

History of Art

Fall/Winter 2008
University of Michigan

NOTICE! NOTICE! NOTICE!
The Department of the History of Art
at
THE UNIVERSITY OF MICHIGAN
LEARNED SYMPOSIUM
THE EXPERIENCE AND USE OF
WONDER
MAGIC LANTERN IMAGES
One Day Only! **Saturday Sept. 13, 2008 at 1 o'clock PM**
— THE RACKHAM AMPHITHEATRE —

Robert F. Thompson
Gene Adams
Z. S. Strother
Nathan M. Klein

PROFESSOR OF 19TH CENTURY
THE IMAGINARY
20TH CENTURY

Admission:
Free and Open to the Public. Seating is limited. Arrive early. Tickets are not available for sale.

Tappan Talks
September 24th 2-4pm
180 Tappan



Kevin Carr
Helicon Undergraduate Lecture
When Cute and Sexy Collide:
Loftis' New Home in Japanese Visual Culture



Kevin Carr
Helicon Undergraduate Lecture
When Cute and Sexy Collide:
Loftis' New Home in Japanese Visual Culture

Kevin Carr
TUESDAY, SEPTEMBER 30, 2008
ROOM 180 TAPPAN HALL
7:00 PM

Sponsored by the Department of the History of Art
and the Helicon Society

THE FORSYTH LECTURE
ON MEDIEVAL ART



JANNIC DURAND
MUSEE DU LOUVRE

**AFTER THE FOURTH CRUSADE:
BYZANTINE RELICS AND RELIQUARIES
IN FRANCE**

WEDNESDAY, OCTOBER 15, 2008, 4:00 PM
RACKHAM AMPHITHEATRE

Helicon

Sponsored by the Department of the History of Art
and the Helicon Society

ACTS OF MEMORY



STEVE PYKE
COURT HISTORIAN
THE NEW YORK TIMES

FRIDAY, OCTOBER 17, 2008
ROOM 180 TAPPAN HALL
4:00 PM

History of Art

Sponsored by the Department of the History of Art
and the Helicon Society

**STYLE AND SUBSTANCE, OR
WHY THE CACAXTLA
PAINTINGS WERE BURIED**



CLAUDIA BRITTENHAM
ASSISTANT PROFESSOR AND FORD DIVISIONS SCHOLAR
OF THE MICHIGAN SOCIETY OF HISTORY

WEDNESDAY, OCTOBER 29, 2008
ROOM 180 TAPPAN HALL
4:00 PM

History of Art

Sponsored by the Department of the History of Art

EXPLORING THE EPHEMERAL
The 2008 History of Art Graduate Symposium

Friday, November 7, 2008
10:00 am - 5:00 pm
202 S. Thayer Building, RM 2230

James Meyer
Suzanna Cecilia Berger
Ella Foster
Kristina Nelson
Tanya Peltz
Edward Vazquez
Andrew Wawerman

History of Art



History of Art

Letter from the Chair

As I write, everyone at Tappan Hall is heading into the last lap of what has been a very lively fall semester that seems to have raced by. It seems impossible that nearly three months have passed since we opened the term with anticipation and, I should add, a delightfully full house. We were pleased to welcome a new graduate cohort of six students in History of Art and two in the Interdepartmental Program in Classical Art and Archaeology, as well as visiting scholars Celina Contreras de Berenfeld and Lilia Verchinina, who will spend the coming two years with us. History of



Professor Celeste Brusati, Chair

Art is also fortunate to bring on board two postdoctoral fellows, Claudia Brittenham and Cécile Fromont, both currently fellows in the Michigan Society of Fellows and Visiting Assistant Professors in the department. The arrival of new colleagues along with the return of our continuing graduate students from their summer research and internships, and several faculty members from productive research leaves, gave our collective intellectual energy quotient a perceptible boost.

Our annual fall symposium on “The Experience and Use of Wonder,” organized by Assistant

Professor David Doris, catalyzed that energy to get us off to an exciting start. The symposium lives on in virtual form on the web for those who missed it, and you will find directions to the site in this newsletter. With ‘Wonder’ still in the air, we moved on to a second, equally memorable occasion with the visit of Jannic Durand, Curator at the Louvre, who presented the inaugural Forsyth Lecture. He spoke with erudition and wit on the fate of Byzantine reliquaries, a subject on which he is one of the world’s leading authorities. It was especially gratifying that so many friends of the department were able to be with us for the lecture and convivial reception following. You can get a glimpse of both events in these pages.

I would also draw your attention to another fall term highlight, our departmental Graduate Symposium “Exploring the

Ephemeral.” We are grateful to the graduate organizers for putting together such an excellent panel of speakers and facilitating a stimulating day of lively intellectual exchange and academic hospitality. In the past we have hosted some fine symposia organized *ad hoc* by our more enterprising graduate students. Because of the success of those efforts, their value to the graduates, and their contribution to the quality of intellectual life on campus, we have decided to make the Graduate Symposium a biennial event. We hope to establish an endowment that will assure support for this event in the long term. You can help sustain this exciting new tradition by making a gift for graduate support. If you do so before December 31, your gift may qualify for the President’s Challenge match, increasing the value of your contribution by fifty percent. Our special thanks go to those of you who have already contributed generously to the graduate program this past year. Your gifts enable us to continue recruiting outstanding students with competitive funding packages and to support their research, publications, and professional development once they are here.

As you read through the newsletter I think you will be struck by the many ways that the department supports the study of art history well beyond the walls of Tappan Hall, not only through the international research activities of the faculty and graduates but also in the undergraduate experience. Particularly noteworthy examples are the annual winter break trip, last year to Madrid, organized by Helicon, our vibrant undergraduate art history association, and our Paris Program, which offers a unique combination of on-site courses in art history taught by our faculty, high quality instruction in French language, and immersion in French culture. While these and other initiatives that bring undergraduates to the art they study are costly, the learning experiences they offer are invaluable. Your gifts to the Strategic Fund and the Explorations in Art & Visual Culture Endowment play a major role in making these initiatives possible, and affordable, for students.

In January and February keep an eye out for lectures on Islamic art, as well as visits by distinguished colleagues, art historian Stephen Melville, who will speak in the department on January 21, and architectural historian Jean Louis Cohen, whose lecture we are co-sponsoring with the School of Architecture and Urban Planning on February 4. As always, we look forward to seeing you whenever you can join us.

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To Our Valued Alumni And Friends

The high quality of our program—the richness and diversity of the experience we offer our students—owes a great deal to your support, and especially to your financial support. Through your generosity, we are able to mount special initiatives, make awards to exceptional undergraduates, compete with top universities for the most outstanding graduate students, and more. Your partnership with us is an essential part of who we are. For all that you enable us to do and to be, we say thank you.

Faculty Interview

Elizabeth Sears



Professor Elizabeth Sears at the American Academy in Berlin

First, could you say something about the project you worked on while at the American Academy in Berlin last winter, and how you came to it?

