

McIntire Department of **Art**

Winter 2013/14

news



from the chair

Like the University at large, the Art Department is going through a process of rapid transformation. We are all in debt to past Chair Howard Singerman, who is now the Phyllis and Josef Caroff Professor of Fine Arts and Art Department Chair at Hunter College, for his guidance in the past three years. His inspiring and dedicated work put the Art Department in a great position to face the upcoming changes.

We are hiring four new colleagues—two in Studio Art and two in Art History. A Lecturer in Drawing will join us to meet the increasing demand for art classes, a testimony to the transformative work of the Studio Faculty with undergraduate students at the University, while the Ruffin Distinguished Artist in Residence will enrich the curriculum for our major in Studio Art. David Summers has announced his retirement in Spring 2015 and following his legacy we are conducting a Legacy of Distinction hire in World Art History and Theory. We are also enriching our offerings in Ancient Art with a position in Pre-classical Mediterranean Art and Archeology. Matthew Affron accepted the position

of Muriel and Philip Berman Curator of Modern Art at the Philadelphia Museum of Art. Bernie Frischer is now Professor of Informatics at Indiana University. Maurie McInnis has been appointed Vice Provost for Academic Affairs at the University.

Among this turn of events, some things remain the same. The Art Department continues to stress its international programs for undergraduates, graduates, post-doctoral scholars and for alumni, as well as its collaboration with units across the University. One of the most enduring is the collaboration with the UVA Art Museums and four faculty members curated exhibitions in the past year. Lawrence Goedde curated an exhibition on prints and drawing that emerged from his graduate and undergraduate seminars. Sarah Betzer wrote an essay for the exhibition catalogue *Émilie Charmy*, which Matthew Affron curated. William Wylie curated an exhibition on landscape photography and another on Ansel Adams.

The PhD program in the History of Art and Architecture continues to thrive. In 2012–2013 thirteen students received their doctorates and now hold visiting, research, post-doctoral and tenure-track positions at universities in the US and abroad. Current PhD students were awarded fellowships from distinguished institutions, in addition to receiving competitive UVA fellowship funding.

The undergraduate program in Art History added small topical classes to its curriculum to enhance students' analytical skills and their close interaction with professors.

If you are in Charlottesville, please stop by. We would be delighted to share with you in person the many events that are happening in the Art Department.

— Francesca Fiorani, *Chair*

McIntire Department of Art



from the associate chair

Taking over as the new Associate Chair of Studio Art has been an eye-opening experience, to say the least. The previous chair, Dean Dass, deserves our gratitude for guiding us into our new home in Ruffin Hall and getting our improved program going. Under Dean's leadership the Studio Art program took off and we now serve more than 75 majors and minors, as well as countless students from the general University population, in over 70 ARTS courses offered each year. We hang 25-30 Studio Art major thesis exhibitions each spring in the halls and galleries of Ruffin. More broadly, we have expanded opportunities for all UVA students to be involved in the visual arts, from making it in classes to experiencing it through exhibitions, visiting artist activities, or workshops.

Looking back at the highlights of the past year, I will start with Ruffin Gallery, the main public face for our department. Leslie Cozzi (Art History, Ph.D. 2011) was the first outside curator invited to put together an exhibition of faculty work. She opened the academic year with a two-part exhibit featuring work by the entire full-time and part-time faculty, which gave many students the opportunity to see the art of their teachers for the first time. Megan Marlatt, Dean Dass and Lydia Moyer curated exhibitions that drew fantastic crowds on Final Fridays and presented students with occasions to interact with cutting edge art and artists. In particular, Professor Moyer's group exhibition *Terrestrial Transmissions* filled the gallery with experimental works that explored science fiction through video art and offered a Professional Practice Panel with five of the international artists from the exhibit.

Other events kept the students and faculty busy throughout the year. The *Festival of the Moving Creature*, conceived in part by our own Eric Schmidt, culminated in April with parades and exhibitions featuring the products of the yearlong collaborations. Over 1000 people attended the event. Thanks go to the family of UVA alumnus Stan Winston for providing much needed additional funding for the festival. The continued support of alum Lee Ellen Fleming's Painter-in-Residence Program brought Julie Heffernan last October and will bring additional painters to UVA over the next two years. Off grounds last summer the Study Abroad in Italy course took fourteen students to Rome, Tuscany and to the 55th Venice Biennale to study photography and contemporary art and the Mountain Lake Biology Station courses and residency programs were expanded. The Studio Art faculty has been active in their research and in the interest of space here I direct you to the Faculty News page for all the details.

Finally, the biggest news this past year was the establishment of the Ruffin Endowment for Distinguished Artist-in-Residence. The Peter B. and Adeline W. Ruffin Foundation have provided funding for an outstanding

visual artist to come work at UVA and teach advanced courses. An artist is selected for a one-year appointment and brings fresh perspectives and exciting opportunities to Studio Art. The inaugural Ruffin Artist-in-Residence is Cindy Bernard, who comes to us from Los Angeles. She is running our Distinguished Major seminars and will teach a course on "Place and Memory" this spring.

Stop by and see us when you are in the area and keep us updated on what is happening in your life.

—William Wylie, Associate Chair



McIntire Department of Art

Patrick Dougherty Stickwork@UVA

Jennifer Camp. What was it like to work with Patrick Dougherty and the volunteers? What sorts of tasks did you and the volunteers complete in putting together the structures?

Bill Bennett. Patrick is all about the Physical part of sculpture making. We worked daily for three weeks from 8-noon and 1-5, rain or shine. Patrick is a very warm person and a joy to work with. He is an excellent teacher gently coaching 200 untrained volunteers in his unique way of working with saplings. The volunteers worked right alongside of Patrick and did everything from harvesting the saplings, stripping leaves, drilling post holes and weaving the structure. Volunteers did everything except for the basic Design which was Patrick's.

About how many volunteers participated? Were the volunteers mostly UVA students?

There were about 200 volunteers, about half from UVA and half from the Charlottesville/ Albemarle community.

Where did the sticks come from? Was it challenging to manipulate them?

Sticks were donated by two landowners in south east Albemarle county. The Sticks were harvested and chosen for the flexibility. Each of the thousands of sticks were placed in the sculpture under tension from bending. This tension is what holds the sculpture together. There are no fasteners, rope, or wire used to hold the sculpture together. The bent sticks, each under tension with its neighbors is what holds the work together.

How do the Stickworks respond to their specific chosen location? What is the significance of the title for the piece, "On the Fly"?

The sculpture as designed by Patrick, is a series of cylindrical rooms, open to the sky, that cascade down the hill in a semi circle open to the east. A serpentine river of sticks weaves its way around the tops of these circular structures. "On the Fly",



with Bill Bennett

alludes to the cascading aspect of the design and also to the improvisatory/jazz like method that Patrick employed to create this sculpture.

