DEPARTMENT NEWS

It is with deep sadness that we report the passing of Sr. Eleanor Carr, RSCJ, on April 25, 2019 in Albany. Sr. Carr was a Manhattanville alumna, a member of the Class of 1944, earning degrees in English and Fine Arts. Named after her mother’s sister, Eleanor Mulqueen, RSCJ, she entered the convent of the Religious of the Sacred Heart at Kenwood in 1949 and took her final vows in Rome in 1957. She returned to Manhattanville in 1964, earned her Ph.D. in Art History from New York University’s Institute of Fine Arts in 1969 with a dissertation about WPA sculpture during the Great Depression, and worked as a professor in the Department of Art History at the College until her retirement in 1987. Following retirement from the College, she taught art history at the Sacred Heart school on Manhattan’s Upper East Side and then classes in Fordham’s “College at Sixty” continuing education program. Her “second retirement” took her back to Albany where she lived with other members of her community.

Sister Carr played a key role in the shaping of our department and is remembered fondly by colleagues and alumni alike.

The 2018–19 academic year had several highlights for our department. First, we were delighted that Professor Deborah Saleeby-Mulligan received tenure and was promoted to Associate Professor. Professor Saleeby-Mulligan initially joined the department as an adjunct member in 2001. Her wide range of teaching expertise, including African, Oceanic, Pre-Columbian, Native American, Irish and Contemporary art as well as Museum Studies, makes her an asset not only to our department, but also to many area studies programs at the College.
In March 2019, Professors Lisa Rafanelli and Megan Cifarelli were joined by Professor Emerita Mary Lee Baranger, alumna Patricia Perito ’86, members of Professor Cifarelli’s family, and eleven students for a week in the city of Rome (see photos below). The group visited Ostia Antica, the catacombs on the Via Appia Antica, toured the Colosseum and the Forum, and visited numerous museums and historical sites.

Finally, we were pleased to welcome Adjunct Faculty member Eric De Sena to our department this year; Eric picked up Roman Art, which was to have been taught by Professor Cifarelli, who was elected Chair of the School of Arts and Sciences, in the fall and introduced a new course, Classical Archaeology, cross-listed with History, in the spring. He will be with us again for the 2019-20 academic year as Professor Cifarelli continues to Chair SAS.

Professor Gillian Greenhill Hannum took over the chairmanship of the Department of Visual Studies and Art History on July 1, 2018. That, added to her role as Director of the Atlas ePortfolio program, has kept her quite busy. She also served on the Faculty Compensation Committee, as co-advisor of the Manhattanville chapter of the National Society of Leadership and Success and remains president of the College’s chapter of the American Association of University Professors. She continues to serve on the Board and edit the newsletter of The Print Club of New York, Inc., a print collecting organization, is a review editor for the AAEEBL Review, an online publication about ePortfolio pedagogy, and co-authored an article with
former student Michaela Muckell ’17, “Charting a Course from Classroom to Career: Manhattanville College’s Atlas Compass Class,” Rapport, Vol. 3 (October 2019), 70-81. This year, she had an opportunity to visit Greece, including several archaeological sites on the island of Crete and some museums in Athens she had not visited before. She will continue to chair the department for 2019-20 and is serving on the steering committee for the Middle States reaccreditation review. She will also teach in the First-Year Program, Atlas, and will teach the Castle Scholars capstone this year.

