The Department of Art History has had a busy and productive year, filled with special events and outstanding students!

NEWS FROM THE DEPARTMENT

The Department of Art History has had a busy and productive year, offering well-enrolled courses covering a broad range of subject areas, as well as organizing and hosting a number of special lectures, exhibitions and field trips open to students, alumni, and the entire community.

We are a strong, cohesive, academically rigorous department offering a field of study that is eminently well-suited to our location in Westchester and close to New York City and Connecticut. Our students have an impressive track record of success, given the size and resources of our department. They regularly complete internships in museums, galleries, historical societies, and media outlets. This year, students completed internships at the Edward Hopper House, the Hudson Valley Center for Contemporary Art, and the Westchester Arts Council, among others. Our graduates tend to be among the College’s highest achieving students who are often double majors (this year we had three!), and who regularly participate in campus-wide programs and events, including the Castle Scholars, the Mentorship Program and the Student Research and Creative Achievement Fair. At graduation, we are always proud to see our students earning Latin and College-wide honors.

The department also maintains strong ties with our former students through social media, regular lectures, seasonal parties, and trips. Our alumni are devoted, and regularly post internship and job offerings on our Facebook page, which enables Manhattanville students to have the first opportunity to interview for the positions. In addition, we draw on our alumni during our now bi-annual Seminar for Majors. Current juniors and seniors interview and take field trips to meet alumni working in a variety of art-related fields. This year, the class visited and

Inside This Issue

| News from the Faculty | pages 3-6 |
| Alumni News          | pages 6-8 |
| News from the Students | pages 8-12 |
| 2016 Berger Lecture Announcement | page 10 |
called upon recent graduates, including Sarah Connors ‘13 (Museum Manager at Hudson Valley Center for Contemporary Art), Ali Hoyt ‘14 (Project Manager at Nickelodeon/Viacom), Crystal Sourour ‘11 (Research Assistant at the Roy Lichtenstein Foundation), Gina Viggiano ‘11 (Sales Associate at David Benrimon Fine Art), Brigitte Mulholland ‘07 (Sales Associate at Jane Lombard Galleries), Amy Novak ‘12 (Coordinator of Visitor Experience at the newly opened Breuer-branch of the Metropolitan Museum of Art).

Our Fall 2015 Berger lecture, given by Michael D. Danti, FSA — American Schools of Oriental Research Cultural Heritage Initiatives / University of Pennsylvania Museum, was titled A Momentary Erasure of Millennia: The Cultural Heritage Crises in Syria and Northern Iraq. Danti’s talk focused on how four years of civil war in Syria and the seizure of much of northern Iraq and Syria by extremists in 2014 precipitated what is currently the world’s largest humanitarian crisis. While the international community must focus foremost on ending the conflict and meeting basic human needs, he underscored that protecting the region’s irreplaceable cultural heritage forms an integral and inextricable part of humanitarian efforts. Looting, deliberate destructions of heritage places by extremists, combat damage, and illegal development have been occurring daily in Syria and northern Iraq and are obliterating the cultural patrimony of millennia. Extremists are systematically disassembling the heritage sector in the conflict zone and seek to stamp out cultural diversity in what is nothing short of a war on culture. Further, they are funding their military efforts by selling looted antiquities. These crimes threaten to proliferate and spread the conflict, complicate peace efforts, and erode future stability and prosperity. His fascinating talk demonstrated in a powerful way how cultural identities and the futures of countless vibrant communities hang in the balance. His topic was timely and the presentation moving. Mrs. Joyce (Berger) Cowin was in attendance, as were numerous alumni, students, faculty, staff, and members of the community. As is our custom, the lecture was preceded by a dinner that included our majors, members of the administration, and faculty in related fields. Following the lecture, we hosted an Alumni Reception.

The Fall Berger field trip took a full bus load of students and faculty to the Metropolitan Museum of Art and to the new Whitney Museum of American Art, a first look at the new, larger venue for most of those in attendance. In the Spring, we took in the Edvard Munch exhibition at the Neue Galerie and again took advantage of the wealth of exhibitions at the Met.

