



History of Art

Spring / Summer 2010
University of Michigan



In this Issue

Department News

- Letter from the Chair
- Documentary Photography Symposium
- Inaugural Freer Lecture
- Undergraduate Commencement Reception & Awards
- Graduate Student Awards
- New Faculty: Christiane Gruber
- Save These Dates: Graduate Symposium & Fall Symposium
- Winter 2010 Events

Alumni News

- So What Can You Do With a History of Art Degree?
- Alumni Updates
- Alumni Profile: Roger Mooney
- Alumni Publications
- Alumni Profile: Mary Mitchell Grizzard
- Alumni Profile: Jonathan Binstock
- Alumni Profile: Anna Clark

Department News

Letter from the Chair



Professor Celeste Brusati, Chair

This spring I write from Amsterdam, where I have been wearing my “other” academic hat as one of 300 historians of Netherlandish art gathered here for an international research conference. And I am not alone in looking at Ann Arbor from a distance just now. Every year at this time many students and faculty disperse to all parts of the globe to pursue research, language study and, most importantly, the art and artifacts that ground our scholarship and spark our imaginations. In my travels I am always struck by the many ways that the “extended department” remains ever in view, whether through conference papers delivered by colleagues and students past and present, chance encounters with alums and friends in museums, or through the many publications by our faculty and accomplished alumni that are on offer in bookstores and museum shops at home and abroad.

This issue of the newsletter features an expanded alumni update section, including a sample of recent alumni publications that will give you a glimpse of the variety and distinction of our graduates’ scholarly achievements. We are pleased to share them with you, and to express heartfelt congratulations to the authors. I should also like to extend warm congratulations in print to our newest alumni, the Class of 2010. The newsletter includes pictures of the departmental reception held in their honor and a listing of the graduates who received of this year’s awards for outstanding achievement. We look forward to trumpeting their accomplishments and publications in the near future.

Herewith you will find highlights from the rich program of activities sponsored by the department, many of them held in the U-M Museum of Art in conjunction with the campus-wide Museums in the Academy theme year. Especially memorable was the annual departmental symposium on “Contemporary Strategies in Documentary Photography,” which drew a large and enthusiastic audience over two successive weekends. We anticipate that next year’s symposium on “The Art Book: Print Projects in the Digital Age,” scheduled for Saturday, September 11, 2010, will be of great interest, and look forward to seeing many of you there.

This year marked the inauguration of the Charles Lang Freer Lecture in the Visual Arts, a new initiative funded by the departmental Freer bequest to stimulate wide-ranging dialogues on the arts and Asia. H. Christopher Luce, collector, scholar, and long-time advisor to the Freer Gallery, got the series off to a fine start with a provocative presentation on Chinese calligraphy seen through the lens of modern art. His lecture and subsequent panel discussion set the stage for what we expect will become a lively forum for crosscutting conversations and eye-opening perspectives on Asia and the arts.

One important development of the past year not otherwise documented in the newsletter that deserves mention here is the successful external review of the department’s academic programs. In March, a visiting committee of distinguished colleagues from peer institutions gave the department high marks, confirming its place among the top ten programs in the nation. Specially noted were the distinction of the faculty, the quality of the undergraduate program (in which our tenure-track faculty do an impressive 80 percent of the teaching), our outstanding museum and library resources, and the excellence of our graduate program, now considered by many to be the best of any public university in the country. You will find in the newsletter an impressive list of competitive fellowships garnered by our current graduate students, one of many measures of the high caliber of the program.

Sustaining the quality of our excellent programs is both our greatest challenge and highest priority. This year the department devised a strategic plan that aims to maintain our strengths, while meeting a requisite university-wide six-percent budget reduction over the next three years. Your gifts of financial support are a vital part of this plan, and as always, we count on your ongoing generosity to meet our goals.

As many of you know, my term as chair ends on July 1, when I will begin an eagerly awaited sabbatical year. I am delighted that Professor Matt Biro has agreed to serve as chair for the next three years. A leading scholar of modern and contemporary art, Matt has ably served the department in a number of leadership positions, most recently as associate chair. I know that he will benefit as I have from the collective energy and ongoing commitment to the department’s goals shown by staff, students, colleagues, alumni, and friends alike. In closing let me extend heartfelt thanks to all and our best wishes for a wonderful summer. — Celeste Brusati

Contemporary Strategies in Documentary Photography



Sally Stein



Symposium organizers Professor Matt Biro and Professor Alex Potts with Alec Soth (center).



Sally Stein, Allan Sekula and Matt Biro

Our departmental symposium this year explored new practices in documentary photography through the work of some of its most important contemporary practitioners. The first session on January 30 was devoted to the work of Alec Soth. A member of Magnum Photos, he rose to international prominence with the publication of his first monograph, *Sleeping by the Mississippi*, in 2004.

The second session on February 6 featured Allan Sekula and Sally Stein. Sekula has been on the forefront of documentary practice since the 1970s, expanding our understanding of the photographic “objectivity” in his dual role as both photographer and theoretician. Sally Stein is an art historian whose field is the history of photography with particular interest in American photography of the New Deal era. Feminist issues and methodology consistently inform her efforts toward an interdisciplinary critical perspective.

Among the many questions this symposium raised were the following: How can socially and politically engaged photographers represent the effects of violence and exploitation without re-victimizing their subjects? Can photographs depict the hidden networks of power that today characterize global societies? And is it possible for photography to document the world and simultaneously make its spectators aware of the shifting and contextual nature of photographic meaning?

Co-sponsors: U-M Museum of Art, Office of the Vice President for Research, LS&A, Taubman College of Architecture and Urban Planning, School of Art & Design, Institute for the Humanities, International Institute, Rackham, Eisenberg Institute for Historical Studies, Institute for Research on Women & Gender, History, English, American Culture.

To see the slideshow and video, visit
www.lsa.umich.edu/histart/events/pastevents



Professor Martin Powers and H. Christopher Luce



Inaugural Charles Lang Freer Lecture: U-M History of Art's Enduring Relationship with the Freer Gallery of Art

When Detroit industrialist and connoisseur Charles Lang Freer donated his collection of Asian antiquities and contemporary American art of the Aesthetic Movement to the nation in 1906, he was fired by a grand vision: a public museum in the capital—the first art museum of the Smithsonian Institution—that would enable Americans, amateurs, and experts alike to appreciate beauty and understand civilizations through art. Like James McNeill Whistler, the expatriate American who encouraged Freer's interest in the arts of Asia, Freer believed that the aesthetic harmonies he discerned among the diverse objects in his collection were evidence of a transcendent, timeless, and universally valid “story of the beautiful.”

Since opening to the public in 1923, the Freer Gallery of Art has maintained Freer's legacy through collecting, connoisseurship, and promotion of scholarly activity. The Freer's enduring relationship with the University of Michigan, which includes the co-publication of the journal *Ars Orientalis* and an endowed graduate fellowship, has nurtured several generations of intellectual inquiry and created networks of interpretation for an ever-widening field of Asian art history and visual culture.

The most recent component of this relationship is the Charles Lang Freer Lecture, which aims to encourage a broad-spectrum dialogue on the arts of Asia in keeping with the larger mandate of the Freer bequest. Through engagement with outstanding speakers from all corners of the art world, the series will foster fresh perspectives on the arts and Asia in the twenty-first century.

The inaugural lecture, held in Ann Arbor in February, featured H. Christopher Luce. In “Chinese Calligraphy: Seeing an Ancient Art through Modern Eyes,” Luce offered fresh insight into the relationship between the ancient and the modern. A collector of Chinese and Japanese painting and calligraphy, as well as American photography, Luce attended Yale University, where he studied photography with Walker Evans and pursued his interest in Asia by designing a final year of research in Chinese art and philosophy. This focus on visual representation is also reflected in his professional career, in which he was a prize-winning photojournalist. He returned to academia to study East Asian languages and arts at Harvard University. Subsequently, he worked in the world of philanthropy, initiating programs to protect the environment and to support projects in the visual arts. He is currently director of the board at the Henry Luce Foundation.