**Professor Megan Cifarelli**, in addition to her new role as Chair of the School of Arts and Sciences faculty, has had a very productive year in terms of our discipline. She and Professor Rafanelli debuted a new course called "Learning to Look: Introduction to Visual Culture" in Fall of 2018, and in the Spring, she taught the Castle Scholars Capstone course. In addition, many of her projects that have been in the publishing pipeline were finally released this year. The highlight in terms of scholarship was being asked to deliver the keynote address at Ghent University for the Third Workshop on Gender, Methodology and the Ancient Near East, an international gathering of scholars working on gender in the ancient Near East that meets every other year at a European University. Her publications this year include **Edited volumes**: (2019) *Fashioned Selves: Approaches to Dress in Antiquity* (Oxford: Oxbow Books); (2018) (with Stephanie Budin, Agnès Garcia-Ventura, and Adelina Millet Albà) *Gender and Methodology in the Ancient Near East: Approaches from Assyriology and Beyond*, Barcino Monographica Orientalia X (Barcelona: Universitat de Barcelona Edicions); **Book Chapters**: (2019) “Introduction,” in *Fashioned Selves: Approaches to Dress in Antiquity* (Oxford: Oxbow Books); (2019) “Hasanlu, the Southern Caucasus, and Early Urartu,” in *Over the Mountains and Far Away: Studies in Near Eastern History and Archaeology presented to Mirjo Salvini on the Occasion of his 80th Birthday*, edited by Pavel Avetisyan, Roberto Dan and Yervand Grekyan (Oxford: Archaeopress); (2018) “East of Assyria? Hasanlu and the Problem of Assyrianization,” in *Imperial Peripheries in the Neo-Assyrian Period*, edited by Virginia Herrmann and Craig Tyson (Boulder: University Press of Colorado), 210-239; (2018) “Gender, Personal Adornment, and Costly Signaling in the Iron Age Burials of Hasanlu, Iran,” in *Studying Gender in the Ancient Near East*, edited by Agnès Garcia Ventura and Saana Svärd (University Park, PA: Eisenbrauns/PSU Press), 77-112; **Peer reviewed journal articles**: (2018) (with Kazem Mollazadeh and Ali Binandeh) "A Decorated Bronze Belt from Gargul, Iran,” *Iran: Journal of the British Institute of Persian Studies* (published online 2 August, 2018, issue to be assigned); (2018) (with Roberto Dan and Manuel Castelluccia) “Copper Alloy Belts at Hasanlu, Iran: A case study in hybridization and heteroglossia in material culture,” *Cambridge Archaeological Journal* 28(4), 539-563.

Professor Cifarelli also presented papers at the American Schools of Oriental Research annual meeting in Denver, as well as the previously-mentioned presentation in Ghent, and serves on the editorial board of several scholarly journals.

**Professor Lisa Rafanelli** finished the last year of her term as College Faculty Chairperson, as well as her ex-officio position on the Academic Affairs Committee of the Manhattanville Board of Trustees. She is now serving as Co-Chair and member of the Steering Committee for the 2019-2021 Middle States Self Study. This summer, she has been working on a book proposal to be submitted to Routledge Press, *Michelangelo’s Vatican Pietà and its Afterlives*. The story is a fascinating one:

In the final years of the 15th century, French Cardinal Jean Bilhères commissioned a young Florentine artist to sculpt his funerary monument for a chapel in Saint Peter’s Basilica. The artist, Michelangelo Buonarroti, was 22 years old and eager to make a name for himself in Rome. Thus, he agreed to a set of extraordinary contractual demands.
The sculpture was to depict the Virgin Mary cradling the dead Christ, was to be completed within the year, and was to be “the most beautiful work of marble to be found in Rome.” The finished work, installed between 1499-1500 (after the Cardinal’s death), lived up to its promise. Contemporaries hailed it as “venerable and pious,” and for biographers Ascanio Condivi and Giorgio Vasari, it was nothing short of a miracle.

So much has been written about the Vatican Pietà that, as Howard Hibbard noted, it is virtually impossible to see “afresh.” A seemingly inexhaustible body of scholarship examines its original function as a funerary monument, altarpiece, its significance as a devotional icon, its classicizing “reorientation” of the late medieval Vesperbild/Pietà tradition, its status as the only work the artist ever signed, and the challenges posed by the obscured visibility of Christ’s face and the Virgin Mary’s youthful maidenhood. Despite all of this, the full story of Michelangelo’s Vatican Pietà has yet to be written.

The biography of the Pietà as an object spans more than half of a millennium and is both dependent upon and independent of the sculpture’s original function and the critical fortunes of its creator. The sculpture has been on continuous view for over 500 years—during which time its cultural, theological, and artistic significance has shifted—as new audiences brought to it their own horizons of expectation. Equally important is the fact that over its long life different groups have laid claim to the Pietà, and in service to these groups, it has been relocated numerous times. With each move it has been reframed, re-contextualized, and invested with new and nuanced layers of meaning—perhaps never more dramatically than its temporary restaging at the World’s Fair in New York City (1964-1965).