A highlight of the spring was the opening reception of Variations on a Theme: Manfred Schwartz (1909-1970), an exhibition curated by Professor Saleeby-Mulligan and the students in the Museum Studies capstone course. You will read more about this later in the newsletter, in the words of one of the student participants.

We completed the year, as has become our custom, with a barbecue hosted by Professor Hannum and a champagne toast organized by Professor Saleeby-Mulligan, the latter immediately prior to robing for Commencement. These celebrations help to make our students’ experiences at Manhattanville personal and a bit more memorable.

As we gear up for the 2016-17 academic year, we are excited to announce that our Berger speaker, who will come to campus on Wednesday, November 16, is to be Cynthia E. Smith, Curator of Socially Responsible Design at the Cooper Hewitt, Smithsonian Design Museum. Trained as an industrial designer, for over a decade she led multi-disciplinary design and planning projects for cultural institutions. After earning a graduate degree at Harvard’s Kennedy School of Government, she joined Cooper Hewitt, where she integrates her work experience with her advocacy on human rights and social justice issues. She co-authored The Politics of Genocide: U.S. Rhetoric vs. Inaction in Darfur for the Kennedy School Review; co-organized the Social Impact Design Summit and white paper with the National Endowment for the Arts; co-curated the 2010 Design Triennial: Why Design Now?; curated the 2007 Design with the Other 90% exhibition; curated the 2011 Design with the Other 90%: CITIES at the United Nations; and most recently, By the People: Designing a Better America, opening in September 2016, which has taken her around the country researching the intersection of poverty, prosperity, innovation and design in America’s urban, rural, and suburban communities. Named a “20/20 New Pioneer” by Icon design magazine, she
has served on numerous international design juries and lectures widely on socially responsible design.  

*By the People: Designing a Better America* is the third exhibition in Cooper Hewitt, Smithsonian Design Museum’s socially responsible design exhibition series. The first, *Design for the Other 90%*, opened in 2007, was a provocation to the design world—traditionally professionally trained designers have only focused on a small percentage of the world’s population—displaying design solutions to extreme poverty. The exhibition sparked an international dialogue on how design can play a critical role in addressing the world’s most pressing issues. It was followed by *Design with the Other 90%: CITIES*, opened at the United Nations Headquarters in 2011, which explored a range of design solutions and strategies for the massive urban migration into informal settlements, a leading challenge for this century. *By the People* examines how innovative people- and place-based designs are emerging within our cities, small towns, and rural counties, spanning regions and borders, in response to decades of divestment, social and spatial segregation, and mounting climate challenges. It is a call to action to create more inclusive, equitable, healthy, and just places, to design an ecosystem of opportunity for all people across the country.

We hope that we will be able to schedule our Fall 2016 Berger trip to include a visit to this interesting and important exhibition, which is so in keeping with Manhattanville’s mission.

We’d also like to let our alumni know about plans for our spring break study tour this year—the destination is Rome, “the Eternal City.” Professors Cifarelli and Rafanelli are organizing the trip, which will take place in mid March. As always, alumni are most welcome to join us. Please email Professor Cifarelli at Megan.Cifarelli@mville.edu for more information and a full itinerary and pricing.

**NEWS FROM THE FACULTY**

**Professor Lisa Rafanelli** served as Chair of the Department for 2015-16. Her co-authored book with Erin Benay, *Faith, Gender and the Senses in Italian Renaissance and Baroque Art*, was published by Ashgate Press in June 2015. She was also a selected participant for: *Sight and Sound in Renaissance and Baroque Europe (c. 1300-1700): A Seminar on Teaching European Art in Context*, June 20-24, 2016, High Museum of Art, Atlanta Georgia (CIC sponsored).

During a sabbatical leave in Fall 2016, Professor Rafanelli will explore the reception in both word and image of Michelangelo’s Roman masterpiece, the *Pietà*, from soon after its creation in 1499 to the present day. Central to this study will be an examination of the many copies made of the work (unique works of art inspired by the original, casts made directly from the original, as well as mass-produced reproductions based on the original), the functions served by these copies, and the questions they raise about authenticity and meaning. She will begin with 16th and early 17th century unique works that were inspired by Michelangelo’s original, and were understood to acknowledge and celebrate its excellence through the widely accepted practice of “imitazione.”

