

History of Art

Spring 2008
University of Michigan

Letter from the Chair

As this issue of the newsletter goes to press, winter term has finally faded behind the colors, sounds, and wonderful fragrances of Ann Arbor's typically belated spring. The season arrived just in time to grace this year's impressive commencement exercises on the Diag, a mere stone's throw from Tappan Hall. It was a special pleasure to complete my first year as Chair by welcoming our graduating seniors and their families and friends to the Department's annual commencement reception. With the number of concentrators in History of Art growing steadily—this year we graduated seventy-nine seniors, six of them with honors—the assembled crowd amply filled our ground floor lobby. We were delighted that so many relatives and friends, including many UM alums from around the country, and from abroad, joined us to mark this important occasion. Following custom we presented special departmental awards to several members of the Class of 2008 for their outstanding academic achievements and exceptional contributions to the Tappan community. You will find a list of this year's recipients in this newsletter. The accomplishments of these students and others in the graduating class gave us much to celebrate, from first-rate honors theses to acceptances and fellowships at outstanding graduate programs, and prestigious internships. While some students will pursue academic and curatorial careers as art historians, many more of our concentrators plan to use their training in art history as a foundation for careers in such fields as business, law, medicine, publishing, and historic preservation. The alumni profiles and updates in the newsletter give an idea of the variety of creative and professional endeavors in which our former students are engaged.

I would also like to draw your attention to our current graduate students, both for the academic accomplishments noted in this newsletter, and for the important role they play in the teaching mission and the intellectual life of the Department. In the past we have benefited from occasional conferences and symposia organized by our graduate students. I am pleased to announce that beginning this fall the Department will sponsor a graduate student symposium that will take place biennially. The symposium planned for this coming November will explore the very timely topic of the ephemeral, and promises to be a stimulating day of papers and conversation. As you know, the costs of maintaining our graduate program, which is one of the top PhD programs in the country, continue to rise. You can support our graduate students in a significant way right now by taking advantage of President Coleman's Donor Challenge, which will match your contributions by half, so that the total value of gifts given to our Graduate Fund during the Challenge increases by fifty percent.

Among the highlights of this past year was the very enthusiastic response to our fundraising drive for the Explorations in Art & Visual Culture fund, which supports field trips for students to study works of art and architecture firsthand. Thanks to your contributions and to a very generous two-for-one donor match, we were able to grow the endowment by \$150,000 during the past year. We hope that you will help us keep the fund growing so that we can continue providing students with crucial opportunities to study art "live and in person." Class field trips of the sort described in this newsletter are a necessary complement to the increasingly virtual experience of art in our digital and media environment; the pedagogical value of these direct encounters is truly priceless.

Let me close with best wishes for the summer, and an invitation to join us for one or more of our upcoming events in the fall: the "Experience and Use of Wonder" Symposium on September 13, the Inaugural Forsyth Lecture by Jannic Durand on October 15, and the Graduate Student Symposium on "Exploring the Ephemeral" November 7. We will be sending more details about these events in the coming months, so do mark your calendars now. As always, we look forward to your participation.



Professor Celeste Brusati, Chair

Inside:

- Martin Powers
- Forsyth Lecture
- Commencement
- Jonathan Kuhn
- Alumni Update

Faculty Profile

Martin Powers

One could say Marty Powers' intellectual work started as far back as junior high. "I grew up in a working class family; we had few books at home, but among those we had were Augustine's *Confessions* and the writings of St. Thomas," he said. "I read parts of those out of boredom." In high school he came across James Legge's translation of the third century Chinese philosopher Zhuangzi. "In the lingo of the period," Professor Powers explained, "it blew my mind."

