

# FRIENDS OF FRICK FINE ARTS NEWSLETTER

University of Pittsburgh  
School of Arts and Sciences

Department of History of Art  
and Architecture

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Fall 2009

## MESSAGE FROM THE CHAIR

Having survived the G20, I am relaxing a moment to take stock of the changes that have come to our department, the university, and the region.

Although the G20 brought both welcome and unwelcome publicity to the city, one thing is clear: local arts and cultural institutions were at the forefront of the event and were one of the main forces responsible for it coming to Pittsburgh in the first place. Pitt's Cathedral of Learning, the Phipps Conservatory (across the bridge from our building), and the Warhol Museum all hosted G20 leaders, while the conference itself took place in Rafael Vinoly's LEED-certified convention center, emblazoned with its electronic Jenny Holzer installation. I encountered many people who had not been to Pittsburgh since the collapse of the steel industry, and for them the experience was eye-opening.

Here in town, though, we now take much of this for granted. The opening of new galleries and arts institutions, the proliferation of grass-roots initiatives in urban agriculture and green infrastructure, the city's disproportionate achievements in LEED-certified construction, the rapid rise in the university's research funding and overall reputation – all this is old news.

The research strength of History of Art and Architecture is also old news, but we are marking that record in spectacular fashion with five new book publications this fall, on everything from contemporary art and Pittsburgh architecture to ancient metallurgy in China and Mongolia. These books represent years and sometimes decades of scholarly work now come to fruition.

At the same time we are still moving in new directions. We have launched a new museum-studies course for undergraduates, taught this fall by Warhol Museum curator Eric Shiner, which put together a beautiful exhibition of Japanese prints and contemporary art in our University Art Gallery. The Fine Foundation has given us a pilot grant to continue the program next year and to include within it paid internships for students at local arts institutions. In our Architectural Studies program, we are launching a Historic Preservation track to complement the design track that has been established with the addition of our architecture studio in Thaw Hall.

We are also beginning a new strategic planning process to update our work done five years ago. We hope to build on our longstanding strengths in teaching world cultures, and create new ways of thinking about our discipline in the 21<sup>st</sup> century. We also have the good fortune of searching this year for a new faculty member in modern and contemporary architecture, with preference for a specialist in East Asia or Latin America.

In short, a very busy year stretches ahead. As always we welcome your comments, suggestions, and participation.

Kirk Savage  
Chair of HAA



## FRIENDS FUNDS AT WORK

The Friends of Frick Fine Arts help support special grants, awards, and activities for both graduate and undergraduate programs in History of Art and Architecture. The support is crucial in enabling students to see works of art and architecture in the original culture and context.

### From **Christina Albu:**

The Friends of the Frick Fine Arts Grant and the Marstine Foundation Grant have given me the chance to visit the 53<sup>rd</sup> edition of the Venice Biennale and to conduct research at the Zentrum für Kunst und Medientechnologie (ZKM), Karlsruhe, one of the largest centers for new media in the world. They have considerably helped me develop the objectives of my doctoral thesis, which focuses on collective forms of spectatorship triggered by mirror-based environments. At the Venice Biennale, I had the opportunity to observe visitors' reactions to Michelangelo Pistoletto's hall of *Mirror Paintings*, Lucas Samaras's mirror doorway sculpture, and Nikola Uzunovski's reflective pavilion. The exhibition included works that challenged

convivial participation, such as Madelon Vriesendorp's stage-like setting where visitors could manipulate a series of objects to create surrealist scenarios or Att Poomtanton's ecological installation which visitors could set in motion in order to water plants.

During my one-week stay in Karlsruhe, I gained access to the ZKM collection of video recordings of performances staged by Joan Jonas and Dan Graham, as well as to video documentation on new media installations designed by Agnes Hegedus, Lynn Hershman, Paul Sermon, and Jeffrey Shaw. All these artists have created works that trigger reflective processes either by engaging viewers in voyeuristic acts that unveil the affective character of perception or by strategically employing electronic media to enhance sensorial acuity.



Christina Albu within Madelon Vriesendorp's installation *MIND-GAME* (2009).

### From **Natalia Rents:**

Thanks to the support of the Department and the funding coming from a Dissertation Development grant, I was able to undertake a summer research trip to Russia, traveling to St. Petersburg and Moscow where I spent five weeks working with original documents related to the photographic exhibitions organized by the Russian Emperor Technical Society (RETS) in 1888 and 1889. To make the task manageable, I limited my in-



The Horse Tamers, Natalia Rents (2009)

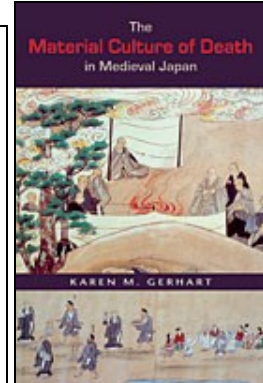
quiry to a group of leading research libraries and institutions of Russia: Russian State Historical Archive, the National Library of Russia, Russian State Archive of Literature and Art, and the Russian State Library. The very scarcity of information on the whereabouts of original catalogues, plans, inventories as well as participants and organizers of these photographic exhibitions in Russia back in the late 1880s was the main challenge in my hunt for primary sources. The complexity of the task was also increased by the fact that just based on one-line descriptions of collections available online it was hard to know whether a particular collection held records and files I was looking for; therefore, making an assessment of how important certain holdings are could be very difficult, indeed. In this context, the access to centralized funds of Russian Historical Archive, the chronological scope of which extends back to the reign of Peter the Great, and Russian State Archive of Literature and Art, which is officially considered to be the main repository of institutional records and personal papers relating to the history of Russian and Soviet fine arts, including ballet, theater, cinema, and