In his capacity as a scholar and collector, Luce has curated such exhibitions as “Abstraction and Expression in Chinese Calligraphy” and “A Literati Life in the Twentieth Century,” both at the China Institute in America; and “The Dancing Brush: Chinese and Japanese Calligraphy” at the Yale University Art Gallery. He has edited exhibition catalogs, written articles, and lectured widely on Chinese art. He is currently developing an exhibition on “The Word as Image” for Wooster in which he emphasizes the primacy of the visual image and their connections across cultures.

Co-sponsored by the Confucius Institute at the University of Michigan



Gabrielle Lardiere and Associate
Professor Patricia Simons

Congratulations Class of 2010

History of Art honors its graduating seniors each year with a reception held in the lobby of Tappan Hall. On the afternoon of April 30, parents, grandparents, friends, faculty, and staff joined in celebration of this milestone in the lives of History of Art students. Professor and Chair Celeste Brusati gave the opening remarks, thanking families for their support and playfully advising graduates to make the most of their "good looks":

- L:** Leave their cell phones and hand-held devices aside for part of every day.
- O:** Open their eyes to the visual complexity of the world around them.
- O:** Open their minds to new ideas and ways of thinking not their own.
- K:** Keep what they value most front and center in all their endeavors.
- S:** Stay curious and stay in touch.



Professor Margaret Root
and Ariela Steif



Friends and family of our 2010 graduates.

2010 Undergraduate Awards

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

Ariela Steif

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

Rosa Moore

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

Alex Jiga

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

Abigail Sherkow

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

Ariel Klein

**Henry P. Tappan Award for Excellence
in General Studies in the History of Art**

Allison Zarbo



Abigail Sherkow and Assistant
Professor Kevin Carr

Graduate Student Awards

Travel is essential to art historical research. Graduate students in art history typically spend one, two, or even three years doing on-site study, working in museums and archives, gaining first-hand knowledge of cultures and places, and coming to know scholars active in their fields. Fellowships and grants that enable them to conduct this high-level and intense research are awarded through a very selective process, and only the highest caliber students obtain them. The extensive list of awards won this year is a testament to the quality of our program and its students. Congratulations to all our graduate students, who continue to impress us with their intelligence, creativity, innovation, and hard work.

Nadia Baadj

Theodore Rousseau Predoctoral Fellowship,
Metropolitan Museum of Art, New York
Fulbright Fellowship to The Netherlands
Belgian-American Educational Foundation Fellowship
Rackham International Research Award

Heather Badamo

Dumbarton Oaks Junior Research Fellowship,
Dumbarton Oaks Library and Collection,
Washington, D.C.

Katherine Brion

Susan Lipschutz Award
Sweetland Fellows Seminar 2011
Getty Research Institute Library Research Grant

Christopher Coltrin

Rackham One-Term Fellowship

Jessica Fripp

Rackham Predoctoral Fellowship

Bridget Gilman

Sara Roby Fellowship in Twentieth-Century American
Realism, Smithsonian Institution, Washington, D.C.

Lauren Graber

Rackham Predoctoral Fellowship

Phillip Gilbeau

Rackham One-Term Fellowship

Ksenya Gurshtein

Predoctoral Fellowship, Getty Research Institute, Los
Angeles, CA

Candice Hamelin

Social Sciences and Humanities Research Council
Doctoral Award (two-year)
International Institute Individual Fellowship

Monica Huerta

Sweetland Dissertation Writing Institute Award

Monique Johnson

Social Sciences and Humanities Research Council
Doctoral Award (two-year)

Megan McNamee

Samuel H. Kress Foundation Institutional Fellowship to
the Warburg Institute, London (two-year)
Mellon Fellowship for Dissertation Research in Original
Resources
Bourse Chateaubriand
Medieval Travel Prize

Katharine Raff

Bothmer Fellowship, Metropolitan Museum of Art,
New York
Sweetland Dissertation Writing Institute Award

Marin Sullivan

Calvin L. French Memorial Fellowship
Rackham International Research Award

Melanie Sympson

Samuel H. Kress Foundation Travel Fellowship
Fellowship, Mellon Summer Institute in French
Paleography, Newberry Library, Chicago
Rackham International Research Award
Medieval Travel Prize

Silvia Tita

Forsyth Dissertation Research Fellowship
Rackham International Research Award

Beatriz Zengotitabengoa

Fulbright Fellowship to Benin

Kathy Zarur

Sweetland Dissertation Writing Institute Award

History of Art Welcomes New Faculty

Islamic Art Specialist Christiane Gruber

The program in history of art at Michigan is recognized as one of the best and most diverse in the country, offering a truly global and multicultural perspective. The department's commitment to cultural breadth has a long history; in 1933, Michigan was the first department in the U.S. to establish a position in Islamic art. Because the field of Islamic art history is both historically broad and culturally diverse, it remains pivotal to the department's comparative and cross-cultural initiatives. We are therefore delighted that Christiane Gruber, a leading scholar of Islamic art, has accepted this position, and will be joining the faculty as associate professor in fall of 2011. Dr. Gruber's primary field of research is Islamic painting, in particular illustrated books of the Prophet Muhammad's ascension. She has written several pathbreaking studies that deal with the complex role of the image in Islam. She is currently working on wide-ranging study of images of the Prophet Muhammad in Islamic traditions. Other research interests include Islamic book arts (she authored the online catalogue of Islamic calligraphies in the Library of Congress and edited a volume on Islamic book arts) as well as modern Islamic visual and material culture. Gruber is the author of *The Timurid Book of Ascension (Mi'rajnama): A Study of Text and Image in a Pan-Asian Context* (2008) and *The Ilkhanid Book of Ascension: A Persian-Sunni Devotional Tale* (2010). With Frederick Colby, she edited the volume *The Prophet's Ascension: Cross-Cultural Encounters with the Islamic Mi'raj Tales* (2009). Until Gruber begins teaching in Ann Arbor in 2011, she continues to teach and research at Indiana University in Bloomington.



Associate Professor Christiane Gruber

Save These Dates

History of Art Fall Symposium – The Art Book Today: Print Projects in the Digital Age

Saturday, September 11, 2010, 1:00-5:00 pm

Helmut Stern Auditorium, University of Michigan Museum of Art

This symposium focuses on the publishing, design, and distribution of art books and books on art in time of rapid change in the publishing industry. The panelists, drawing on a wide range of professional experience, offer a diversity of perspectives as they reflect on both the challenges and the possibilities of publishing books in which the visual is paramount, in which images are integral and design conveys meaning. All propose ways of moving forward in uncertain, if exciting, times.

2010 Graduate Student Symposium – MIS/RE/PRESENTATION

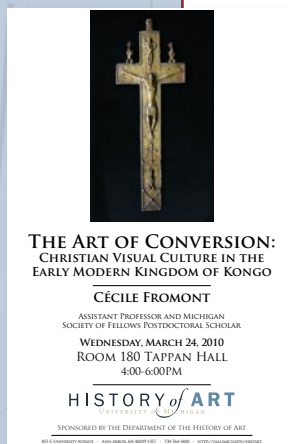
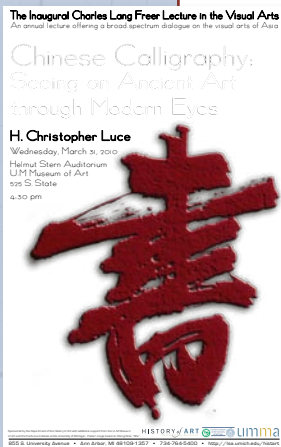
Saturday, November 13, 2010

Helmut Stern Auditorium, University of Michigan Museum of Art

Keynote Speaker: Bronwen Wilson, University of British Columbia

The critique of the single narrative hegemony in art history has allowed for new methodologies to revise, re-evaluate, and reinterpret misrepresentations. These new interpretations that seek to excavate, elaborate and, in some cases, destroy different forms of misrepresentation are, however, themselves based on layered paradigms of representations judged of varying strength and legitimacy. In this symposium, the exercise of deconstruction or revision is itself up for critique as we investigate the notion of mis/re/presentation as an interpretative framework in art history, art theory, and artistic practice.