What will happen to the sculpture in the future?

The Sculpture will stay in place for at least one year and perhaps more depending on how it reacts to the weather etc. It will not be allowed to fall into ruin. It will be taken down when it is no longer beautiful.

What did you enjoy most about working on the project?

Working with the 100's of volunteers. It takes a community to build a Stickwork Sculpture. The community spirit created by this sculpture will change the Arts at UVA and the Charlottesville community for years to come. ■

Jennifer Camp is a PhD candidate in the Graduate Program in the History of Art and Architecture. Associate Professor William Bennett has taught sculpture at UVA since 1979.





Daniel Ehnborn



NEH Institute: *India's Past and the Making of the Present*

Matthew Affron contributed essays on Bloomsbury, Sonia Delaunay, and Fernand Léger in: Leah Dickerman, *Inventing Abstraction: 1910–1925* (New York: The Museum of Modern Art, 2012). Dr. Affron also curated the exhibition *Émilie Charny*, which was on view at The Fralin Museum of Art from August 23 through December 22, 2013. The exhibition will travel to the Arts Club of Chicago in the spring of 2014.

Paul Barolsky's essay, "Michelangelo and the Power of the Imagination" is the introduction to the catalogue for the current exhibition of the artist's work at the National Museum of Western Art in Tokyo.

Sarah Betzer had a fruitful year: not only did she receive tenure from the university; in March, 2013 she published the well-received essay "Ingres's Shadows" in the centennial edition of *The Art Bulletin*. Dr. Betzer also contributed a catalogue entry on Gertrude Kasebier for the exhibition *A Generous Medium: Photography at Wellesley 1972–2012* and an essay on Marie d'Agoult for the compendium *Plumes et Pinceaux—Discours de femmes sur l'art en Europe (1750–1850)*. With the support of a Franklin Research Grant from the American Philosophical Society, she spent the summer of 2013 in Paris pursuing research for a book project that is underway: *Antiquity and the Body after Archaeology*.

Bruce Boucher lectured on Bartolo di Fredi at the Museum of Biblical Art and gave a "More than the Score" lecture on Palladio and Jefferson on September 1. In addition to serving on the College Art Association's Museum Committee, Dr. Boucher also served on the University's Arts Strategic Planning Committee and was elected to the Association of Art Museum Directors in December 2013. Dr. Boucher's online bibliography of Andrea Palladio was recently published by Oxford University Press.

Daniel Ehnborn co-directed the National Endowment for the Humanities July 2013 Institute, in which 24 competitively chosen U.S. college and university professors

from two- and four-year institutions participated in the project, "India's Past and the Making of the Present," conducted in Delhi, Agra, and Varanasi. In May, Dr. Ehnborn gave the lecture, "For Gods and Kings: Themes and Styles of Indian Painting," at the Portland Museum of Art in Portland, Oregon.

Francesca Fiorani co-edited with Alessandro Nova the volume *Leonardo da Vinci and Optics: Theory and Pictorial Practice* (2013) and wrote four essays on various aspects of the scientific knowledge of the young Leonardo da Vinci. She co-organized with Marcia Hall two sessions on the Materiality of Colors at the annual conference for the Renaissance Society of America in San Diego and has given papers in Berlin, Paris and Florence.

Douglas Fordham has been developing a series of new undergraduate classes for a range of new teaching formats including a Pavilion Seminar on "Nature as Symbolic Form", an upper-level colloquium on "Art and the British Empire," and an introductory seminar on "Art and War." He also completed the last two essays in what he half-jokingly refers to as his 'George Stubbs Trilogy': "The Thoroughbred in British Art," now appearing in *The Cambridge Companion to Horseracing* (Cambridge University Press, 2013), and "George Stubbs's *The Zebra* and the Spectacle of Fine Art," to appear in *The Culture of the Seven Years' War: Empire, Identity, and the Arts*. (University of Toronto Press, late 2013). Douglas has had the pleasure of seeing thirteen PhD candidates receive diplomas that were completed and defended this past academic year and will be continuing his work as Director of Graduate Studies for 2013–2014.

Larry Goedde's essay surveying Renaissance and Baroque landscape traditions appeared in *A Companion to Renaissance and Baroque Art* (Wiley Blackwell, 2013). He also curated the exhibition, *Traces of the Hand: Master Drawings from the Collection of Frederick and Lucy S. Herman*, shown at UVA's The Fralin Museum of Art during the spring semester 2013. Highlighting 70 of the 256 drawings in the collection and surveying the styles



Maurie McInnis



Douglas Fordham



Pavillion Seminar: Nature as Symbolic Form

and subjects the collection embraces, the show also offered the opportunity to publish student research on these drawings in the form of an on-line catalogue that can be found at: virginia.edu/artmuseum/supplemental-websites/traces/index.html. The student research was conducted in Larry's graduate and undergraduate seminars from 2005 through 2012.

Megan Marlatt's most recent exhibition, *Substitutions for a Game Never Played*, held at the True F. Luck Gallery of The Visual Arts Center in Richmond, VA, opened in early 2013 to high praise. In addition to her studio work, she also recently conducted a Big Head (or "Capgrossi") making workshop with the Spanish artists Ventura and Hosta at UVA and The Visual Arts Center of Richmond during the spring of 2013. Ms. Marlatt just finished organizing and participating in "ArtLab @ MLBS," a program that brought 12 artists, art students and alumni to the UVA Mountain Lake Biological Station for a 3-week artist-in-residency program.

Congratulations are in order for **Maurie McInnis**, who in January, 2013 was appointed Vice Provost for Academic Affairs. Over the past year, she has given several lectures related to her most recent book, *Slaves Waiting for Sale: Abolitionist Art and the American Slave Trade*. This exceptional book was awarded both the Library of Virginia Literary Award for non-fiction (2012) and the Smithsonian American Art Museum's Charles C. Eldridge Prize for outstanding scholarship in the field of American Art, 2012.

Alyssa Mumtaz joined the department in 2012. Ms. Mumtaz participated in both group and solo exhibitions over the past year, including the group exhibition *Illuminated Geographies: Pakistani Miniaturist Practice in the Wake of the Global Turn* at Tufts University Art Gallery. The exhibition was featured in "Origin, Departure," a collaborative project with art history graduate student **Murad Khan Mumtaz**. In August, 2012, Alyssa was an artist in residence at Santa Fe Art Institute.

In 2013, **Pamela Pecchio** participated in several group and solo exhibitions. Her work was shown at the RISD Museum of Art in Providence, RI, the Indianapolis Museum of Contemporary Art, the North Carolina Museum of Art in Raleigh, NC, among several other venues.