music, was invaluable. I was able to locate and acquire copies of the original catalogues for the photographic exhibitions of 1888 and 1889, floor plans, and financial reports as well as transcribe necessary excerpts from official and personal correspondence of the participants and the members of the Organizational Committees of the exhibitions under investigation. The necessity and importance of this trip can hardly be overestimated. The material assembled on this trip is essential to the formulation of my prospectus and sketching an early chapter on the photographic exhibitions under the banner of the RETS.

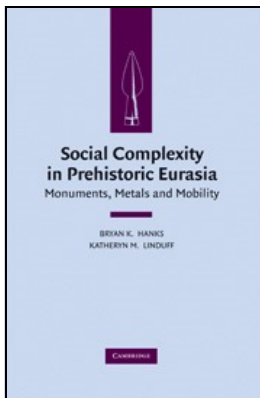
The grant also gave me a chance to experience the cultural grandeur of St. Petersburg and Moscow and their sometimes dramatic, sometimes theatrical components and parts that have long become symbols of the two Russian capitals and the nation: the Hermitage and the Great Palace at Peterhof, the Red Square and the Kremlin, the State Russian Museum and the Pushkin Museum of Fine Arts, the Nevsky Prospect and the Arbat.

## FACULTY BOOK PUBLICATIONS

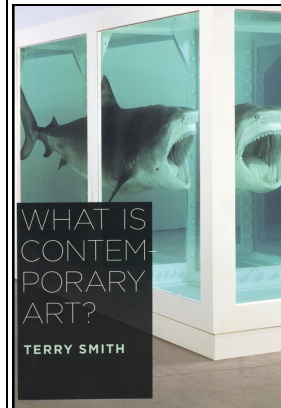
**Karen Gerhart** published *The Material Culture of Death in Medieval Japan* in August 2009 (University of Hawaii Press). This study is the first in the English language to explore the ways medieval Japanese sought to overcome their sense of powerlessness over death. By attending to both religious practice and ritual objects used in funerals in the fourteenth and fifteenth centuries, it seeks to provide a new understanding of the relationship between the two.



**Katheryn Linduff** was co-editor, with Bryan Hanks, of *Social Complexity in Prehistoric Eurasia: Monuments, Metals and Mobility* (Cambridge University Press) in August 2009. This volume considers social and cultural change in prehistoric Eurasia. It challenges current interpretations of the emergence, development, and decline of social complexity in the steppe region of China and the former Soviet Union through a thematic investigation of archaeological patterns.



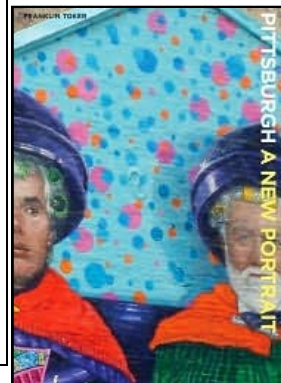
**Terry Smith** published *What Is Contemporary Art?* (University of Chicago Press) in October 2009. Smith offers a behind-the-scenes introduction to the institutions, the personalities, the biennials, and of course the works that together are defining the contemporary. The resulting map of where art is now illuminates not only where it has been but also where it is going.



**Kirk Savage** published *Monument Wars: Washington, D.C., the National Mall, and the Transformation of the Memorial Landscape* (University of California Press). The text tells the story, spanning over 200 years of American history, of how the capital city's public monuments and its monumental landscape have been politicized, fought over, and ultimately transformed. In the process the book chronicles the aspirations, insecurities, conflicts, and achievements of an often divided, ever striving nation.



**Frank Toker** published *Pittsburgh: A New Portrait* (University of Pittsburgh Press), a major revision and updating of his 1986 publication, *Pittsburgh: An Urban Portrait*. Including new vivid photographs and helpful maps, Toker examines Pittsburgh in its historical context, regional setting, and from the street level, revealing the true colors of a truly great American city.



## ANNOUNCEMENTS

— The Department welcomes visiting instructor **Eric Shiner**, Milton Fine Curator of Art at the Andy Warhol Museum, teaching the Museum Studies Exhibition Seminar. HAA also welcomes visiting scholar **Jiang Nan**, from Jilin University in the People's Republic of China working with Kathy Linduff. She is a PhD student in archeology and has a pre-doctoral fellowship from the Chinese Department of Education.

— Recent graduates **Sheri Lullo** and **Kristen Harkness** have been appointed visiting instructor and visiting lecturer, respectively.

— The Department welcomes its five new graduate students for Fall 2009: **Heidi Cook**, **Hilary Culbertson**, **Jessica Gogan**, **Nadav Hochman**, and **Jungeun Lee**.

— Professor **Anthony Barbieri-Low** from the University of California, Santa Barbara, gave a talk on "Burning the Books and Killing the Scholars: Representing the Atrocities of the First Emperor of China" on Oct. 8, 2009.