Despite the celebrity of the work in its own time, the *Pietà*’s fame appears to have waned during the 18th century, when guidebooks written for the Grand Tour gave it but glancing mention, focusing instead on antiquities (particularly statues of idealized, heroic male nudes). Reasons for this, including Protestant discomfort with religious imagery, will be explored.

The fame of the *Pietà* grew when it went on its own “grand tour” to the 1964 New York World’s Fair. Millions of people viewed the sculpture in the Vatican Pavilion, transforming it into a cultural icon with worldwide appeal. The presence of the masterpiece on American soil inspired new scholarship as well as popular entertainment. Somewhat ironically, the newly-found fame of the sculpture sealed its fate as an object so precious that it would henceforth need special protection.

A direct plaster cast of the original was made prior to the World’s Fair as a means of preservation should the worst happen to the sculpture *en route*. This cast would prove to be a template for the original after a crazed man wielding a hammer violently attacked the *Pietà* in Rome in 1972. As the world watched, conservators exactly restored
the original, scrupulously documenting their work with far greater transparency than had previously been the norm. As a result of the attack, the sculpture was moved and placed behind bulletproof glass, never again to be seen as intended. The plaster cast, placed on view in the Vatican Museum, now assumed a new role, giving cultural and religious pilgrims closer access to the Pietà and the master’s hand than was possible with the original. The cast’s aura of authenticity may help explain why this, and additional casts produced have occasionally been sent abroad—frozen ambassadors of love and peace—as was the case when a cast of the Pietà was sent to Ground Zero in NYC following the attacks of September 11, 2001.

Today, mechanically reproduced copies of the Pietà can be found all over the world (many based on direct castings). The final section of this study will explore the locations and functions of these copies, and will once again ask questions about the aura of authenticity a copy might possess.

In addition to chairing the department, Professor Rafanelli served as Chair of the Faculty By-Laws Committee, on the Middle States Periodic Review Report Steering Committee, and is in-coming Chair of the Faculty following her sabbatical.

Professor Megan Cifarelli will return to the department and will serve as Chair for the 2016-17 academic year. She was on leave for 2015-16, working as Consulting Scholar for the University of Pennsylvania Museum of Anthropology and Archaeology and lecturing for the Archaeological Institute of America. Her scholarly output during the past two years has been extensive, with four articles in press: “Masculinities and Militarization at Hasanlu, Iran: A view from the burials,” in Near Eastern Archaeology (ed. S. Budin and J. Webb, special volume on Gender Archaeology) September 2016; “Archaeological Evidence for Small Scale Crisis: Hasanlu, Iran,” in J. Driessen and T. Cunningham, eds. From Crisis to Collapse: Archaeology and the Breakdown of Social Order (Louvain le Neuve, Belgium: Aegis) expected 2016; “Gendered Artifacts and Costly Signaling Theory at Hasanlu, Iran,” Proceedings of the Conference on Gender, Methodology and the Ancient Near East, hosted by the Center of Excellence “Changes in Sacred Texts and Traditions,” University of Helsinki (October 2014) (in press); with Danti, Michael (co-author), “‘Assyrianizing’ Contexts at Hasanlu Tepe IVb?: Materiality and Identity in Northwest Iran,” in J. MacGinnis and D. Wicke, eds. The Provincial Archaeology of the Assyrian Empire (Cambridge: McDonald Institute for Archaeological Research) (in press). A number of other publications are in preparation.

She presented invited lectures and papers at conferences in both the U.S. and Europe. On April 6, she delivered a fascinating talk, “Clothed in Splendor: Investigating Dress in the Ancient World,” as part of the Manhattanville Faculty Lecture Series. In addition to her work with University of Pennsylvania, she is Field Editor, College Art Association CAAReviews.org, Chair of the Corresponding Members Committee, AIA, and Consulting Scholar, NYU Institute for the Study of the Ancient World.

