

Newsletter: Department of Art & Art History 5/09

I write this on the eve of Commencement, and following a reception in Williams Hall honoring our graduating Seniors and the closing of our Senior Exhibition. The reception was well attended by students and their families, and it was a great opportunity for the families to view student artwork and to meet the faculty who worked so closely with these soon-to-be-graduates.

The annual spring test for our students (trying to stay focused on schoolwork as the temperature spiked to 90 degrees) once again coincided with final projects and exams. We had an excellent semester, as was evident in the quality and diversity of student artwork and scholarly writings presented in exhibitions, prize competitions, critiques, seminars, and symposia.

In the Francis Colburn Gallery, our spring exhibitions included a show of drawings from Studio Art lecturer Scott Dolan, the annual Art Education program exhibition, solo shows by Studio Art Seniors Kirsten Hurley and Tom Douglas, and group exhibitions from independent studies and advanced classes in Photography, Digital Arts, Sculpture, the Senior Seminar, as well as the Senior Exhibition.

Our Visiting Artist/Art Historian series included a lecture by Dr. Kathleen Cummings, Assistant Professor in Art History at the University of Alabama at Birmingham (“Dharma and Liberation in the Iconographic Program of the Lokeshvara Temple, Pattadakal”). Amy Cymbala (UVM '05), a first-year Ph.D. student in the Department of History of Art and Architecture at the University of Pittsburgh, came back to Williams Hall to speak on her graduate work (“Eleonora de’Medici – Gonzaga and Personal Devotion: Towards New Layers of Meaning in The Visit of the Queen of Sheba to Solomon”). And Allan deSouza, an artist born in Kenya and currently based in San Francisco discussed his photographs, texts, installations and performances that examine in humorous, intimate and disquieting ways the relationship between the individual body and larger ideological and historical forces.

April was a particularly busy month for Art & Art History. The Studio Art Faculty judged the 2009 Junior and Senior award competition. The Hewitt-Crawford Award, given to the outstanding Junior in Studio Art, went to Patrick Galluzzo for his photographs and to Juliana Marton for her prints. Honorable mentions were given to Violeta Hinojosa and Ashley Lipton. The Jennifer Goldstein Memorial Award for best Senior art student was presented to Jacqueline Ryan, for her paintings. Second place was awarded to John Henry Donner for his paintings, and to Charlotte Rabbe for her photographs. Honorable mentions were given to Tyler VanLiew for his prints and to Steven Shattuck for his photographs.

The Department also gave out their Honors Day awards to the top seniors. The winners were Jakob Ziwich in Art Education, Claudia Mucklow and Adrienne Perry in Art History, and Jacqueline Ryan in Studio Art.

On April 22<sup>nd</sup> the 2009 Art History Symposium was held, with papers presented by Adrienne Perry (“Yamato-e Traditions in Edo-Period Kosode Design”), Claire McKown (“Supervising Street Sensibilities: On the Intersection of the Curator, Community, and Graffiti”), Lacey Walker (“God’s Sexual Bait: Judith as Heroine in Renaissance Art”), Daniel Weinberg (“Lesbian Identity in the Paintings of Rosa Bonheur”), and Liza Cannon (“The Bihari Sat Sai: Poetry in Indian Miniature Painting”).

Immediately following the Art History Symposium the Studio Art Senior Exhibition opened in the Francis Colburn Gallery. The symposium and exhibition once again showed the depth and intensity of our student research and artwork, and the overall vitality of our programs.

On April 23<sup>rd</sup>, “Multiplicity”, a wonderful exhibition of sculptures from Shelley Warren’s 3D Studies class opened at the Davis Center. Also on display were drawings from Cami Davis’s classes and sculptures from Kathleen Schneider’s class.

And six ceramics students (Rebecca D’Agostino, Danielle Pecor, Kara Wilbeck, Clara Gamboa, Nick Earl, and Daiki Hirano) raised over \$2,000 from pottery sales to attend the National Council on for the Ceramic Arts (NCECA) national conference in Phoenix, AZ. Along with Associate Professor Steve Carter, the students attended workshops, exhibitions, and networked with colleagues from other universities.

### **Faculty news:**

#### **Art Education:**

We are saddened to report that **Adriana Katzew**, the director of the Art Education program has accepted a teaching position in Boston. The move makes great sense for Adriana as her husband lives in Boston. But we are fortunate to have hired **Christine Campbell** as the interim replacement for the 2009/2110 academic year, and we will conduct a national search for the tenure track position in the fall.