Eric Ramirez-Weaver wrote the article "Carolingian Manuscript Illumination" for *Oxford Bibliographies Online: Medieval Studies*. In addition, he presented his paper, "Reading the Heavens: Revelation and Reification in the Astronomical Anthology for Wenceslas IV," for the 5th Annual Lawrence J. Schoenberg Symposium on Manuscript Studies in the Digital Age at the Schoenberg Institute for Manuscript Studies, University of Pennsylvania and Free Library, Philadelphia.

Over the past year, **Tyler Jo Smith** has published several articles and given a number of lectures, including her most recent, "Teaching Death on Site," presented at the annual meeting of the Classical Association of the Middle West and South at the University of Iowa. In April, 2013, Dr. Smith accompanied four graduate students from the Classical Art and Archaeology Program to this annual meeting held in Iowa City. There, they presented papers at a panel, co-organized by Dr. Smith and recent PhD recipient **Carrie Sulosky Weaver**, on the topic "Between Hypnos and Thanatos: Teaching Greek Death." During the summer of 2013, Dr. Smith accompanied several current UVA students and alumni to the excavations at Hacimusalar, Höyük, Turkey, where she served as a Pottery and Sculpture Specialist.

Dorothy Wong's edited volume, *China and Beyond in the Medieval Period: Cultural Crossings and Inter-regional Connections* (co-editor Gustav Heldt) was published in fall, 2013, as part of the Nalanda-Sriwijaya Series (New Delhi: Manohar Publishers; Amherst, NY: Cambria Press). The twenty-one chapters (including one chapter by Wong, another chapter by **Eric Ramírez-Weaver**, an epilogue by **David Summers** and chapters by two other UVA faculty) in the volume examine trans-regional

below, top to bottom

Megan Marlatt. *The Big Head Brigade* at SkowheganPERFORMS, Socrates Park, NY

Megan Marlatt. *The Big Head Brigade* at The March of the Colonels, Louisville, KY

Dorothy Wong



and cross-cultural exchanges between China and neighboring cultures in Central, South, Southeast, and Northeast Asia, as well as contacts among those cultures from the beginning of the Common Era to the tenth century and beyond. In 2012–13, Wong has also given various talks, including the Robert L. Kellogg Lecture for the Medieval Studies Program at UVA.

In April, 2013, **Elizabeth Schoyer** lectured at James Madison University on the subject of her 2012 solo show, *Natural Histories: Egypt, Antarctica, Suriname and the Amazonia*, shown at Hobart and William Smith Colleges in Geneva, New York.

William Wylie was on leave in the fall and in residence at ART342 in Fort Collins, CO while shooting his documentary film *Prairie*, about the six-man football team at a small rural school. He followed the team through the entire 2012 season. After that he was awarded the Yale University Art Museum's Doran/LeWitt Residency in Praiano, Italy on the Amalfi Coast. He produced a new series of photographs and video pieces in Pompeii and on Mount Vesuvius. His work was featured in solo and group exhibitions at Yale, The Joslyn Museum of Art and the Amon Carter Museum. He ended the academic year teaching another of the bi-annual Study Abroad classes in Italy where his students made unique pinhole cameras to photograph in Rome, Tuscany and Venice.



William Wylie
Pompeii Steps, 2013
Pigmented ink print, 40 x 50 inches

With each passing year the Visual Resources Collection (VRC) continues to grow and evolve in both its reach and services. Having now served as the Director of the collection for 18 years, I've had the pleasure to witness and facilitate a large portion of that evolution and growth, and I'd like to take this opportunity to reflect on that development.

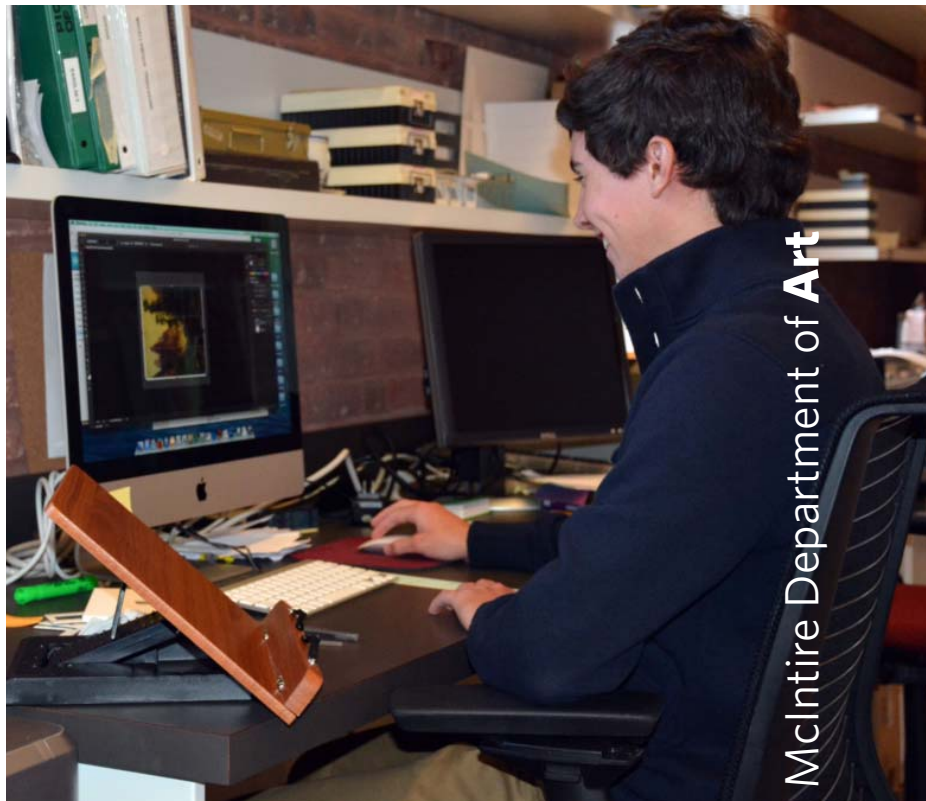
We've transitioned from thumb-tacking mounted study photographs to the walls, to implementing websites for image study in the mid-1990's, and finally to posting images directly into the ARTstor image database where faculty, teaching assistants, and students can create their own collections of images for study. For several decades we were known as the "Slide Room," but with the advent of digital media we became the VRC. As the University first sought to equip each faculty member with a computer, we naturally grew into a departmental resource for technological assistance. The Teaching + Technology Initiative supported our effort to develop a database and website automation tool with a grant in 1999, and the resulting ARTemis database and ARTgus tool provided a working system that met faculty needs when no commercial solution was available. When digital projectors gained ubiquity we assisted the faculty still using 35mm slides in making the transition to teaching digitally.