Professor Gillian Greenhill Hannum was on sabbatical leave during Fall Semester 2015. She completed work on a book chapter titled “No Typical Tourist: Photographer Zaida Ben-Yusuf in Meiji Japan” for an edited volume on art and travel to be published by Ashgate Press. She also began work on an exhibition titled “Eva Watson-Schütze: Pictorialist Portraits” to be held at the Palmer Museum of Art, The Pennsylvania State University, January – May 2017. She has also been working on two grants received by the College. She is collaborating with librarians Catherine Medeot, Lauren Ziarko and Mary-Elizabeth Schaub on a CIC grant-funded project digitizing images of Manhattanville’s old West Harlem campus, and as part of a two-year Mellon Foundation grant, she presented a roundtable in early June with Christine Dehne at “Understanding the Essences of Portfolio-Based Learning,” a collaborative international seminar co-hosted by the Association for Experiential and Evidence-Based Learning (AAEEBL) and the Center for Recording Achievement in the U.K. and gave a paper, also with Professor Dehne, on the design and implementation of the ATLAS program, Manhattanville’s new approach to portfolio and reflective learning, at the AAEEBL Annual Conference in Boston in August. She also managed to spend two weeks in the South of France visiting artists’ homes and studios and museums along the Côte d’Azur, visiting sites connected with Renoir, Matisse, Chagall, and Picasso in Cagnes, Nice, Vence and Antibes. Upon her return in January 2016, she served the College as a member of the Board on Academic Standards, served on the Periodic
We also have news to share of former faculty. Professor Greenhill Hannum visited Professor Emerita Sr. Eleanor Carr, RSCJ ‘44 in Albany late last autumn, together with Professors Emeritae Mary Lee Baranger and Laura Kaufman. They enjoyed lunch out at a local restaurant called Peaches and caught up on news. Sr. Carr was in excellent form! She always enjoys hearing news from our alumni and keeps up-to-date on news of the College.

Report from Professor Emerita Baranger:

“I taught the history of art in Mexico, but I had not been in Mexico City in recent years. There are astonishing changes: growth up into the hills far from the Aztec and Spanish Colonial center. There is a new city of densely packed skyscrapers of bold, ingenious design. The area is wealthy with luxury malls, offices and apartment buildings. Downtown, the Colonial center is protected with pedestrian zones. The archeological museum at the site of the main Aztec temple is world class in treasures of sculpture, painting, ceramics and many artefacts from recent excavations. It is a brilliant building and display of complex history.

Mansions of the 16th to 19th centuries are now filled with elegant restaurants and shops, so these buildings are not being torn down. There are new museums in formerly industrial areas away from the center: an aquarium and a museum built by Carlos Slim the multi-billionaire. It shows hundreds of inferior paintings and sculptures, but the building is a dramatic design: Frank Gehry on the outside and Frank Lloyd Wright Guggenheim on the inside. It is free, and it is the most popular museum in town. The Ballet Folklorico at the Bellas Artes theater is a reliable spectacle, in a building that combines Beaux Arts, Aztec, and Art Deco designs. The lobby has the recreation of the Diego Rivera mural that was destroyed at Rockefeller Center. The stage curtain of Tiffany beads is a show in itself with changing lights.

After this urban exploration, I descended from 8,000 to 4,000 feet elevation to my sister’s town of Xalapa, Veracruz, which is a tropical paradise. My nephew had a traditional barbecue at his...
ranch (hundreds of Brahmin milk cows) for 40 guests. By chance, a friend had a birthday party with Mariachi music. Life is more traditional there.

What else? I did my usual fall week in Paris to check up on museums and relatives.

Report from Professor Emerita Laura Kaufman:

“Professor Emerita Laura Kaufman sends warmest greetings to all! Once again this summer, she visited Vancouver, British Columbia, whose fresh, cool air and lush greenery have made it a recurring destination for escaping the heat waves of the Northeast. This year she was able to make several restorative visits to her favorite garden anywhere, the Nitobe Memorial Garden on the University of British Columbia campus. The garden commemorates Nitobe Inazo, a Japanese educator and statesman who became a Quaker while studying in the United States. It is a small Japanese-style stroll garden, correct and perfect in all details. One knows one is not in Japan only because of the absence of crowds and because of the extravagant vitality of the vegetation, including astonishing expanses of plush moss. The garden is well worth a place on the itinerary of any visitor to Vancouver.

