



Department of Art History

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Department News

New program invites students to study in Rome



This past summer, Associate Professor James Harper, with Roxi Thoren from the Departments of Architecture and Landscape Architecture, led the first combined UO art history and architecture study-abroad program to Rome, Italy. The new art history track was added to the existing architecture summer program, resulting in expanded course offerings and a more diverse group of student participants.

Harper offered courses *Painting in Rome, 1500–1700* and *The Villa in the Life of Renaissance and Baroque Rome*. Harper designed the latter course with multidisciplinary students in mind “to sit right at the intersection where architecture, landscape, and art history overlap.” Students had the opportunity to study and visit the Villa Farnese at Caprarola, the Villa Lante at Bagnaia, the Villa Borghese at Frascati, and the Palladian Villas in the Veneto.

Graduate student Ellen Osterkamp took part in the program, using it as an opportunity to expand her knowledge of Renaissance and Baroque Rome as well as a chance to complete research necessary for her thesis. Osterkamp says that the program “gave me the chance to study the city with students from outside my discipline, both in architecture and landscape architecture. Their insight, and that of the professors, enabled me to more fully understand not only the art of the past inhabitants of Rome, but also the architecture and planning of an ancient city encompassed in a modern one.”

Harper explains that although the Department of Art History has always encouraged study abroad as a valuable opportunity for students, it has never offered a UO program. “We believe firmly in the value of foreign study, and yet we haven’t been offering any programs.”

In summer 2012, art history Assistant Professor Nick Camerlenghi will be joined in Rome by Jessica Maier of Mount Holyoke College and Erin Moore of the UO Department of Architecture as well as Christopher White of the UO’s Jordan Schnitzer Museum of Art. They will offer a wide-ranging curriculum of art history, architecture, and conservation courses.

Camerlenghi, like Harper, believes that this program provides a unique opportunity for UO students. “It is an invaluable chance for students to see some of the quintessential monuments of western civilization with their own eyes. Having taught courses like this with other universities, I speak from experience that these trips are often the most memorable part of a student’s undergraduate or graduate career. It is nice that such a climax occurs under the Department of Art History banner!”

Above: Associate Professor James Harper, center, with 2011 Rome Program students in St. Peter’s.
Above right: UO Rome Program students visiting the monstrous mouth at the 16th-century Parco dei Mostri garden in Bomarzo.
Left: At the Coliseum, Rome Program students showing their Ducks allegiance with the “O.”





From the Department Head

Opportunities here and abroad

In this, the second issue of the Department of Art History newsletter, we have chosen to highlight achievements, initiatives, and projects related to the lifeblood of our discipline—opportunities to experience works of art firsthand. Some of the stories recount the myriad ways in which our students have worked in and with the Jordan Schnitzer

Museum of Art, while others detail the centrality of study abroad to our student experience.

As you might expect, the most important such initiative appears as our cover story. In summer 2011, we launched the first departmental study-abroad program in our history. Associate Professor James Harper created an art history track to complement the Department of Architecture's long-standing summer program in Rome, Italy, beginning what we hope will be a long-term collaboration with the architecture department.

Of course, art history faculty members continue to play an active role in other opportunities offered through the university, as evidenced by

Professor Jeff Hurwit's and Associate Professor Kate Mondloch's very successful Northwest Council on Study Abroad programs in Athens and Siena, respectively. Hurwit's courses on ancient Greece and Mondloch's on contemporary Italy exemplify the breadth of interests that continues to characterize the department.

And, as I am sure many of you did, students continue to pursue a wide range of opportunities to travel in order to see works of art firsthand. We have highlighted the experiences of a few of the many current undergraduate and graduate students who have done so.

Please keep in touch; we look forward to hearing where your travels have taken you!

Andy Schulz

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Faculty Spotlight

Faculty offers study-abroad opportunities

Two members of the art history faculty recently have offered study-abroad opportunities with the Northwest Council on Study Abroad (NCSA). **Jeffrey Hurwit** has been selected twice to teach in Siena, Italy (1995 and 2001), and twice to teach in Athens, Greece (2009 and 2011), while **Kate Mondloch** taught in Siena, Italy, in 2011.

While teaching in Athens, Hurwit offered two courses—one surveying the art and archaeology of the Athenian Acropolis, the other examining the human figure in the art of archaic Greece. "There is *nothing* like teaching about the Parthenon or Michelangelo's *David* in the classroom in the morning and then actually going to see it in the afternoon," says Hurwit. In 2009, he was named the NCSA Visiting Faculty of the Year.

In Siena, Mondloch offered two new courses titled Italian Cinema and In with the New: Contemporary Art and the Venice Biennale. These site-specific courses provided an opportunity for students to engage in events and study works of art in Italy. "Teaching in Siena, and



Associate Professor Kate Mondloch, center, back row, with family and students at the Venice Biennale.

specifically teaching these two new courses, completely reenergized me, both pedagogically and in terms of my own research. It was a transformative experience."