— On Friday, Oct. 16, 2009, the Asian Studies Center hosted a symposium to celebrate the 20th Anniversary of the Toshiba International Foundation entitled, "Japan's Cultural Imagination and Its Contribution to the World." The symposium included four panels focusing on Women in Japanese Culture, Japanese Classical Theater, Japanese Films, and Video Games, as well as a number of other related events.

—The HAA colloquium series continues with **Marcus Rediker**, Professor and Chair of the Department of History at the University of Pittsburgh. He will present "Representing Slave Revolt in a Slave Society: Images of the Amistad Rebellion" at noon, Wednesday, Nov. 18, 2009 in room 203 Frick Fine Arts.

— On Wednesday Nov. 11, 2009 at 5:00 PM in room 202 Frick Fine Arts, **Fitzhugh Brundage**, **William B. Umstead**, Professor of History, University of North Carolina at Chapel Hill will speak. His talk, "Torture in America: The Long View", is sponsored by the HAA Department, along with the Department of Communication, the Department of History, and Cultural Studies Program.

## FIELD TRIPS

Last Spring, **Gretchen Bender** and **Shannon Ashmore** accompanied a group of Architectural Studies students on a trip to Charlottesville, VA. They received a special tour of Monticello that included the spectacular dome room, the upper floors, and Jefferson's privy. Much time was spent on the campus of the University of Virginia viewing the Rotunda and academic pavilions, and touring the new building that houses the UVA School Of Architecture.

In September, **Kirk Savage**, **Gretchen Bender**, and **Shannon Ashmore** took students to Washington D.C. Chief architect James Grupe generously gave an in-depth of I.M. Pei's East Wing of the National Gallery. Other sites visited included the WWII Memorial, Washington Monument, Vietnam Veteran's Memorial, the Capitol Building, the Japanese-American Memorial, and the National Building Museum.

**Ann Sutherland Harris** took a group of students to New York City on Oct. 24-25. The trip was based on her Approaches to Art History class: Rembrandt van Rijn, which gives students an opportunity to get to know Rembrandt in depth and to apply the different methods used by art historians, past and present, while researching and writing a paper on some aspect of his career and work. In New York, they visited the Metropolitan Museum and Frick Collection to view Rembrandt's works, Vermeer paintings, and other Dutch prints.



Students, along with Bender and Savage, in DC, September, 2009.



Students in the in the National Gallery of Art, East Wing, by I.M. Pei.

## FACULTY NEWS & RESEARCH

**Drew Armstrong** was a visiting scholar at the Canadian Centre for Architecture (CCA) in Montréal for the months of July, August, and September 2009 where he made significant progress on his book - *Julien-David LeRoy and the Making of Architectural History*. He also has a chapter titled: "Des « Hommes illustres » aux « Artistes célèbres ». La Grand Galerie du Louvre au XIX<sup>e</sup> siècle: une histoire parlante de l'art" appearing in a publication of the Deutsches Forum für Kunstgeschichte (Centre Allemand d'Histoire de l'Art, Paris). At the April 2010 meeting of the Society of Architectural Historians (SAH) in Chicago, he will be chairing a panel on: "Architecture in Competition: Nineteenth-Century North America."

**Kathleen Christian** spent a wonderful year in Florence with a fellowship from the Villa I Tatti, Harvard University Center for Italian Renaissance Studies. The setting couldn't have been more idyllic, in the hills outside of Florence surrounded by vineyards and olive trees. At I Tatti she was able to begin a new research project on Renaissance Nymphs, a study of female goddesses of inspiration in Renaissance art and literature. During her year in Florence she was able to present papers at the Kupferstichkabinett in the State Museums of Berlin and in the auditorium of the Louvre. This semester she has taken over from Barbara McCloskey as Director of Graduate Studies. At the end of October she is co-organizing a conference at the Warburg Institute in London with the title "The Muses and their Afterlife in Post-Classical Europe."

**Ann Sutherland Harris** had published the articles "Guido Reni's royal patrons: a drawing and a proposal" in *The Burlington Magazine* and "Gaspard Dughet's Drawings: Fame and Function", in *Master Drawings*. Ann gave reviews of Marco Chiarini's, *Teodoro Filippo di Liagno, detto Filippo Napoletano, 1589-1629, Vita e opere*, for *The Burlington Magazine*, and Poussin

and *Nature: Arcadian Visions*, edited by Keith Christiansen and Pierre Rosenberg. in *College Art Association Reviews On line*. She also presented several conference papers including, "Sofonisba, Lavinia, Artemisia and Elisabetta: New Research, New Perspectives", "Artistic Production and the Feminist Theory of Art" at the Montehermoso Cultural Center, Vitoria-Gasteiz, Spain, as well as "Bernini's Portrait Drawings: Progress and Problems", for a conference at the J. Paul Getty Museum and finally "Donne artiste italiani come rivali: Elisabetta Sirani e Artemisia Gentileschi", a paper given at the symposium, *Nuove prospettive di studio sulle artiste dal Rinascimento al Novecento*, sponsored by the Provincia di Bologna Assessorato Cultura e Pari Opportunità.

**Kathy Linduff** has seen publication of two books this past academic year: *Are All Warriors Male? Gender Roles on the Ancient Eurasian Steppe* and: *Monuments, Metals and Mobility: Trajectories of Complexity in the Late Prehistoric Eurasian Steppe*. She has been invited to give papers at several locations in China, the US, Mongolia and India.