Sure. I was there to work on a book that I've tentatively titled *Warburg Circles*. For some years now I've been interested in art history's purposes, the nature and evolving cultural function of our discipline. Personal biography comes into play here. I decided to do art history at age sixteen—the museums of New York were responsible for that—and so, when I arrived at Duke University, I immediately signed up for an internship at the university museum. This meant that I met William S. Heckscher a few weeks into my undergraduate education. Everything changed from that point. He was a German émigré art historian, one of those who studied with Panofsky in Hamburg and worked at the original Warburg Institute (the Kulturwissenschaftliche Bibliothek Warburg). He was a great storyteller: I thus came of age art-historically with the Weimar era on my mind. Heckscher lived into his late nineties and so was a mentor and friend for some thirty years. My first historiographical undertaking was a biographical essay on him, based on interviews, published in the *Zeitschrift für Kunstgeschichte*, where I tried to convey something of his intellectual unconventionality, his wit, his wordplay, his self-irony—well, that's another story.

Dissertation research (I was at Yale) brought me to the Warburg Institute in London; over a period of four years I came to know and semi-interviewed many among the Warburgian

old guard. At another phase of my life I found myself spending summers in Oxford working with Margaret Wind, the widow of Edgar Wind, one of the original Warburgians, preparing an edition of his largely unpublished writings on Michelangelo. The edition came out in 2000. By this time I had become quite profoundly interested in the history of art history and was beginning to teach historiography classes—on Warburgian art history, on “Art History in the 1920s and 1930s,” on the Vienna School (the last, recently, with Tom Willette). Of late, in addition to my medieval studies, I've been writing occasional pieces on art historians of various methodological stripes, but it is, of course, the Warburgian current about which I have most first-hand experience. At one point I realized that I had in hand quite a store of anecdotal information (I prize the anecdote as a literary form) and that I had given quite a number of talks on Warburgian themes and personalities. Various things came together: I was a fellow at the Getty during a year devoted to historiography and there prepared three presentations in the Warburgian sphere. And then I got a fellowship at the British School in Rome to study “Art Historians in Rome in the 20s and 30s”—this was a fascinating sort of project, following the academic Grand Tour and watching the way academic-cultural lines were laid down and crossed by Warburgians and others. My personal archive of transcribed letters and memoranda was steadily growing. So I decided to put it all together. Last year in Berlin I continued amassing archival material as I worked on *Warburg Circles*.

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J.P. Park (second from left), Walter Spink (center front) and conference participants in Kyung-Ju, Korea

International Conference Honors Professor Emeritus Walter Spink

On May 24, 2008 an international conference honoring Professor Emeritus Walter Spink took place at Seoul National University Museum, Korea. Spink, who taught in the department from 1961 until his retirement in 2000, specializes in Indian art and is best known for his groundbreaking work in India's Ajanta caves.

The conference, "Exploring Buddhist Cave Temples," was organized by UM alumnus J.P. Park, an assistant professor at the University of Colorado, Boulder. Park decided to organize the conference after a Korean art history student, Young-June Kiehm, approached him about contacting Spink to lecture in Korea.

The day-long forum brought together noted scholars from Europe, China, Japan, India, and the United States. Professor Juhung Rhi of Seoul National University (Rhi was also Park's undergraduate advisor) presented "Walter Spink and Ajanta," a special tribute to Spink that captured his pioneering spirit and scholarship. Spink gave the day's keynote address, titled "The Evidence of Things Not Seen."

Park, Spink, and other conference participants also spent four days exploring Korea's cultural, academic, and art-historical attractions. "We were tremendously impressed by the energy and the development, both in terms of art, society, and urban

development," said Spink, who visited Korea for the first time.

The group went to museums, including the National Museum of Korea, where Spink gave a public lecture; explored cultural sites; and visited Dae-Sung Park, a painter who works in the traditional Korean style. For Spink, though, the highlight of the trip was a rare tour of the Sokkuram cave temple. This eighth-century carved granite temple, which contains a statue of a seated Buddha, was named to UNESCO's World Heritage List in 1995. It is normally off-limits to visitors, but for these special guests the head monk granted the group permission to enter the site.

Park says that organizing the conference felt effortless. Kiehm and the Chung Choo Society (a Korean organization founded by Kiehm that brings Western art history scholars to Seoul) provided generous funding, and participants were eager to take part in an event in honor of Spink. "I still remember that everyone I emailed to seek their participation responded to me right away," Park explained. "Apparently Walter is not only a great scholar, he is a good friend, colleague, and teacher to everyone." — *Stephanie Harrell*

J.P. Park recently published two refereed articles and is completing a book manuscript. Walter Spink continues to travel, lecture, and work at the Ajanta Cave site. He is working on the sixth and final volume in his scholarly series Ajanta: History and Development, due out in 2009.

History of Art Welcomes New Graduate Students

Candice Hamelin, MA University of Toronto – Modern and Contemporary

Kristine Ronan, BA Yale University – Modern and Contemporary

Monique Johnson, MA University of Toronto – Early Modern

EunHye Lee, BA Wesleyan University – Early Modern

Linda Lui, BA University of California, Berkeley – Modern and Contemporary

Anna Wieck, BA University of Maine – Modern and Contemporary

Department Colloquium

Photographer Steve Pyke

In October, the Department hosted British photographer Steve Pyke, who presented an overview of his career, explaining how he started and the subjects that have occupied him until the present day. Planned in conjunction with my graduate seminar on contemporary photography, Pyke's talk was a resounding success, attracting a large and diverse campus audience and raising provocative questions about the genres of portraiture, still life, and street photography.



Photo by Matt Biro

Pyke, who has been a contributor to *The New Yorker* since 1998 and its staff photographer since 2004, talked extensively about his practices of photographing people from all walks of life as well as his interest in the representation of birth, death, and labor through photographs of antique work tools and medical instruments. In addition, he presented an account of his documentary work for the novel, *I Could Read The Sky*, a collaboration with the writer Timothy O'Grady, as well as a discussion of his fascinating portrait series on his two sons, Jack and Duncan, whom he has consistently photographed at three-month intervals for the past twenty years. This last project, which Pyke presented in the form of two short films, showed the evolution of the human face from infancy into young adulthood in a poignant, melancholy, and slightly uncanny way. The photographer, Pyke's images remind us, can reveal the passage of time and the inevitability of mortality during even the most innocent and joyous moments of human existence. – Professor Matt Biro

To learn more about Steve Pyke, visit pyke-eye.com

Faculty Notes

Matt Biro

This semester Matt Biro has been focusing on teaching a new graduate seminar on contemporary photography in preparation for an upcoming book project. He is deeply grateful to all his students and the visitors to this seminar for helping him think his way into the field of photography since the 1970s. He is also in the copy-editing phase for a new book, *The Dada Cyborg: Visions of the New Human in Weimar Berlin*, which will be published by the University of Minnesota Press in April 2009. He is furthermore writing a talk on Andreas Gursky and Bernd and Hilla Becher for the CAA Annual Conference in Los Angeles this February, as well as a new article on "Photomontage and the New Woman in Weimar Culture" for an anthology on the New Woman edited by Libby Otto (UM PhD '03) for the University of Michigan Press.