For up-to-date information on these and other events, visit www.lsa.umich.edu/histart/events



Winter 2010 Events

Each term the history of art department presents a number of engaging events that bring a wide scope of perspectives on art and art history to the U-M and Ann Arbor community. Our faculty and graduate students also participate in other campus events, and the department co-sponsors other events as well. All of these are listed below. For a look at fall 2010 events, or to read more about past events, visit www.lsa.umich.edu/histart/events.

January 12

Raymond Silverman: *Locating Culture with/in a Ghanaian Community*

January 19

John Baines: *What and Who Were Artists in Ancient Egypt*

January 21

Chris Payne Lecture: *Asylum: Inside the Closed World of State Mental Hospitals*

January 28

Dave Hickey: *Stupid Money: Cultural Patronage in America*

January 30

History of Art Symposium Part I: *Contemporary Strategies in Documentary Photography* with Alec Soth

February 6

History of Art Symposium Part II: *Contemporary Strategies in Documentary Photography* with Allan Sekula and Sally Stein

March 12

Patricia Simons: *Sex in the Kitchen: The Social Iconography of Embodied Masculinity in Renaissance Europe*

March 23

Pizza with the Professors: Fall 2010 Course Preview

March 24

Cécile Fromont: *The Art of Conversion: Christian Visual Culture in the Early Modern Kingdom of Kongo*

March 31

The Inaugural Charles Lang Freer Lecture in the Visual Arts: *Chinese Calligraphy: Seeing an Ancient Art through Modern Eyes*

April 1

Chinese Calligraphy and Modern Art: A Roundtable Discussion with H. Christopher Luce

April 1

Helicon Undergraduate Lecture: Angela Ho, *Repetition and Innovation: Art for Connoisseurs in the Dutch Republic*

April 2

Saying Yes to Say No: Art and Culture in Sixties Japan

April 5

Timon Screech: *Thinking on the Way to the Yoshiwara: Poetry and Pictures about the Trip to Edo's Courtesan District*

April 9

Tappan Talks: Marin Sullivan and Melanie Sympson

April 20

David Doris: *Oju: Face/Eye/Index/Presence in Yoruba Visual Culture*

April 30

Undergraduate Commencement Reception

Alumni News

So What Can You Do With a History of Art Degree?

That was the question posed on a recent collegeconfidential.com posting. "To be brutally honest," replied one member, "you can't do much." Ah, but we know better. Many professions place a high value on the research, writing, critical thinking, and observation skills of history of art alumni, not to mention their understanding of art, history, and diverse cultures. See for yourself on the following pages as our alumni stories and updates respond to the question with an emphatic, "Just about anything."

Professions of U-M History of Art Alumni

Editorial Assistant	Communications Professional
Executive Assistant	Set Designer
Restaurant Manager	Public Relations Professional
Product Manager	Financial Services Consultant
Neuroendocrinology Researcher	Director of Interactive Solutions
Cookbook Author	Marketing Researcher
Gallery Owner	Interior Designer
Curator	Furniture Designer
Librarian	Development Officer
Museum Educator	Collections Manager
Professor	Public Defender
Fine Arts Consultant	Digital Publisher
High School Teacher	Journalist
Docent	Tourism Editor
Library Director	Architect
Big Three Manager	Marketing & Business
Lawyer	Development Professional
Manager	Grant Writer
Veterinarian	Development Researcher
Architecture Studio Lead	Art Director
Civilian Foreign Affairs Specialist	Fashion Industry Professional
Community Arts Advocate	Production Librarian

Alumni Updates

Anne Morris (BA '64) In July 1965, with a BA in art history and a master's in library science, I was hired as the head librarian at the Toledo Museum of Art. I retired from that position in July 2009, 44 years later. The library provides services to the staff of the museum, the general public, and serves as the art library for the University of Toledo. During my tenure at the museum, I supervised the expansion of the library's collection from about 18,500 volumes to over 100,000, the moving of that collection into a new facility designed by Frank Gehry, and the automating of the collection.

Leslie Balkany (Scherr) (BA '65, MA '73) I recently retired after 12 years as a museum educator at the Ackland Art Museum at the University of North Carolina in Chapel Hill. Previous to my move south, I spent 23 years at the Toledo Museum of Art in Ohio, where I was a docent, trained volunteer docents, and taught adult education classes. I also taught art history classes at the University of Toledo.

Billie Fischer (MA '67, PhD '76) I have recently retired from teaching history of art at Kalamazoo College, though I do have a course this quarter and hope to continue teaching a Renaissance or Baroque course occasionally. I have also frequently given lectures at the Kalamazoo Institute of Arts. My husband Harold and I spent two weeks in Paris in March and plan future trips to Europe and visits to our two children and their spouses.

Amy Cohn (BA '68) After graduation, I earned a PhD in architectural history at Boston University, worked in the fields of preservation and construction, and earned an MBA in finance at NYU in 1981. Since then, I have been managing design and construction projects in various capacities; raised a nice family; and enjoyed living in the NYC area. My art history background has served me well throughout!

Ann Brown (MA '70) I'm retired after a career as a fine arts consultant in a gallery in Carmel, California. I travel to Europe twice a year. I am now translating a German theological tome for my own amusement.

Roger Mooney (BA '71) See article on page 10.

Betsey Scharlack (MA '71) In a third career change I have been teaching high school history at Newton North High School in Newton, MA. One subject is World History: 1500 years, five continents. In addition I teach East Asian studies, which would amuse anyone who knew me as an early Renaissance art student.

Shelley Paine (BA '72) I am the conservator of objects at the Cleveland Museum of Art.

Jean Sosna (BA '72) I have been a docent at the Saint Louis Art Museum for 14 years. I just completed my term as docent chair.



Roger Mooney

Roger Mooney, BA '71

Production Designer, The Disney/ABC Television Group,
New York City

Roger Mooney has worked for ABC Television for the past 25 years as a production designer for soap operas including *All My Children* and *One Life to Live*. After graduating from the University of Michigan, he attended Boston University's master's program in set design. He worked for local theatre companies in Boston

before moving to New York and pursuing set design for regional theatre, including South African playwright Athol Fugard's

Blood Knot starring Danny Glover. Mooney has also worked for Showtime and was the second designer hired for the then-new cable channel MTV. In 1984 he took a temporary position at ABC to work on the LA Summer Olympics and has been with the company ever since.

Roger Mooney credits Professor Emerita Diane Kirkpatrick, who was the advisor for his honors seminar, with encouraging him to open up his mind to graduate school. Kirkpatrick directed

Mooney to *Letters to a Young Poet* by Bohemian-Austrian poet and art critic Rainer Maria Rilke — a collection of letters written to a young man and aspiring poet considering entering the German military. Kirkpatrick, Mooney explained, encouraged him to think about career directions other than art history. After designing scenery

for summer stock and taking a set design class in the theater department, Mooney knew he was on the right track. Today, he

constantly draws on his experience at U-M in his work as a professional set designer, whether he's building an ice-covered lake for a winter scene, reflecting *One Life to Live* character Viki Lord's "history" in her home, or consistently maintaining an overall look and palette to a show. "It really trained me to look and evaluate what I see," he explained. "We were always looking at works done by masters with a sense of proportion, style, and color. You assimilate this... and it makes you more perceptive."