For more than ten years, we successfully leveraged ARTemis/ARTgus, making tweaks to it along the way. When ARTstor, an image database subscribed to by the University library, began a pilot program hosting university image collections, the VRC blazed the trail for other collections at the University. Once that pilot program ended, ARTstor offered a fully functional cataloging subscription service, Shared Shelf, which we have been working with for three years. New image collections from faculty and students have grown organically from this, and we continue to see a strong demand for the service of assisting individuals in developing their own cataloged image archives.

The incredibly rapid pace of technological advancement over past two decades presented a broad range of challenges and opportunities, which I believe we met with

enthusiasm and creativity. I'm so proud and grateful to have been a part of this period in the Department's history, and I feel confident the next two decades will be equally transformative. Unfortunately, I won't get to participate directly in the future of the VRC and the department, as my family will relocate to Houston in the summer of 2014. I'm deeply saddened at the prospect of saying goodbye to so many good friends and colleagues, and at leaving the community of UVA and Charlottesville, but I look forward to reading about all the exciting developments in the Department and in the lives and careers of our alumni in future newsletters. With deepest appreciation to all of you who made this such a special place over the years.

—Leslie Rahuba



graduate art history

Larry Ball (PhD, 1987), professor of Art History at the University of Wisconsin, recently co-authored a report on the Pompeii Forum Project with University of Virginia's Dr. John Dobbins for the July 2013 issue of the *American Journal of Archaeology*. Dr. Ball spent much of his summer working on the second part of the report, also co-authored with John Dobbins. In addition, Dr. Ball spent three weeks in June and July leading a UWSP International Programs Art History course in Italy.

Katherine Eve Baker (PhD, 2013) successfully defended her dissertation this past year and now lives and works in Paris, France as a Chercheure Accueillir for the Institut National d'Histoire de l'Art.

Adjunct Assistant Curator for Research and Exhibitions, **Catherine Craft (MA, 1989)**, recently published a book on Robert Rauschenberg (Phaidon Press, 2013) in addition to essays for *Katharina Grosse: Wunderblock* (Dallas: Nasher Sculpture Center, 2013) and *Return to Earth: Ceramic Sculpture of Fontana, Melotti, Miro, Noguchi, and Picasso, 1943-1963* (Dallas: Nasher Sculpture Center, 2013). In January, 2013 Ms. Craft gave a paper at the University of Pennsylvania for the Intimate Collaboration Conference entitled "Falling in Love and Other Collaborative Acts." Ms. Craft also co-chaired a panel session on "The Photographic Object" for the 2013 College Art Association conference.

In addition to working as a Curatorial Associate for the Hammer Museum in Los Angeles, **Leslie Cozzi (PhD, 2012)** recently published "Notes on the Index: Italian Feminism and the Art of Mirella Bentivoglio and Ketty La Rocca" in *Cahiers d'Etudes Italiennes* (vol. 16).

Anne Derbes (PhD, 1980), Professor of Art History at Hood College, has been working on a forthcoming essay entitled "Patronage, Gender and Generation in Late Medieval Italy: Fina Buzzacarini and the Baptistry of Padua," in *Medieval Patronage: Patronage, Power and Agency in Medieval Art*, edited by Colum Hourihane and to be published by Penn State University Press. In February 2013, Dr. Derbes gave a talk with Mark Sandona at the symposium, "Florence at the Dawn of the Renaissance," held at the J. Paul Getty Museum.

Jill Deupi (PhD, 2006), Founding Director and Chief Curator of the Bellarmine Museum of Art at Fairfield University, has recently published several exhibition catalogues including *Excavation: Recent Photographs by Stanley Greenberg* (April 2013) and *Collen Browning* (January 2013). In November 2013, Dr. Deupi delivered a lecture entitled "The Art of Seeing: Collaborating with Students in the Medical Arts," at the NEMA Annual Conference.

In addition to being kept busy by his two young children, **Andrew Graciano (PhD, 2002)**, Associate Professor of Art History and Associate Chair and Graduate Director of the Department of Art at the University of South Carolina, has been hard at work on his forthcoming edited volume, *Alternative Venues: Solo and Thematic Art Exhibitions, 1775-1999*.

Joyce Bernstein Howell (PhD, 1988) is a Professor of Art History at Virginia Wesleyan College in Norfolk, VA.

Carolyn W. Ihde (MA, 1981) works as the Director of Lucas Public Library in Lucas, Kansas.

Fredrika Jacobs (PhD, 1979), Professor Emeritus in the Department of Art History at Virginia Commonwealth University, recently published *Votive Panel Paintings and Popular Devotion in Italy, circa 1470-1610* (Cambridge University Press, 2013).

SeungJung Kim (MA, 2004) is a Mellon Interdisciplinary Fellow at the Interdisciplinary Center for Innovative Theory and Empirics (INCITE) at Columbia University. In the fall of 2013, SeungJung worked as an Assistant Professor in Greek Art and Archaeology in the Department of Art, University of Toronto.

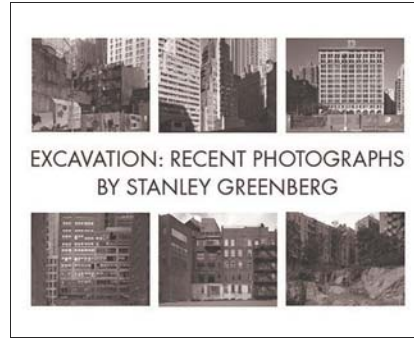
Gretchen Krehling McKay (PhD, 1997), Associate Professor of Art History for McDaniel College and Chair of the Department of Art and Art History, will present two "Reacting to the Past" modules at the 13th annual Reacting to the Past Faculty Institute at Barnard College. The modules will focus on Byzantine iconoclasm and art in Paris, 1888-89.



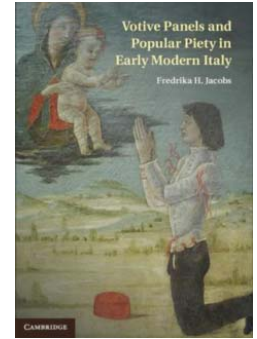
Catherine Craft



Anne Derbes



Jill Deupi



Fredrika Jacobs

Norman Land (PhD, 1974) is a Professor of Italian Renaissance Art and Baroque Art at the University of Missouri-Columbia. In 2012 he published two articles in *Source: Notes in the History of Art*.

Faith Lee (MA, 1990) is employed as a Reference Librarian for the Falmouth Public Library in Falmouth, MA.

In February, 2013, **Ismini Miliaresis (Ph.D., 2013)** successfully defended her dissertation, "Heating and Fuel Consumption in the Termo del Foro at Ostia." Over the past year, Dr. Miliaresis has presented papers at the 2012 Annual Meeting of CAMWS Southern Section in Tallahassee, the 2013 Annual Meeting of the Archaeological Institute of America in Seattle, and the Annual Graduate Archaeology Conference at Oxford, UK.

