Welcome to the annual newsletter of the Art History program at The University of Texas at Austin, which features an overview of the previous year’s activities by faculty and graduate students.

Students and alumni, if you have news of awards, publications, conference papers, etc. for the current year, please send that information, since we’ll be gathering news for next year’s newsletter during 2015–16.

Jeffrey Chipps Smith, editor
chipps@austin.utexas.edu
Congratulations to our 2014–2015 graduates

**M.A.**

Sarah Anne Dickerson
Hal Victor Cardiff III
Kristopher Cody Castillo
Brady Plunger
Cara Marie Stamp
Rebecca Leslie Giordano

**Ph.D.**

Alexandria N. Kotoch
Alisa Louise McCusker Carlson
Amanda Ann Douberley
Abigail Gena Winograd
Caitlin Cargile Earley
Doris Maria–Reina Bravo
Penny Janice Steinbach
Rina Cathleen Faletti
GRADUATE STUDENTS
Fellowships, Internships, and Awards

Katie Anania
Graduate Fellow, International Center for the Arts of the Americas, Museum of Fine Arts, Houston, Summer 2015
Vivian L. Smith Curatorial Fellowship, Menil Collection, Houston, 2015–16

Jessamine Batario
Dedalus Foundation Dissertation Fellowship, 2015–16
The Graduate School Named/Endowed Continuing Fellowship, UT Austin, 2015–16

Dorota Biczel
Social Science Research Council, International Dissertation Research Fellowship, 2014–15
Visual Arts Center, Curatorial Fellow, 2015–16

Douglas Cushing
Andrew W. Mellon Fellow in Prints and Drawings, and European Paintings, Blanton Museum of Art, UT Austin, 2014–15

Jessi DiTillio
Mercer Curatorial Fellowship, The Contemporary Austin, summer 2015 – winter 2016

Lauren Hanson
US Pre-Doctoral Fellowship at the Terra Summer Residency in Giverny, Terra Foundation for American Art, Summer 2015
Andrew W. Mellon Curatorial Fellowship in Modern and Contemporary Art, Blanton Museum of Art, UT Austin, 2015–16
The Honor Society of Phi Kappa Phi Dissertation Fellowship, 2015

Claire Howard
Library Research Grant, Friends of the Princeton University Library, 2015
Horton-Hallowell Fellowship, Wellesley College Graduate Fellowships, 2015–16
College of Fine Arts Continuing Fellowship, UT Austin, 2015–16

Uchenna Itam
Outstanding Graduate Student Award from the John L. Warfield Center for African and African American Studies, UT Austin, for the INGZ exhibition LaToya Ruby Frazier: Riveted

Allison Kim
Foreign Language and Area Studies Fellowship, Center for European Studies, UT Austin, to attend the Middlebury Language School for Italian in Oakland, CA, summer 2015

Vivian Lin
Public Programs Fellow, Blanton Museum of Art, UT Austin, 2014–15
Curatorial Intern, The Contemporary Austin, summer 2015

Alexandra Madsen
Tinker Field Research Grant, summer 2015
Graduate Intern, Pomona College Museum of Art, summer 2015

Jenny Muslin
Doty Society Fellowship, UT Austin, 2014–15
Marshall F. Wells Scholarship, UT Austin, 2014–15
Charles Edwards Endowed Scholarship in Art History, UT Austin, 2014–15

Allison Myers
Vivian L. Smith Foundation Fellowship, Menil Collection, Houston, 2014–15

Julia Neal
Gallery Teaching Fellow, Blanton Museum of Art, UT Austin, 2014–15
Kathryn Davis Fellow for Peace, Middlebury College German Language School, summer 2015
Outstanding Graduate Student Award from the John L. Warfield Center for African and African American Studies, UT Austin, for the INGZ exhibition LaToya Ruby Frazier: Riveted
**GRADUATE STUDENTS**

Fellowships, Internships, and Awards

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**Leticia Rodriguez**
Foreign Language Area Studies Fellowship, Boğaziçi University, Istanbul, summer 2015
Summer Language Study Grant, Institute of Turkish Studies, Boğaziçi University, Istanbul, summer 2015
International Education Fee Scholarship for Study in Turkey, UT Austin, summer 2015
Turkish Coalition of America Diversity Scholarship, summer 2015