A James Cahill book on Chinese painting confirmed Powers' interest in Chinese culture. At the urging of his high school history teacher, Powers went on to attend Shimer College in Illinois, becoming the first member of his family to go to college. He was greatly influenced by the school's Hutchins-style "Great Books" approach, which encouraged seeing historical material in relation to broader human concerns. It was during this time that he met a young Chinese woman named Amy Ma, whom he would later marry. "We discussed all manner of cross-cultural concerns, touching on many themes that would later show up in my dissertation or elsewhere," he said. "Her nimble intellect forced me to question all manner of things I had once taken for granted."

Powers earned his graduate degrees at the University of Chicago and spent ten years at UCLA. He arrived here at Michigan History of Art in 1987 where he has been exploring, in many different ways, the role of the arts in the history of human relations in China, with an emphasis on issues of political expression, personhood, and social justice. In his first book, *Art and Political Expression in Early China*, for instance, he chronicled how students and radical intellectuals mobilized demonstrations and an early form of "poster art" to resist a corrupt regime during the twilight years of China's Han dynasty (206 BCE – 220 CE). The courses he teaches include Topics in Theory, Art & Language: East and West, and Painting & Poetry in China. He recently developed and team-taught a new Introduction to Art course with Professor Howard Lay.

Fluent in Chinese, Powers writes a regular column (in Chinese) for a popular Chinese journal on current affairs and culture. He is also the director of the China Mirror Project, which helps address the critical need for resources on China by creating units, or case studies, which teachers unfamiliar with China can use to teach their students.

His current research involves the re-examination of China's role in the development of the eighteenth century natural garden, sometimes called the "picturesque garden," or the "Anglo-Chinese garden." At the time "China," as variously constructed, was a factor in many key Enlightenment debates, including new ideas about the "natural." Powers describes the project as a transcultural study, one about cultural encounter. He hopes to show how many of our traditional preconceptions about "China" evolved out of a period of intense, international, cultural competition. Beginning this fall, he will have the opportunity to focus his efforts on this project with a year at Princeton's Institute for Advanced Study.

When asked about the benefits of studying art history, Powers' answer reflects his approach to the subject. "So much of our life is determined by images and images tend to work on us in ways that are not easy to articulate. Because their impact takes place below the level of everyday discourse, people can be easily manipulated," he explained. Powers sees art history, especially the social and political analysis of art, as providing a kind of literacy that can make us more self-aware of how to read images critically. "The other thing is art history provides students with analytical skills they can use in any humanistic discipline," he said, adding "it's no longer the case that art history is mainly useful for going to cocktail parties, or convincing people that you're cultured."

Martin Powers is the Sally Michelson Davidson Professor of Chinese Arts and Cultures. He is the former director of the Center for Chinese Studies. In 2006-8 he was the Director of Undergraduate Studies. He was twice awarded the Association for Asian Studies Joseph Levenson Book Prize for best book (Pre-1900 China) for his books Art and Political Expression in Early China (Yale University Press, 1991) and Pattern and Person: Ornament, Society, and Self in Classical China (Harvard University Press East Asian Series, 2007).



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Mark Your Calendars!

History of Art is hosting two symposia during Fall 2008. Check our website events calendar <http://www.lsa.umich.edu/histart/events> for updated information.

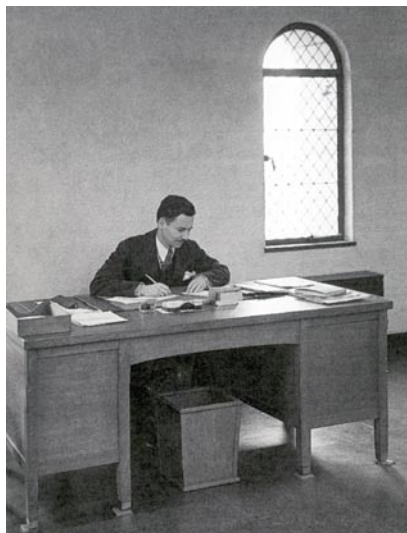
2008 Fall Symposium: "The Experience and Use of Wonder"
September 13, 2008

2008 Art History Graduate Student Symposium: "Exploring the Ephemeral"
November 7, 2008

Coming This Fall: The Forsyth Lecture on Medieval Art



William (l) and George on summer holiday in northern Michigan, c. 1910.