Speaking of gardens, Professor Kaufman and Professor Emerita Mary Lee Baranger spent many summer days preparing for their joint trip to Italy this September. They will join a tour of Tuscan gardens of Florence, Siena, and Lucca that is being organized by the Scott Arboretum of Swarthmore College (where Professor Kaufman is an alumna). Professor Baranger was drawn to the tour by her recent interest in the cultural life of the Anglo-American expatriate community of Tuscany during the Victorian era, into whose hands fell many of the great historic gardens of Italy. Professor Kaufman, who makes it no secret that her heart belongs to Venice, was inspired to return to Florence after decades away when she visited the magnificent loan exhibit of fifteen-century Florentine sculpture at the Museum of Biblical Art in New York (which proved to be the final offering of the now-closed museum). This will be her first exploration of Italian gardens, whose formal geometry and reliance upon massed evergreen plantings present a seeming contrast with the design principles of East Asian gardens.”

NEWS FROM OUR ALUMNI

Professor Emerita Mary Lee Baranger reported meeting Rosemary Argent ‘68 several times for lunch and lectures at the Morgan Library earlier this year and enjoying catching up on her news. On one occasion, they also got together in Brooklyn with Rosemary’s Manhattanville classmate, Francesca Anderson BFA ’68. Francesca’s drawings are on view at the Bruce Museum in Greenwich through the end of October in an exhibit titled Flora and Fauna.

A chardonnay wine made by Akiko Wakimura Freeman ’88, Freeman Ryo-Fu, was served at a White House dinner honoring Japanese prime minister Abe in September 2015. Akiko and her husband Ken own Freeman Winery in Sonoma, CA, and Akiko has become an acclaimed wine maker.

Professor Greenhill Hannum has enjoyed seeing Rosemary James ’91 several times during the past year. Currently supervisory attorney advisor of the intellectual property practice at the Department of Homeland Security, Rosemary has been active on the President’s Advisory Council, which brings her to campus several times a year. She was also profiled in the 2016 issue of Manhattanville’s alumni magazine. Rosemary felt that the rigor of the art history major and the emphasis on writing were real pluses as she pursued a career in law.

Luan Thomas-Brunkhorst ‘92 has changed careers and is Director of the Long Prairie (MN) Area Chamber of Commerce. She writes, “I LOVE my job. The variety is stimulating. I get to work with businesses, non-profits, churches, schools, and the general public. I also get to plan projects that support the arts. The next project will be a mosaic mural and possibly a skate park with graffiti art. Fun!” We love hearing about all the different kinds of careers our graduates pursue. Lynn Nevin Cukaj ’94 continues to teach preschool (this was her fourth year), recently recertified in art therapy, and has been painting, having had a work included at a juried exhibit at The College of New Rochelle in spring 2015.

Catherine McKeon Mondkar ’06 writes: “I’ve been planning on writing to you with some good news that I’m happy to share. The good news is
that I recently accepted a new position as an Assistant Landscape Architect at NYC Parks! I've been working at NYC Parks for a couple of years now and while I've been doing related work, I wasn't working in the type of job that I felt was best for all the hard work and the long 'all night in the studio' hours it took to get my Masters. So now I'm feeling positive about the year ahead!”

Trisha Murray ‘06 has moved to the Los Angeles area and is enjoying life on the West Coast. She continues to teach art history online and has taken a part-time job at the Getty Center. Brigitte Mulholland ‘07 writes, “In December I moved to a sales position at Jane Lombard Gallery in Chelsea. I've traveled to LA and Dallas for work so far, and am off to Seattle tomorrow for the art fair there! I get to spend some time on the west coast before and after the fair, and have happily been able to see Trish!” This past year, Andrew Deacon ‘08 taught fourth grade at Torrington Elementary School. During this upcoming school year, Andrew will serve as the school’s numeracy coach, a position he is looking forward to with great enthusiasm. He was recently named Torrington Public School’s Teacher of the Year for 2016 - 2017. Andrew is working on his sixth year degree and certifications in Educational Leadership and Remedial Reading at the University of Bridgeport. Furthermore, Andrew continues to work at Camp MOE in Torrington, CT during the summer, where he coordinates a literacy program.

