude Monet (Acquired through the generosity of Russell B. Stearns (LS&A, 1916), and his wife Andrée B. Stearns, Dedham, Massachusetts 1976/2.134)

Krishna massaging the feet of Radha (a scene from the Gita Govinda?), artist unknown—India, Punjab Hills, Mankot School (Museum purchase made possible by the Margaret Watson Parker Art Collection Fund 1979/1.160)

Rustam Shoots Asfandiyar, from the Ann Arbor Shahnama, artist unknown—Shiraz and Timurid Schools (Museum purchase 1963/1.62)

Portrait of a Man, Ammi Phillips (Gift of The Daniel and Harriet Fustfeld Folk Art Collection 2002/1.199)

Back cover, from left:

Panel with Geometric Design, artist unknown—African, Congo (Zaire), Kuba (Museum purchase made possible by the Friends of the Museum of Art 1984/2.80)

Winged beast (mythical animal): support for post, artist unknown—China (Museum purchase made possible by the Margaret Watson Parker Art Collection Fund 1986/2.102)

Iwai Shijaku [I] as Ohatsu, fencing w/ Iwafuji no Tsubone, Hokuai (Gift of James Hayes 2003/1.590.1)

Funerary Jar with "peacock feather" pattern, workshop unknown—north central China (Museum purchase for the Paul Leroy Grigaut Memorial Collection, made possible by a gift from Kamer Aga-Oglu and other Friends of the Museum 1969/2.160)

Spring Landscape, Arthur Wesley Dow (Bequest of Margaret Watson Parker 1964/1.168)

Buddha, standing with right hand in abhaya mudra (Ayutthaya style), artist unknown—Thailand (Gift of John Adams Thierry in memory of Louis Sidney Thierry 1993/2.44)



The University of Michigan
The Department of the History of Art
110 Tappan Hall, 519 S. State Street
Ann Arbor, MI 48109-1357



**Nonprofit
Organization
US Postage Paid
Permit #144
Ann Arbor MI**