William H. Forsyth in 1938, the year the Cloisters opened.



George Forsyth at work on the survey of Mt. Sinai, c. 1965.

Michigan has been included among the venues for this fall's launch of the Forsyth Lecture series, a program sponsored by the International Center of Medieval Art (New York). The series will present lectures by distinguished scholars at multiple venues within the international scope of the Center. This inaugural year will feature the University of Michigan, De Pauw University, and Fordham University in New York City. Host institutions invite the lecturer to focus on a particular facet of medieval art that engages 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 George and William Forsyth as a tribute to their contributions to study of the Middle Ages. These scholars were close cousins who grew up together in the Chicago of the early 1900s, both attending the Latin School there and spending summers together in northern Michigan. Both went to Princeton, where they also received their graduate degrees, and went on to have careers as medievalists in the history of art and medieval archaeology.

George H. Forsyth, Jr. (1901-1991) was chair of the Department of History of Art at Michigan from 1947 to 1961, when he became director of the Kelsey Museum of Archaeology. He conducted extensive archaeological studies abroad, most notably in the 1930s at the Church of St. Martin at Angers, France, and, later, at the monastery of St. Savior in Chora, Istanbul, in addition to an extended series of expeditions (1950s-60s) at the monastic fortress of St. Catherine at Mount Sinai. The fortress, built for the sixth-century emperor Justinian, comprises the oldest continuously active Greek Orthodox monastery in the world.

Professor Forsyth was renowned for the way his work combined his training in architectural history and draftsmanship with his skills as an archaeologist. He is probably best known for his books: *The Church of Saint Martin at Angers* (1953), awarded the Haskins Medal for Outstanding Distinction by the Medieval Academy of America in 1955, and *The Monastery of St. Catherine at Mount Sinai: The Church and Fortress of Justinian* (1973).

William H. Forsyth (1907-2003) engaged in curatorial work on the Metropolitan Museum of Art's medieval collection during its expansive phase, from 1933 until his retirement as curator emeritus in 1971. His early work involved the monumental task of assisting then-curator James Rorimer in creating The Cloisters, the medieval branch museum built on land donated by John D. Rockefeller, Jr., that assembled objects from the Metropolitan's holdings and from numerous private collections. The result was a modern museum of medieval appearance, composed of reassembled stones from more than five cloisters along with other sacred objects from the Romanesque and Gothic eras. His extensive research on the collections resulted in many studies, including *The Entombment of Christ: French Sculptures of the 15th and 16th Centuries* (1970) and *The Pietà in French Late Gothic Sculpture* (1995).

The inaugural Forsyth Lecture takes place on Wednesday, October 15. The speaker is Jannic Durand, Curator of Objets d'Art at the Musée du Louvre. More detailed information will be available on the website events calendar at <http://www.lsa.umich.edu/histart/events> as it becomes available.

2008 Undergraduate Awards

Henry P. Tappan Award for Academic Excellence in the History of Art

Rachel Silveri

Henry P. Tappan Award for Outstanding Achievement in the History of Art Honors Program

Katie Johnson & Carly Groobman

Henry P. Tappan Award for Outstanding Performance in a Double Major with the History of Art

Tara Wright

Henry P. Tappan Award for Exceptional Contributions to the Program in History of Art

Kimberly Hack

The Eleanor S. Collins Award for Initiative in the Visual Resource Collection

Meryl Schwartz

History of Art Welcomes New Staff

Heather Dornoff serves as the Department Administrator for History of Art, managing administrative and business operations for the unit. Heather joined the department in fall 2007, bringing with her more than eighteen years experience in higher education administration at the University with a focus in the arts and humanities. She also holds an interdisciplinary bachelor's degree in Theater and Film.