Katie Miller ‘11 writes: “I've been working with Bonhams Auction House for just over two years; the first year part time on the Preview Staff and then from April 2015, I was hired full time as the Business Manager for the 20th Century Decorative Arts and Design department as well as Silver and Objects of Vertu. I'm still working with the 20th Century department but have moved out of Silver and into the role of Natural History Business Manager (gems, lapidary works, fossils). I'm gradually becoming more familiar with 20th century designers and styles from my work over the past year. In addition to business management, I also receive and track the property once it's delivered, so it's a good opportunity to work directly with the items. Natural History is completely new for me, so it will be exciting to learn about a different field. I might start learning how to catalog 20th century property in the next few months, which will be great.”

Gina Viggiano ‘11, Assistant Director at David Benrimon Fine Art, appeared on the ArtGorgeous list in December 2015. Her profile traced her career path after graduation from Manhattanville and her rapid rise in the gallery world, not to mention her exquisite sense of style! Art history minor Aimee Wanner BFA ‘11, who also took classes in the Museum Studies Program, has been a board member for the Jersey City Museum 3+ years running; among her roles are head of collections chair, overseeing the collection; she has helped implement over six shows and curated three of her own. She also helps with donor cultivation and grant writing. In March of 2014, a Name Wall she created for Aljira Gallery’s history was part of the Aljira @30 exhibit at the New Jersey State Museum; in December of 2014, Aimee completed her MA in Museum Management at Montclair State University in New Jersey. Earlier this year, she moved to Washington, DC and is currently working as a CLS/CSLA assistant to a developmentally-disabled artist, Mara Clawson. She has designed videos, her website, and is working with her on a children's book of her work about Moses. Aimee helps her learn daily skills to work toward her self-sufficiency and dream of being a professional artist. Amy Novak ‘12, who has been working in Visitor Services at the Metropolitan Museum of Art, was named Associate Coordinator of Museum Experience at Met Breuer. Former Art History Department Assistant Barbara Perez Marquez ‘13 MFA ‘15 writes: “I moved to Baltimore, MD after finishing my MFA (bought a house!). Always happy to connect and visit the Walters Museum with any ARH visitors in town. Also, I have a graphic novel coming out in 2018 from Knopf! More info here from one of the other collaborators: http://justplainsomething.com/ps-business/2016/06/the-cardboard-kingdom-is-getting-published/.”

Ali Hoyt ‘14 had her first business trip to Europe this summer, providing her with an opportunity to take in the sights of London and the Victorian splendors of Brighton in the UK.
Report from Sarah Connors ‘13

“I will be celebrating my one-year anniversary as Museum Manager/Executive Administrator at the Hudson Valley Center for Contemporary Art this August! I began at HVCCA with plenty of experience in administration, and an extensive education in the arts, however this has been my first opportunity to combine the two. As Museum Manager, my responsibilities include everything from managing the office and day-to-day operations of the center, maintaining the website, promoting through social media and e-blasts, to recruiting and coordinating the intern and volunteer team. We have a small staff here, so the environment is intimate and highly collaborative and has allowed me to learn so much more than I would have at most other institutions. I co-curated my second exhibit, WORD, which is on display at HVCCA through December 17th and features a combination of newly emerging and well-established regional and international artists, and I am currently working on the next exhibition, Threads, which will open in February of 2017. While curating a successful exhibit has been wildly exciting, and working with talented living artists has been a treat, my favorite part of my job has been running the internship program. Nothing feels better than bringing in students seeking experience in the arts and having the ability to place them in roles where they can learn about the arts and culture field, gain hands-on experience, and grow throughout their time here. In fact, one of our volunteers (Ceci Iacobuzio) who came on under me has since applied to transfer to and has been accepted at Manhattanville, starting this fall with a minor in art history! And of course, a major highlight for me this past year was hosting Professor Rafanelli and the Seminar for Majors class of Manhattanville! I remember taking that class not so long ago and dreaming of someday being among the fabulous alumni who had made it into the field. I felt like I had come full circle, and with the support of the art history department, I'm happily thriving in the art field!