Celeste Brusati

Celeste Brusati is Chair of the Department. She presented two conference papers focused on her research on seventeenth-century still life painting. She delivered the first one, "Temporality and Self-Reflection in Dutch Still Life," at the "Sixteenth Century Studies Conference" in Minneapolis last October. She presented a second paper on "Personal Effects: Human Subjects of Seventeenth Century Still Life Painting," at the annual meeting of the Renaissance Society of America in Chicago in April. This year she chaired a panel on "The Fine Style as a Conveyor of Meaning in Northern and Italian Art" at the "Sixteenth Century Studies Conference" in St. Louis this October. Plans for the coming months include a trip to Amsterdam in January to give a paper at an international conference at the Rembrandthuis on the work of seventeenth-century artist-art theorist Samuel van Hoogstraten, and a trip to Ohio State University in February to give a lecture titled, "Trophies and Tropes: Arming and Disarming the Pictorial Arts in the Dutch Republic."

Kevin Carr

Kevin Carr spent a month visiting various temples throughout Japan and Korea, during which he concluded his research for his current book, titled *Plotting the Prince: Topographies of Shōtoku Cults in Early Medieval Japan*. The project, which examines the cult of the Japanese prince Shōtoku and its use in constructing a sense of Japanese identity, was submitted for review in October. In September, he presented the Helicon Undergraduate Lecture "When Cute and Sexy Collide: Lolita's New Home in Japanese Visual Culture," which drew on material from his class on Japanese popular visual culture, From Anime to Zen. In November, he will go to Japan to present a paper on the intersection of sacred place and sacred person in a twelfth-century handscroll.

Elaine Gazda

Hellenistic and Roman Curator of the Kelsey Museum, Elaine Gazda made presentations on Pisidian Antioch for the UM Institute for the Humanities and the UM symposium "Archaeology and the Cities of Asia Minor in Late Antiquity." She chaired a session on Roman art at the Archaeological Institute of America annual meeting in January. In February she was a visiting scholar at the University of Colorado–Boulder, where she lectured on the Kelsey's watercolors of the Villa of the Mysteries murals by Maria Barosso and conducted a graduate seminar on Roman painting. She continued in her roles as trustee of the American Academy in Rome and Chair of its publications committee, as Head Curator for planning the Upjohn Wing installation of the Kelsey Museum, and as director of IPCAA.

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Michigan in Paris Two Students' Perspectives

From the violinist on the Line 6 metro to the man selling roses by the Eiffel Tour, Paris is exactly what you would expect from a major tourist destination. Yet after spending a semester in the chic city, the common tourist attractions are the last things I think about when I reminisce about my time in Paris. From my home stay to classes held in the museums and long nights sitting on the Pont des Artes with friends, I have countless memories I will never forget. Michigan-in-Paris is a well-designed and well-executed study abroad program that is exactly what it promises to be: “a deep immersion in the art, language, and history of Paris.”

The home stay that is mandatory for the students is absolutely incredible, and one of the best parts of the program. I lived with a couple in the 14th arrondissement of Paris. Making the walk from my gorgeous apartment on the Rue Victor Considérant to the Denfert-Rochereau metro station every morning became a part of my being, as did returning to my little French bedroom with its tiny antique desk and creaky eighteenth-century wood floor. One of my favorite parts of the day was when François, my host dad, would call me for dinner. Christian, my Danish apartment-mate, and I would join Marie-France and François for four-course meals in their exquisitely decorated dining room. From an oyster entrée to wine and cheese after dinner, I tasted some of the most incredible French culinary specialties and spent almost two hours a night conversing in French with a couple who were especially eager to share their culture with me.

Paris is just one of those cities that one cannot help but fall in love with. That is exactly what will happen after four-months spent walking the grand-boulevards of the 6th or the cobblestone streets in Montmartre, drinking espresso in the historic cafés along the way. Students on this program gain an incredible understanding of the French way of life—something you simply cannot learn without being there. —Ornella Dubaz

At this time last year, I had decided to participate in the Michigan-in-Paris program. I had my reservations, certainly, but mostly I was thrilled with the prospect of reenacting my own version of *Sabrina*. For those of you unfamiliar with the film, *Sabrina* is a sort of “rags to riches” movie about a young and unassured woman who studies in Paris for a year and returns transformed: she becomes more confident, stylish (with a new haircut to show for it), and to top it off, fluent in French.

This is one thing that I wish someone had drilled into my brain before leaving: you will not become fluent in four months. That said, four months in Paris can definitely change your life.

For me, understanding this concept was my greatest challenge. On so many levels, I could not have been luckier. I was living with a patient and vivacious family who embraced me in their lives; I was living in Montmartre (one of the most vibrant and active areas of Paris); I spent close to everyday in a museum or some kind of cultural center; I had a best friend from home and nine amazing new friends in the program; and, as if it couldn't get better, I met a Parisian man within my first week who I dated until the day I left Paris.

Despite all this, I could not shake the fact that I was not yet fluent and my time in Paris was finite. This simple fact is exactly why I gained so much from my time abroad. I discovered that I could “fail” in obtaining what I expected (French fluency), but gain infinitely more in experience, laughter, love, and friendships than I could have imagined. At some point during my time there, I realized that it was okay to be simultaneously the happiest I've ever been and uncomfortable. My transformation did not involve becoming fluent in French or getting a new haircut like *Sabrina*, but it did change me in more profound ways. This program exposes students to the true beauty of Paris: the people, the culture, and the history. It's our job to take full advantage of it. —Kristen Walker

Helicon Spring Break Trip: Madrid

Helicon, the undergraduate history of art association, traveled to Madrid in February 2008 for our fourth annual spring-break trip. We were accompanied by Professor Pat Simons and Phil Guilbeau, a PhD candidate. Helicon's annual trips are an opportunity for history of art students to visit major museums, monuments, and architectural sites. The Spanish capital is home to three world-renowned museums: the Museo del Prado, the Reina Sofía, and the Museo Thyssen-Bornemisza.

Our departure was delayed when an icy winter storm closed nearly every airport on the east coast, but with some last minute rebooking by Helicon's then-president Kimberly Hack, we were able



Phil Guilbeau, Professor Pat Simons, and Helicon students in Madrid

to leave Detroit the next day. Already behind schedule, we rushed to the Prado immediately after checking into our rooms. This was the last day of a special exhibition of Goya's paintings, featuring pieces on loan from collections around the world. After nearly a day and a half without sleep

(including two flights, a five hour layover, and an eight-mile subway ride), filing through the metal detectors to enter the museum felt like a dream. But the museum became very real standing in front of paintings like *Las Meninas* and *Chronos Devouring His Children*, paintings we had all seen many times, but only in books or slides. Seeing pieces by Spanish artists, like these by Goya, or Picasso's *Guernica* at the Reina Sofía, on display in Spanish museums had a tremendous impact on me.