**Alison Stones** is on leave on an ACLS Digital Innovation Grant for 2009. She gave papers at several conferences, including "Learning to Write" at *Comité international de paléographie latine* in London and *L'écrit dans l'image* in Paris, *Autour de 1300* in Geneva, *the Vernon Manuscript Conference* in Oxford and she chaired sessions at *L'écrit dans l'image* and at *Gothic Art and Thought, Index of Christian Art* at Princeton. She lectured on the Lancelot-Grail Project at Rutgers. She published reviews in *Cahiers de civilisation médiévale*, *Francia*, and *Scriptorium*, and several essays, "The Illustrations of Mort Artu in Yale 229: Formats, Choices, and Comparisons," in *The Mort Artu in Yale 229*, "Amigotus and his collaborators," in *Régionalisme et Internationalisme: Problèmes de Paléographie et de Codi-*

*ologie du Moyen Âge (Actes du XV<sup>e</sup> Colloque International de Paléographie Latine)* and "L'Illustration des livres liturgiques français au moyen âge (Rapport sur les conférences)," in *Annuaire-EPHE*.

**Frank Toker** is awash in printer's ink this year. In January the Tsinhua University Press in Beijing published *Fallingwater Rising* in Chinese. In September University of Pittsburgh Press published *Pittsburgh: A New Portrait*, which was rapidly reviewed by Associated Press, the *Wall Street Journal* for September 22, and *The New Yorker* (online) the next day. In November the University of Virginia Press is bringing out *Buildings of Pennsylvania: Pittsburgh and Western Pennsylvania*, which Toker wrote with Lu Donnelly and David Brumble. Also in November, Brepols Publishing, through its Harvey Miller imprint, will publish the first of four volumes in Frank's series entitled The Florence Duomo Project. The four volumes interweave church liturgy, field archaeology, art history, and social and political history on the Florence Duomo. The volume coming out now is *On Holy Ground: Liturgy, Architecture, and Urbanism in the Cathedral and the Streets of Medieval Florence*. The three other volumes have projected publication dates in 2010, 2011, and 2012. Frank spoke about the project on October 2 in conjunction with the ICMA regional conference hosted by HAA. Frank gave public lectures in Chicago and St. Louis during the spring, then visited Paleo-Indian mounds in Missouri, Illinois, and Ohio, which he incorporated in his classroom lectures.

**Kirk Savage's** book, *Monument Wars: Washington, the National Mall, and the Transformation of the Memorial Landscape* has just been published by University of California Press. Two essays of his have also appeared recently: "The Impossible Monument: A Response to Wodiczko's 'Memorial for September 11,'" in Krzysztof Wodiczko, *City of Refuge: a 9/11 Memorial*,

## FACUTLY NEWS CONTINUED

ed. Mark Jarzombek and Mechtild Widrich (London: Black Dog, 2009); and "Between Diaspora and Empire: The Shevchenko Monument in Washington, D.C.," in *Transnational American Memories*, ed. Udo J. Hebel (Berlin/New York: Walther de Gruyter, 2009). In September he co-led (with Gretchen Bender) an undergraduate field trip to Washington, D.C., and in October he spoke in Dallas at the Sixth Floor Museum on the topic "Beyond the Victim Monument."

**Terry Smith's** now classic book, *Making the Modern: Industry, Art, and Design in America* (University of Chicago Press, 1993), is the inaugural winner of the Georgia O'Keeffe Museum Research Center Book Prize. This prestigious prize, accompanied by a cash award of \$5,000, is to be awarded every three years to the author of an outstanding book published within the last twenty-five years on some aspect of American modernism. Smith's book was selected from a field that included over 60 titles submitted for consideration.

**Gretchen Bender** was awarded the 2009 Arts and Sciences Tina and David Bellet Teaching Excellence Award. The annual award recognizes extraordinary achievement and innovation in undergraduate teaching. Bender is a lecturer and the Director of Undergraduate Advising for the department.

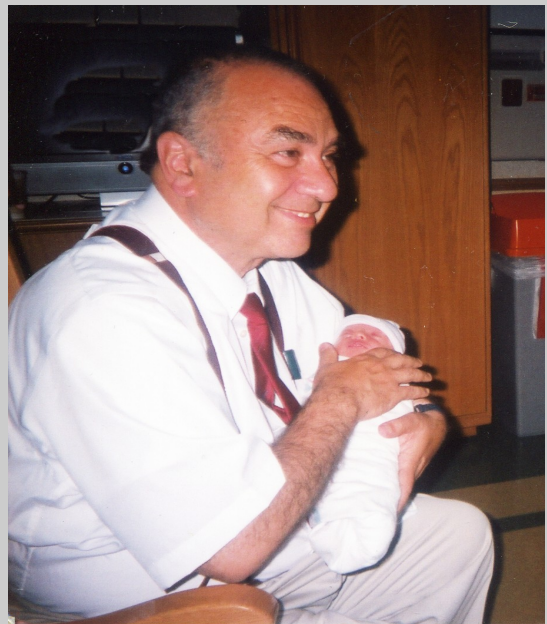
Right: Ceremony for Bellet Award, April 2009. Featured (left to right) Provost and Senior Vice Chancellor James Maher, Arts and Sciences Dean N. John Cooper, Gretchen Bender, Tina Bellet, David Bellet, Chancellor Mark Nordenberg, and Associate Dean of Undergraduate Studies Juan Manfredi.