Other updates:
As you know, Billy and I are expecting our first baby on September 16th - a boy! Also, over the last year I co-curated my first exhibit, Boundless Reality: Traveler Artists’ Landscapes of Latin America from the Patricia Phelps de Cisneros Collection. The exhibit opened in October of 2015 at the Americas Society and the Bertha and Karl Leubsdorf Gallery at Hunter College. I had my research on the landscapes by Camille Pissarro published in October of last year (same title as the exhibition); here is the link to the book for all the details: http://www.coleccioncisneros.org/publications/traveler-artists-landscapes-latin-america-patricia-phelps-de-cisneros-collection. I co-curated my second exhibition, WORD, which opened at HVCCA on February 27th, 2016 and runs through December 17th. I'm a little more than halfway done with my MA at Hunter, though I've taken a pause with my graduate courses until I have the baby, planning to return no later than Fall of 2017.”

NEWS FROM THE STUDENTS

While our department is small, the quality of our students and their work is very high. Many are double majors, often taking awards in both departments at our annual awards ceremonies. This year, we had six majors and five minors graduate. Students completed internships at Hudson Valley Center for Contemporary Art, Westchester Arts Council and the Edward Hopper House in Nyack.

Report from Lisa Colten ‘16

“During my college career, I took the opportunity to intern at a number of places, most notably The Edward Hopper House Art Center. The Edward Hopper House is a small art center located in Nyack, NY. They are a nonprofit organization whose mission is to maintain the childhood home of beloved artist, Edward Hopper. My choice to intern here was very sudden, and I had no trouble deciding that this would be the perfect setting for my first art history internship. As a resident of Nyack, I was familiar with the art center, as I constantly walked by it on the way to school, or I would pop in for a quick visit during a break. However, I simply did not want to work there because of my immediate comfort level, but to learn
how a small nonprofit organization functions. I wanted to learn where the art came from, instead of who created it. I wanted to learn how to program a successful event surrounding the arts, instead of just attending them. Most importantly, I wanted to learn where my skills and past experiences could prove useful.

With my main goals upon entering the internship set, the next step was to jump right in and take on tasks that were both new and familiar. I performed everyday duties that included: cleaning up at the end of every day, answering phones, operating the POS, and checking inventory as well as making advertisements, and moderating social media. I was comfortable performing these tasks from the beginning since I’ve learned these skills during other jobs and internships, and with the small staff, it was easy to ask for help. This sense of familiarity was often balanced with a sense of unfamiliarity, especially when I was given a task that was completely foreign to me. Often, the artistic director would ask for my help when it came to moving artwork or installing a new piece. I was always fearful when performing this job. What if I damage something? What if something ends up crooked and the artist isn’t happy? What if I mislabel a work or spell something wrong? These questions always flew through my head, but I learned that always happens when you handle artwork. I quickly learned to appreciate all the hard work a museum staff puts in when curating a show, especially the five person staff at The Edward Hopper House Art Center. As exhausting as it was to constantly be on my feet, lifting up heavy objects, everyone else was doing it too. I felt special getting to work right along side the artistic director, asking her questions and wondering if I was doing a good job, and I think I was. It was a profound feeling to be wanted and utilized.

As much as I expected to function on a more professional level, I never expected the personal impact that it would have on me. Working at The Edward Hopper House, and getting to assist in the curation of Where We Are Standing, a show that compiled the works of three women artists from Iran, has forced me to become more civically engaged. The Edward Hopper House itself is a non-profit organization, who works closely with community members in order to keep the historical site standing. In preparation for the show, I learned about the artists and their works, and most importantly how our community and The Edward Hopper House was allowing the artists to showcase their work and draw attention to more pertinent issues. I had to understand the ways in which the Hopper House appealed to the community, in order for them to attend the show. In learning all this, I realized I had to do more work on my end. In taking time to volunteer, I found myself fully invested in the project, as I was truly doing all of the hard work for the benefit of the show, and most importantly for the benefit of the artists. At that point in time, I became more encouraged to volunteer more and to do whatever I can for the greater good. Its profound effect has encouraged me to search for open positions in the field and to continue to volunteer at The Edward Hopper House Art Center, where I learn more about the community, its artists and myself, every day.”