The accumulated histories and renegotiated meanings of the Pietà—its afterlives—hinge not only upon these changing contexts of display, but also upon images and objects produced both during the artist’s lifetime and long after, and described here as artistic progeny: large-scale, unique sculpted variants, smaller-scale statuettes, plaster and bronze casts, and reproductive prints. As icon is to sacred archetype, these reproductions derive devotional potency, as well as aesthetic and commercial value from their association with the original. But it is also through their agency that the authority and relevance of the original are reaffirmed and renewed for each subsequent generation.


Professor Deborah Saleeby-Mulligan brought to fruition the Museum Studies capstone exhibition, “Voices for Justice,” which was shown at Manhattanville’s Arthur M. Berger Gallery, October 15th-27th; The opening reception on October 18th included a panel on Domestic Violence featuring “Voices for Justice” artists Cat del Buono and Simone Kestelman and Cindy Kanusher, Executive Director of the Pace Women’s Justice Center.

Professor Saleeby-Mulligan also presented a paper – “Rural Utopias: Painting in the West of Ireland 1919-1929,” at the American Conference for Irish Studies, Mid-Atlantic annual conference, in Boston, MA, on March 21st.

She continues to direct the Museum Studies program, served as Assistant Director of the Castle Scholars Honors Program and was Chair of the Committee on Committees, the group that runs the annual elections for faculty governance.
NEWS FROM FORMER FACULTY

Professor Emerita Mary Lee Baranger has traveled extensively this year. In October, she and alumna Eve Wickert ’95 traveled together to Venice (see photo), enjoying museums, architecture and a performance at La Fenice. Mary Lee was back in Venice with a friend in July to introduce her to the city and see a bit of the Biennale and will return for a third visit, this time with Professor Emerita Laura Kaufman, in September. The focus of that visit will be gardens, though some Biennale visits will also be worked in. Mary Lee has also made multiple trips to Mexico.

NEWS FROM ALUMNI

Professors Hannum and Rafanelli had the pleasure of attending a panel discussion during this year’s Alumni Reunion in early June titled “The Essential Power of Art.” It was presented by members of the Class of 1969 who have had careers in the arts and was moderated by Deba Foxley Leach ’69. Deba had been an English major at Manhattanville but later went on to earn a M.A. in Art History at University of Iowa, where she is also pursuing a Ph.D. in the field. She also holds a degree in Architecture from Catholic University. In introducing the program, she noted that exposure to the arts was an essential piece of a Manhattanville education. Our strategically-placed campus, with its easy access to New York City’s museums and galleries, was an exciting place to study the arts. Deba told the audience that she had studied sculpture at Manhattanville with Lou Trakis; she’d had an opportunity to tour the Joseph Hirshhorn Collection before its move to Washington, D.C. This was a seminal experience for her. Another important influence was a paper on Paul Klee that she wrote for Professor Mary Lee Thompson (now Professor Emerita Mary Lee Baranger) during a Klee exhibit at the Guggenheim Museum. Prior to introducing the panelists, Leach recognized several other classmates who have also made names for themselves in the arts – Cathy Swoyer Onegila ’69, photographer, and Linda Durkee ’69, painter and collage artist.

First to speak was Ofelia Garcia ’69, who majored in Studio Art at Manhattanville. She has spent her life as an artist, teacher, and administrator. She noted that art is critical in the early development of individuals. Unfortunately, in both K through 12 and American colleges, the arts are seen as an afterthought. She has found herself arguing over and over again for the role of the arts as central in the college curriculum and within college learning communities. She noted that it is ironic that we often judge other cultures by their written words, art, and architecture.