Previous visitors to Madrid might not remember the Thyssen-Bornemisza, a recently opened museum housing the collections of the Thyssen-Bornemisza family, Swiss business tycoons. The museum's pieces are arranged chronologically, starting with late medieval and ending with contemporary, and we walked through while Guilbeau and Professor Simons took turns lecturing about the artwork. Having instructors lecturing about artworks, artists, and mythology enriched the time in museums, and both were happy to share their passion for art, their expertise, and even their previous experiences in Madrid. We took one trip outside of Madrid to see the Royal Monastery of San Lorenzo de El Escorial. Madrid is a very busy, crowded city, but the small town with Philip II's enormous monastery and basilica, nestled in the mountains, felt like it was centuries in the past. On our final day in Madrid, we returned to the Prado, where Professor Simons and Guilbeau lectured on the museum's permanent collections.

History of art students spend a great deal of time learning about art in the classroom, but I knew that we would remember the magnificent paintings, sculptures, and buildings we had seen firsthand, and I knew that we would value the experience of seeing them with thirteen others who were passionate about art.

—Brian Goodwin

Faculty Notes continued

Megan Holmes

Megan Holmes completed her term as the Director of Graduate Studies last year and is now the Associate Chair of the Department. She has been working on her book on miraculous images in Renaissance Florence and related articles. She participated in the symposium at Northwestern University, "Art, Text, and Imagination," presenting a paper titled "The Animate Image and its Discontents." She traveled to Trier, Germany to participate in the international conference "Strangers in the City: Orders, Representations and Practices 13th to 15th Centuries," delivering the paper "How a Woman With a Strong Devotion to the Virgin Mary Gave Birth to a Very Black Child': Imagining 'Blackness' in Renaissance Florence." A version of this paper was presented at the Renaissance Society of America conference, and a related article will be published in 2009 in a volume edited by Peter Bell, Dirk Suckow, and Gerhard Wolf.

Howard Lay

Howard Lay delivered a paper on Manet's *View of the Universal Exposition of 1867* in October at the annual conference of the Association of Nineteenth-Century French Studies in Nashville. He will be teaching in Paris this winter as the Department's museum-based art history program, Michigan-in-Paris, begins its third year of operation.

Alex Potts

Last year Alex Potts was on study leave working on a new book project, *Art and Non-Art c. 1945-1965: Experiments in Modern Realism*. In the fall he was at the Center for Advanced Study in the Visual Arts in Washington DC researching the eight public lectures, the Slade Lectures, which he gave at the University of Oxford in 2008. He also gave talks on different aspects of this project at Yale University, University College London, University of East Anglia, and as a keynote address at the "Mid-Atlantic Symposium," University of Delaware. While researching in Paris, he presented a paper, "Re-use and Assemblage c. 1955-1965" at the Louvre. In London, he gave a paper at the conference organized by Tate Modern in conjunction with their exhibition Cy Twombly, and took part in a fascinating Tate workshop on the use of replicas for preserving records of sculptures made from ephemeral, rapidly deteriorating materials. At Princeton University, he presented a lecture on Henry Moore's and Claes Oldenburg's public sculpture. This was something of a bumper year for publication as several items in press for some time finally appeared. *A Modern Sculpture Reader* he co-edited came out, as well as articles on the English art critic Adrian Stokes and on masculinity in late Victorian sculpture. Articles appeared in the following exhibition catalogues: *Louise Bourgeois* and *Juan Muñoz* at Tate Modern in London, *Allan Kaprow - Art as Life* at the Museum of Contemporary Art, Los Angeles and *The Color of Life: Polychromy in Sculpture from Antiquity to the Present* at the J. Paul Getty Museum (his contribution was titled "The Color of Sculpture"). He was happy to see that an article of his appeared alongside one by Chris Bennett, a recent graduate of our Department, in a special edition of *October* on postwar Italian art (see p. 8).

Martin Powers

This year Martin Powers is a fellow at the Institute for Advanced Study in Princeton. His project is to write a book on the role of China in English cultural politics during the eighteenth century. The study will examine English interpretations of Chinese gardens as well as Chinese administrative and social practice, and relate these interpretations to political and cultural concerns in England during the Enlightenment. This year he will serve on panels for conferences at Harvard and Yale, and will deliver lectures at various east coast and Midwestern venues. His most recent column on "reading against the grain" appeared in the October issue of *Du shu*, a journal of contemporary culture and politics published in Beijing.

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2008 Symposium The Experience and Use of Wonder

This year's symposium on September 13 brought four innovative scholars to discuss how Wonder has been experienced and employed around the globe. In "The Masquerading Uncanny," Z.S. Strother (Columbia University) examined masks as tools for estrangement in two African contexts. Norman M. Klein (California Institute of Arts) navigated the parallel futures of the twentieth century in "Misremembering the Future: Wonder and the Imaginary Twentieth Century." Glenn Adamson (Victoria and Albert Museum, London) captivated the audience with the story of an eighteenth-century lock in "The Tinker's Curse: Industry, Artisans, and Tricks of the Trade."

And finally, the legendary Robert Farris Thompson (Yale) not only performed on a Nigerian thumb piano while singing

Experience "Wonder" on the web by visiting our website at <http://www.lsa.umich.edu/histart/> where you will find a link to the streaming Web Lecture of the symposium.

a traditional Yoruban song, but in "Divine Surprise: Wonder and Astonishment in Yoruba and Kongo Art" showed how wondrously twisted natural forms become indestructible motifs of spiritual presence.

A highlight of the symposium was Norman Klein's interactive installation *The Imaginary Twentieth Century*. This "historical science-fiction novel" operates as a gigantic interactive data field with 2,200 images and films as well as a unique sound engine. Symposium attendees explored the installation at three computer stations that projected onto three different screens. —Stephanie Harrell

The 2008 Fall Symposium was organized by the Department of the History of Art and the University of Michigan Museum of Art, and co-sponsored by the Office of the Vice President for Research; the Institute for the Humanities; the Museum Studies Program; the College of Literature, Science, and the Arts; the African Studies Center; the Center for Afroamerican and African Studies; and the School of Art and Design.

Photos (from the top): Symposium organizer Professor David Doris, Z.S. Strother, Glenn Adamson, Robert Farris Thompson