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**Rose G. Salseda**
The Op-Ed Project’s Public Voices Thought Leadership Fellowship Program, UT Austin, 2014–15

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**Robin Williams**
Andrew W. Mellon Fellow in Latin American Art, Blanton Museum of Art, UT Austin, 2015–16

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*Nicholas Purgett speaking to Ann Johns and students at the Palazzo Pubblico in Siena during the Learning Tuscany Program, Summer 2015*
**FACULTY**

**Fellowships and Awards**

**John Clarke**  
Faculty Research Assignment Fellowship,  
UT Austin, fall 2014

**Julia Guernsey**  
D. J. Sibley Family Centennial Faculty Fellowship in Prehistoric Art, UT Austin  
President's Associates Teaching Excellence Award, UT Austin, spring of 2015

**Linda Henderson**  
2014 Lifetime Achievement Award of the Society for Literature, Science, and the Arts

**Janice Leoshko**  
Faculty Research Assignment Fellowship,  
UT Austin, spring 2015  
American Institute of Sri Lankan Studies, summer 2015

**Nassos Papalexandrou**  
Faculty Research Assignment Fellowship,  
UT Austin, spring 2015  
Senior Visiting Fellowship at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington for November–December 2015

**Glenn Peers**  
Research Fellowship, Israel Institute for Advanced Study, Jerusalem, for the 2015–16 academic year

**Jeffrey Chipps Smith**  
Faculty Research Assignment Fellowship,  
UT Austin, spring 2015  
Research Fellowship, Alexander von Humboldt Foundation, April–May 2015  
Fellow, Zentralinstitut für Kunstgeschichte, Munich, April–May 2015
**GRADUATE STUDENTS and ALUMNI**

**Jobs, Research Positions, Publications, and Exhibitions**

**Katie Anania**

**Jessamine Batario**

**Dorota Biczel**

**Kara Carmack**

**Alisa Carson** (Ph.D. 2015)
Appointed Curator of European and American Art, Museum of Art and Archaeology, University of Missouri, Columbia.

**Amanda Douberley**
Teaching at the Art Institute of Chicago.

**Caitlin Earley**
Teaching at Georgetown University and Colorado College.

**Rina Faletti**
Awarded a two-year post-doctoral fellowship at the Center for the Humanities at UC Merced.

**Kimberli Gant**

**Claire Howard**

**Catharine Ingersoll** (Ph.D. 2014)
Appointed Assistant Professor at the Virginia Military Institute, Lexington, VA.

**Doris Bravo**
Manager, Arts Content at WPBT2, South Florida Public Media (a PBS affiliate), Miami.
GRADUATE STUDENTS and ALUMNI
Jobs, Research Positions, Publications, and Exhibitions

**Uchenna Itam**
Co-curator: *LaToya Ruby Frazier: Riveted*, INGZ exhibition, Visual Arts Center, Department of Art and Art History and ISESE Gallery, John L. Warfield Center for African and African American Studies, UT Austin.

**Cristóbal Andrés Jácome**
“Mathias Goeritz a la venta”, in: ANIMAL (spring 2014).
Curators in chief: James Oles and Julio García Murillo. [http://www.tlatelolco.unam.mx/saladecoleccionesuniversitarias.html](http://www.tlatelolco.unam.mx/saladecoleccionesuniversitarias.html)

**Jennifer Muslin**

**Roja Najafi** (Ph.D. 2015)

**Julia Neal**
Co-curator: *LaToya Ruby Frazier: Riveted*, INGZ exhibition, Visual Arts Center, Department of Art and Art History and ISESE Gallery, John L. Warfield Center for African and African American Studies, UT Austin.

**Emily Ballew Neff** (Ph.D. 1997)
Appointed director of the Memphis Brooks Museum of Art.

**Rose G. Salseda**
Graduate Research Assistant, Department of Art and Art History, UT Austin.

**Luis Vargas Santiago**
Academic Curator at the Museo Universitario Arte Contemporáneo, Universidad Nacional Autonomía de Mexico, Mexico City.