Former faculty member Janina Kibort-Chiaroni has retired. She and her husband divide their time between Naples, Florida, Paris and Corsica, with visits to their daughter in New York. Former faculty member Diane Wolfthal continues to enjoy teaching at Rice University, where she is Professor of Art History and David and Caroline Minter Chair of Humanities.
Garcia grew up in Cuba at the time of the Revolution. She had attended Sacred Heart schools but then was expelled from art school in Cuba. Her family sent her to New York, and she was granted political asylum in the U.S. She entered the Sacred Heart convent at Kenwood and then came to Manhattanville as an RSCJ in order to complete her college education. She went on to teach and then to become a college administrator. As a printmaker, she had a good sense of the importance of process. Her desire and need to be surrounded by art also led her to become a collector. She concluded by noting that hard work does not always lead to success as a professional artist, but it certainly leads to success in life in a wide variety of endeavors.

Peggy Macnamara ’69 received her degree in Art History from Manhattanville. She settled in the Chicago area and taught for a time at Barat College; later, she became Associate Professor at the School of the Art Institute of Chicago. As a young mother with five children, she began “escaping” to Chicago’s Field Museum. It had parking, it was quiet, and there was endless subject matter for her to sketch. She began with the Chinese collection, then moved on to birds. Some of the scientists at the museum began to notice her and became interested in her work, which was first done in colored pencil and later in watercolor. She was urged by Field staff to consider depicting insects as well. This led to a book on Illinois insects published by University of Chicago. She also gained access to the back rooms of the museum, in one of which she discovered a cabinet full of bird and insect nests – a treasure trove of subject matter! At the Field, 99% of the collection is not on display; she painted these behind-the-scenes areas for a children’s book. Another project involved illustrating a book on bird migration. As subject matter, she found birds to reflect John Ruskin’s Nine Laws of Composition. She also did a book on Peregrine Falcons and in 1990 was named Artist-in-Residence at the Field Museum of Natural History.

Christine Spangler ’69 was a History major at Manhattanville. A professional textile artist, she believes that all art is communication. What does a painting or sculpture really say? It reflects the culture, technology, and values of an era. She noted the powerful impact of photography on art in the late 19th/early 20th century and said that today we are overloaded with images. However, human beings need to create; we are makers. Spangler said that she was drawn to textile art due to her love of color. She had studied the Arts and Crafts Movement of the 19th century and read the writings of William Morris and John Ruskin. She admitted, though, that making a living as a craftsperson is not easy today. Career paths in the U.S. are rarely linear. She has been a fine craft maker, an industrial designer, a teacher, and has been involved in publishing. She noted that in this country, you can sell nearly anything in Home Furnishings as long as it is beige or gray. Her own work, a celebration of color, was inspired by a period of study in Norway and by her interest in a group of early 20th century painters in Canada. She showed examples of some of her work – religious vestments, wall hangings, upholstery. Recently retired from her career in textile design, she sold her loom and has become a printmaker.

The final panelist, Carol Sauvion ’69, thanked Deba and the Reunion Committee for putting together this program. She said that she, too, had taken a class with Lou Trakis her senior year to fill the studio requirement in her Art History major. Right after college, she learned wheel throwing and became interested in ceramics. Her growing love of craft led her to open her gallery in Los Angeles, Freehand, in 1980. She went on to develop a PBS series titled “Craft in America” that debuted in 2007. She noted that crafts (handmade, functional objects) have been a creative outlet for women for millennia. She wanted to showcase this work, now spoken of as “material culture.” She shared slides of several of the artists whose work she has promoted – Mary Jackson (a MacArthur Grant recipient in 2008), a basket maker whose family managed to survive slavery intact due to their skill at this particular art form, and Preston Singletary, a Tlingit glass artist. Sauvion spoke about art’s role consoling us. She noted that when West Coast Americans of Japanese background were placed in camps during World War II, they created crafts, such
as small, carved bird pins. Quilting served as an outlet for women of many cultures, including slave women, at a time when creative outlets were severely limited. Indeed, quilts and craft making have helped lead the way to social justice; she pointed to Portrait of a Textile Worker, a contemporary art quilt project by Terese Agnew.