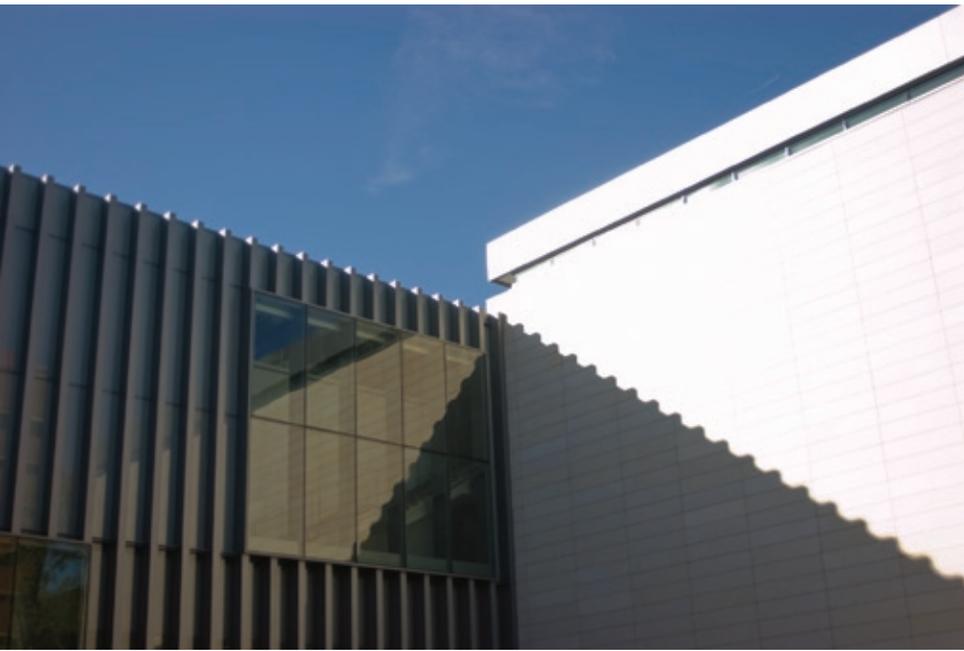


2007–08 PhD Recipients

Minyong Cho is a postdoctoral fellow at Harvard's Aga Khan Program for Islamic Architecture. In October 2008 she attended the Historians of Islamic Art Association symposium at the University of Pennsylvania. Currently she is working on an article tentatively titled "Picturing Land in Ilkhanid Iran and Imagining Architecture in Yuan China," to be submitted to the journal *Muqarnas*. In March she will be giving a talk as part of the Aga Khan Program lecture series titled "How Land Came into the Picture: Rendering History in the 14th-Century Jami' al-Tawarikh."

Christopher G. Bennett is currently based in Los Angeles where he is a full-time lecturer in modern and contemporary art at the University of Southern California for the 2008–09 academic year. His first major publication on the early work of Alighiero Boetti recently appeared in a special edition of *October* (Spring 2008) devoted to postwar Italian art. He is now preparing three articles based on his dissertation "Boetti and Pascoli: Revisiting Arte Povera through Two Case Studies." The first of these articles, "Documenting Dissent: Arte Povera in Bit," will appear in volume II of the Getty Research Institute's new peer-reviewed journal *Insights* in September 2009. He is also working on a book titled *Arte Povera in Extremis*, which builds upon the archival research in the dissertation proper. The book aims to provide an historical account of the preoccupations of Italian artists in the era of Arte Povera with particular reference to the work of Alighiero Boetti, Pino Pascali, and Jannis Kounellis.

Diana Bullen Presciutti is in the first semester of a two-year appointment as Andrew W. Mellon Postdoctoral Fellow with the Humanities Research Center at Rice University. She is revising her dissertation, "The Visual Culture of the Central Italian Foundling Hospital, 1400–1600," for publication as a book and teaching in the History of Art department. During her time at Rice, she will also begin work on a second book project, focusing on the visual culture of institutions of confinement, rehabilitation, and reintegration of "problematic" women and converted Jews and Muslims in sixteenth- and early seventeenth-century Italy.



A view of the new museum wing from the steps of Tappan Hall

The New UMMA

A meeting place for the arts, bridging campus and community. At the heart of a powerhouse research university. Mission-driven architecture. Singular collections reflecting over 150 years of UM collecting. A vibrant student experience.

Taken together, these five ideas cut to the heart of the University of Michigan Museum of Art's transformative expansion and restoration project. As we draw nearer to the grand reopening in spring 2009—with construction substantially complete and the move-in of more than 18,000 objects on the horizon—here are a few glimpses into the future Museum of Art.

With the new Frankel Wing, the Museum is tripling the number of works from the collections on view through dedicated galleries of African, American, Asian, European, and modern and contemporary art. Four temporary exhibition spaces—including one devoted to emerging artists and one to works on paper, and two “open storage” galleries that will allow visitors access to hundreds of additional objects—extend and enhance the experience of the Museum's renowned holdings. The 225-seat auditorium, object-study classrooms, curatorial research center, state-of-the-art storage and conservation facilities, café, expanded Museum Store, and extended evening hours round out the reimagined UMMA.

Over the last two years of transition, the UMMA staff has worked diligently on multiple initiatives to forge powerful new connections between visitors and the visual arts and to shape a role for itself as a new kind of town square for the arts and for learning—a meeting place transcending disciplines, creative media, and practices. Visitors will be rewarded with the results of the Museum's ambitious, multi-year collections research project, which developed and deployed new interpretive strategies in the galleries and through a dynamic interactive learning tool called the DialogTable. Meanwhile, through a family of distinctive and historic partnerships instigated by the Museum, an expanded range and volume of public programs will reach across traditional boundaries to connect the visual arts with music, dance, film, video, and spoken-word experiences.

The Museum looks forward to sharing all of this and more upon reopening. The exciting sequence of reopening events will be announced later this fall. For more information about the building project and for future updates, please visit the Museum's website: www.umma.umich.edu —Stephanie Rieke

Faculty Notes continued

Margaret Root

This September, Margaret Root presented a paper at a conference titled “Every Inch a King: From Alexander to the King of Kings” in Cambridge, England. Her topic, meant to set the stage for a gathering devoted to post-ancient studies, was “Defining the Divine: Performance Arts of Achaemenid Persian Kingship.” It was a terrific conference! In attendance was Alex Nagel (IPCAA PhD candidate) just back from another study season (working on polychromy in Persian art) at Persepolis in southwestern Iran, the heartland capital of the Persian Empire (see p. 10). It was wonderful to catch up with him as he pursues his rich topic in museums and archives of Europe this term before returning to Ann Arbor for winter 2009. Along the way Professor Root also had a chance to do some work in the British Museum relating to the installation of the Upjohn Wing of the Kelsey Museum. She also spent time with Dr. Mariana Giovino (PhD 2005). Mariana's book, *The Assyrian Sacred Tree: A History of Interpretations* appeared to acclaim just this past year.

Elizabeth Sears

Elizabeth Sears was on sabbatical leave during the academic year 2007-08 conducting research on a book tentatively titled *Warburg Circles: Towards a Cultural-Historical History of Art, 1929-1964*. She spent the winter term at the American Academy in Berlin as the Anna-Maria Kellen Fellow. Her research took her to the Archive of the History of the Max Planck Institute (Berlin), the Warburg Institute Archive (London), the Archive of German Archaeological Institute (Rome), and the Paecht Archive (Vienna). She also traveled to numerous other sites in Germany and Poland to visit collections and conduct interviews. While on sabbatical she delivered talks in Berlin and Marbach (Deutsches Literaturarchiv). Her co-authored book, *Verzetteln als Methode. Der humanistische Ikonologe William S. Heckscher* (Berlin: Akademie Verlag, 2008), appeared and was reviewed in the *Frankfurter Allgemeine Zeitung*. She further published three articles: “Eye Training: Goldschmidt/Woelfflin,” “The Art-Historical Work of Walter Cahn,” and “Scribal Wit in a Manuscript from the Chatelet: Images in the Margins of Boileau's *Livre des métiers*.” (See Faculty Interview, p. 3)

Susan Siegfried

Susan Siegfried spent the winter in Paris teaching two courses for the Department's Michigan-In-Paris program: Painting Women in France, 1550-1880 and Art in France During the Romantic Period, 1800-1850. Her book, *Ingres: Painting Reimagined*, is in the copy-editing phase and is forthcoming in 2009 from Yale University Press. In April she delivered the talk “The Material Fabric of a Female Subjectivity” at the “Materialism and Materiality of the Image” conference at the University of California, a sequel to the Department's symposium of the same name organized by Professor Siegfried last year. In November she presented “Fragment, reprise et oeuvre infinie chez Ingres” at the “Modernité et inachèvement: l'oeuvre en fragment” colloquium at the Louvre. She is currently organizing an interdisciplinary workshop “More than Fashion: The Journal des Dames et des Modes (1797-1839),” which will take place at the University of Michigan in April.