Matthew Quirk joined the Department in early 2008 as a Multimedia Specialist. In addition to helping with the ongoing digitization of the tens of thousands of images in the History of Art's Visual Resource Collection, he also serves as staff graphic artist and assists with troubleshooting any media or presentation difficulties in Tappan Hall.

2008 Spring Commencement Reception

Each spring, History of Art honors its graduating seniors with a Reception held here in Tappan Hall. On the afternoon of April 25, families, friends, students, faculty and staff gathered in the lobby to celebrate this milestone in the lives of our students. Professor and Chair Celeste Brusati gave the opening remarks, encouraging graduates to remember the value of 'slow looking', and that what 'art' is, is never a given. "So be critical, stay curious, be open, and stay in touch," she concluded. "We want to know what you are doing, keep you in our community, and when you're in Ann Arbor, stop in at Tappan. We are always happy to see you."



Professor and Chair Celeste Brusati welcomes guests to Tappan Hall.



Professor Martin Powers congratulates graduate Rachel Silveri on her award.



Katie Johnson and her mother Carolyn Johnson talk with Professor Matt Biro.

History of Art 677 New York Field Trip, Fall 2007

In the fall of 2007, graduate students in the *History of Art 677: Realism and Realities in American Art and Literature* seminar organized a field trip to New York. Ironically for a class on realism and artifice, this was the only time all semester that we had the opportunity to view actual works of art, and we made the most of it. We went to see two special exhibitions about the Ashcan School artists to follow up on our class sections about urban realism. I had been invited to speak in conjunction with each exhibition because I recently published a book (*Picturing the City: Urban Vision and the Ashcan School*) on a related topic.

On Friday we went to the Delaware Art Museum in Wilmington, DE to see the exhibition "Seeing the City: John Sloan's New York" as well as the permanent collection. The highlight for me was the opportunity for our class to spend more than an hour in the Sloan exhibition, after it had closed to the public, with a group of professors, graduate students and curators from the Philadelphia Museum of Art, the Delaware Art Museum, the University of Pennsylvania, the University of Delaware and the Tyler School of



Art who had been invited down to Wilmington for the event. It was like an impromptu seminar in which everyone participated, all with original works of art on hand. Most of the group stayed for my lecture at the museum that evening.

Saturday was spent at the New York Historical Society to view the exhibition "Life's Pleasures: The Ashcan Artists' Brush with Leisure" and attend the related symposium where I presented a paper on George Bellows' boxing pictures. Once again, the class had the chance to see at first hand works that we'd read about and to hear a variety of new scholarship from experts in the field. We were especially pleased that so many of the speakers referred to Dreiser's novel *Sister Carrie* which we had just discussed in class that week.

Sunday morning we convened at the Metropolitan Museum of Art to

see as much other realist art as we could, beginning with Damien Hirst's sculpture *The Physical Impossibility of Death in the Mind of Someone Living* which was about as real as one could expect to see. A gallery full of large-scale Warhol paintings sparked discussion about realism and reproductive media, then we dashed through an exhibition of nineteenth-century photographs to the room of Eakins paintings to get a first-hand look at works we had only imagined through reproductions earlier in the semester. Graduate student Bridget Gilman had the opportunity to see Thomas Eakins' painting *Shooting for Rail*, one of the works she is looking at for her research paper on Eakins' use of projected photographs. Despite predictions of terrible weather we made it back to Ann Arbor on time.

— Professor Rebecca Zurier

History of Art 393 Chicago Field Trip, Winter 2008

In February, Professor Howard Lay took students in *History of Art 393: Baudelaire's Paris* to the Art Institute of Chicago. HA 393 explores the visual and literary culture in Paris during the Second Republic, the Second Empire, and the early years of the Third Republic, taking as its focal point the essays, criticism, and poetry of Charles Baudelaire. The Art Institute of Chicago's remarkable collection of nineteenth-century French painting gave students exposure to many of the original works of art they were learning about in class, including Georges Seurat's *A Sunday on La*



Alumni and Department friends Patricia Kosmerl (MA '74), Meredith Reineck (BA '97), and Ilene and David (BA '70) DeYoe with Professor Howard Lay and HA 393 students at the Art Institute of Chicago.