Robin O'Bryan (PhD, 2000), adjunct faculty member of Harrisburg Area Community College in Harrisburg, PA, presented a paper at the Renaissance Society Conference of America in San Diego, CA. Her most recent article, "Grotesque Bodies, Princely Delight: Dwarfs in Italian Renaissance Court Imagery" appeared in the 2012 issue of *Preternature: Critical Studies on the Preternatural*.

Eric E. Poehler (PhD, 2009), Assistant Professor of Classics at the University of Massachusetts, Amherst, has been busy working on several publications, including his most recent book, still in preparation, entitled *The Traffic System at Pompeii*. Dr. Poehler is the recent recipient of several grants and awards, including The American Council of Learned Societies Digital Innovation Fellowship.

Etta Marie Sepe (Saunders) (PhD, 1998), a Contract Specialist for the Defense Threat Reduction Agency in Fort Belvoir, VA, recently delivered the talk "Patents, You, and the DD 882" at the DTRA Contract's Office Training Week.

Monica Shenouda (PhD, 2010), teaches the History of Italian Renaissance Art at Pepperdine University in Florence.

Gerald Silk (PhD, 1976), Professor of Modern and Contemporary Art and Chair of the Department of Art History of Temple University, recently gave a lecture in Washington, DC for the Popular Culture Association and

American Culture Association on the subject, "What Would You Do?: Mike Malloy's *Insure the Life of an Ant.*"

Linda Crocker Simmons is a Curator Emerita of the Corcoran Gallery of Art, Washington, DC. She consults with the Alice Ferguson Foundation and frequently writes for their publications and websites.

Paula Warrick (MA, 1988) is employed as the Director of the Office of Merit Awards for the American University Career Center.

After successfully defending her dissertation in January, 2013, **Carrie Sulosky Weaver (PhD, 2013)** subsequently was named the Kenneth P. Dietrich School of Arts and Sciences Postdoctoral Fellow at the University of Pittsburgh in Pittsburgh, PA. Dr. Weaver also presented a paper at the 109th Annual Meeting of the Classical Association of the Middle West and South on the topic, "Between Hypnos and Thanatos: Teaching Greek Death. Perceptions of Death and Disease."

In April 2013, **Dan Weiss (PhD, 2012)**, Assistant Director of the Visual Resources Collection at the University of Virginia, gave a lecture at Virginia Tech entitled *Mapping the War Zone: Digital Archaeology on the Roman Frontier*. In addition, Dr. Weiss has composed a forthcoming entry in the *Dictionary of Late Antiquity* on "Frontier, Roman Military, Danube."

Barbara Zabel (PhD, 1978), Professor Emeritus of Art History at Connecticut College, recently curated and wrote the catalogues for two exhibitions at the Lyman Allyn Art Museum in New London, CT: *America @ Work: New Deal Murals in New London and Beyond* (2012) and *Pop Goes the Easel: Pop Art and Its Progeny* (2013). In addition to her curatorial work, she has also been busy giving a lecture series for the Florence Griswold Museum in Old Lyme, CT entitled "Ashcan to Soup Can: The Vernacular in American Art."

alumni news

undergraduate

art history

PhD Candidate **Kelly Ann Accetta (2010)** studies archaeology in the Department of Anthropology and Archaeology at the University of Cambridge, UK. Ms. Accetta has given several conference papers over the past year, including, "King of Kings—The Life and Death of Ramses the Great," given at the 2013 Sidney Sussex College Graduate Conference in Cambridge, UK. An essay by Ms. Accetta may be found in *Current Research in Egyptology 2012: Proceedings of the Thirteenth Annual Symposium*.

Katherine Wright Baumgartner (1983) is the Director of Godel & Co., Inc., a fine arts gallery in New York City that specializes in 19th- and early 20th-century American paintings.

Artist **Stephanie Beck (1998)** lives and works in Brooklyn, NY. In addition to delivering several artists' talks, she has recently held both solo and group exhibitions locally and abroad. Ms. Beck is a recent recipient of an Emergency Grant from the Foundation for Contemporary Arts, New York.

Katherine Becker (2011) is earning her MSc in Conservation for Archaeology and Museums at the University College London Institute of Archaeology. Ms. Becker is currently a Conservation Intern at the Museum of London.

In October, 2012, **Esther Bell (2001)** was named the Curator of European Paintings, Drawings, and Sculpture at the Cincinnati Art Museum. Over the past year, Dr. Bell has contributed to a number of exhibition catalogues and given several lectures. In addition, she has been hard at work on a recent exhibition at the Cincinnati Art Museum (opened October 2013): *Degas, Renoir, and Poetic Pastels*.

David M. Benedek (1986) is Professor and Deputy Chair of the Department of Psychiatry at the Uniformed Services University School of Medicine in Bethesda, MD. He has recently published articles in both *Molecular Psychiatry* (January 2013) and *Annals of Internal Medicine* (December 2012).

Kassie Benham (1989) recently moved back to Charlottesville and splits her time between Charlottesville and Washington, DC. Ms. Benham inspires people to live their most creative, passionate, and visionary selves through coaching, writing, and speaking. She is currently working on a novel, *The Wolf Drinks Sweet Tea*, and a documentary on ADHD and creativity.

Catherine Blevins (1981) lives and works in Washington, DC for HRG North America, a travel management company.

Rachel Boate (2009) is a third-year PhD candidate at the New York University Institute of Fine Arts (IFA), where she focuses on memory studies and public art in post-war Germany and iterations of realism in inter-war France. Ms. Boate was recently awarded the Lila Acheson Wallace Fellowship and the Andrew Mellon Research Grant as part of the IFA's Mellon Research Initiative. She has also recently given two papers, one entitled "Reconsiderations of Temporal Mediation in Post-Wall Berlin" at the Mellon Symposium on Archaeology, Heritage and Mediation of Time at the IFA, New York, and another entitled "Eclipse of the Monument: Memory Sites in Post-Wall Berlin" at SECAC (2013) in Greensboro, NC.

William Bodine (1970) is the Director of the Frick Art and Historical Center in Pittsburgh, PA.

Marina Andrea Bossi Bibawi (1997) is currently a stay-at-home mother of two children.

Adrien Burney (1986) is the Executive Vice President of Nevada State Development Corp., in Reno, NV.

Juline Chevalier (1999), Curator of Education at the Nasher Museum of Art at Duke University in Durham, NC, recently received a National Endowment for the Arts Grant to create art-infused English language arts lessons for elementary school students.