**Noah Simblist**
Chair of the Art and Art History Department, Southern Methodist University, Dallas.

**Sebastian Vidal**
Taught at La Pontificia Universidad Católica de Chile in Santiago. In January 2016 he began his appointment as an Assistant Professor of Art History and Theory and Director of Undergraduate Programs at Universidad Alberto Hurtado, also in Santiago.

**Jessica Weiss** (Ph.D. 2014)
Appointed Assistant Professor at Metropolitan State University of Denver.

**Robin Williams**
Artist essays in *Strange Pilgrims*, exh. cat., The Contemporary Austin (Austin: The Contemporary Austin; Distributed by The University of Texas Press, 2015).

**Abigail Winograd**
She is an independent curator who is currently working with the Museum of Modern Art, Warsaw, Poland.
Katie Anania
“Wearing the Pants, Dragging His Feet: Richard Tuttle's Feminist Frontiers,” University of Texas Annual Women's and Gender Studies Conference on Feminist Geographies, March 18, 2015.

Jessamine Batario

Dorota Biczel

Douglas Cushing
Fashion, Failure, and Surrealist Objects, Eleanor Greenhill Art History Graduate Symposium, Department of Art and Art History, UT Austin, March 2015.

Kimberli Gant
Panelist: Cleaning the Garden: Zarina Bhimji, at Trans-Atlantic Dialogues on Cultural Heritage Liverpool, July 2015.
“Curating My Way,” Private Lecture, Andrew Mellon Foundation Undergraduate Curatorial Fellowship Convening, Los Angeles County Museum of Art, August 2015.

Lauren Hanson

C. C. Marsh
Ann Merkle
Excavator and ceramicist-in-training at the excavation of a medieval city high in the mountains of south-eastern Uzbekistan. The excavation led by Michael Frachetti (Washington University) and Farhad Maksudov with funding from National Geographic, Washington University, and the Max van Berchem Foundation, May 25 – July 4 of summer 2015.

Jenny Muslin
Completed her fourth season as the pottery specialist at the Oplontis Project (Torre Annunziata, Italy) in summer 2015. She and volunteers from UT Austin, England, and Italy finished the inventory of all the previously uncatalogued finds from the Archaeological Superintendency of Pompeii excavations in Villa B that she initiated in 2014. Her essay on trade and daily life in Villa B as revealed through a selection of its most interesting artifacts will be published in the forthcoming Oplontis exhibition catalogue. “Architecture and Liminality in the Palatine Magna Mater Sanctuary: A View from Lucretius and Catullus,” at the Classical Association of the Atlantic States Annual Meeting, Washington D.C., October 2014.

Allison Myers

Roja Najafi

Leticia Rodriguez

Stephanie Strauss
“Craft, Literacy and Ephemera: Maya Textiles in the Gendered Scribal Tradition,” The South-Central Conference on Mesoamerica, Tulane University, October 2014.
Eddie Chambers

In August 2014 Chambers was appointed as a field editor for caa.reviews, with responsibility for commissioning reviews of publications relating to African Art and African Diaspora Art History. In the fall of 2014, his new book, *Black Artists in British Art: A History since the 1950s*, was published by I B Tauris (London and New York). The book, an introduction to the history of Black artists in Britain, has garnered a number of favorable reviews, in a range of forums and journals.

Chambers has published a text in the brochure *Sokari Douglas Camp CBE*, which accompanied an exhibition of this Nigerian-born, London-based sculptor. The show, which took place in her studio, was organized as part of the art event 1:54, London. Chambers authored a book chapter, “Black-British and Other African Diaspora Artists Visualizing Slavery”, in *African Diaspora in the Cultures of Latin America, the Caribbean, and the United States* (University of Delaware Press, 2014). He contributed an “Afterword” in the brochure accompanying *Mildred Howard: Collective Memory*, an exhibition at the Fresno Art Museum. For Howard, an artist and sculptor based in the Bay Area, the exhibition presented an overview of her practice over several decades.

Chambers served as guest editor of a special Issue of *Nka Contemporary African Art Journal* (no. 36, June 2015), which developed from a session *Visualizing the Riot*, organized by Chambers and UT graduate student Rose Salseda at the 2014 College Art Association conference in Chicago. This issue included Chamber’s article “Through the Wire: Press Photographs of Black-British People and the Riot.”


