A Message from the Chair

We hope you like our expanded art history newsletter. There have been exciting developments for our programs in the last few years, and we plan to share more details of them with you through our brief format email and expanded PDF newsletters.

Most of all, we want to share your news, both professional and personal. Please send news to Debby Tenenbaum at dxt6@case.edu so that we can include it in our next newsletter. If you know any alumni or friends of the department who are not getting our news, it means we don't have an email address for them, so we would be grateful if you encouraged them to get in touch with us. Catherine Scallen, Chair and Andrew W. Mellon Associate Professor in the Humanities
Henry Adams’ biography was chosen for inclusion in the 35th edition of *Who’s Who in American Art 2015*, an annual publication that highlights individuals with noteworthy accomplishments in the field of American Art. In 2014 Adams wrote the text to *George Dombek*, the first major book on the Arkansas watercolorist and edited a substantial monograph by the late Allen Stuart Weller entitled *Lorado Taft: The Chicago Years, 1885-1936*. He also published several book and exhibition reviews as well as a number of articles, including “The Family Tree of Modern Art and Ad Reinhart” in the *Archives of American Art Journal* and has participated in two podcasts for the National Gallery of Art, Washington, D.C. that focused on the Kokoon Club and Andrew Wyeth. Adams participated in numerous speaking engagements in 2014, lecturing on a wide range of topics at the Prado, Madrid, the Denver Museum of Art, and The National Gallery of Art, Washington, D.C., to name only a few. Other activities included acting as a consultant to the Dayton Art Institute, authenticating several Thomas Hart Benton paintings and drawings, and identifying two misattributed works that were formerly assigned to the artist. Adams’ forthcoming book, *Thomas Hart Benton: Discoveries and Interpretations* will be published by the University of Missouri Press in 2015.

Erin E. Benay’s first book, *Faith, Gender, and the Senses in Italian Renaissance and Baroque Art: Interpreting the Noli me tangere and Doubting Thomas* (Ashgate), co-authored with Lisa Rafanelli, was released in June of 2015. In March her essay about a sumptuous portable altarpiece by Jacopo Ligozzi, now at the Allen Memorial Art Museum in Oberlin, was published in *Open Arts Journal*.

She is working on a monograph about Caravaggio’s depiction of the *Crucifixion of St. Andrew* at the Cleveland Museum of Art, to be published in their *Masterworks* series. Benay and paintings conservator Dean Yoder
jointly presented their work on the picture at the spring meeting of the Cleveland Paintings and Drawings Society on March 6th, and in April Benay gave a talk titled "Exporting Caravaggio: The Art of Diplomacy in the Spanish Empire," at the Renaissance Society of America conference in Berlin.

In 2014, Elina Gertsman received the John Nicholas Brown Prize for her monograph The Dance of Death in the Middle Ages. The prestigious award is conferred annually by the Medieval Academy of America to authors whose first book in medieval studies is judged to be of outstanding quality. Gertsman's publications in 2014 included two articles—one on late medieval visualizations of transgression and female sexuality, another on phenomenological engagement with French danse macabre murals, two book reviews, and an essay in the Oxford Encyclopedia of the Bible and the Arts. Her second monograph, Worlds Within: Opening the Medieval Shrine Madonna, was published by Penn State Press this spring; she has also submitted to the same press her new edited collection, Animating Medieval Art, which will be published as the guest-edited issue of Preternature: Critical and Historical Studies on the Preternatural (2015). Several articles and book-length projects are in the pipeline, as is a focus exhibition at the Cleveland Museum of Art, co-curated with Stephen Fliegel.