The formal presentation concluded with a restatement of the fact that arts are essential to a well-rounded education. They teach problem solving, they help in community building, and they provide a sense of history. The program then opened up for a lively Q & A session that explored changes in education and the role of women in the arts. Professors Hannum and Rafanelli were asked to share a little about what is going on at Manhattanville in the 21st century. Carol addressed the point that supporting the arts is an economic issue. Art classes are always one of the first things to be cut in public schools, which is a shame since it gives students such a feeling of accomplishment. Ofelia felt that education of the general public in the realm of art is also a concern. Philadelphia has a robust public art program driven by development laws requiring the creation of public art. As a result, people are more informed than they used to be. Ofelia believes things are getting better for women as well, but support for female artists is not yet adequate; museums are still catching up in terms of including women’s art in their collections. Peggy noted that she’s seen an increase in women scientists at the Field Museum over the years, which has been so wonderful. Increasingly, women are heading presses and publishing companies as well. Carol said that our moment is one of a search for diversity, and women’s voices are part of that. There were no women represented in Janson’s History of Art when she was a student. Professors Hannum and Rafanelli noted that female artists are included in all of our courses today and that material culture is now central to the study of all periods of art history.

Panelists Leach, Garcia, McNamara, Spangler, and Sauvion, all Class of 1969

Professor Hannum is again grateful for departmental alumni who willingly served as mentors for her Spring 2019 Atlas Compass class. Marisol Wilmore Williams ’96, Andrew Deacon ’08, Ali Hoyt ’14 and Lisa Colten ’16 shared their insights and career paths with current Manhattanville juniors and seniors from a variety of majors. Marisol has worked for many years in the construction industry in Florida; Andrew, as you will read in a moment, is an Assistant Principal in an elementary school; Ali currently works in special events at a California university; Lisa is working in New York for the Meredith Corporation with a focus on social media. These alumni interviews are a highlight of the class for students, and all come away from the experience with a clearer sense of life after college.

Patrick Michael Hughes ’89 wrote in early October: “My article about the men’s fashion in Barkley Hendricks’ paintings was published in IRK Magazine issue 7, The Masters’ Collection (“Barkley L. Hendricks: A Master of Sartorial Identity”).” A second article by Patrick, “Terpsichore in Modern Dress” about Nijinsky’s lost 1911 ballet “Jeux,” appeared in the same publication in March.

Andrew Deacon ’08 began work on a doctoral degree in Educational Leadership at University of Bridgeport in January 2019. He is currently Assistant Principal at Vogel-Wetmore Elementary School in Torrington, CT.
Former Department Assistant, Sr. Eleanor Carr service award winner and Art History minor Barbara Perez Marquez ’13, MFA ’15, a Creative Writing major, has made quite a name for herself in the world of children’s literature this year. Cardboard Kingdom (Knopf Books for Young Readers 2018), a graphic novel project she and nine other writers worked on, edited and illustrated by Chad Sell, has garnered numerous awards, including New York Public Library “Best Books for Kids” (2018), School Library Journal – Best Books (2018), National Council of Teachers of English – Recommended Book (2019), Society of Midland Authors Honoree for Children’s Fiction (2019), DiNYK Award Winner – Best Work for Young Readers (2019), and Eisner Award Nominee – Best Publication for Kids (ages 9 – 12) (2019). The series of short stories follows a diverse cast of characters as they transform themselves into super heroes by using cardboard boxes, scissors and tape and take on serious challenges in their worlds. It is aimed at 9 to 12 year-old readers. The book is widely available; the photo below was snapped by Professor Lisa Rafanelli earlier this spring at her local Whole Foods grocery store in Manhattan. Barbara is a Program Coordinator at the School of Medicine, University of Maryland, in Baltimore. 

Sarah Connors ’13 began working at Manitoga: The Russel Wright Design Center in Garrison, NY as a Program Associate on Oct. 1. If you have not visited Manitoga, add it to your “bucket list”; it is a fascinating property. Ali Hoyt ’14 has a chapter about her study abroad experiences in Africa in a new book published in May by Brill: Intercultural Mirrors: Dynamic Reconstruction of Identity (see photo).