Faculty Notes

Joyce Cheng published an article on Georges Braque and the German art critic Carl Einstein, which appeared in November 2011 in the French review *Gradhiva*. She has also been collaborating with the anthropologist Carlo Severi from l'École des Hautes Études en Sciences Sociales in Paris. Her cotranslation of Severi's article "Primitivist Empathy" with Ramon Fonkoue is scheduled to appear in the online journal *Art in Translation* in March 2012.

Nick Camerlenghi delivered a paper on the ability of early Christian churches to trigger memories and anchor meanings over time at a conference at Radboud University in Holland. Additionally, his article "Interpreting Medieval Architecture through Renovations: The Roof of the Old Basilica of San Paolo Fuori le Mura in Rome" was published in honor of his PhD advisor, Slobodan Curcic.

The catalog for the fall 2011 exhibition at the Jordan Schnitzer Museum of Art, *Giuseppe Vasi's Rome: Lasting Impressions from the Age of the Grand Tour*, edited by **James Harper** of the Department of Art History and **James Tice** of the Department of Architecture, was shortlisted (along with one other selection) for the Alfred H. Barr Jr. Award for Smaller Museums, Libraries, or Collections. The 200-page publication features articles by Harper and Tice as well as some past graduate students of the Department of Art History.

Faculty Spotlight

Walley brings new courses to curriculum

In fall term 2011, Assistant Professor **Akiko Walley** offered Japanese Prints, a course that introduced the history of Japanese woodblock prints. The course was made possible by the Jordan Schnitzer Museum of Art, Knight Library Special Collections, the White Lotus gallery, and Eugene collectors. Aimee Ketsdever, an undergraduate student who took the course, was excited to "not only look at original prints, but also handle books from Special Collections." The hands-on study of works of art resulted in "the most effective course I have taken that combines theory with practice" says Han Zhu, graduate student.



With support from an Oregon Humanities Center Teaching Fellowship, Walley developed a new course on the history of Manga, which she is offering in the 2012 winter and spring terms. She also coreceived the Rippey Innovative Teaching Award with Mark Unno, associate professor of religious studies, for their freshman interest group (FIG) seminar, Religious Objects as Icons. Collaborating closely with the Jordan Schnitzer Museum of Art, Walley offered the College Connections course for this FIG for the second year in fall 2011.

Alumni Spotlight

Recent alumna enters the world of art auctions

Since graduating from the University of Oregon, Haley Davis Pearson '08 has pursued a career in the field of art auctions in the United Kingdom. Currently an assistant valuer at Dreweatts 1759, she manages inventory, assists clients with valuations, and helps with the auctions themselves. Davis Pearson is also the administrator and junior specialist for Dreweatts 1759 twice-yearly Vintage Fashion sales. Adding to the many roles she plays at the auction house, twice a month she also sells as an auctioneer in Bristol.

Davis Pearson credits her education at the UO and in particular the opportunities she had to handle works of art at the JSMA as the catalyst that prompted her to decide to enter the field of art auctions. "For the first time ever, I actually got to handle the art that I was studying. I just got hooked on the direct contact with history, and decided I wanted to handle art rather than read about it."



Danielle Knapp, McCosh Fellow curator, in the gallery space for *The Making of David McCosh: Early Paintings, Drawings, and Prints*.

Graduate finds success

After graduation, Danielle Knapp, MA '10, accepted a position at the Jordan Schnitzer Museum of Art as the David and Anne McCosh Fellow curator. The position is funded by the David John McCosh and Anne Kutka McCosh Memorial Museum Endowment Fund. In this role, Knapp manages the McCosh Memorial Collection and Archives, which were gifted to the museum in 1981 and are currently housed at the JSMA. Knapp's primary responsibility is to promote the McCosh's artwork through research and scholarship, publications, and exhibitions. In summer 2011, the JSMA exhibit *The Making of David McCosh: Early Paintings, Drawings, and Prints*, curated by Knapp, offered a look at some of the early works of one of Oregon's most influential artists of the twentieth century.

Knapp says that one of her favorite aspects of her job is "the interpretive and creative aspects of museum work, as well as the opportunities to work on so many different types of projects and not be entirely focused on one specialty all the time."

Student News

Undergraduate students gain knowledge and experience abroad

Caitlin Cruickshank augmented her art history education at the UO with an internship working as a research assistant at two locations of Sotheby's auction house. In London, Cruickshank assisted the nineteenth-century European painting department, while in Amsterdam she worked in the modern and contemporary department.

Jessica Fix spent a semester in Florence, Italy, in the fall of 2011. She studied Italian artwork while attending courses such as Renaissance Painting and Etruscan Pottery.