Mooney has won four Emmy Awards for his set design work.

Alumni Updates (continued)

Betsey Belkin (BA '73) After graduation from Michigan I worked in the library of the Cleveland Museum of Art for five years. I received a master's degree in library science from Case Western Reserve University in 1977. I have been the director of the Ursuline College Library since 1987. My husband (also a U-M graduate) and I have three children (including one who graduated from U-M undergraduate and law school), and two grandchildren.

Linda Downs (MA '73) I am currently executive director of the College Art Association. I am so sorry to have missed the U-M history of art reunions at CAA because I am constantly in committee meetings during the conference. But, I keep up with what is happening and I visited the new addition to the U-M art museum last summer.

Pearson Macek (MA '74, PhD '86) Happily retired!

Deborah Jones (VanHouten) (BA '74) I never pursued a career with art history. No jobs available upon graduation. I was a salary employee for General Motors for 30 years in supply chain management. I have been retired for four years.

Jane Garfinkel (MA '75) I am the general counsel of Givaudan, a large international flavors and fragrances corporation. My interest in art history has never waned and the skills I learned at Michigan—analysis, writing, presentation—have been invaluable to me. I have three fabulous children (a lawyer, a banker, and a budding lawyer) and divide my time between my home in Cincinnati and my office in New York. I read with interest the updates about the history of art program and look forward to seeing further publications.

Michael Mitchell (BA '75) Went from art history into art school, then into engineering, sales, management, CEO. Raised five children along the way, resigned as CEO, and returned to practice fine arts and create indigenous sustainable enterprises.
www.mgmtartstudio.com



www.mgmtartstudio.com

Lisa Hoberg (BA '76) I've become a small-animal veterinarian practicing in Portland, OR. My practice is house call only, focusing on a holistic approach to medicine—my top modalities are acupuncture, homeopathy, and nutrition. I am married and have a dog and a cat. I credit my education in the history of art department to the ability to connect with people on all levels and it certainly helped me to get into veterinary school as my application looked very different from the other applicants! Glad to participate in this newsletter 34 years after graduating from U-M!

Lynn Spang (Zwanger) (BA '76) After my art history degree, I attended U-M Law School (class of 1984). Currently, I am a managing director and senior managing counsel as a member of the Bank of New York Mellon legal department, acting as the chief legal officer of Mellon Capital Management Corporation, a registered investment adviser. Of course, I still love art history.

Gail Stavitsky (BA '76) I am chief curator of the Montclair Art Museum, New Jersey. My most recent accomplishment was organizing the largest and most ambitious show in the museum's 95-year history, "Cezanne and American Modernism," featuring over 131 paintings, photographs, works on paper, and archival documents by Cezanne and 34 American modernists. I have worked at the museum for 16 years and organized many other shows, including "Roy Lichtenstein: American Indian Encounters," "Waxing Poetic: Encaustic Art in America," and "Will Barnet: A Timeless World." Upcoming shows include "Living with Art: The Dorothy and Herbert Vogel Collection" (fall 2010) and "American Icons: Andy Warhol and Cars" (February-July 2011).

Barbara Tannenbaum (MA '77) June 1, 2010 was my 25th anniversary as head curator at the Akron Art Museum, during which time I've organized around 60 exhibitions and published three large books and numerous smaller exhibition catalogues. My most recent large project, *Detroit Disassembled: Photographs* by Andrew Moore, consists of a book (which I edited and published) and an exhibition that will travel nationally and perhaps internationally.

Mary Grizzard (PhD '78) See article on page 12.

Michelle Smith (BA '79) I am a senior registrar at the Detroit Institute of Arts.

Julie Walters (BA '79, BFA '79) I work in San Francisco for an architectural firm where I am a senior associate and studio lead concentrating on commercial interior projects in the San Francisco Bay Area. I am actively involved in our local U-M alumni club where I have served on the board since 1998.

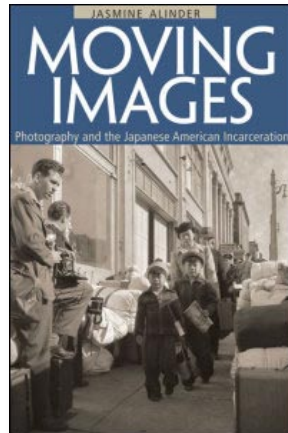
Alumni Updates (continued)

Jasmine Alinder (PhD '99)

Associate Professor, University of Wisconsin, Milwaukee

Moving Images: Photography and the Japanese American Incarceration
(University of Illinois Press, 2009)

Alinder explores photographs of the war relocation centers, investigating why they were made, how they were meant to function, and how they have since been reproduced and interpreted in constructing versions of public history.

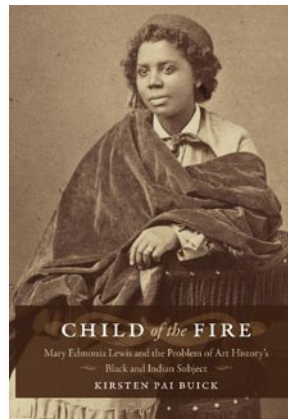


Kirsten Buick (PhD '99)

Associate Professor of Art History, University of New Mexico

Child of the Fire: Mary Edmonia Lewis and the Problem of Art History's Black and Indian Subject
(Duke University Press, 2010)

Child of the Fire is the first book-length examination of the career of the nineteenth-century artist Mary Edmonia Lewis, best known for her sculptures inspired by historical and biblical themes.



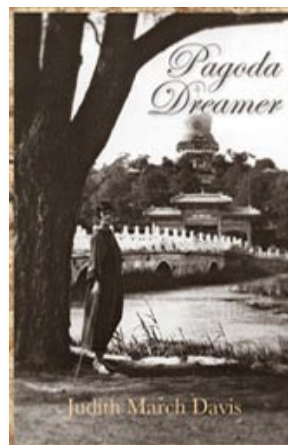
Judith March Davis (BA '54)

Retired. Former senior staff writer at Rutgers, the State University of New Jersey, and later director of public relations on the Rutgers-Newark Campus

Pagoda Dreamer

(Langdom Street Press, 2010)

A legacy of letters was the catalyst for this compelling biography of an American woman whose youth in China fostered an Asian perspective that shaped her liberal outlook on life, love, and loss.



Judy Nyquist (BA '81) I am a community arts advocate and volunteer in Houston. I serve on numerous boards for arts organizations around the city. We are collectors and promoters of art and focus particularly on contemporary art.

Karen Roberts (BA '81) I spent my early career in marketing. Later I worked as a contractor, restoring/retrofitting several historic homes. I loved breathing new life into an architecturally beautiful older home. I now teach United States history at the high school level. I am completing my master's degree in U.S./American history from Florida International University. My thesis topic discusses cultural preservation in New Orleans.

Barbara Bloom (BA '82) Last year Barbara launched Bloom Ink and "Writing for Business," a customized writing program for executives and other professionals wishing to strengthen their written communications. Recently she expanded the business to include editorial and publication services. She is currently writing a children's book for her township library, and hopes to take up the accordion.

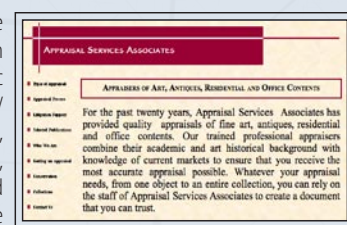
Gail DeMeyere (BA '82) I am the visual arts/education director for the Crooked Tree Arts Center in Petoskey, MI. My responsibilities include curating exhibitions and gallery management. I received a MS from North Carolina State University in textile technology, marketing, and management. I own/operate a sweater design business called Open Window Designs.

Jennifer Saffran (BA '82) I am currently a docent at the Worcester Art Museum in Worcester, MA, and attending classes in the museum studies program at Harvard Extension. I have sold art commercially in Boston and San Francisco, and attended architecture school for commercial interior design. I worked for architects in Boston.