**Frank Toker** had an illustrated talk on his just-published *Pittsburgh: A New Portrait*. The event was Oct. 21, 2009 at Carnegie Music Hall and free to the public. It was a celebration of Pittsburgh as well as a book signing. Toker's book has generated a good deal of interest both locally and nationally, with mention in the online *New Yorker* and a *Wall Street Journal* review of the book on Sept. 22 that anointed him curator and docent of Pittsburgh.

Toker will have three more local book signings this semester:

- Thurs. Nov. 19, 2009, noon, University Book Center.  
4000 Fifth Ave.  
Pittsburgh, PA 15213
- Sat. Nov. 21, 2009, 2pm, Penguin Book Shop.  
420 Beaver Street  
Sewickley, PA 15143
- Sat. Dec. 12, 2009, 2pm, Eastside Borders.  
5986 Penn Circle South  
Pittsburgh, PA 15206



Franklin Toker holding his second grandson, Franklin Summers.

## GRADUATE STUDENT HIGHLIGHTS

**Christina Albu** received a summer travel grant from the Institute of Art History of University of Zurich for participating in a Summer School on Art/Photography/Media. On this occasion, she presented a paper on "Posthuman Rhizomatic Networks in the Works of Christian Moeller and Raphael Lozano-Hemmer." For the academic year 2009-2010, she also received the Andrew Mellon Predoctoral Fellowship. Recently she presented a paper entitled "From Introspection to Convivial Participation: Departures from Black Box Topology in Contemporary Video Art Display" at the Northeast Historic Film Symposium held in Bucksport, Maine and a paper on "Affective Encounters with Man-Machine Networks in the Installations of Christian Moeller and Raphael-Lozano Hemmer" at the Romance Studies Graduate Conference at Cornell University.

**Robert Bailey** presented, in April, "Unconscious Reproduction: Jenny Holzer's Redaction Paintings" at Pennsylvania State University's Graduate Student Association for Visual Culture, First Annual Graduate Conference: "Image as Witness", State College, Pennsylvania. In March, he gave a talk entitled "Improvisation and Rule-Following in European and American Art and Music from the 1950s to the 1970s" at the Central Academy of Fine Arts, Beijing, China. Also, in March, using a Friends of the Frick Fine Arts/Wilkinson Travel Grant, he researched for one week in Beijing, China.

**Shalmit Bejanaro** published "On Parody, Appropriation, and Ideology in Harunobu's Images of Sericulture" in: Mostow, Joshua and Averbuch, Sharyl (eds.) *Proceedings of the Association of Japanese Literary Studies*.

**Sarah Bromberg** presented a conference paper "King Manuel of Portugal's Postilla as a Case Study in the Relationship between Printed Books and Luxury Manuscripts" at the International Center for Medieval Art Conference at the University of Pittsburgh, October 3, 2009.

She also participated in a roundtable discussion of Deanna Klepper's 2007 book, *The Insight of Unbelievers: Nicholas of Lyra and Christian Reading of Jewish Text in the Middle Ages* at the International Medieval Congress at Western Michigan University in Kalamazoo, MI.

**Julia Finch** received a FLAS Summer Fellowship and traveled to Paris in the months of June and July. There, she took language courses at the Alliance Française, viewed medieval manuscripts in the Bibliothèque nationale de France, Bibliothèque Sainte-Geneviève, and Bibliothèque Mazarine, and shared her dissertation research with colleagues at the Institut de Recherches et d'Histoire des Textes (IRHT) and the International Medieval Society of Paris (IMS-Paris). Finch also is presently serving as the Future Host Institution Representative on the Board of the Vagantes Traveling Medieval Graduate Student Conference. After submitting a successful application in spring 2009, University of Pittsburgh will be the host institution for this conference in 2011.

**Izabel Galliera** presented "Interrogating Curatorial Frameworks: Exhibitions of Art from post-1989 Eastern Europe" at an International symposium: *Invisible History of Exhibitions* in Budapest, Hungary.

**Kathryn Martin** was awarded an American-Scandinavian Foundation fellowship for doctoral research in Uppsala, Sweden, on medieval depictions of St. Erik and St. Olaf for the 2009-2010 academic year. With support from the

Friends of Frick Fine Arts and the Marstine Family Foundation, Kathryn also interned this summer at the Otto Pächt Archiv in Vienna, Austria, where she translated a web-based inventory of medieval manuscripts and incunabula housed in the library of Herzogenburg Priory from German into English.

**Travis Nygard** has worked in several ways to increase knowledge of farming and food in American art. He wrote an essay on the topic of his dissertation, titled "Grant Wood and the Visual Culture of Agribusiness," which has been published in the journal *Athanor*. He has also become involved in the interdisciplinary Association for the Study of Food and Society (ASFS) by presenting a paper on the first portrait of Betty Crocker at their annual conference in May 2009, participating in a panel discussion there on public engagement, and being elected to serve on the organization's governing board. Nygard has collaborated with the art historian Pamela H. Simpson on an article titled "Indians at the Corn Palaces: Race and Reception at Two Midwestern Festival Buildings," which has been accepted for publication in *Buildings & Landscapes: The Journal of the Vernacular Architecture Forum*. The two are now writing a methodological essay on Native American participation at grain palaces for a symposium organized by the history department at Texas Tech University. Nygard continues to work in his secondary area of Mesoamerican art history, having coauthored a paper with Linnea Wren titled "The Ritual Space of Yo'okop's Queen Chaak Kab: Inscriptions, Sculpture, and Architecture