Continued on page 11

Welcome new
IPCAA Students

Ivan Cangemi
Neville McFerrin

Congratulations
2007–08

IPCAA PhD

Recipients

Elissa Faro
Lori Khatchadourian
Ben Rubin
Dan Shoup

The Art of Ancient Iran:

Seeking the Colors of Persepolis

Persepolis is one of the most glorious of ancient imperial sites. It was founded by Darius the Great around 520 BC and served as the administrative and ceremonial heartland capital of the Achaemenid Persian Empire until it was sacked by Alexander in 330 BC. It has been a UNESCO World Heritage Site since 1979. The first systematic excavations were conducted between 1931 and 1939 by the Oriental Institute of the University of Chicago. Later on and up until today, Iranian and Italian researchers have continued with fieldwork and conservation.

Much work has now been done (and continues to be done) on the iconography of empire viewed through the richly informative material and textual record of Persepolis. But heretofore, rather little attention has been paid to the importance of polychrome in the architectural sculptures in Persepolis and elsewhere in the empire. My dissertation seeks to redress this problem. It is part of a movement in ancient and medieval studies worldwide to acknowledge and investigate the profound significance of color as a major aesthetic and iconographical component of pre-modern visual programs.

My project is at once empirical, interpretive, and theoretical. My field research documents the use of polychromy and gilding in Achaemenid Persian art. For the past two summers I have been immersed in Persepolis: recording in a systematic way (according to protocols that can lead to further scientific analysis) the traces of color and gilding at the site and at the nearby place where most of the Persian kings are buried. Work over the summer of 2008 involved the final phase of data collection on site. I have taken well over 1500 photographs documenting vestiges of color never before tabulated. And I am beginning to map the data virtually onto the Persepolis structures. I have also now been able to examine Persepolis sculpture remains in the National Museum in Tehran as well as fragments in several of the major collections in Europe and the U.S. I have had the benefit of consultation with conservators and scholars near and far. Some important work has already been done in critical archives of the papers of early archaeologists and visitors to the site.

Persepolis has been a truly great experience for me personally as well as professionally. I have been greeted with warmth and enthusiasm by Iranian scholars, who have shared their knowledge and information with me. I am bolstered by many wonderful new Iranian friends, many delicious home-cooked Iranian meals, and many, many memories from the dizzying heights of Persepolis. I can't wait to return! — *Alex Nagel, IPCAA Doctoral Candidate*



Alex Nagel on a lift, studying a bull sculpture from the Hall of 100 Columns

Welcome Michigan Society of Fellows Postdoctoral Fellows

Claudia Brittenham received her PhD in Art History from Yale University. She is an Assistant Professor in the Department of History of Art and a Postdoctoral Scholar in the Michigan Society of Fellows with a three-year appointment. Her research focuses on the art of ancient Mexico, Guatemala, and Honduras, engaging issues of art and identity, intercultural interaction, the materiality of art, and the politics of style. Her current project examines problems of visibility and the status of images in Mesoamerica. She has also served as Assistant Curator for Eastern Hemisphere Collections at the Textile Museum in Washington, D.C.



Cécile Fromont received her PhD from Harvard University. She is an Assistant Professor in the Department of History of Art and a Postdoctoral Scholar at the Michigan Society of Fellows. Her research interests include the relationship between artistic form and religious thought, the visual syntax of belief systems, cross-cultural translation by visual means, the role of art and architecture in the political history of the kingdom of Kongo and of the Portuguese colony of Angola, the role of Christian art and rituals in the experience of enslavement in colonial Brazil, the history of artistic encounters between Europeans and Africans, art and colonialism, and contemporary Caribbean art.



Congratulations!

This spring marked the debut publication of *The Helicon Review*, the University of Michigan Undergraduate History of Art Journal. The Review showcases exceptional and original essays, projects, and theses written by undergraduates in the field of art history. For information on the next *Helicon Review*, contact heliconreviewsubmissions@gmail.com.



Faculty Notes continued

Raymond Silverman

Ray Silverman published an essay, "Drinking the Word of God" in *Inscribing Meaning: Writing and Graphic Systems in African Art* (Smithsonian Institution, 2007), dealing with script as a medium for spiritual communication in West Africa, and presented a paper on the same subject at the UM Institute for the Humanities symposium, "Spirit to Script." He served as a panel chair and discussant at the Newberry Library (Chicago) symposium, "Contesting Knowledge: Museums and Indigenous Perspectives." Silverman also curated the exhibition, *Casting Tradition: Contemporary Brassworking in Ghana*, which opened in August at the UM Exhibit Museum of Natural History. Silverman spent part of fall term on sabbatical leave in Ghana where he is working with colleagues at the University of Ghana to develop a new Master of Arts program in museum and heritage studies. His visit was supported by the Fulbright Specialists Program. He also received a grant from UM's Arts of Citizenship to take four graduate students to Techiman (Ghana) in May-June 2009 where the group will collaborate with students and faculty from the University of Ghana as well as members of the community to build a cultural center. He presented a paper on the project at an international symposium organized by the West African Museum Programme in Dakar, Senegal.

Patricia Simons

Over the Spring Break, Patricia Simons had great fun with the impressive group of Helicon students who visited Madrid and devoured the culture and museums there (see p. 7). She then enjoyed a busy summer, visiting Europe twice for exhibitions and research, as well as delivering a paper at the University of Exeter on "Gender, Sight and Scandal in Renaissance France," for a conference on "The Notion of Obscenity in Renaissance France," the papers of which will be published. Next winter she will deliver three more conference papers, at the Huntington Library, the CAA annual meeting, and then the Renaissance Society of America gathering, all of which happen to meet in Los Angeles over the February-March period of 2009. She has lost count but has something like nine or ten articles newly in print or in press, and during a short sabbatical this fall she is working on a book manuscript.

Walter Spink

An International Conference titled "Exploring Buddhist Cave Temples" was held in honor of Walter Spink in Seoul Korea in May 2008 (see p. 4). He later attended a conference relating to his long interest in the Vakataka dynasty (fourth and fifth century CE) held in London at the British Museum. He then continued on to India for two months at the Ajanta cave site, where he has been working for years. The fifth volume in his scholarly series titled *Ajanta: History and Development* (Brill Publishers 2005-2009) will be out later this year. The final volume will be completed and published in 2009. In January 2009 he will present the Heras Memorial Lectures in Mumbai, afterwards continuing his research and holding a brief student seminar on the caves during January and February. A conference centered on his theories will be held in Houston, Texas, in April 2009.