Michael Charlesworth

With Legenda, an Oxford academic publisher co-owned by the Modern Humanities Research Association, Charlesworth entered a contract to publish his book about Reginald Farrer, the Edwardian gardener, plant collector, novelist, travel-writer and Buddhist. The book, *The Modern Culture of Reginald Farrer: Landscape, Literature and Buddhist*, will form no. 36 on their Comparative Criticism list. The project makes use of Charlesworth’s long-standing interests in interdisciplinary work, garden history, painting, photography and literature, and it contributes to the growing interest in the Humanities and Art History in the question of the relationship between Modernism and Buddhism.

Charlesworth travelled to Sri Lanka to pursue research into Farrer’s visit there in 1908 and the illustrated book he wrote about it. While in Sri Lanka Charlesworth was stung by a very large hornet. Nevertheless, with great heroism he managed to give a talk at the Royal Asiatic Society of Sri Lanka, Colombo, on Farrer’s book *In Old Ceylon*.

Charlesworth published “Derek Jarman’s Garden at Prospect Cottage, Dungeness, and his Avebury Paintings” in *Studies in the History of Gardens and Designed Landscape*, 35, 2 (2015). This article presents new research undertaken since the publication of his book about Jarman, and developed via his conference paper presented two years ago at the University of Nantes (France).

John Clarke

Clarke is co-director of the Oplontis Project, working, since 2005, to complete the study, excavation, and publication of two Roman villas (“A” and “B”) buried by Vesuvius in A.D. 79. With the endorsement of the Italian Ministry of Culture, the Oplontis Project has completed the first of four volumes on Villa A, which appeared in digital form in the *Humanities E-Book*
series of the American Council of Learned Societies. All the research findings will be accessed through a navigable, 3D digital model that links to the Project database, housed at the Texas Advanced Computing Center. Support for the project includes a Collaborative Research Grant from the National Endowment for the Humanities and grants from the Department’s new Center for the Study of Ancient Italy (CSAI). In collaboration with the Kelsey Museum of Archaeology at the University of Michigan, Clarke is organizing an exhibition, to open in 2015, entitled “Leisure and Luxury in the Age of Nero: The Villas of Oplontis.”

Clarke currently serves on the Board of Advisors of the Center for Advanced Study in the Visual Arts of the National Gallery of Art (2013–2016).

Penelope Davies

Davies is currently finishing her book Architecture and Politics in Republican Rome, which will be published by Cambridge University Press. Her recent publications include “Rome and Her Neighbors: Greek Building Practices in Republican Rome,” In Blackwell Companion to Roman Architecture, eds. Roger Ulrich and Caroline Quenemoen (Oxford). Davies delivered numerous talks in Austin, Chicago, Cortona, and Castiglion Fiorentino as well as at Brown, Gothenburg, Lund, and Leicester Universities. She presented the keynote address, entitled “How Greek Architecture Helped to Bring Down the Roman Republic,” at The Leaders of Design Council in Athens, Greece.

George Flaherty

This past spring Flaherty completed the manuscript for his first book, Hotel Mexico: Dwelling on the Sixty-Eight Movement, which will be published by the University of California Press in early fall 2016. It investigates the spatial dimensions of a street and media savvy democratization movement led by students in Mexico City in 1968 and its representation; part of a public memory project piloted by Mexico’s intelligentsia in the 1970s and 80s that remains a touchstone in contemporary culture and politics. Flaherty recently received the Society of Architectural Historians Founders’ Award, recognizing excellence in an article published in the society’s journal by a junior scholar in the two preceding years. He is already researching a next book that explores affinities between film and photography in 20th century Mexico and its borderlands.

Over the summer George hosted, with Dr. Andrea Giunta, the final installment of their “Grounds for Comparison” seminars for emerging scholars at the Universidade de São Paulo’s Museum of Contemporary Art, part of the Getty Foundation’s Connecting Art Histories initiative. The Center for Latin American Visual Studies, for which he serves as Associate Director, recently expanded its partnership with the Museum of Fine Arts, Houston. They jointly offer dissertation proposal development workshops and graduate and undergraduate internships in the digital humanities. He continues to serve on advisory boards and write catalog essays for two exhibitions, one on Chicano photography at the Autry Center in Los Angeles and on cultural exchange between Mexico and the U.S. at UT’s Ransom Center.