### GRADUATE FELLOWSHIP AWARDEES

**Arts & Sciences Graduate Fellowship:** Robert Bailey

**Japanese Iron and Steel Fellowship:** Shalmit Bejanaro, Yuki Morishima

**Nationality Room Fellowship:** Izabel Galliera (Hungarian Room), Amy Cymbala (Italian Room)

**Foreign Language and Area Studies Fellowship:** Julia Finch, Izabel Galliera, Sara Sumpter

**DAAD Fellowship:** Brianne Cohen

**American-Scandinavian Foundation Scholarship:** Katie Martin

## GRADUATE STUDENT HIGHLIGHTS CONTINUED

of a Lesser-Known Maya City,” which will be published in the proceedings of the symposium *It's Good to be King* held in November 2008 at the University of Calgary. They also presented a paper titled “Rethinking Cochuah Archaeological History: Indigenous Politics, Foreign Researchers, and International Economies” at the Annual Meeting of the American Anthropological Association held in San Francisco in November 2008.

**Rebekah Perry** has been conducting research full-time in Italy since January on her dissertation about visual culture and public spectacle in late medieval Tivoli, a city located about 17 miles outside of Rome. A highlight of her research experiences in Italy was the opportunity to par-

ticipate this summer in Tivoli's 900-year old “Inchinata” procession held every year on the night of August 14, the eve of the Assumption Feast. The procession and the two famous icons of Christ and the Virgin which meet in a ritual greeting at its climax are important historically and artistically as an example of how Roman liturgical practices and their associated imagery were adopted and transformed in the independent communes emerging in the surrounding regions in the twelfth and thirteenth centuries. Witnessing the Inchinata was an exceptional opportunity to study the urban topography of the procession route and how the icons are used in sacred rituals along its course, such as the washing of Christ's feet and the blessing of the river Aniene. Her participation in this

event is a key component of a closer examination she will be undertaking this academic year, using literary sources and archaeological studies, of the Assumption procession in Rome and Tivoli in the later Middle Ages. The procession is also the subject of a paper she is currently writing—The “Inchinata” Procession and the Madonna delle Grazie: *Francescanesimo* and *Civismo* between Rome and Tivoli in the Late Thirteenth Century—which she will present in May at the International Congress on Medieval Studies in Kalamazoo, Michigan.

## GALLERY NEWS

On October 17, 2009, “**Making Faces: The Depiction of Women in Japan from Edo to Today**” opened in the **Frick Fine Arts Gallery**. “Making Faces” is the culmination of a Museum Studies seminar taught by **Eric C. Shiner**, the Milton Fine Curator of Art at The Andy Warhol Museum. Twenty-five students spent the early part of the semester learning about Japan, woodblock prints and curatorial practice, and then worked in teams to present this exhibition as part of their course credit. The group made all decisions relating to the exhibition, including theme, installation technique, lighting and wall panel design,

and also wrote all label texts as part of this unique hands-on learning process. The wonderful prints on display come from the Barry Rosensteel Collection in Arizona, and we would all like to thank Mr. Rosensteel for his support of this project. Additional prints are on display in the Special Collections section of Hillman Library.

Exhibition opens Sat., Oct. 17 in the University Art Gallery, Frick Fine Arts Building. Fall Gallery Hours are Monday-Friday 10am–4pm from Oct. 19–Dec. 11.

## INTERNATIONAL CENTER OF MEDIEVAL ART FALL CONFERENCE

The International Center of Medieval Art (ICMA) Fall Conference was hosted by the History of Art and Architecture Department on October 2–3. The conference, held in conjunction with the ICMA's fall board meeting, was a collaborative venture organized by Colum Hourihane and Danielle Oteri of ICMA and **Alison Stones**, **Julia Finch**, and **Courtney Long** of HA&A, with the assistance of **Linda Hicks** and **Veronica Gazdik**. The two-day program featured ICMA speakers as well as faculty and graduate students from the University of Pittsburgh. Speakers from the Pitt community included **Frank Toker** on his forthcoming publication on his excavations at Florence Cathedral, John Williams on the Apostle's tomb at Santiago de Compostela, **Alison Stones** and Ken Sochats on the Medart website and the Lancelot-Grail project, Renate Kosinski of the French and Italian Department on the visions of Ermine de Reims, **Julia Finch** on the iconography of Saint Eugenia and “honorary males,” and **Sarah Bromberg** on the 15th-century reception of Nicholas of Lyra's *Postilla literalis super totam bibliam* manuscripts. Recent HA&A graduate **Kate Dimitrova**, Wells College, also spoke on the Zaragoza Passion tapestries.

Both days were well attended by ICMA members as well as faculty and graduate students from the departments of HA&A, Religious Studies, English, and French and Italian. The conference was successful in showcasing the exciting research of the medievalist community at the University of Pittsburgh.



## ALUMNI NEWS & RECENT CONTINUING EDUCATION AND JOB PLACEMENTS

**Adam Paul Amrhein** (HAA 2007) was accepted into three graduate programs to pursue a master degree in urban planning and development: University of Pennsylvania, University of Virginia, and Temple University.