With funding provided by the Baker-Nord Travel to Collections grant for summer 2014, Gertsman spent several weeks in Sweden conducting research for two book projects, one on medieval Nordic art and the other on figuration of emptiness. She gave invited lectures at the Newberry Library in Chicago, Reed College, Binghamton University, International Congress on Medieval Studies at Kalamazoo, and the Dolls and Puppets conference in Warsaw / Bialystock, Poland (where she returned this spring as an invited speaker for the “Agency of Things” symposium). In February 2015, Prof. Gertsman co-chaired the session "Material Imagination" at CAA with Bissera Pentcheva (Stanford). She received the John S. Diekhoff Award for Distinguished Graduate Teaching at graduation this spring, a year after having been promoted to Associate Professor with

Caravaggio, The Crucifixion of Saint Andrew, 1606-1607, oil on canvas, The Cleveland Museum of Art

In spring 2015 she was also awarded a fellowship from the American Council for Learned Societies, which she will use during her sabbatical in 2016. In November 2014 she and her husband were proud to attend a piano recital in which their six-year-old son played Beethoven’s "Ode to Joy.”


Maggie Popkin co-chaired a session on "Roman Processions Reconsidered: Physical Space and Material Contexts" at the annual meeting of the Archaeological Institute of America in January, 2015 in New Orleans. She also presented a paper at the same session entitled, "The Imperial Roman Triumph and the Architecture of Spectacle." She delivered a paper on a related topic at the annual meeting of the College Art Association in


Holly Rarick Witchey (GRS ’90) was named Director of the Wade Project at Western Reserve Historical Society in February 2014. The Wade Project is a multi-year collaborative project to create a model for studying individual family histories, an online repository of Randall Wade Family, that contains the business and charitable records, letters, diaries, travel journals, drawings and photographs of the Wades. Designed as a “how and why they did it” case study in the creation of urban cultural institutions and green spaces, the Project explores the professional, philanthropic, and personal lives of the families of Jeptha Homer Wade (1811-1890), Randall Palmer Wade (1835-1876), and Jeptha Homer Wade II (1857-1926).
Second-year Ph.D. candidate and Andrew W. Mellon Foundation Fellow James Wehn was one of twelve graduate students selected to participate in a week-long intensive seminar on British Print Culture in a Transitional Context offered by the Paul Mellon Centre for Studies in British Art in London in summer 2014. In addition to attending lectures and discussions given by specialists, the participants met with curators and professors at the British Museum, Tate Modern, and the University of London. They also made special trips to the offices of Paragon Press and the studio of painter and printmaker Christopher Le Brun (b.1951), President of the Royal Academy since 2011.

Wehn is particularly interested in early printmaking from Germany, the Netherlands, and northern Italy produced during the fifteenth and sixteenth centuries, but as an aspiring curator of prints and drawings, is always looking for ways to expand his knowledge of the graphic arts. After finishing the seminar in London, Wehn traveled to museums in Prague, Dresden, and Berlin to study paintings by Jans Rottenhammer and prints by Hans Burgkmair for two of his ongoing research projects.
Margaret Goehring (Ph.D., ’00) In 2014, Goehring’s monograph Space, Place & Ornament: the Function of Landscape in Medieval Manuscript Illumination was published by Brepols. Together with Kate Dimitrova, Goehring is also co-editing Dressing the Part: Textiles as Propaganda in the Middle Ages, to be published by Brepols with an expected release in 2015.

Meghan Olis (M.A., ’05) began a new role as an Exhibition Specialist for the Cleveland Museum Of Art in December, 2014. In this role, she works on Prints & Drawings exhibitions, Photography projects, Manuscript and Textile gallery rotations, and a number of larger shows that are scheduled in departments of both Medieval art and European Painting and Sculpture. Most recently, Meghan served as an Engagement Specialist and Affiliate Group Liaison at the museum since 2007. Prior to joining the CMA, Meghan held a registrarial role at the Akron Art Museum, and coordinated exhibitions with the Viktor Schreckengost Foundation. She continues to work on occasion with the Rachel Davis Fine Arts gallery on art auctions.