Claire Brisson (Duhaime) (BA '83) I continued my education at Concordia University where I earned a master of science in educational leadership. I have been working for the past 14 years in the area of K-12 career preparation and most recently (last five years) as the director of career technical education (CTE) for Chippewa Valley Schools in Macomb County, MI. The role of CTE is changing just as effective preparation for the twenty-first-century, global, knowledge worker is also changing. Students need strong academic skills coupled with technical acumen and what author Tony Wagner refers to as the essential twenty-first-century skills which include attributes like critical thinking and problem-solving, collaboration across networks, agility and adaptability, initiative and entrepreneurial spirit, among others. I still reflect fondly on my educational experience at U-M, especially my summer study experience in Florence, Italy!

Jennifer Jaruzelski (BA '83) After a ten-year career doing PR for NYC art museums (MoMA, New York Historical Society, National Academy) I am "retired" and home with two girls. My oldest is in high school, so naturally we started our college tours with a visit to U-M! Toured Tappan Hall and the new art museum, brought back lots of fond memories. The department looks fantastic and I enjoy reading about all the faculty and student achievements.

Charles Rosoff (BA '84) My fine art and antique appraisal firm in New York City provides forensic valuations for insurance, damage/loss claims, trust and estate, tax, donation, matrimonial, liquidation, bankruptcy and collateral purposes. I also provide litigation support and expert witnessing services. Our website is www.appraisalserv.com



www.appraisalserv.com

PP204 Legal Issues & the Regulatory Environment, the fourth required course for accreditation for the American Society of Appraisers, as well as Uniform Standards of Professional Appraisal Practice for the Appraisal Foundation. Also, I am co-editor of the supplement of two legal books: *Valuation Strategies in Divorce* as well as *Valuing Specific Assets in Divorce*. Both are published by Wolters Kluwer.

Robin Amble Miesel (BA '85) I recently moved back to Ann Arbor with my husband, Victor, and our three children. I spent many years since finishing school living in Washington D.C., New York, and Boston and working in financial services consulting using many of the research skills I developed as a student at Michigan. I love being back in Ann Arbor where my children can spend more time with my parents and my husband's father, Professor Emeritus Victor Miesel.

Christine Bourget (BA '85) I volunteer at the Houston Museum of Fine Arts, and am thrilled to associate with such a vibrant and accessible museum. The people I have gotten to know at the Hirsch Library in the museum have made me feel as at home as I did at Tappan Hall and the Kelsey Museum.

Mary Mitchell Grizzard, PhD '78

Retired Professor of National Security Affairs, Center for Hemispheric Defense Studies, National Defense University, Washington, D.C.

A native of San Antonio, Texas, Dr. Grizzard served as a tenured art history professor for 15 years at the University of New Mexico. With over 50 publications, including juried books, chapters, and articles, she has also been guest editor of several academic journals. She was an invited guest professor at the Universidad Nacional Autónoma de México in Mexico City for several semesters. She has published articles in several foreign journals, and has lectured abroad in Spanish, French, and Italian. As a recipient of grants from several foundations, including the National Endowment for the Humanities, Tinker, Fulbright, and Mellon, she was awarded a prestigious Foster Fellowship in Arms Control in 1992. Since then, she has served as a civilian foreign affairs specialist in the Department of Defense for almost eight years. Grizzard joined the faculty at the Center for Hemispheric Defense Studies, National Defense University (NDU) in December 2004. Although retired, she continues to write and participate in the educational programs of NDU in Latin America. She lives on a farm in northern Vermont with her husband of 38 years, Dr. Michael Grizzard (U-M Medical School, '72).

Grizzard describes her journey from art history to national security as "more of an evolution than a career change... with a few leaps of faith." It began during a more



Mary Mitchell Grizzard

traditional academic career at the University of New Mexico where she was associate professor in the department of art and art history. With an art history focus on Latin America and BA degrees in political science and history, she became involved in the multi-disciplinary Latin American Institute. With the broad exposure provided by the LAI, she applied for and received a Foster Fellowship

From their farm in Vermont, Grizzard and her husband are co-editors of the cover art of the journal *Clinical Infectious Diseases*. They select covers for the journal illustrating the depiction of infectious disease in art and explain the art historical background and understanding of the disease at the time of the image.

in the Arms Control and Disarmament Agency within the Department of State. At the end of the fellowship she faced a difficult decision: return to teaching in New Mexico or continue with "real time" issues in Washington. She remained in Washington as a foreign affairs specialist for Latin America at the Pentagon, dealing with issues of security, counter drug efforts, disaster relief and cultural relations with Latin America. "U-M was extremely useful in forming my critical thinking skills, research skills, and mastery of foreign language," she explained. "It provided a great foundation for me."

Alumni Updates (continued)

Kirsten Buick (MA '90, PhD '99) I am currently associate professor of art history at the University of New Mexico. My first book, *Child of the Fire: Mary Edmonia Lewis and the Problem of Art History's Black and Indian Subject*, was recently published by Duke University Press.

Candace Steele (BA '90) Candace "Candy" Steele Flippin leads the Cephalon product communications function, which is responsible for the public relations activity associated with the biopharmaceutical company's U.S. portfolio of products. She earned an MBA from the Johns Hopkins University. She is the chair of the board of directors for the Center for Emerging Visual Artists in Philadelphia, PA. She and her husband Thomas live in the suburbs of Philadelphia.

Claudia Richman (BA '91) After getting my MA in art history from the School of the Art Institute in Chicago, I shifted paths, and moved into the then-new (1994) world of the Internet. I've made my career in advertising and am currently the VP, director of interactive solutions at Proximity/Energy BBDO in Chicago. One of my favorite clients is the Art Institute of Chicago. Working with them lets me stay in touch with the art community, and I get to promote this amazing organization.

Lisa Schiff (BA '91) I work as an art advisor in New York City. See website: www.schiffineart.com

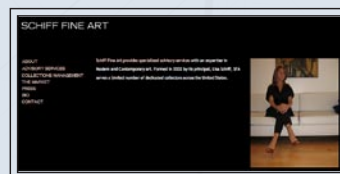
Jonathan Binstock (MA '92, PhD '00) See article on page 14.

Whitney Rosenson (BA '92) I am now working as an art consultant in Los Angeles. I own an art rental business and lease contemporary art with option to buy. My clients include movie sets, television shows, homeowners, and corporate clients such as law firms and accounting firms. My website is www.artdimensionsonline.com.

Susan Schwallie (BA '92) After graduation in 1992, I moved to Chicago and for the next 15 years I built a career in market research using the same critical thinking skills I employed to achieve my history of art degree. Currently I live on four acres in Saugatuck, where I work from home, with my architect husband, two dogs, foster dog, and our 96-panel solar array that produces clean energy for our local utility. Art, architecture, environmental issues, and outdoor activities are central to our lifestyle and interests.

Maria Latour (BA '93, BFA '93) Received my MFA from Arizona State University in 1998. Currently I teach college classes and children's art classes. I'm also a mixed media/encaustic artist. My website is: www.latour-studios.com

Karen Frank (BA '97) Since graduating from Michigan, I have received an MA in history from the University of Akron, Ohio and am currently completing my PhD in medieval history at the University of California, Santa Barbara. In 2006-2007, I received a Fulbright pre-doctoral research fellowship that allowed me to conduct research in the state archives in Perugia, Italy, on Jewish women and their families in this small central Italian town in the later Middle Ages (c.13th-15th centuries). In 2010, I published two articles based on my research, one in an e-journal published by UCLA and the other in a volume published by Routledge. Most recently, I have accepted a tenure track position as an assistant professor of history at the University of the Ozarks, a small, private liberal arts college in Arkansas, where I will begin teaching this August.



www.schiffineart.com



www.artdimensionsonline.com



www.latour-studios.com

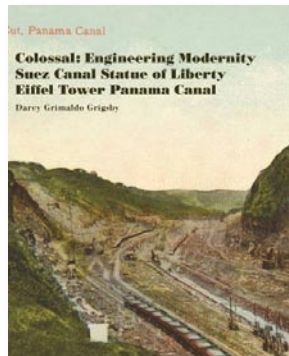
Darcy Grimaldo Grigsby (PhD '89)

Professor of History of Art, University of California, Berkeley

Colossal: Engineering Modernity - Suez Canal, Statue of Liberty, Eiffel Tower, and Panama Canal

(forthcoming 2010, Periscope Publishing, UK)

As *Colossal* follows the paths of the three Frenchmen who were the moving spirits behind these four visionary projects, it tells a spellbinding story that happens also to be an entirely new sociopolitical and cultural history of engineering.