**Robert Bradfield** (AS 2009) was accepted into the M.Arch programs at the University of Michigan, SUNY Buffalo, Syracuse University, and the University of Illinois at Chicago.

**Allison Campbell** (HAA alum) was accepted into the Peace Corps. She is now in Samoa teaching English and studying local tattooing practices.

**Christine Michelle Carpenter** (HAA 2009) is attending the University of the Arts in Philadelphia, MFA in Museum Studies Exhibition Planning and Design, with a merit-based scholarship.

**Kareem Cousar** (AS 2007) was accepted into the M.Arch program at the Illinois Institute of Technology (ITT) in Chicago.

**Kelly Dessoie** (AS 2008) was accepted into the Academy of Art in San Francisco for a program in Multimedia, combining broadcasting, video editing, and graphic design.

**Caitlin Gates** (HAA 2009) is attending Chatham University for a Masters in Interior Architecture.

**Steven Guerrisi** (AS 2008) was accepted into the M.Arch program at the Illinois Institute of Technology (ITT) in Chicago, and the University of Pennsylvania.

**James William Hopkins** (HAA 2009) was accepted to John Carrol University and Case Western Reserve University; attending Case Western's Weatherhead School of Management on a partial scholarship.

**Karla Huebner** (PhD 2008) will present "Surrealism Comes to Me in a Dream: The Transgressive Eroticism of the Early Prague Surrealists" in the Surrealism and Non-Normative Sexualities Session of the annual AAH conference in Manchester.

**Bridget Kane** (HAA 2009) was accepted into graduate programs at the University of Toronto, Syracuse University, and the University of Maryland.

**Hannah Kauffman** (HAA 2008) was accepted to the Steinhardt School for Visual Arts and Administration at New York University.

**Jay M. Masi** (AS 2009) is attending the Swanson School of Engineering for an MS in Structural Engineering.

**Christopher Moy** (AS 2009) was accepted into M.Arch. Programs at the University of Cincinnati, the University of Florida, the University of Illinois at Chicago, and Washington University in St. Louis.

**Michael Terrence Murray** (AS 2009) was accepted into the University of Colorado at Denver and Tulane University; attending Tulane in for M.Arch program.

**Cory Rice** (HAA 2008) was accepted into City University of New York.

**Frank Ruffing** (AS 2009) is attending Chatham University for MA in Landscape Architecture.

**Matt Skundrich** (AS 2007) was accepted into Boston Architectural College's M.Arch program.

## ARCHITECTURAL STUDIES

The **American Institute of Architectural Students** (AIAS) at the University of Pittsburgh have been busy planning this semester's lecture series and events. Thus far, events have included a lecture on sustainability with Terry Oden of Rothschild Doyno Collaborative, a Mid-Century Modern Architecture tour of Pittsburgh, and a lecture with **Terry Smith** about deconstructive architecture and its place in contemporary society.

### *Upcoming Events and Lectures:*

#### **Two Design Charrettes:**

Fast-paced design workshops that explore possible solutions to various design problems through study models and diagrams. This year features "Flip the Mall" (fall semester) and "Get Big" (spring semester).

#### **Fallingwater and Kentucky Knob Trip:**

A weekend trip to Frank Lloyd Wright's Fallingwater and Kentucky Knob houses. Additionally, if weather permits, a day will be spent camping and rafting in Ohiopyle State Park.

Friday Nov. 13, 2009, 7pm in room 203 **Jozef Petrak**, of Renaissance 3 Architects and the University of Pittsburgh, will discuss his architecture school experiences at Pitt and California Polytechnic State Institute. He will also speak about his portfolio and his design process.

## UNDERGRADUATE ACHIEVEMENTS

**Amanda Cohen** received the United States Steel Undergraduate Research Award, given through the School of Arts and Sciences, this past summer for continuation of her studies. Her project, "The Jewish and Christian Discourse of Bloodshed in Medieval Blood Accusations Against the Jews," is concerned with blood myths, or accusations that Jews shed Christian blood (and sometimes their own) for ritual purposes. Her project reconstructs Jewish and Christian understandings of bloodshed between the twelfth and fifteenth centuries to see how a shared history and symbolic language may have ironically contributed to misunderstandings of Jewish practice towards blood, which in turn led to the creation of blood myths.

**Kiri Mack– Hansen** was the recipient of the 2009 Judy Cheteyan Scholar in the Exhibitions department of the Society for Contemporary Craft Summer Internship. SCC is a non-profit gallery, retail store, and studio located in the Strip District, and its mission is, appropriately, to present with a multicultural focus craft artists working in alternative media or forms. Over the course of her three-month internship she coordinated events, wrote/ edited catalogue material, and communicated with artists and leading educational youth activities in her Studio. Her main objective was to cultivate a specific understanding of how an art gallery functions, and how each department plays a role in its success as an institution. Since the end of her summer tenure, she has continued to pursue the position as a volunteer. Several days a week she works in Exhibitions and is also part of a team that is researching and developing a show on D.I.Y art and craft.