#### **Art History:**

**Kelley Helmstutler Di Dio** has had a robust year of publications, including “**Federico Borromeo and the Collections of Leone and Pompeo Leoni: A New Document**” *The Journal of the History of Collections* and “**Signs of Success: Leone Leoni’s Signposting in Sixteenth-Century Milan**” in Jonathan Nelson and Richard Zeckhauser, eds. *The Patron’s Payoff: Economic Frameworks for Conspicuous Commissions in Renaissance Italy* published by Princeton University Press. She also “**Sculpture in Spanish Collections from Philip II to Philip IV.**” Her chapter, *Collecting Sculpture in Early Modern Europe* was included in *Studies in the History of Art* for the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, and published by Yale University Press. Kelley’s paper, “The Inventories of Leone and Pompeo Leoni’s Collections,” was **accepted for the Renaissance Society of America national conference, Los Angeles, March 2009.** **Bill Mierse** has made his major manuscript *Temples and Sanctuaries from the Early Iron Age Levant. Recovery after Collapse* ready for publisher perusals. He submitted the manuscript to Eisenbrauns, and it is currently out with readers. Bill’s article, “Post-colonial theory, the Art of the

Western Provinces, and the Warrior Reliefs from Osuna” was included in the book, *New Perspectives on the Ancient World, Modern Perceptions, Ancient Representations*, BAR International Series 1782 (Oxford). **John Seyller** delivered a lecture at a symposium entitled “Persian Literature in Multilingual India” at the University of Cambridge, England, and another lecture at the Metropolitan Museum of Art, NY for a symposium, “The Art of India’s Deccan Sultans”. John’s article, “The Colophon Portrait of the Royal Asiatic Society *Gulistan* of Sa’di” appeared in *Artibus Asiae* vol. 68, no. 2 (2009). John will be on leave during the fall semester to conduct research in India as part of a grant he received from the Getty Foundation.

### **Studio Art:**

**Mildred Beltré** had prints in the Dartmouth Invitational Print Exhibition at the Jaffe-Friede Gallery, Dartmouth College. **Tom Brennan** is currently working on a series of photograms, which are then scanned and re-worked on the computer. Tom taught a TAP class, “Photograph as Document”, to first year students. In the class he took an historical approach to give the students a basis for grounding images within a history of cultural and aesthetic concerns. The students experimented with the cyanotype process, an early photographic process using hand-coated photographic paper as well as with contemporary equipment and materials. **Steve Budington** had a solo exhibition of paintings and drawings, “The Pioneers”, in the Francis Colburn Gallery.

**Nancy Dwyer** has two pieces exhibited in “The Pictures Generation 1974-1984” at the Metropolitan Museum of Art. This major exhibition chronicles the work of significant 30 artists who worked in NYC and California in the mid-seventies, including Cindy Sherman, Robert Longo, Barbara Kruger, and John Baldessari. Nancy’s work is prominently featured in the exhibition, as is her video commentary on Cindy Sherman’s photographs. **Tarrah Krajnak** exhibited her photographs at the Samuel Dorsky Museum of Art, in New Paltz, NY, the Center for Photography at Woodstock, and at CUNY Staten Island. **Jane Kent** is working on her third book, a collaboration with the writer Richard Ford. She also participated in a visiting artist program at Maryland Institute College of Art (MICA), where she produced two lithographs that were published by Dolphin Press and MICA. **Ted Lyman** had a solo showing of his films and current project at the Los Angeles Film Forum. He also presented his work at the Echo Park Film Center in Los Angeles. **Kathy Marmor** had a solo exhibition at the A.I.R. gallery in NYC, and she exhibited work in the “New Technologies” category at the SIGGRAPH national conference in Los Angeles. In addition, Kathy published her article, “Bird Watching: An Introduction to Amateur Satellite Spotting” in *Leonardo* (International Society for the Arts Sciences and Technology, Vol. 41, Issue 4). **Bill McDowell** presented a talk on his digital photographic project, “Ashes in the Night Sky”, at the Society of Photographic Education’s National Conference in Dallas. **Lynda McIntyre** exhibited paintings in group shows at the Shelburne Art Center and the VCT invitational in Middlebury, as well as at the Premises Gallery in Essex, NY. **Frank Owen** exhibited in a group show at the Nancy Hoffman Gallery in NYC, as well as at air fairs through the Hoffman Gallery in Miami, Palm Beach, Los Angeles, New York, and Chicago. **Kathleen Schneider** participated in group exhibitions at A.I.R. Gallery and Solo Impressions, both in NYC, and the Tracy/Barry Gallery at NYU.