Grande Jatte - 1884 and Gustave Caillebotte's *Paris Street: Rainy Day* (pictured). Several alumni and friends of the Department

accompanied the group, witnessing firsthand the importance of students' direct experience of the visual materials they study in class.

Graduate Student Awards

Major Fellowships

American Research Center in Egypt
Heather Badamo, Fellowship, 2008-2009

Freer Gallery, Washington
Rebecca Bieberly, Freer Residential Fellowship, fall 2008

German Academic Exchange Service (DAAD)
Lauren Graber, Fellowship, 2008-2009

**Humanities Research Center,
Rice University**
Diana Bullen Presciutti, Andrew W. Mellon
Postdoctoral Fellowship, 2008-2010

Samuel H. Kress Foundation
Phillip Guilbeau, Kress Travel Fellowship
in the History of Art, 2008-2009

Metropolitan Museum of Art
Heather Badamo, Chester Dale Fellowship,
2008-2009 (deferred)

U-M Rackham Graduate School
Dragana Borenovic, International
Student Fellowship, 2008

Grants & Awards
**American Society for Hispanic Art
Historical Studies**
Phillip Guilbeau, Photography Grant, 2008

**Mellon Summer Institute for French
Paleography, Newberry Library, Chicago**
Phillip Guilbeau, summer 2008

Social Science Research Council
Bridget Gilman, Dissertation Proposal Development
Fellowship, summer 2008

U-M Center for European Studies
Nadia Baadj, Summer Grant, 2008

U-M International Institute
Nadia Baadj, Individual Fellowship, summer 2008

U-M Rackham Graduate School
Phillip Guilbeau, International
Research Fellowship, 2008

Dissertations in Progress

“The Visual Culture of the Central Italian Foundling Hospital, 1400 - 1600”

My dissertation explores the visual culture of the foundling hospital in fifteenth- and sixteenth-century Italy. Focusing on institutions in Rome, Florence, Siena, and Bologna, I examine a wide range of visual evidence—from hospital altarpieces, mural decoration, manuscript illumination, and processional banners to the sacred topography of the city, spaces in ward life, processional rituals, civic ceremonies, and devotional practice. I argue that there was a rich ‘visual culture of charity’ in Renaissance Italy and that the place of the abandoned child within it was conspicuous, significant, and highly contested. I am particularly interested in how images and ritual acts shaped perceptions of abandoned children, their patrons and supporters, and the practice of foundling care in the early modern Italian city.



- Diana Bullen Presciutti

“What Adriaen van de Venne Drew from Prints.”

“What Adriaen van de Venne Drew from Prints” is a contribution to a much-



needed history of drawing’s status in early modern Europe. By investigating the career of the Dutch painter-poet Adriaen van de Venne, my dissertation articulates the ways that printmaking and book production produced new sets of practices, theories, and categories that recalibrated theories and practices of drawing in the seventeenth-century Netherlands. Van de Venne’s responses to the networks of exchange that prints and books engendered, the protocols of penmanship and engraving, and contemporary epistemologies of reading provide compelling evidence that grounds this study.

- Olivia Vitale

Alumni Profile Jonathan Kuhn

When Jonathan Kuhn was a student here in History of Art, he participated in the Museum of Art’s docent program. “It was forty women and me,” Kuhn said, recalling the year he spent learning about the collections, writing papers, and giving trial talks. All of that training, though, couldn’t have prepared him for an offbeat question asked by the younger set once he became a docent: “Mister, do you know how to tie shoes?”

As Director of Art & Antiquities for the New York City Parks Department, Kuhn may not get many questions from five-year-olds, but he still constantly fields inquiries about the city’s public art and history. He has answered everything from “what happened to

the sheep in Central Park’s Sheep Meadow?” (they were moved to Prospect Park and later shipped upstate) to “what is the oldest monument?” (*Cleopatra’s Needle*, c. 1450 BC, in Central Park). And like the questions asked at UMMA in the seventies, “almost every question that gets asked once, gets asked again.”