Juilee Decker (Ph.D., ’03) has been named Associate Professor of Museum Studies in the College of Liberal Arts at Rochester Institute of Technology. In this role, Juilee contributes to the undergraduate B.S. program by teaching courses addressing museums and technology, museum informatics, and engagement. She continues to edit Collections: A Journal for Museum and Archives Professionals which is published by AltaMira Press. Juilee is currently editing a four-volume series on museums and innovation forthcoming from Rowman & Littlefield in July 2015.

Christine Corretti’s (Ph.D., ’11) book Perseus and Medusa: Configurations of the Body of State, based on her dissertation, was published by Brill Press in 2015.

Dana E. Cowen (Ph.D., ’14) completed her dissertation Albrecht Dürer’s Oblong Passion: The Impact of the Reformation and Netherlandish Art on the Artist’s Late Drawings and guest curated a print exhibition at the Cleveland Museum of Art entitled Dürer’s Women: Images of Devotion & Desire, which was on view from 22 June-28 September, 2014. Cowen started her new position as the Associate Curator of European Art at the Joslyn Art Museum in Omaha, Nebraska in February of this year.
Amy Reed Frederick, (Ph.D., ’14) received a three year teaching position at Centre College in Kentucky. She is co-chairing a session at the Association of Art Historians (UK) annual conference in Edinburgh in 2016.

The Cleveland Symposium and the Symposium in Honor of Ellen G. Landau, Professor Emerita

The 2014 Cleveland Symposium Facing the Unknown: Anonymity in the History of Art was held at the Cleveland Museum of Art in October. This highly successful year marked the 40th anniversary of the graduate student run symposium and attracted nearly 50 submissions from around the world. Presentations ranged from anonymous medieval illuminated manuscripts to undercover Nazi-era concentration camp photography to the contemporary art world, including infamous street artist Banksy and the covertly-operated Twitter account @Horse_ebooks. Three monetary prizes, generously underwritten by the Friends of Art, were presented to the most innovative and successfully delivered papers. Dr. Joan Marter, Board of Governors Professor of Contemporary Painting and Sculpture at Rutgers University, delivered the keynote address Missing in “Action”: AbstractExpressionist Women at the conclusion of the program; this keynote also served as the opening event of the symposium in honor of Ellen G. Landau.

The day after the Cleveland Symposium the department sponsored the symposium in honor of Ellen G. Landau, the Andrew W. Mellon Professor Emerita in the Humanities. Held at MoCA Cleveland, the program was opened by introductions by Dean of the College of Arts and Sciences Cyrus C. Taylor, Department Chair Catherine Scallen, and Megan Lykins Reich, Director of Programs and Associate Curator at MoCA (and former student of Ellen’s). Six of Ellen’s doctoral students gave talks on a variety of subjects in twentieth and twenty-first century art: Bradley Bailey, Frank Spicer, Anne Swartz, Indra Lacis, Virginia Spivey, and Amy Gilman. All presentations were a fitting tribute to Ellen’s own scholarship and her mentoring of the next generation of scholars.
The Mellon Programs Meeting

On October 15 and 16, 2014, Mariët Westermann, Vice President of the Andrew W. Mellon Foundation, convened a meeting of representatives of the recent collaborations between art museums and art history departments funded by the Mellon Foundation. Case Western Reserve University and the Cleveland Museum of Art, joint recipients of a Mellon grant in 2012 were chosen to host this meeting. The result was a series of stimulating conversations at sessions attended by all participants, visits to the CMA galleries and to the conservation laboratories. Our program benefitted through learning the collective wisdom of the participants and through the increased awareness on the part of our museum and academic colleagues of our first-rate faculty and facilities at the CMA.

Class meeting with conservator Colleen Snyder in the CMA Object Conservation Lab in Professor Heather Galloway's course, ARTH 496 Physical Examination of Works of Art, winter 2015. Photo credit: Kimi Taira. This new course, required of all doctoral students and open to master's degree students, is an innovative new component of our object-focused graduate programs. Each student in the course researches the physical history and current condition of one work of art in the CMA's collections and then places the knowledge gained from such study into an art-historical context.