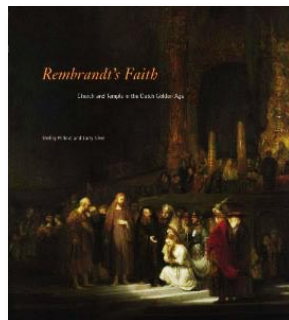
Shelley Perlove (PhD '84)

Professor of Art History, University of Michigan, Dearborn

Rembrandt's Faith: Church and Temple in the Dutch Golden Age

(Penn State University Press, 2009)

Covering all the media Rembrandt worked in throughout his career, *Rembrandt's Faith* (co-authored with Larry Silver) is the only art-historical study to address the full breadth of the artist's religious imagery.



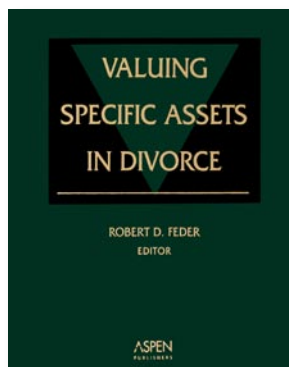
Charles Rosoff (BA '84)

Appraiser, Appraisal Services Associates, New York

Valuation Strategies in Divorce & Valuing Specific Assets in Divorce

(Wolters Kluwer, 1995 & 2009)

These companion publications tell the inside story, in a clear, practical style, of how to value major assets in a divorce case from the appraiser's perspective.



Alumni Updates (continued)

Ricki Rubin (BA '98) After graduating from the U-M, I pursued a career as a buyer/merchandise. I was accepted to the Federated Department Store buyer training program, where I worked as an assistant buyer for Macy's West retail stores based in San Francisco for four years. Then I moved on to be an associate buyer for Restoration Hardware focusing on bath hardware and furniture for the retail stores, catalog, and website divisions. Currently, I reside in my hometown, Santa Barbara, where I have been a women's apparel buyer for Wendy Foster for the past three years. I also serve on the board of the Anti-Defamation League, Santa Barbara tri-counties region.

Trevor Schoonmaker (MA '98) Curator of contemporary art at the Nasher Museum of Art at Duke University.

Sara Maddock (Clark) (BA '99) I was the president of the history of art undergraduate association my senior year (was Kaleidoscope then!). Glad to know the group is active and well. Now I am a realtor in the Ann Arbor area.

Jennifer Schmidt (Feria) (BA '99) I went back to school for interior design after working for a few years after getting my degree from U-M (I worked in finance and then at an art gallery). I am currently an NCIDQ certified interior designer working in the hospitality industry.

Sara Wise (BA '00) I am now working in the design field in Seattle. I studied at the University of Washington for my master of architecture and have worked in architecture for the ten years since graduating from U-M. I have started my own design studio, Sara Wise Design, and have created a furniture collection by that name that is now being represented at the Seattle, New York, and San Francisco design centers in high-end showrooms. See <http://www.sarawise.com>



www.sarawise.com

Alissa Stallings (MA '01) After Ann Arbor, I worked at Chubb Insurance as a collector services specialist, insuring private art, jewelry, and decorative art collections for VIP clients across 13 western states. I taught CE courses on how to identify and categorize art and how to protect it from fire, theft, and earthquakes. For the past four years, I have been at Stanford University's development office, leading the first VIP interdisciplinary stewardship program, which has become a model for universities across the country. In my spare time I am baking, traveling, and remembering my colleagues at U-M fondly.

Laura Beem (BA '02) A brain-damaged art curator and design-o-phile with a sweet tooth and a soft heart. Director of education, marketing, and programming for Design Miami, Design Miami/Basel and Luminaire, Inc. Engages in social activism while being socially active. I admire artists, dreamers, poets, and revolutionaries.

Ginger Derrow (BA '02) After graduation I initially worked for a federal arts program doing collections management. I then transitioned to working in development at a university art museum and a science museum. I will be moving from Ann Arbor to Ohio this summer and hope to gain employment in the arts again.

Jane Fox (BA '02) I graduated law school in 2009. I'm currently working as a public defender with the Legal Aid Society in Brooklyn.

Rebecca George (BA '02) I graduated from Michigan and went straight to London to get a degree in fashion design and marketing. My art history education still influences my work every day, as fashion is so connected to art. I learned about so many kinds of art that I knew little about before college, including African and American art.

Kelly Hanker (BA '02) I am an attorney for a small boutique law firm in downtown Los Angeles. I practice business litigation and labor and employment litigation. I have not "used" my degree necessarily, however I feel that the art history major and the U-M program in particular prepared me well for analytical thought and proper writing skills necessary for law school and useful now in my practice. I still love that I majored in art history and have many of my textbooks still. I loved the classes I took in the program and am very happy with the education I received. I miss going to art history classes and learning about other cultures and arts. Though I have forgotten most of what I learned, I developed a greater appreciation of arts and culture, which I take with me through life and my love of travel.

Jonathan Binstock, MA '92, PhD '00

Senior Advisor, Post-World War II and Contemporary Art, Citi Private Bank Art Advisory Service, New York City

Jonathan Binstock works with clients and their families in the US and abroad to build personal art collections, and, in addition, helps maintain the quality and assess the value of artworks in the bank's art lending program. He joined Citi after more than a decade of curatorial work in American museums. An expert in art after 1945, he was most recently the curator of contemporary art at the Corcoran Gallery of Art in Washington, DC. Before that, he was assistant curator at the Pennsylvania Academy of the Fine Arts in Philadelphia. His many exhibitions include the 47th (2002) and 48th (2005) Corcoran Biennials; "Sam Gilliam: A Retrospective" (2005); "Atomic Time: Pure Science and Seduction" (2003), which featured art by Jim Sanborn; and "Andy Warhol: Social Observer" (2000). In addition, he has written

about artists as varied as Jeremy Blake, Ellsworth Kelly, Joan Mitchell, Bruce Nauman, Pepón Osorio, Sean Scully, Mark Tansey, Wayne Thiebaud, Alma Thomas and Richard Tuttle.

When Binstock joined Citi's Art Advisory Service—the only service of its kind in the world—in 2007, he left a life of non-profits and entered the corporate world of Manhattan. Although the transition to the corporate world of suits, cubicles, and office buildings was an adjustment, there were basic similarities to his work as a curator and as an advisor. While he no longer has opportunities to dig deeply into a subject or an artist's work, he is still actively building collections. Curators at collecting museums are meant to purchase art, but it doesn't always work out that way because of limited funds. In his role at Citi, Binstock is



Jonathan Binstock

getting more experience in an area he wished he could have been more active in as a museum curator. At Citi, Binstock gives advice, buys

In May 2010, Jonathan Binstock bought, on behalf of one of his collectors, a \$4 million, eighteen-foot-tall totem by Ellsworth Kelly.

art and builds collections, but for a small and select group of individuals. Doing this in a banking context requires different priorities, compared to both non-

profits and the typical art advisory service. Because Citi is a bank, all of its activities are monitored, including the art advisory service. "The art market is entirely unregulated," Binstock explained, "I am not. For me, this is a source of comfort. I just give advice, and I am encouraged to give objective advice."