Continued on page 13



Summer Work

In the summer of 2008 I completed a three-month curatorial internship at the Rijksmuseum in Amsterdam. My projects ranged from conducting research for an exhibition on the winter landscape specialist Hendrick Avercamp and documenting the relationship between paintings and frames in the collection, to writing entries for the Rijksmuseum's comprehensive catalogue of seventeenth-century Dutch paintings and preparing a presentation on later additions in portraits by Frans Hals. The object-oriented focus of the internship was invaluable and it allowed me to engage with the collection in a more intimate way than is typically possible, particularly while the majority of the museum is closed for renovations. I had the opportunity to study works of art in storage that are rarely on view to the public. A highlight of the internship was examining paintings and rehanging galleries in the Rijksmuseum late at night, when the museum was closed. Handling and looking at these objects so closely was an incredible experience. I frequently accompanied curators and conservators to exhibitions, conservation studios, and private collections throughout the Netherlands. On my days off, I traveled to museums in Belgium and Germany in order to look at artworks related to my dissertation. — *Nadia Baadj, Graduate Student*

In the summer of 2008 I received support from the History of Art Department, Rackham, and the Medieval and Early Modern Studies Program for two major projects: a three-week trip conducting preliminary dissertation research in Europe and an eight-week curatorial internship at the Art Institute of Chicago.

I began my trip in Europe by attending the conference "Sculpture and Touch" at the Courtauld Institute of Art, which provided a good sense of the current debates in early modern art scholarship and aesthetics. Additionally, I was able to conduct dissertation research using the unique photo archives of the Warburg Institute and the Conway and Witt Libraries at the Courtauld. For the remainder of the trip I viewed canonical late medieval works and precious objects in the cathedrals and museums of London, Bruges, Brussels, Ghent, Paris, Reims, and Strasbourg.

At the Art Institute of Chicago I researched medieval and early modern works for various re-installation projects and upcoming exhibitions under the direction of curators Martha Wolff and Christina Nielsen. This opportunity allowed me to deal with objects firsthand, develop new research skills, and to practice writing for a wider audience. — *Melanie Garcia Sympson, Graduate Student*

The Forsyth Lecture on Medieval Art



Photos (from the top):
Natalia Eaton, University College, London, and Professors Thomas Willette, Claire Zimmerman and Achim Timmermann
Professor Elizabeth Sears and Jannic Durand
Graduate students Helen Dixon, Bea Zengottabengoa and Megan McNamee, and Assistant Professor Cecile Fromont.
Ilene DeYoe, Ilene Forsyth, David DeYoe, and department chair Celeste Brusati.

The inaugural Forsyth Lecture held in October was a great success, drawing a diverse audience from both campus and neighboring cities. Jannic Durand, Curator in the Département des Objets d'art at the Louvre, presented "After the Fourth Crusade: Byzantine Relics and Reliquaries in France." His talk was the second in a trio of lectures he was invited to give to inaugurate a new series, sponsored by the International Center of Medieval Art (New York), which enables distinguished scholars to speak at multiple American venues, engaging academic and local communities in dialogue about medieval art and culture. The series was created by friends, students, colleagues and members of the Forsyth family in honor of the 50th Anniversary of the Center and in memory of medievalists George and William Forsyth. The department is especially grateful to Professor Emerita Ilene Forsyth for her support in enabling us to host this historic event. — *Stephanie Harrell*

Faculty Notes *continued*

James Steward

James Steward was reappointed to a third five-year term as director of the University of Michigan Museum of Art that began in July 2008, making him the second longest serving director in the Museum's history. He has spent much of the year steering the Museum of Art's expansion and renovation project, due to open in Winter Term 2009, including planning for the installation and interpretation of the collections galleries and the temporary exhibitions for the first few years of the re-launched Museum. He gave invited lectures on the role of the museum in public life and on museum architecture at the University of Notre Dame, and was McIntire Distinguished Visiting Professor at the University of Virginia in March 2008. He has consulted on the planning for a new art museum complex at the University of Virginia, his undergraduate alma mater. Steward hosted attendees at the June 2008 meetings of the Association of Art Museum Directors, of which he is a member, held in Detroit, for a preview of the Museum of Art's expansion and a discussion of the role of architecture in shaping the museum experience. He is currently completing the lead essay for a volume exploring the history of art collecting and architecture at the University of Michigan, to appear in spring 2009 to coincide with the Museum's reopening. Steward served on the search committee for a new dean of the Taubman College of Architecture and Urban Planning in academic year 2007-08, continues to chair the U-M President's Advisory Committee on Public Art, and to serve on the Kelsey Museum's Executive Committee, the steering committee of U-M Museum Studies Program, and other University committees.

Achim Timmermann

During 2007-08 Achim Timmermann held a Kress Fellowship at the Warburg Institute, University of London. He gave invited papers and lectures at the Sorbonne in Paris, Johns Hopkins University in Baltimore, and various colleges and institutes at the University of London. He also published six articles on late medieval microarchitecture and (quasi)liturgical practices (including those related to capital punishment) in the peer-reviewed journals *Umění*, *Biuletyn Historii Sztuki*, and *The Journal of the Warburg and Courtauld Institutes*, as well as in three volumes of conference proceedings published in Leipzig, Cologne, and Turnhout.

Thomas Willette

Tom Willette spent winter term 2008 in Chicago on a Mellon Research Fellowship at the Newberry Library, working on a book about the reception of *The Life of Benvenuto Cellini* from the sixteenth to the nineteenth century. During the summer he revised and submitted an essay on the publication history and critical fortune of Leonardo da Vinci's *Treatise on Painting*, titled "The First Italian Publication of the Trattato della Pittura: Book Culture, the History of Art, and the Naples Edition of 1733." The essay will be published as a chapter in the volume *Re-Reading Leonardo: The Treatise on Painting across Europe from 1550 to 1900*, edited by Claire Farago (forthcoming in 2009 from Ashgate Publishing). He is currently (fall 2008) team-teaching a graduate seminar with Megan Holmes on Italian art-literature of the fifteenth and sixteenth centuries, titled *Early Modern Art Theory and Practice*, while preparing three papers for presentation during the coming winter term. These papers will be read at the Center for Advanced Study in the Visual Arts (National Gallery of Art, Washington, D.C.), at the annual meeting of the Renaissance Society of America (Los Angeles), and at York University in the U.K.

Continued on page 15

2008 Graduate Symposium

Exploring the Ephemeral

The 2008 History of Art Graduate Symposium was held November 7 at the Institute for the Humanities. This year's topic, as the title suggests, provided a forum for discussing the concept of ephemerality from a broad range of geographic, historical, and theoretical perspectives. From the transient experience of medieval pilgrimage processions to the deceptively impermanent nature of artist's sketches and commercial media, papers investigated the ephemeral aspects of space, medium, artistic practice, viewership, memory, and the market.

This year's presenters were Susanna Berger (University of Cambridge), Elisa Foster (Brown University), Kristine Nielsen (University of Chicago), Tanya Pohrt (University of Delaware), Edward Vazquez (Stanford University), and Andrew Wasserman (Stony Brook University). The Keynote Speaker was James Meyer, Winship Distinguished Associate Professor of Art History at Emory University, who presented, "Entropy as Monument," which explored the impact of Robert Smithson's art on the practices of contemporary artists, and the greater repercussions of a "return to the sixties."