Lauren DiSalvo (2008) is a PhD student in Classical Art and Archaeology at the University of Missouri, Columbia. She has been hard at work on a forthcoming article, "Plaster Cast Collections from the 1904 Louisiana

Purchase Exposition in Context: Examining Culturally Determined Significance through Environment and Time," to be published in the *Material Culture Review*.

As Consulting Curator for Picker Art Gallery of Colgate University, **Amanda Douberly (2000)** has recently delivered several lectures and conference papers. In November 2012, Ms. Douberly jointly organized the Symposium on Pop and Public Art for The Menil Collection in Houston, Texas.

After receiving her M.A. from University College London in 2011, **Eliza Hopper (2010)** began working for Hazlitt, Gooden and Fox, a dealer in Old Masters and early British art located in London, UK. She is currently employed there as an administrator, researcher, and librarian.

Beth Huffer (2008) is the Coordinator of Exhibitions and Multimedia Publications at The Gilder Lehrman Institute of American History in New York, NY.

Jessica Kitz (2011) works as an Associate Director and Registrar for Betty Cuninghame Gallery in New York, NY.

In addition to starting her own real estate company (Charlottesville Town and Country), **Janet Hayden Matthews (1994)**, along with fellow UVA alumni Tom Shadyac, helped found The Haven, a centralized resource center for the homeless and working poor of Charlottesville located in a beautiful church just off the Downtown Mall. As project manager for the adaptive reuse renovation, Ms. Matthews worked with fellow Architecture School grads Fred Wolf and Dave Ackerman.

As a Junior Specialist in Fine Arts for Sotheby's New York, **Alexandra Nicholls (2005)** catalogues Impressionist, Modern, Old Master, and Israeli art.

Sarah Fay Nyanjom (2010) received her M.A. in Art History from American University in Washington, DC in May 2012. There, she had the opportunity to travel abroad to research the works of contemporary Japanese artist Matsui Fuyoko. Recently, Sarah was selected as a recipient of a Mentored Internship for Diversity in the Visual Arts, in which she received funding to complete an intensive eight-week internship at the Kemper Museum of Contemporary Art in Kansas City, MO. Sarah developed the exhibition, *Frederick James Brown: Modern American Storyteller*, which was on view from October 2012 through April, 2013. Sarah currently works as Assistant Director of Reunions and Class Activities for the UVA Alumni Association.

Beth Petty (2006) studies law at William & Mary Law School in Williamsburg, VA.

Celia Johnson Piazza (1980) co-founded the Frostig Collection in Pasadena, CA. The Frostig Collection is an ongoing series of artworks created by well-known artists to benefit children with learning disabilities, high-functioning autism, and Asperger's. All proceeds benefit the renowned Frostig Center's social skills program.

In April, 2013, **Jen Rafferty (2009)** gave a paper at the conference "Reimagining the American Dream," held in Austin, Texas. Ms. Rafferty currently works as a Corporate Concierge for Urban Compass, located in New York City, NY.

Susan Reed (1992), Associate for Commonwealth Architects in Richmond, VA, recently placed Best in Category for Photography at the Richmond Women in Design Art Exhibition, 2012. Ms. Reed also spends time as Chair of the City of Richmond Public Art Commission.

After earning her M.A. in Art History from Washington University in St. Louis, **Aliya Reich (2009)** now coordinates public programs at the National Building Museum in Washington, DC.

David Rose (2006) is an Affiliate Professor for the Metropolitan State University of Denver. Mr. Rose will soon be returning to the University of Edinburgh to complete his PhD in Classical Art and Archaeology. He will be studying continuity and change in local religious identity in various sites in Gaul, as it is manifested in the ritual practice of votive deposition in the Iron Age and Roman periods.

Heather Foster Shelton (1996) works as a writer and editor for the Smithsonian Institution Traveling Exhibition Service in Washington, DC.

Eileen Silvergleid (1994) founded AustinExpat.com, a website designed to help people who have just moved to Austin, TX.

Katherine Ames Smith (1982) is a Senior Advertising Manager for the Taunton Press in Newtown, CT.

Cecilia Stephens (1975) works for Fairfax County Public Schools in Vienna, VA as an Advanced Academic Resource Teacher.

Marina Tyquiengco (2011) works as an Educational Administrative Assistant for the Workhouse Arts Center in Lorton, VA. She recently curated the exhibition, *Standing Room Only: A Bike Seat Show* which included a selection of re-imagined bicycle seats by 19 different artists.

K. Leah Whiteside (2007) recently earned her Masters in City Planning at PennDesign, University of Pennsylvania.

alumni news

undergraduate studio

Isabella Bannerman (1980), a cartoonist for “Six Chix,” recently published a cartoon collection called *Cartoons for Caregivers* with designer Katharine Gates. Ms. Bannerman received First Prize for an editorial cartoon created for the 2012 Union of Concerned Scientists Calendar Contest.

Brian Cordyack (2000) is a Web Designer and Developer for Cordyack Web Design of Reston, VA.

In June, **Alexandra Chiou (2011)** held her first solo exhibition at Art Works (The Jane Sandelin Gallery) in Richmond, VA. She currently resides and works in Arlington, VA.

Tania Dibbs (1988) is a professional artist living in Aspen, CO. She has recently participated in several solo and group exhibitions, including *Vision to Voice* at the R2 Gallery in Carbondale, CO.

Lucy Eron (2000) works as a Museum Educator for The San Diego Museum of Art in San Diego, CA. She is also an adjunct faculty member in the Department of Art, Design, and Art History at San Diego State University.

Ben Farina (1991) is the Vice President of Gurr Johns Fine Art Appraisers and Consultants in New York City.

Rosemarie Fiore (1994) is a visual artist at Rosemarie Fiore Studio in The Bronx, NY. In addition to holding two residencies in both Amherst, Virginia and Utica, New York, she recently held solo exhibitions at Von Lintel Gallery in New York City, The SCAD Museum of Art in Savannah, GA, and both the SCAD Atlanta and Hong Kong Galleries. Rosemarie is a recent recipient of both the Arts Fund and BRIO Grants distributed by the Bronx Council on the Arts and the NYC Department of Cultural Affairs. She also mentors for the Immigrant Artist Project through the New York Foundation for the Arts.

Elizabeth Geiger (1990) is a painter and workshop instructor at Beverley Street Studio School in Staunton, VA. In December 2012, Ms. Geiger held a solo exhibition at Gross McCleaf Gallery in Philadelphia, PA.

Jennifer Hair (2007) currently lives and works in Austin, Texas as an Associate Art Director for *Austin Monthly Magazine*.

Anna Harrison (1997) is a publisher for The HOOK Newspaper in Charlottesville, VA.

Interior Designer **Sara Hillery (2004)** owns her own interior design business located in Houston, TX. Ms. Hillery's projects were recently featured in both *Texas Home* and *Living Magazine*. She has won several awards from the American Society of Interior Designers, Gulf Coast Chapter.