Julia Guernsey

Guernsey was awarded the President’s Associates Teaching Excellence Award in the spring of 2015, and completed her third year as Associate Chair of the Department. She authored an essay, “Middle Preclassic Figurines and Ancient Antecedents for Themes of Embodiment, Fragmentation, and Social Order,” with Ph.D candidate Michael Long, which will go into a volume on witchcraft and sorcery in Mesoamerica. Guernsey presented papers in Los Angeles, San Francisco, and El Salvador, as well as at the annual
Maya Meetings in Austin. Topics ranged from captives and the social discourse of warfare to the iconography of economics in Mesoamerica. Her paper at the annual meeting of the Society for American Archaeology addressed the legacy of the late Linda Schele’s scholarship in celebration of the 25th anniversary of Schele and David Freidel’s influential book *A Forest of Kings*.

Guernsey continued fieldwork in Guatemala and Mexico, working with archaeologists to locate several archaeological sites whose specific whereabouts had become lost in the mists of time. This involved tromping through banana trees, agricultural fields, spider webs, and enormous amounts of mud thanks to daily tropical rainstorms. It was great fun. The sites now have proper GPS coordinates and should not become lost again. Their mapping also stands to contribute to an understanding of regional political hierarchies and relationships along the Pacific coast of Mesoamerica. Guernsey was grateful for research support from the D. J. Sibley Family Centennial Faculty Fellowship in Prehistoric Art, and the Department of Art and Art History at UT, which facilitated her travel.

**Linda Dalrymple Henderson**

During 2014–2015 Henderson continued research and writing for her book project *The Energies of Modernism: Art, Science, and Occultism in the Early 20th Century*, including five weeks for research in Berlin in May–June. She completed the core of her Futurism chapter in an essay on Boccioni’s painting *Elasticity* (1912), which demonstrates his deep engagement with new conceptions of the elastic, vibratory ether of space as a structural field of great energy and density. A highlight of the year was her receipt of the 2014 Lifetime Achievement Award of the Society for Literature, Science, and the Arts, presented at the October conference of the group.

Henderson published two essays in 2014–15: “Science Fiction, Art, and the Fourth Dimension,” in *Imagine Math 3*, edited by Michelle Emmer; and “Paradigm Shifts and Shifting Identities in the Career of Marcel Duchamp, Anti-Bergsonist ‘Algebraist of Ideas.’” in *aka Marcel Duchamp*, edited by UT Ph.D. Anne Goodyear and James McManus. She also lectured extensively during the past year, giving talks at the SLSA conference in Dallas (“Abstraction and the Ether”), the Frist Center, Nashville (Kandinsky), the Menil Collection (Takis and the Fourth Dimension), and Aarhus, Denmark (Boccioni and the ether). She co-convened a day-long session on “Modernism’s Scientific and Occult Meta-Realities” at the British Association of Art Historians meeting in Norwich in April. Henderson also spoke in June on an art/science panel on “Dimensionality” at Museo Thyssen-Bornemisza, Madrid, as part of the annual conference of European astrophysicists working on dark matter, dark energy, and higher dimensions. And in August she gave the opening keynote address at the conference “Energies and the Arts” in Sydney, Australia.

**Joan Holladay**

Holladay is still working on *Gothic Sculpture in America 3: The Museums of New York and Pennsylvania*, but the end is in sight! She has now seen three versions of the designed pages 1–600 and has proofread and checked the first version of the design for pages 601–655, which includes all the back matter. The plan is for the final reading of the entire volume to be finished this fall and for camera-ready copy to go to the printer early in 2016; the hope is that the book will be on display at the International Medieval Congress at Kalamazoo in early May. She published a short, invited column on the project in *Gesta* 53/2 (Fall 2014). She also completed and submitted an article on royal and imperial iconography for *The Ashgate Companion to Medieval Iconography*, also due out in 2016.