The solid foundation in art history Binstock gained from his work at Michigan has served him well. In addition to advising in art after 1945, he consistently must draw on his knowledge of other types of art in his dealings with clients and the art market. "It's not just the advising, it's the full-on client relationship... making sure the client is happy every step of the way."

Alumni Updates (continued)

Nausheen Khan (BA '02) I have been in NYC for the last couple of years and I just finished my MS in publishing from New York University last week (May 2010). Prior to starting the program, I was working simultaneously for two publications, the *MacGuffin* (a tri-annual literary journal) and the *Community College Enterprise*, a journal of research and practice (both housed in Schoolcraft College, Livonia, MI). My post-graduation plan is to look for a job and continue working in the field of digital publishing for either books or magazines.

Mary-Louise Totton (PhD '02) I teach art history classes of various Asian/Pacific topics in the Frost School of Art at Western Michigan University and was awarded tenure this year. My book *Wearing Wealth and Styling Identity: Tapis from Lampung, South Sumatra, Indonesia* was published by the University Press of New England and Dartmouth College in 2009. I have curated several exhibits of Indonesian art in the last several years and am also director of the Arts in Java program at Western Michigan University. This program facilitates exchanges of artists/art scholars and art/art history students between Indonesia and the U.S.

Anna Clark (BA '03) See article on page 15.

Jacqueline Tate (BA '04) I'm finishing up a law degree from Brooklyn Law School. As well as the degree I will be awarded a certificate in intellectual property. I spent this past summer working at a boutique law firm specializing in intellectual property litigation, and was even able to work on an art law case that dealt with lost/stolen artworks. I will be clerking for a judge in New Jersey this fall and following my clerkship, hope to go into intellectual property litigation.

Kathryn Rudberg (BA '05) Since graduation, I've been working for AAA National as a tourism editor in Indiana and Illinois. Although I am not working directly in the arts, I use the skills I learned from my art history major to inspect cleanliness at hotels and determine the overall Diamond rating for restaurants.

Sara Sarkisian Bell (BA '05) I am currently living in the Chicago area and working as an architect. I used my history of art and architecture experience in research work conducted for my master of architecture thesis at U-M, completed in 2008. My master's thesis proposed a new approach to reworking the site of a historic church in Yerevan, Armenia, which will hopefully continue as a special interest for me in years to come.

Emily Spess (Pasch) (BA '05) After graduating, I spent a year teaching English in Korea. Then I came back to the U.S. and attended the George Washington University Law School. I have recently taken and passed the Maryland Bar Exam and am looking for full-time legal employment in the DC area.

Stephen Bernacki (BA '06) I studied history of art and business at U-M, spending one year in Florence, focusing on my history of art degree. After graduating, I moved to Chicago and spent three years as a management consultant at Bain & Company. Seeking a more artistic career, I left Bain and joined a restaurant named Alinea in Chicago. For the past year I have been working as the VP of development. I handle a variety of projects aimed at expanding our company beyond the single location, including the latest project: two new restaurants named Next Restaurant and Aviary set to open in Chicago in 2010. Though not directly involved in art, there is a lot of connection with my new career. Being in Chicago, I am a frequent visitor of the Art Institute, as well as an avid theater-goer.

Mary Carello (BA '06) After earning my BA in art history, I went on to University of Chicago's MAPH program to intensively study architectural history. Since 2009, I have been working at a San Francisco Bay area architecture firm doing marketing and business development.

Mary DeYoe (BA '06) I received an MFA in creative writing (poetry) from Vanderbilt University in 2008. In August 2008, I returned to Ann Arbor. Since then I have worked in the education department at UMMA. I organize public programs and events and focus on student engagement.

Catherine Morris (BA '06) After some time spent working for a finance company in Chicago, I moved west to California. I am currently finishing my second year at Stanford Law School, and hope to go into government regulatory work after graduation.

Veronica Robinson (BA '06) After graduating from U-M with a BA in history and a history of art minor, I earned an MS in historic preservation from Eastern Michigan University. During my master's studies, I worked at the Ypsilanti Historical Society Museum and Archives, caring for the collections and leading public tours. In 2010, I began my current position, as curator of the Swedish American Museum in Chicago, Illinois.

Alumni Updates (continued)



Anna Clark

Anna Clark, BA '03 Freelance Writer, Detroit, MI

Anna Clark is a 2010 fellow with the Peter Jennings Center for Journalists and the Constitution. Her fiction and journalism has appeared in the *American Prospect*, *Utne Reader*,

Hobart, *Writers' Journal*, *Bitch Magazine*, *Religion Dispatches*, *Common Dreams*, *The Women's International Perspective*, *Women's eNews*, *AlterNet*, *ColorLines*, *RH Reality*

Check, make/shift, *BloodLotus*, *ESPN*, *The Herald-Palladium*, *Daily Kos*, *Clamor Magazine*, *Kitchen Sink*, and the *Ann Arbor News*. She has also guest blogged at WIMN's Voices, Critical Mass, and the Elegant Variation.

Anna edits the cultural and social justice website Isak and contributes video book reviews to the Collagist, a literary magazine. Anna is a writing mentor through the Linkage program in the Prison Creative Arts Project. She is also the chief developmental editor with The Imagine Company, a

Kenyan organization that marries media and social entrepreneurship, and is a graduate of Warren Wilson College's MFA Program for Writers.

Anna Clark, a then-student in the Residential College, had known for a while she

was going to be a writer and was concentrating in creative writing and literature. So why a double concentration with art history? "From

In a recent article for Salon.com, Clark interviews Pamela T. Boll, director of *Who Does She Think She Is?* a new film about women artists and motherhood, and the split between human creativity and human connection.

As a professional writer, the experience of having studied the context of images in their time and place has impacted how she approaches articles, enabling her to break things down in a way that makes her writing better.

my first class," she said, "I could see already how it was making my writing better." In art history classes, Clark explained, she honed her observational skills and learned how to articulate what she saw.

Today Clark, who grew up in a small town in western Michigan, lives in the Art Center neighborhood of Detroit. Clark refers to Detroit as a "city in the making," and one that she participates in, learns from, and yearns to see where it is heading. Her writing covers a wide range of topics, from

the use of acupuncture on infertility, prison rape, the Nation of Islam, and climate change to Tiger Woods, the National Organization for Women, book reviews, and lesbian athletes. She especially loves writing about art.



www.isak.typepad.com

Sanam Arab (BA '07) I am an Iranian-American who moved to the U.S. in 2001. I received my BA with high honors in history of art from U-M in 2007 upon finishing the honor's thesis program. I came back to U-M for a master's degree in the School of Information, which I just received in archives and records management (May 2010). I am mostly interested in archives and human rights as well as archives and history. I am working for the Harlan Hatcher Graduate Library. I am hoping to work for a few more years before I apply to PhD programs.

Lindsey Bieber (BA '07) After earning my master's degree in art history from the George Washington University in 2009, I worked for the National Gallery of Art in their library. Currently, I am working at the Institute for Justice, a nonprofit law firm, as their grant writer/manager and development researcher. I will be getting married in March 2011 to a fellow U-M alumnus.

Raquel Gimenez (BA '07) I'm currently working as an art director at a digital advertising agency in New York City called Sarkissian Mason. After completing a master's degree from the VCU Brandcenter in mass communication with a focus in art direction, I made my way to NYC. Art history gave me a powerful database and knowledge to draw from human visual history and culture. It also made me a smart writer and analytical thinker. You might not think advertising and art history are linked, but the two inform one another a great deal. My portfolio site can be seen at www.raquelgimenez.com



www.raquelgimenez.com

Carly Goldman (BA '07) After graduation I began the MA program in visual arts administration at New York University. During this time I had the wonderful opportunity to intern and work in several museums and galleries including the International Center of Photography and Studio Museum in Harlem. Since graduating last spring I have been working at Eve Robinson Associates, an interior design firm in Manhattan.