Our continuing students are already accomplishing significant things as well. Elizabeth Sweeney ‘19, who won the Clemencia Saleeby Award for outstanding work in art history this year, was a member of the Museum Studies capstone course that curated the Manfred Schwartz exhibition this spring.

Elizabeth M. Sweeney ‘19 Report:

“This past year was an especially amazing one filled with fun, education, and excitement.

One experience that made this year so special was Professor Deborah Saleeby-Mulligan’s Museum Studies Seminar, in which I worked with her and my fellow classmates to plan, organize, promote, and install an art exhibition. The class was small, with only seven students. We worked personally with the artwork,
took on individual projects, and collaboratively curated the show.

The first step was sorting through and photographing Andrew Dellava’s ’73 generous donation of Manfred Schwartz’s artwork. There were paintings, sketches, pen and ink drawings, pastel creations, and lithographs. We even found creative pencil sketches hidden on the back of some pen and ink drawings. What a wonderful discovery!

It was fun to browse through the work, get an inside look at the artist’s thought process, and select works to exhibit in our upcoming show. Manfred Schwartz was a unique artist, much of whose artwork does not fit neatly into a designated style. Over the course of his career, he experimented with different media and themes. We chose to showcase this experimentation in our exhibition by focusing on Schwartz’s variations on a few particular themes—namely acrobats, the beaches at Étretat, France, and celestials.

After choosing a theme and title for our show, Professor Saleebay-Mulligan, my classmates, and I each chose a work of art that spoke to us.
We wrote catalogue entries for our chosen pieces and volunteered for different tasks. Some of us designed the exhibition banner, some created the catalogue, some crafted invitations and promotional posters, and others drafted informational wall labels.

We learned a lot from each other throughout the process. Co-curating Variations on a Theme was not only enjoyable and exciting, but also educational and enlightening; teamwork, patience, design, working within a budget, maintaining deadlines, and establishing a brand are just a few of the skills and values we honed throughout the semester. And what a wonderful sense of accomplishment to see all of our hard work come together at the opening reception!

Liz Sweeney ‘19 hanging Variations on a Theme in the Arthur M. Berger Gallery

Please keep in touch! Tell us about your activities, whether professional or personal.

Please drop us a note or fill out the following form and mail to Newsletter, c/o Gillian Greenhill Hannum, Department of Art History, Manhattanville College, 2900 Purchase Street, Purchase, NY 10577 or e-mail to Gillian.Hannum@mville.edu.

Name: ___________________________ Date of Graduation: ________

Address: ________________________________________________________

Current position or connection with the art field: ______________________

_________________________________________________________________

_________________________________________________________________

_________________________________________________________________

_________________________________________________________________

Personal news: ___________________________________________________

_________________________________________________________________

_________________________________________________________________

_________________________________________________________________
I am delighted that I signed up for this class, and I can’t wait to start the next step in the project! This coming semester, I am working with Professor Saleeby-Mulligan to archive and further research Manhattanville’s collection of Manfred Schwartz’s artwork.

Many thanks to a great team of individuals: Professor Deborah Saleeby-Mulligan, Erica Hernandez-Guttman, Jessica Iodice, Julia Johnston, Alyssa Martin, Simone Poisson, and Tashae Smith. And many thanks to the other amazing professors in the Museum Studies Program and Department of Art History this past year: Professor Gillian Hannum, Professor Lisa Rafanelli, and Professor Patrick Salland.

Among this year’s other adventures with the Art History Department was a trip Professor Lisa Rafanelli organized for her Castle Scholars course entitled Decoding da Vinci: we all went to the Metropolitan Museum of Art’s Drawings Study Room and looked at original sketches by Leonardo da Vinci and other famous artists. Exquisite! What an amazing opportunity and unforgettable experience!”