Emily Hoxworth (2007) lives and works as an artist in Washington, DC. In April, Ms. Hoxworth participated in a FLEX exhibition—a temporary exhibition space characterized by its mobility and dynamism.

Alyson Seiz Johnson (2008) is the Development Events Coordinator for the Virginia Museum of Fine Arts in Richmond, VA.

Kate Meier (Dykhoff) (2007) is a Senior Project Manager for Myers Public Relations of Reston, VA.

Chris Mona (1983) was recently promoted to the position of Chair of the Visual Arts Department at Anne Arundel Community College. In April of 2013, Mr. Mona participated in a national group juried show at the Maryland Federation of Art in Annapolis, MD. He also recently curated the exhibition, *Spin/s: A Fluxus Festival*, held at Anne Arundel Community College.

When artist **Craig Moran (1992)** is not spending his time as a Web Application Developer for DDOT (District Department of Transportation) in Washington, DC, he is busy holding exhibitions at local galleries. His most recent exhibitions were held at Artworks Gallery in Bethesda, MD, and Cedar Crossing Wine Bar and Tavern in Takoma, Washington DC.

Sue Moon (2004) works as a Project Manager and Information Technology Consultant for COMINT Systems Corporation located in Springfield, VA.

Senior Graphic Designer **Alysia Orrel (1997)** designs and produces communications materials for CDM Smith in Newport News, VA.

James Adam Reinhard (2007) teaches art at Frank W. Ballou Senior High School in Washington, DC.

Marc Robarge (1982) teaches I.B. Art and Photography at George Mason High School in Falls Church, VA. He has participated in solo and group shows over the past year, including his most recent solo exhibition of 14 New Sculptures at the Fredericksburg Center for the Creative Arts in Fredericksburg, VA.

Sean Salyards (2005) recently completed a residency award with the Hermitage Artist Retreat. He has been working on completing a monograph of his photographic work in Cape Coral, Florida. *Sarasota Magazine* published his work on Warm Mineral Springs and he has been collaborating with writer Jeff Parker documenting recent events at the springs. Salyards lectures and teaches graduate and undergraduate students at George Mason University in Fairfax, Virginia in both photography and graphic design. Salyards also works for the Japanese imaging company Ricoh, an industry leader and innovator in printing and digital imaging.

While living and working in Brehemont, France, **Porter Scott (1979)** manages a Short Term Furnished Property Rental company in Paris. In recent years he has worked in the business of historic renovation.

Randall Stoltzfus (1993) is an artist living in Brooklyn, New York. His most recent solo exhibition was held at Blank Space Gallery in New York City. Mr. Stoltzfus also recently participated in a group show at the Fine Arts Museum of Western Carolina University.

Charlottesville resident **Dana Thiele (2001)** spends time at home taking care of her young daughter and son.



Rosemarie Fiore (1994)
Smoke Painting #36, 2013
color smoke firework residue on paper,
40 1/4 x 72 1/4"
Courtesy of the artist and Von Lintel Gallery, NYC



Sean Salyards (2005)
Young Ukrainians: Alina Spotar and Anastasiya Lendel, North Port, FL, 2013
30 x 40 inches

Mary Tenney (Graham) (1982) loves her job as a preschool art teacher in McLean, VA.

Patrice Simone J. Thornton (1982) works as a Chief Assistant Registrar in New Kent County, VA.

Artist **Kazaan Viveiros (1992)** lives and works in Alexandria, VA. He participated in several group exhibitions in 2012, including *Concerning Line* at Page Bond Gallery in Richmond, VA and *Postcards from the Edge: A Benefit for Visual AIDS* at Cheim & Read, New York, NY.



Robert Walker (2003) is an attorney specializing in copyright and data privacy law at Donahue Gallagher Woods, LLP, in Oakland, CA. He is currently working on a forthcoming article, "Copyright False Positives," to be published in the *Notre Dame Law Review*.

While completing a dual MBA/MFA program in film producing at NYU's Tisch and Stern Schools, **Colin Whitlow (2004)** has produced 17 projects and has had the opportunity to work with some of the most renowned filmmakers in the world. Mr. Whitlow currently works as a Business Development and Investment Associate for Start Media in New York City, NY. He is the recent recipient of a Media Services Award presented by Tisch Graduate Film.

Clarice Zusky (2004) works as a Construction Project Manager for Bettershelter in Los Angeles, CA.

aunspaugh fifth-year fellowship

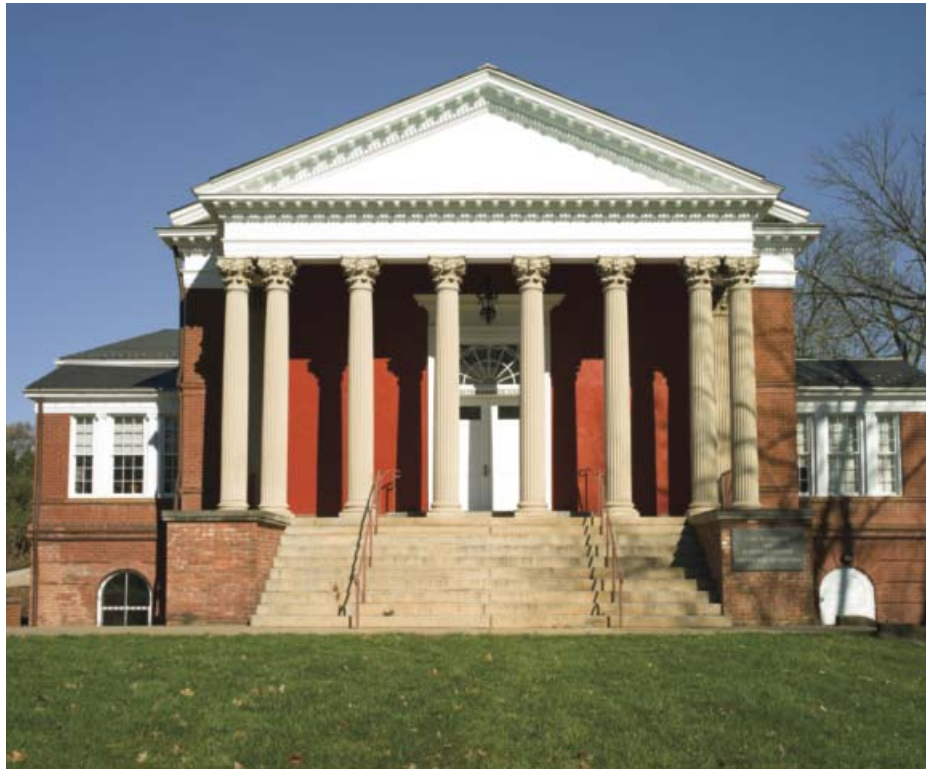
Alice Bailey (2004) is a graduate student in photography at the University of Alaska, Fairbanks and recently taught an advanced photography class. She participated in juried exhibitions at both the Bear Gallery in Fairbanks and the Alaska State Museum in Juneau. Alice also recently held a solo show at the UAF Gallery entitled *Portraits: Place and People*.