Kimberly Sissons (BA '07) I have been working in the image collections at the National Gallery of Art in Washington, DC for the past two years. I am also employed by the Smithsonian Institution's Freer Gallery of Art and Arthur M. Sackler Gallery (National Museum of Asian Art). I have just completed my master's degree in museum studies, collections management from the George Washington University.

Trisha Barua (BA American culture '08, history of art minor) I've been living in Seattle for the past two years, working at Chaya, an anti-domestic violence agency serving the South Asian community. I will be entering the cultural studies PhD program at University of California, Davis this upcoming fall. My areas of interest include food studies, cultural consumption, critical race theory, and auto-ethnography.

Laura Beck (BA '08) Currently, I am attending the Chicago Portfolio School where I am studying art direction. I am done this summer and hope to get a job at an advertising agency here in the city. Art has been a big part of my life since I graduated and it will continue to be. Finding time to travel is very important to me and I was in France this fall with a friend visiting her family and hope to travel more in the near future.

Jane Braun (BA '08) Since graduating, I have been living in New York. I spent the first year working as an intern in the drawings, education, and exhibitions departments at the Museum of Modern Art, and have since started in the master's program at Columbia University, focusing on nineteenth-century France. My proposed thesis topic centers around parks and gardens in post-Haussmann Paris and their use as exhibitions space in the public sphere.

Stephanie Evans (BA '08) I'm working in fashion in New York City, and U-M is still a big part of my life.

Elizabeth Harris (BA '08) Since graduating from U-M I have worked as an intern at the Solomon R. Guggenheim Museum, in VIP relations for Art Basel Miami Beach 2008, and in development at the Jewish Museum. I look forward to beginning my masters in museum studies at NYU this fall.

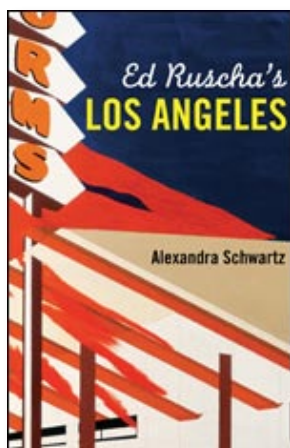
Katie Johnson (BA '08) I am finishing my first year of graduate school at Johns Hopkins University in Baltimore, Maryland. I am working with Professors Michael Fried and Kathryn Tuma as a modernist in the history of art department.

Alix Schwartz (PhD '00)

Curator, Museum of Modern Art, New York

Ed Ruscha's Los Angeles
(MIT Press, 2010)

Schwartz views Ruscha's groundbreaking early work as a window onto the radically shifting cultural and political landscape in which it was produced.



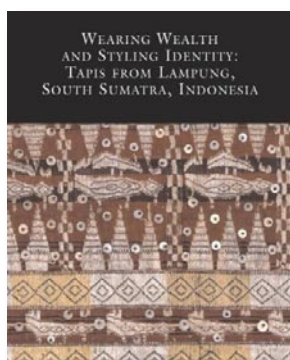
Mary-Louise Totton (PhD '02)

Associate Professor, Frost School of Art, Western Michigan University

Wearing Wealth and Styling Identity: Tapis from Lampung, South Sumatra, Indonesia

(Hood Museum of Art, 2009)

Totton writes about the history, materials and techniques, content and imagery, and present-day contexts of the extraordinary textiles of Lampung.



Now more than ever, society demands global, critical, analytical thinkers. To learn more about giving to the Department of History of Art, click here:

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

Alumni Updates (continued)

Rachel Ross (BA '08) I received my master of library and information science degree from Wayne State University in December of 2009 and I am currently employed as a production librarian at JSTOR in Ann Arbor.

Sarah Stuart (BA '08) I am living in LA pursuing an associate of arts in visual communications.

Edward Yelonek (BA '08) I am completing my MA at a unique interdisciplinary program, the Draper Program, at NYU. I get to combine my love of architectural history, aesthetics, and cinema into one thesis. I am focusing on cinematic representations of post-war urban architecture during what was called the British New Wave.

Emily Angell (BA '09) I am currently an editorial assistant at Portfolio, the business book imprint of Penguin Group (USA), Inc.

Stefanie Howard (BA economics '09, history of art minor) I just finished my first year of graduate school here at the U-M School of Public Health in the health management and policy department. This summer I will be interning down in Georgia at Emory in hospital administration.

Stephanie Lentz (BA '09) I am currently working for a non-profit community art center called the Art Center of Highland Park. My position there is in the office as the executive assistant for exhibits, school, and grants.

Suzanne Lipton (BA '09) I am managing and operating a lunch counter called Taste Our Goods out of Sparrow Market in Kerry Town. We make sandwiches and salads along with a daily special. We also specialize in baked goods. My business partner, Nora, and I created the recipes, the menu, and the business design. We also do all the cooking along with the two workers we hired. We plan to expand the business, but also make it autonomous to run without our full-time presence.

Jordan Sherman (BA '09) I'm working and living in the Bay Area as an associate product manager. I started at my present company as an intern and joined full time after my first summer with the company.

Lauren Altschuler (BA '10) I graduated in history of art with sub-concentrations in both modern European studies and museum studies. I plan to attend graduate school in the near future but feel I need more time to decide whether I want to complete a degree in art history or in museum studies. There are competing incentives for pursuing each trajectory. I feel that my areas of study provide energizing counterpoints to one another and hope that they will culminate in something both practical and interesting, since I have a hard time being able to reconcile the two.

Evan Beckett (BS neuroscience '10, history of art minor) Currently doing neuroendocrinology research through the pediatrics department of the U-M Health System.

Matthew Lauer (BSE '10, history of art minor) I studied electrical engineering at U-M and decided to obtain a minor in history of art. I'm particularly interested in calligraphy of Japan and China. I love to draw and create cartoons, and my knowledge from history of art courses helps me to look at my own work differently from the way I did before.

The University of Michigan History of Art Newsletter is published twice a year (fall and spring) by the

Department of the History of Art,
110 Tappan Hall, 855 S. University Ave.

Ann Arbor, MI 48109-1357

Visit us on the web at: <http://lsa.umich.edu/histart>

Editor: Stephanie Harrell

Graphic Designer: Matthew Quirk

Photographer: Sally Bjork

The Regents of the University of Michigan:

Julia Donovan Darlow, Ann Arbor

Laurence B. Deitch, Bingham Farms

Denise Ilitch, Bingham Farms

Olivia P. Maynard, Goodrich

Andrea Fischer Newman, Ann Arbor

Andrew C. Richner, Grosse Pointe Park

S. Martin Taylor, Grosse Pointe Farms

Katherine E. White, Ann Arbor

Mary Sue Coleman, *ex officio*

The University of Michigan, as an equal opportunity/affirmative action employer, complies with all applicable federal and state laws regarding nondiscrimination and affirmative action, including Title IX of the Education Amendments of 1972 and Section 504 of the Rehabilitation Act of 1973. The University of Michigan is committed to a policy of nondiscrimination and equal opportunity for all persons regardless of race, sex, color, religion, creed, national origin or ancestry, age, marital status, sexual orientation, gender identity, gender expression, disability, or Vietnam-era veteran status in employment, educational programs and activities, and admissions. Inquiries or complaints may be addressed to the Senior Director for Institutional Equity and Title IX/Section 504 Coordinator, Office of Institutional Equity, 2072 Administrative Services Building, Ann Arbor, Michigan 48109-1432, 734-763-0235, TTY 734-647-1388.

For other University of Michigan information call 734-764-1817.