Eighteen of Holladay’s current and former graduate students mounted a surprise double-session in her honor at the annual meeting of the Texas Medieval Association in October 2014.
In semi-formal and often emotional presentations, they talked about the experience of working with her, detailed her influence on their work and careers, and told funny stories about their working and personal relationships with her.

**Ann Johns**

In addition to teaching undergraduates in Art History, Undergraduate Studies, and in Italy, Johns served as director for the Learning Tuscany program (now in its eleventh year) and as the advisor for the Undergraduate Art History Honors Program. Johns was active with the College of Undergraduate Studies (UGS), both as a featured speaker at the University Lecture Series [“Obama, Art History, and Me (or why you should study the arts)’] and also as a contributor to *Signature Course Stories: Transforming Undergraduate Learning* (UT Press, 2015), with an essay on experiential learning at the Blanton Museum of Art in her “The Pope’s City” UGS Signature Class.

In June of 2015, Johns helped lead the second Flying Longhorns Italy trip ("Italy’s Hidden Treasures") with Andrea Keene, Jack Risley, and others. Johns’ leg of the tour focused on many important yet-offbeat Renaissance and Medieval sights/sites, with a special emphasis on the work of the Renaissance master Piero della Francesca in Tuscany, Umbria, Le Marche and Emilia-Romagna. Johns also coordinated the Flying Longhorns visit to the Learning Tuscany program at Santa Chiara, located in Castiglion Fiorentino, Tuscany, along with her colleague Beili Liu (who put together a wonderful exhibit of students’ preliminary work) and the staff at Santa Chiara.

In the spring of 2015, Johns began preliminary planning for a new teaching venture in the College of Fine Arts. In the spring of 2016, Johns will teach ARH 303 (Survey of Renaissance through Postmodern Art) as a SMOC (“Synchronous Massive Online Course”). A SMOC is a hybrid course that was developed by two UT faculty members in psychology and it allows high student enrollment. Essentially, all lectures will be televised live and students will have to log in in order to participate in quizzes, discussions, etc. Additionally, students will visit the Blanton Museum and/or have exam reviews every week. Throughout the planning process, Johns and her lead TA have had assistance from the amazing LAITS technical team in the College of Liberal Arts and some additional assistance from CoFA staff. Using new technology, students will check in at the Blanton and receive prompts (via their phones) for certain works of art; they will then answer those prompts electronically, and the software will recognize them as being “present”. The Blanton staff and curators have been overwhelmingly helpful and encouraging about this project, and Johns has already begun to enlist her colleagues as guest speakers for the class.

**Janice Leoshko**

This last year was dominated by my current book project on the significant scholar Ananda Coomaraswamy and the development of his views on South Asian art. A university research award funded a Fall leave and a grant from the American Institute of Sri Lankan Studies allowed me to spend the summer in Sri Lanka to research the period in which he develops an interest in art historical issues, aborting his well-developed career as a geologist.

**Stephennie Mulder**

Mulder worked as an archaeologist in Syria for over a decade, and this year she started several new projects in response to the tragic loss of art and cultural heritage there. Dr. Mulder joined the board of several cultural heritage organizations: the Saving the Heritage of Syria and Iraqi initiative and the Syrian Heritage Initiative, sponsored by the US State Department. She also published an op-ed in *al-Jazeera English* arguing that the trade in looted antiquities is a
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major funding source supporting the terrorist activities of ISIS, and that we must address the issue of demand for antiquities from collectors and auction houses. On campus, Dr. Mulder started UT Antiquities Action, a group focused on raising awareness about endangered art and cultural heritage around the world. “Like” the group on Facebook or email Dr. Mulder to find out how you can get involved.

Mulder gave several lectures and presentations this year. She spoke about sectarian coexistence around shrines in Syria at the College Art Association meeting. She lectured on looting and the destruction of cultural heritage in Syria and Iraq at Dartmouth College. And she participated in the seminar “Religious Boundaries and their Maintenance in Late Antiquity and the Middle Ages” at Pomona College.

Mulder published a major article on medieval Islamic archaeological ceramics from Syria and an article on perceptions of holiness in shrine architecture in Islam. She also authored several opinion pieces on Islam in America in US News and World Report; contributed an interview for Not Even Past, UT’s Public History website; and gave interviews to BBC radio, al-Jazeera, and RT News.