Kuhn grew up in Princeton, NJ. “I think I had an interest in arts and the history of art from an early age,” he said, citing a pivotal trip to Rome at age seven as well as frequent visits to museums with his parents. At Michigan he was a double concentrator in History of Art and English. He went on to earn a master’s in art history from Columbia, and wrote his thesis on the early-modernist painter John Marin, whose watercolors and etchings include depictions of the Brooklyn Bridge and lower Manhattan. After graduate school, Kuhn lectured at the Guggenheim Museum and worked as a cataloger at the Museum of Modern Art and the Cooper-Hewitt National Design Museum before landing his current job with the Parks Department in 1987.

Today Kuhn oversees the placement and care of permanent and temporary art and monuments in all the parks in the five boroughs of New York—which has one of the world’s most extraordinary collections of public art. This means it’s up to him to make sure, for example, the city’s bronze sculptures are re-waxed every year and money is raised for much-needed restorations (and even for the salary of a full-time conservator). He founded and directs the Citywide Monuments Conservation Program, an award-winning, privately funded sculpture conservation and training initiative. Kuhn also organizes and curates exhibitions at the Arsenal, the Central Park building that houses the Parks Department and Kuhn’s office. In 1989 his *Historic Houses in New York City Parks* was published, and he has also contributed to the *Encyclopedia of New York City* and written extensively for the Parks Department’s website.

Kuhn lives in the West Village with his wife, writer Michele Herman, and two teenage sons. Although at times he doesn’t like the “messiness” of his job, it’s also what he does like about it, because no two days or years are alike. He says it’s satisfying to see the results of what he and his staff are working on all over the city, and to be using his history of art degrees in such an active way. Because of the community-oriented nature of his job, Kuhn also gets to know the many characters—everyday people, artists, veterans groups, even Nobel Prize winners who come to see their names inscribed on the Nobel Monument—who comprise the city that never sleeps. “This job cuts across worlds,” he explained. “I like to think that the world isn’t so compartmentalized.”



Jonathan Kuhn at a 2003 temporary public art installation, Tom Otterness’s *Free Money* (at Park Avenue and 57th Street). Photograph: Spencer T Tucker.

Alumni Updates

Jasmine Alinder (PhD '99) is Assistant Professor at University of Wisconsin Milwaukee.

Lara C. W. Blanchard (MA '91, PhD '01) is Henry Luce Associate Professor of East Asian Art, Hobart & William Smith Colleges.

Julia A. DeLancey (BA '87) is Associate Professor of Art (Art History) at Truman State University, Missouri.

Phillip Horky (BA '00) writes: "I wanted to write to update the History of Art department on my progress since achieving the BA in History of Art (Highest Honors) in 2000. Following completion of the AM degree in Latin at University of Chicago in 2002 and my PhD in classical philology at the University of Southern California in 2007, I recently received a three year postdoctoral fellowship in the Humanities at Stanford University. While at Stanford, I have been revising a book manuscript for publication, *The City-State Commensurate: Plato and Pythagorean Political Philosophy* and teaching both interdisciplinary and classics courses. I continue to benefit from the support and guidance that my professors in the history of art at Michigan provided those many years ago, and it is not infrequent that I recall the generosity of many a faculty and staff member in Tappan Hall. Go Blue!"

Elizabeth Horwitz (BA '01) has been accepted to the Master of Arts program at the Johns Hopkins University Paul H. Nitze School of Advanced International Studies, starting fall 2008, at the Bologna, Italy campus.

Susan Kelly-Andrews (BA '89) writes: "I graduated from Michigan with my history of art degree in 1989. I was happy to see all of my old favorite professors are now "emeriti." I became involved with the then newly formed Film Studies department as well and wound up working at Lucas film's effects division for many years. I continue to work in film and am considering a graduate degree in new media studies to give my practical knowledge some of the intellectual shine I remember getting from my art history classes. I am married with three children and happily living in mostly sunny Marin County California."