Department News

Exhibition and lecture celebrates the legacy of Marion Dean Ross

A scholar of national and international repute, Marion Dean Ross (1913–91) was also a figure that shaped the structure and influenced the special nature of the UO School of Architecture and Allied Arts. While at Harvard, he helped found the Society of Architectural Historians and at Oregon went on to direct the school's early program in art history, served as acting dean in 1962–63, and became art history's first head when the department was officially established in 1963. A major legacy of Ross is the endowment he left to the Department of Art History. When it was announced in 1992, it was the largest architectural history library endowment in the nation. Ever since, it has enabled the acquisition of unique and rare items for study, teaching, and research.



Marion Dean Ross: The Legacy of a Scholar opened in January 2012 at Knight Library and outlines Ross's intellect and imposing personality as well as his contributions to the University of Oregon. The exhibition includes photographs by Ross, reproductions of rare books acquired through the Ross endowment, and architectural models made by his students. Also in January, Professor Emeritus Leland Roth, the first occupant of the Marion Dean Ross Distinguished Professorship, delivered a public lecture titled "Marion Dean Ross: A Man Who Left a Hole in the Water," which spoke to the indelible impact Ross had on the University of Oregon community. "Marion Ross not only built up the department, successively adding faculty members specializing in many areas of Asian and Western art and architecture," notes Roth, "but he also established a high standard of scholarship that he required of students and that was mirrored by the faculty members he added." The lecture can be viewed at media.uoregon.edu/channel/2012/02/10/dr-leland-roth-marion-dean-ross-a-man-who-left-a-hole-in-the-water.

Student News

Departmental grant and awards fund graduate student research

The Marian C. Donnelly Graduate Student Travel Grant and the Mark Sponenburgh Endowment for the History and Aesthetics of Sculpture allowed four master's degree students to conduct valuable thesis research. The Donnelly fund pays tribute to the late professor of art history Marian C. Donnelly, while the Sponenburgh Endowment is the result of the generous gift of Mark Sponenburgh, a former professor of art.

Jeff Carlson traveled to Spain during the summer of 2011 to conduct on-site research for his thesis, which considers four of Goya's major religious commissions.

Jacob Leveton visited the Huntington Library and Art Gallery in Marino, California, as well as the Yale Center for British Art in New Haven, Connecticut. Leveton's thesis, "Self-Annihilation as Artistic Inspiration in William Blake's *Enoch* Lithograph," examines the artist's only known lithograph.

Ellen Osterkamp traveled to Rome over the summer of 2011. Osterkamp's thesis traces the development of the trophy on the battlefields of ancient Greece to their use as decorative elements in Baroque France.

Kelly Whitford traveled to Rome in order to view the subject of her thesis—Stefano Maderno's seventeenth-century marble sculpture of St. Cecilia.



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Student Spotlight

Student research explores games and monsters

Current master's degree student Faith Kreskey specializes in Japanese art, in particular woodblock printed toys and games from the Edo and Meiji periods. Kreskey's thesis project, "Leaping Monsters and Realms of Play: Narrative Spaces and Game Play in *Old Monster Yarns Backgammon*," examines *Old Monster Yarns Backgammon*, a monster themed example of *e-sugoroku*, an *ukiyo-e* woodblock-printed variant on the game of chutes and ladders that became extremely popular in Japan during the eighteenth and nineteenth centuries. Kreskey is analyzing the visual and literary source material of the print through the lens of game theory. The project has proven to be an engaging topic, necessitating a research trip to Japan and coinciding with an exhibition and one-day symposium at the Jordan Schnitzer Museum of Art.

With the assistance of funding from the Mr. and Mrs. Eric G. Clarke Scholarship in Oriental Art and an Alice Wingwall Travel Scholarship from the Department of Art History, Kreskey traveled to Tokyo, Japan, in September 2011 to visit Waseda University's Special Collections, the Edo-Tokyo Museum, the National Diet Library, the Tobacco and Salt Museum, and the Ota Memorial Museum of Art.

The research Kreskey completed while abroad as well as her translation of the work *Old Monster Yarns Backgammon* have been featured at the Jordan Schnitzer Museum of Art. The JSMA exhibit

Circular Journeys, Leaping Play, which presented six nineteenth-century *e-sugoroku* from the JSMA collection on a range of subjects from popular novels to travel, incorporated some of Kreskey's work and featured an interactive ten-by-thirteen foot vinyl reproduction of *Old Monster Yarns Backgammon*.



Faith Kreskey displays the ten-by-thirteen foot vinyl reproduction of the English translation of *Old Monster Yarns Backgammon*. Its location on the floor of the exhibition space allows JSMA museum visitors to play the game, acting as their own playing piece.