The day-long event was a great success and was well supported by the entire History of Art department. The symposium was organized by Nadia Baadj, Megan McNamee, and Marin Sullivan, and will continue in the future on a bi-annual basis. —*Marin Sullivan*

Generous support for the symposium was provided by the Department of the History of Art with special contributions from the Institute for the Humanities; the Eisenberg Institute for Historical Studies; the Department of Germanic Studies, Languages, and Literatures; the Program in Medieval and Early Modern Studies; and Rackham Graduate School.



Photos (from top): Symposium speakers (l to r) Elisa Foster, Edward Vazquez, Andrew Wasserman, Kristine Nielsen, Susanna Berger, and Tanya Pohrt; Keynote speaker James Meyer; Professor Megan Holmes; graduate student organizers Nadia Baadj, Marin Sullivan, and Megan McNamee.

Faculty Interview continued from page 3

How is the book to be shaped?

I'm quite excited about it, though I'm aware of the challenges presented by writing collective biography. My interest is in the way the Warburgian mission played itself out in pre- and post-WWII Europe and America. I start in Aby Warburg's last year, 1929, and proceed to 1964, when Warburg's assistant Gertrud Bing died. The later 1920s puts one right in the middle of a remarkably fertile intellectual era in Germany, on the eve of the horrifying events that would lead to the scholarly diaspora; 1964 is the heart of the Cold War, shortly before 1968 when the post-WWII status quo would be shaken up. This was the very heyday of Warburgian/Panofskian "Iconology" and the period when histories and synopses of the iconological "method" began to be written up in some number—in effect providing material for the coming critique of the enterprise. I've identified a good number of scholarly characters whom I think worthy of another look, and have read and transcribed many thousands of letters and other documents. Playing on the metaphor of the circle, I'm trying to develop a structure that will allow digressive discussions, in which histories circle out to intersect with other histories. I'm also trying to use images in a more vitally suggestive way than they are often used in art history books, following hints by Warburg, of course. He famously mobilized photographs of art works, clustering them provocatively, only then providing voice-over or written commentary.

Did the Berlin environment have a stimulating effect on the project?

Yes, in so many ways. It was quite a heady time—real *vita activa*. I traveled a lot, and I met a great many people: the American Academy—its headquarters a villa out on the Wannsee—houses about 10 fellows a term but also invites others in to speak: especially politicians, journalists, diplomats, artists, writers, critics—many of them significant public figures. So that was interesting. But I also met with art historians and arranged interviews very helpful to my project: in Munich I spoke with Willibald Sauerländer and others active in art history in post-war Munich. In Berlin I had an informing conversation with Karl Werckmeister. In Warsaw I was able to learn about Jan Bialostocki's impact from his students. One of the most interesting periods was the week in Vienna when I worked with the Pächt papers and spoke with his colleagues and students, taking notes all the time. In Berlin I spent long weeks reading in the Ernst Steinmann papers and perusing documents from the Biblioteca Hertziana. And then there were trips to London, Hamburg, Rome as well as Dresden, Magdeburg, Wittenberg, etc. All very interesting and productive.

You're now back from sabbatical. What classes are you teaching this term?

I've returned to the Middle Ages—though that does not mean I've abandoned historiography. The Warburgians used the "survival of the classical tradition" as the means to approach larger issues at the interface of cultural history and history of the image. My graduate seminar this term focuses on "Medieval Encyclopedias"—a very Warburgian theme you could say, since it treats the shaping of knowledge and its transmission, as well as modes of studying word and image in combination. The class is attended by a wonderfully interdisciplinary group: art historians, classicists, historians, specialists in medieval French, and a person from the School of Information. I'm finding it hugely interesting. The undergraduate course is Early Medieval Kingdoms and Cultures, 400-1000: the class is very good, so I'm enjoying it.

I understand that you have developed a Wiki-assignment for your undergraduate class. How did that idea come about?

It occurred to me one day that the technology was now available to do something different from what I've done in the past, to mobilize students to work collectively and to develop thereby certain desirable research skills. I came up with fifty topics, one for each, and let them go at it: they were to write up an entry for an "Early Medieval World-Book" that would be useful for their peers, an analytical overview of a topic with annotated bibliography reviewing chief sources. Then, after receiving critique from me and from peers—we are still in the middle of the term—they are to revise the first entry and write one or two others on topics of their own devising. I have a volunteer editorial board of seven students, and an excellent person at Instructional Services is helping build the Site-Maker site. At the end of the term we'll have a searchable compendium of some 100 entries that should be a pleasure to browse. Students are, I think, coming to know about various facets of medieval art and life as they learn to write concisely for a public.

Faculty Notes continued

Claire Zimmerman

Claire Zimmerman delivered a talk at the "Return Emigrations" conference at Columbia University in January, and two talks in Basel in April, one at the NFS-sponsored research institute, Eikones-Bildkritik, and another at the art history department of the University of Basel. She is slated to give talks in 2008-09 at the Society of Architectural Historians Annual Meeting and the College Art Association Annual Meeting. In addition, 2007-08 saw the publication of "The Monster Magnified. Architectural Photography as Visual Hyperbole" in *Perspecta 40: Monster* and "James Stirling Reassembled" in *AA Files 56*.

Rebecca Zurier

In the past year Rebecca Zurier gave a lecture on George Bellows and the "pleasures and dangers of urban looking" when the travelling exhibition *Life's Pleasures: The Ashcan Artists' Brush with Leisure* opened at the Detroit Institute of Art. Her undergraduate seminar on the Ashcan School culminated with two trips to view the exhibition: one where students presented group reports in the galleries and another to attend a daylong symposium, at which students asked some excellent questions. Further afield, Zurier has enjoyed opportunities to give talks in fora that bring the history of American art into conversations with people from other disciplines, other institutions, and other countries. Last fall she participated in a three-day series of workshops on "Cities in Conflict" which brought together a group of historians and urban planners at Northwestern University's Kaplan Institute for the Humanities. She returned to Chicago last month to speak at the interdisciplinary symposium "Seeing the City, Inscribing Identity: Describing a New Metropolis" at the University of Chicago's Smart Museum of Art. In November she will travel to Germany for a gathering of speakers on "Hopper's America" in anticipation of a major loan exhibition sponsored by the Bucerius Kunst Forum in Hamburg. This event is particularly exciting because it will serve not only to introduce German audiences to twentieth-century American art before Pollock, but also to help break down the insularity in the field. She has also convened with a group of extreme specialists: authors of books on American art that have won the Smithsonian American Art Museum's annual Charles Eldredge Prize, in a twentieth-anniversary event titled "Words Matter!" Over the course of presenting these talks, she has finally gotten comfortable with PowerPoint.

Attention History of Art Alumni:

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

2008 Tappan Awards Graduate Students

Katherine Brion – Henry P. Tappan Award for Excellence in Teaching

Ksenya Gurshtein – Henry P. Tappan Award for Outstanding Achievement in Graduate Studies



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