George Anderson ’18 has been accepted into Seton Hall University’s master’s program in museum professions, which he’ll begin this fall. Yara Haddad ’18 wrote in October: “Things have been so so SO busy for me, and it’s been good as well. In a turn of events, I was placed into the master’s program here at Manhattan School of Music. It was a lucky promotion, but this program is extremely demanding and challenging! However, I am happy to be here.” This summer, Yara was in Mezzano, northern Italy, for Jägerfest, a summer music festival.
On April 12, 2019, Senior Rebecca Ribeiro ’19 presented her paper “Visions of Voyeurism: An Analysis of the Male Gaze and Female Exploitation in the 1800s” (a topic from the Impressionism Seminar) at the 8th Annual Westchester Undergraduate Research Conference, held this year at Manhattanville and co-organized by Manhattanville and Mercy College. On April 24, Rebecca presented another version of the paper, “Visions of Voyeurism: An Analysis of the Male Gaze and Female Exploitation in 19th Century Impressionist Art,” and sophomore Emma Wilson ’21 presented “Portraits of the Artists: Impressionists Painting Impressionists” at the 9th Annual Undergraduate Research and Creative Achievement Fair hosted by the College’s Castle Scholars Honors Program (see photo of Rebecca and Emma – left and right – below).

At the Valiant Awards Ceremony, also held on April 24, five undergraduates won awards for excellence in art history: first-year students Irving Sanchez ’22 and Alexandra Russillo-Caraman ’22; second-year students Maggie Carforo ’21 and Emma Wilson ’21; third-year student Juliette Macron ’20 (see photo of Irving, Juliette and Emma below).

Awards at Baccalaureate included: Departmental Honors and the Sr. Eleanor Carr Award for Service to the Department of Visual Studies and Art History went to Rebecca Ribeiro ’19; Distinction in the Minor Field of Study went to Katherine Medina ’19. Rebecca Ribeiro also graduated Summa Cum Laude. Rebecca was accepted into the M.A. program in Art History at Purchase College, where she joins Elizabeth M. Sweeny ’18, who is entering her second year.

NEWS FROM OUR STUDENTS

Rebecca Ribeiro ’19 (left) and Emma Wilson ’21 (right) at the Undergraduate Research and Creative Achievement Fair in April

Irving Sanchez ’22, Juliette Macron ’20 and Emma Wilson ’21 at the Undergraduate Awards Ceremony

Rebecca Ribeiro ’19 with Professors Cifarelli (left) and Rafanelli (right) at the reception following Baccalaureate in May
Please note that this year’s Arthur M. Berger Lecture will be presented during the Spring semester! Our speaker will be Wendy Woon, The Edward and John Noble Foundation Deputy Director for Education at the Museum of Modern Art. As many of you know, MoMA has been closed for renovations since June and will reopen in October. We thought it would be especially interesting to hear from Ms. Woon as she is having to rethink everything they have been doing as part of the museum’s expansion and rehanging of the collection. Due to all the activity around the reopening of the museum mid Fall, we settled upon the date of Wednesday, March 18. This timing will also allow us to catch the tail end of the exhibition being organized this fall by Professor Saleeby-Mulligan and the students in the newly-named Curatorial Seminar, a combined capstone experience for Art History majors and Museum Studies minors. The class will be putting together a show, opening December 11, in the Arthur M. Berger Gallery in the Berman Building focusing on works in Manhattanville’s Special Collections. There will be an opening reception on the 11th, and the show will close on March 21. We will arrange to have the gallery open prior to the 7:30 lecture on the 18th in order to give alumni coming to the talk an opportunity to view the exhibit.

Following up on successful Berger Field Trips to Philadelphia’s Museum of Art and the Barnes Foundation in Fall of 2018 and the Brooklyn Museum of Art to see Soul of a Nation: Art in the Age of Black Power, with pieces by Manhattanville’s own Randy Williams, in Spring 2019, we will be traveling to the Cloisters for our Fall Berger Trip on October 26 – a particular treat for students taking Art in the Age of Cathedral and Castle.

The department will not be offering a Study Tour in March of 2020 but hopes to put together a group to visit Paris over Spring Break 2021. As always, alumni are most welcome to join these expeditions. Please contact Gillian Greenhill Hannum at Gillian.Hannum@manhattanville.edu if you would like to receive information once planning is under way. Please also send us your news for next year’s newsletter. We hope to see many of you in March for the Berger Lecture!

*Newsletter edited by Gillian Greenhill Hannum; design and layout by Irving Sanchez ’22.*