**Jen Lue** was the recipient of the Brackenridge Undergraduate Fellowship (Summer 2009) in which she studied "The Life of the Body". Jen explored the use of body parts as prompts in the construction of self and self-narrative. From this starting point, she produced a fifty-page autobiographical work reflecting on her heritage and upbringing and the effects they have had on her relationships, as well as her sense of self. To prepare for her writing, Jen researched the work of Adrienne Rich, Susan Sontag, Helene Cixous, Maurice Merleau-Ponty, and Paul Ricouer, among others. Through her readings, she was able to find a theoretical basis for the importance of narrative in life and the influence the body has on life-narrative. Jen is an English Writing and Art History major, hoping to continue working in both fields in the future.

**Stephen Rafferty** and **Dan Walk** attended the 2009 American Institute of Architect's Student Organization Summer Conference.

**Eli Rosenwasser** received a grant from the University Honors College for Summer 2009 to travel to Europe to study sustainable architecture.

**Casey Schaegle** was accepted and attended the 2009 Summer Design Studio of Architecture at UCLA.

**Lucas Strzelec** traveled to Ghana this summer for 4 weeks where he worked for a firm called Constructs LLC. He worked with architect Joe Addo who is interested in bringing modern technologies and design processes into Africa while using native, sustainable, and readily available materials. Strzelec worked on two different projects while there. First was a high end single family housing project for a Ghanaian engineer who worked in America for ten years. In this project included work on window and door schedules, site analysis, interior elevations, and specifications. Second was a low cost container home that was being built in a coastal city where he worked on CAD drawing exterior elevations and sections. For Strzelec, the internship and travelling throughout Africa illuminated the importance in a simple, standard, sustainable approach to building.

Five Architectural Studies majors were appointed teaching assistantships this fall, working with Gretchen Bender in the Approaches to the Build Environment class: **Seth Bartlett**, **Peter Duke**, **Jenna Houseman**, **Lucas Strzelec**, and **Sean Zielinski**.



Lucas Strzelec on site in Accra, Ghana (2009).

## AWARDED MAS AND PHDS

**Natalia Rents** (December 2008)

MA Paper: "The Petersburg Theme in the Artistic Practice of Miriskiuiniki in 1898-1905"

Advisor: Josh Ellenbogen

**James Reynolds Jewitt** (April 2009)

MA Paper: "The Landscape of Fortune in Sixteenth-Century Italian Portraiture"

Advisor: Ann Sutherland Harris

**Courtney Skipton Long** (April 2009)

MA Paper: "A Relic of the Last Supper: King Arthur's Round Table"

Advisor: M. Alison Stones

**Alexandra Oliver** (April 2009)

MA Paper: "Economies of the Enigmatic: Legibility and Illegibility in the Art of Jeff Wall"

Advisor: Josh Ellenbogen

**Donald E. Simpson** (April 2009)

MA Paper: "American Halicarnassus: The Mary E. Schenley Memorial, Andrew Carnegie, and the Origin of Pittsburgh's Oakland Cultural Center"

Advisor: Kirk Savage

**Sara L. Sumpter** (April 2009)

MA Paper: The Shôkyû Version of the Kitano Tenjin Enji Emaki: The Religious Iconography and Functionality of a Thirteenth-Century Japanese Handscroll"

Advisor: Karen Gerhart

**Karla Huebner** (December 2008)

Dissertation: "Eroticism, Identity, and Cultural Context: Toyen and the Prague Avant-garde"

Advisor: Barbara McCloskey

**Kristen M. Harkness** (April 2009)

Dissertation: "The Phantom of Inspiration: Elena Polenova, Mariia Iakunchikova and the Emergence of Modern Art in Russia"

Advisor: Barbara McCloskey

**Cornelie Piok Zanon** (April 2009)

Dissertation: "The Sanctuary of Demeter at Pergamon: Architecture and Dynasty in the Early Attalid Capital"

Advisor: Anne Weis

**Miguel L. Rojas-Sotelo** (April 2009)

Dissertation: "Cultural Maps, Networks, and Flows: The History and Impact of the Havana Biennale 1984 to the Present"

Advisor: Terry Smith

## GRADUATION WITH HONORS

Undergraduates who meet a GPA requirement and successfully complete the honors thesis are eligible to graduate with departmental honors. Below is a list of 2009 graduates with their thesis title and faculty advisor.

**Savannah Noel Fisher**: "U.S. Reception to a Proclaimed 'Degenerate': A Study of Edvard Munch" Advisor: Barbara McCloskey

**Lori M. Frola**: "Contemporary Art in Chile" Advisor: Terry Smith

**Ike Harijanto**: "Otto Neurath's Isotype" Advisor: Josh Ellenbogen

**Nicole Adriene Hinkle**: "What Untitling Does: The Theory of Titles in Modern Art" Advisor: Josh Ellenbogen

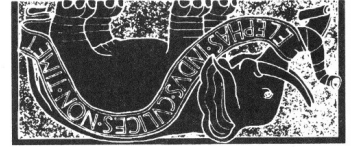
**Julie Elizabeth Hodas**: "Images of Motherhood in Weimar Germany" Advisor: Barbara McCloskey

**Kristi Jan Hoover**: "Violence and Psychology in Photography" Advisor: Josh Ellenbogen

**Tasha Mowery**: "Science and Art Restoration" Advisor: Barbara McCloskey

**Nicole F. Scalissi**: "One Cold Hand: Relational Aesthetics in Pittsburgh" Advisor: Terry Smith

**Julie Marie Steinbrink**: "Art as Therapy for World War I Artist-Veterans in Weimar Germany" Advisor: Barbara McCloskey



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