Sean Salyards (2005)
The Tree: NW Cape Coral, FL, 2012,
40 x 30 inches

staff news

Joe Earhart came to the University by way of the Frontier Culture Museum of Virginia in Staunton, VA where he served as Finance Director. Joe currently has 27 years of state service with 12 years spent at the University of Virginia. Prior to coming to the Art Department, Joe worked at the Curry School of Education and in the Office of Sponsored Programs.

Ashley Watkins joined the department in June of this year as our Administrative and Office Specialist III. She has worked at the University of Virginia in varying capacities since graduating from the University in May, 2008 with a BA in both Sociology and African American Studies. Ashley most recently completed her MA with distinction in Human Services with a specialization in Marriage and Family from Liberty University in May, 2012. Ashley enjoys spending time with her husband and their baby girl.



above

Fayerweather Hall has been restored and reconfigured to house the art history program and encompass the Carl H. and Martha S. Lindner Center for Art History.

below

Ruffin Hall, the home for studio art, houses Ruffin Gallery and studios designed specifically for the teaching of painting, drawing, sculpture, cinematography, printmaking, photography, and new media.



news

current graduate students

Camille Behnke spent the summer conducting dissertation research in California. Ms. Behnke is a 2013–2014 Brown College Research Engagement Fellow.

In March of 2013, **Alicia Dissinger** delivered a paper entitled “The Horned God of Cyprus: Greek, Hybridic, or Cultic Creation?” at the conference Gods, Objects, and Ritual Practice in Ancient Mediterranean Religion at Emory University. She spent the summer of 2013 excavating an ancient sanctuary at Athienou, Cyprus; this was her third year supervising the project.

John Hawley was recently awarded a fellowship from the American Friends of the Mauritshuis to support his dissertation research and writing for the academic year of 2013–2014.

In May, **Catherine Hundley** received the departmental graduate teaching award. This past summer, Ms. Hundley conducted dissertation research with the help of a research support grant from the Paul Mellon Centre for Studies in British Art. She is currently in the midst of a two-year Kress Fellowship at the Warburg Institute in London.

Anna Kim was invited to participate in the *International Research Group, Iconoclasm: Practices of the Past, Interpretations of the Present*, funded by the Arts and Humanities Research Council in the UK. She has been hard at work on a book chapter in *Striking Images, Iconoclasm Past and Present* (Ashgate Press, Sept. 2013). She was also accepted by the SIAS Summer Institute for post-doctoral and PhD students at the National Humanities Center in Research, Triangle Park, NC. Ms. Kim was most recently awarded a Jefferson Arts and Sciences Dissertation Year Fellowship from the University of Virginia for 2013–2014.

Elizabeth Merrill has published two articles in the Summer and Fall, 2013 issues of *Architectural Histories Journal*. In addition, she has given several papers over the past year in Amsterdam, The Netherlands and San Diego, CA. Ms. Merrill recently received the Dumas Malone Research Fellowship from the Thomas Jefferson Memorial Foundation for 2013–2014 and spent the fall of 2013 at the Morgan Library and Drawing Institute.

In addition to receiving the departmental teaching award, **Katherine Miller** has also accepted a U.S. Capitol Historical Society Fellowship for 2013–2014.

Congratulations are in order for **Jenny Parsons**, who in 2012 received the Archives of American Art Graduate Research Essay Prize for her essay, “Absence and Presence: Arthur Dove’s Paintings ‘From the Radio,’” which was subsequently published on the Archives’ website. She also received the Barra American Art Fellowship from the Philadelphia Museum of Art and is in residence at their Center for American Art for the 2013–14 academic year.

Corey Piper served as co-curator and contributed an essay to the catalog for the exhibition *Catching Sight: The World of the British Sporting Print* at the Virginia Museum of Fine Arts [see adjacent image]. Mr. Piper spent the summer of 2013 as a Fellow at the Center for American Art, Philadelphia Museum of Art.

Claire Weiss spent the summer conducting excavations in Pompeii, Italy for the 13th year running, with funding provided by AHSS.



< From the VMFA exhibition, *Catching Sight: The World of the British Sporting Print*, co-curated by **Corey Piper**.

Isaac Cruikshank, Scottish, 1786–1811
London Sportsmen Shooting Flying
[from a set of four], ca. 1800
Hand-colored etching, 5 $\frac{3}{4}$ x 8 $\frac{1}{16}$ "
Paul Mellon Collection, 85.1282.2
Virginia Museum of Fine Arts

news

2012-13 PhDs

Lisa Ashe

'The Big Canvas': Scale, Size and the Spaces of American Painting, 1948-1968

Katherine Baker

Painting and the Luxury Arts in Paris, 1490-1515: Objects and their Urban Contexts"

Besty Chunko

English Misericords and the Late-Medieval Subject, ca. 1300-1535

Jennifer Elliott

The Neoclassical Backcountry: Architecture, Material Culture, and Hybridity in the American South, 1780-1830

Burak Erdim

Conflicts in Development: Architectural Education and Revolution in the Cold War Middle East, 1950-1962

Justin Faircloth

From Jim Crow to Gentrification: Race, Urban Renewal, Architecture, and Tourism in the Urban South, Memphis, Tennessee, 1954-1991

Emily Fenichel

Michelangelo's Marian Imagination

Renee Gondek

Gender, Dress, and Nuptial Imagery in Attic Vase-Painting

Krista Gulbransen

From the Court of Akbar to the Courts of Rajasthan: North Indian Portraiture, 1570-1630

Michael Maizels

Barry Le Va: The Sculptural Aftermath

Ismini Miliaris

Heating and Fuel Consumption in the Terme del Foro at Ostia

Carrie Sulosky Weaver

Depositing the Dead: Human Remains, Material Culture and Funerary Practices in Kamarina, Sicily, ca. 5th to 3rd Century BC

Dan Weiss

Dacians and Romans: Areas of Operation and Influence

contact us

McIntire Department of Art

Carl H. and Martha S. Lindner Center for Art History and the Program in Studio Art

The Department can be contacted via:

mail McIntire Department of Art
University of Virginia
PO Box 400130
Charlottesville VA 22904-4130
tel 434.924.6123
fax 434.924.3647
email adf2p@virginia.edu

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news

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University of Virginia
P.O. Box 400130
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