Molly Klais (BA '01) writes: "After teaching high school English in small town France following graduation, I received a master's in history of art from University College London in 2004. From there, I went to work for Gagosian Gallery New York for a couple of years before moving to Yvon Lambert Gallery, also in New York. As Associate Director, I am an art dealer, and I manage the careers of a number of gallery artists, including Carlos Amoraes, Richard Jackson, Pedro Reyes and Shinique Smith. I work with artists on planning and producing new artwork; I organize and curate gallery exhibitions; I secure exhibitions at museums and public collections; and I produce books for the gallery."

J P Park (PhD '07) will join the University of Colorado in Boulder in the fall as Assistant Professor of Chinese/Korean art (tenure track).

Karen Kurczynski (BA '96) is Visiting Assistant Professor, Massachusetts College of Art and Gallery Lecturer at the Museum of Modern Art.

Pat Kosmerl (MA '74) writes: "Although I would have loved to work in the field of art history, I entered the business world and stayed in that field for over 30 years. My first position after leaving Ann Arbor was as the first female in a management training program at a steel company headquartered in Chicago. Since I wanted to be in a more progressive company and industry, I joined IBM in 1977 where I held a variety of technical sales and management positions. I retired from IBM in 2004 after 27+ years, but I continue to work for IBM as a consultant. Although I never worked directly in the field of art history, I've still been able to pursue my love of art and architecture outside of work. I've been a docent for the Chicago Architecture Foundation and, for several years, I volunteered on behalf of IBM for Chicago's Arts & Business Council."

Molly Lindner (MA '84, PhD '96) recently received tenure and is Associate Professor of Art History at Kent State University.

Jennifer Newberry (BA '02) writes: "As a quick update, post-undergrad I started med school at the University of Chicago, finished three years, and then transitioned into law school here at U of C. I graduate in June, and then I will head up to the University of Wisconsin to learn Khmer before heading to Cambodia for three or four months and finally returning to finish my last year of medical school. Why the eternal student route? I'm interested in public international law and human rights in the context of disaster response, including armed conflict and natural disasters."

Beverly Orlove Held (PhD '87) writes: "From 1991 through 2006, San Francisco Arts & Humanities Seminars, the nonprofit educational organization which I founded, was the sole program provider for Elderhostel, Inc. For Elderhostel, I devised hundreds of academic programs and welcomed thousands of participants to courses in the arts and humanities. Since 2003, my work has increasingly been in the Dordogne (SW France) where my organization owns a nine-bedroom farmhouse and grange. Here, from May through September, we offer art history, cultural history and culinary history programs as well as painting workshops. Please visit my website at www.rousset-perigord.org. A bientot!"

Tiffany Pak (BA '04) writes "I graduated from NYU with my masters in visual arts administration back in May of this year, and have started working for an arts and cultural communications firm in New York City. It's been an amazing learning opportunity, as we work with our art museum clients across the country, promoting new building projects and special exhibitions."

Sean Roberts (PhD '06) was recently appointed Assistant Professor of Art History at the University of Southern California.

Janice G. Schimmelman (PhD '80) is Professor of Art History at Oakland University. Recent publications include *The Tintype in America, 1856-1880* (Transactions of the American Philosophical Society, v. 97, pt. 2) and *Books on Art in Early America: Books on Art, Aesthetics and Instruction Available in American Libraries and Bookstores through 1815* (Oak Knoll Press, 2007).

Jessica Brooke Williams (BA '07) writes: "This past August I was placed as lead organizer of Young Association of Heidelberg (YAH), a new branch of Detroit's Heidelberg Project. YAH is an organization composed of young people, ages 18-30, focused on expanding the goals of the Heidelberg Project by engaging in social, educational and philanthropic initiatives presented through all creative processes. (See *Metro Times* article <http://www.metrotimes.com/editorial/story.asp?id=11808>) I am also newly involved in assisting Patrina Chatman, exhibitions curator at the Charles H. Wright Museum of African American History, on an exhibition of local teacher, Catherine Blackwell. The exhibition focuses on Mrs. Blackwell's many voyages to Africa, where she collected African objects and used them as a resource to teach her students about Africa and its connection to African-American life. Additionally, I work as a secretarial assistant to the director of resource development at United Way for Southeastern Michigan."

Erika Wolf (PhD '99) is a senior lecturer at University of Otago, New Zealand.

Yao-Fen You (PhD '05) is Assistant Curator of European Sculpture & Decorative Arts at The Detroit Institute of Arts.

Brian K. Young (BA '89) was recently appointed as Curator at The Academy Art Museum in Easton, Maryland where he will provide direction for curatorial affairs and promote the focus and growth of the Museum's permanent collection.

Please submit alumni updates via our website at <http://www.lsa.umich.edu/histart/> or by mail to The University of Michigan, The Department of the History of Art, 110 Tappan Hall, 519 S. State Street, Ann Arbor, MI 48109-1357

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Editor: Stephanie Harrell
Graphic Designer: Matthew Quirk

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
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Back cover, from left:

Detail from Tappan Hall entrance arch, Spier and Rohns, architects, 1894
Madonna degli Innocenti, unknown artist, late 15th century A.D.
History of Art 667 Field Trip
William H. Forsyth at work in the Cloisters, 1938
Paris Street: Rainy Day, Gustave Caillebotte, 1877
Henry Philip Tappan, Karl Bitter, 1914

Front cover, from left:

Free Money, Tom Otterness, 2003
Han Dynasty stone engraving, 2nd century A.D.
George Forsyth at the survey of Mt. Sinai, c. 1965.
Apollo, sculptor unknown, picture c. 1910
The Picture Shop, Adriaen van de Venne, 1623
Detail of *Henry Philip Tappan*, Karl Bitter, 1914



President's Challenge for Graduate Student Support

Fact: In 1960, the University of Michigan received 78 percent of its funding from state appropriations, while 21 percent of UM's funding came from students' tuition and fees. Today, only 24 percent of UM funding comes from state appropriations; 62 percent comes from tuition and fees, and 14 percent comes from private support.

The fundraising focus during these last few months of the Michigan Difference campaign is on helping departments and programs recruit and educate the best graduate students in the nation. Competition for the best students is fierce, especially against better endowed and funded schools. The schools that offer the best packages to reduce or alleviate debt burden and finance research are able to recruit the best talent.

A graduate fellowship in History of Art costs approximately \$50,000 annually for the first two to three years, and \$30,000 annually for the subsequent years. At present the History of Art department has 31 graduate students, each of whom receives nine semesters of guaranteed funding. Support is needed to fully fund these positions and to remain competitive. Gift monies enable us to provide needed fellowship support, as well as crucial funding for summer language study and research in archives and collections abroad. They also help us to support publication costs and conference travel that furthers graduate students' professional development.

Our grad students work very hard. They teach hundreds of students, and are involved in innovative research projects that explore new frontiers, crossing disciplinary and cultural boundaries to understand the interconnections between art and visual cultures around the world. Their studies of artists and artistic practices that have traditionally escaped notice, and their research in regions and cultures beyond Europe and North America are helping to shape a new and more globally inclusive history of art for the twenty-first century. Their passion drives them to achieve, despite the financial sacrifices. Please help them reach their goal by supporting their success with a gift to the Department of the History of Art Graduate Student Fund.

Gifts of all sizes are needed to support graduate students and will be matched 1:2 by the President's Donor Challenge Fund. Please use the enclosed envelope or visit <http://www.giving.umich.edu> to give a gift supporting graduate students. Or call 734.615.6333 for more information on how you can be a part of the Michigan Difference.

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



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