Moyo Okediji


Okediki is curating an exhibition titled “WAKATI: Time Shapes African Art” for the Oklahoma State Museum of Art, Stillwater, OK. He spoke on the topics “Next Aesthetics: Aesthetics and Justice in Africana Art;” “Dele Jegede: Art As Activism;” “Onaism and AfriCobra Connections;” “Re-Membering” at various academic meetings.

Nassos Papalexandrou

Papalexandrou gave lectures at the Metropolitan Museum of Art, University of Pennsylvania, Rice University, and at the Annual Meeting of the Archaeological Institute of America in New Orleans. In July he travelled to Athens, Greece, to participate in a conference on the materiality of ancient Greek religion, hosted by the Swedish Archaeological Institute and the British School of Archaeology at Athens. In Spring 2015, a Faculty Research Assignment enabled him to dedicate himself to research and writing on a full time basis. He was awarded a Senior Visiting Fellowship at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, Fall 2015 (November–December).

Glenn Peers

Peers spent a great year in Austin bracketed by a 2014 summer fellowship as a Senior Fellow, Internationales Kolleg für Kulturtechnikforschung und Medienphilosophie, Bauhaus-Universität Weimar, Germany, and by joining the Israel Institute for Advanced Study in Jerusalem for the 2015–16 academic year. During this past year, he gave lectures or papers in Tbilisi (Georgia), Vancouver, Chicago, Utrecht and Kalamazoo. With funding from European Studies and from Russian and East European Studies, he was also able to carry out manuscript research at the Vatican, the Holy and Great Monastery of Vatopaidi (Mt Athos), and Mestia, Georgia. With his colleague in Aerospace Engineering, Todd Humphreys, he was awarded a curriculum-innovation grant for students in
both departments to explore virtual modeling of museum display and exhibitions.

Susan Rather

Rather’s book The American School: Artists and Status in the Late Colonial and Early National Era is due out from Yale University Press (London) and the Paul Mellon Centre for Studies in British Art in early 2016. She spent most of the past year shepherding it into print: acquiring 170 images and rights, refining the manuscript, copyediting, correcting and amending galleys, consulting with the designer on layout, and making final changes until the moment the book is sent to the printer. As a breather during summer, Rather made a little foray in an unexpected direction, prompted by a classroom comment during spring 2015. As a result, “Eakins’s Socks” is forthcoming in Source, in a tribute issue by editorial board members to longtime editor Laurie Schneider Adams.

Rather contributed “Painters and Status in Colony and Early Nation” to the 2015 Wiley-Blackwell volume A Companion to American Art. In January, she kicked off the “New England” (i.e., British American) portion of the symposium New England/New Spain: Portraiture in the Colonial Americas, 1492–1850, sponsored by the Mayer Center at the Denver Art Museum. Rather received a Big XII Faculty Fellowship from UT to spend a week at the University of Oklahoma but was unable to follow through because her intended host, Dr. Emily Ballew Neff (UT Ph.D. ’97), left to become director of the Memphis Brooks Museum of Art (a great trade off!). Rather was appointed Associate Chair of the Department of Art and Art History beginning in fall 2015.

Ann Reynolds

Reynolds calls this past year “the year of Italy and Joan Jonas”. As a result of her experiences, she remarks that she just wants to live in Italy for the rest of her life. Last year Rather completed four essays, one for the exhibition “Strange Pilgrims” curated by Heather Pesanti for the Austin Contemporary, UT’s Visual Arts Center, and Laguna Gloria, the second for a volume related to a conference on Robert Smithson held at the Georges Pompidou Center, Paris in September 2013, the third for the catalogue accompanying Joan Jonas’s American Pavilion exhibition at the 2015 Venice Biennale, and the fourth is a long review for Artforum of Jonas’s installation and performance at the Venice Biennale. The Harry Ransom Center at UT and the Yale University Art Museum approved Rather and Michael Duncan’s proposal for an exhibition focused on the surrealist magazine View (1940–1947). The exhibition will open at the HRC in 2019.

In the fall of 2014, Reynolds gave the inaugural lecture for a year-long Joan Jonas Seminar at the Wattis Center, San Francisco and presented a paper on View magazine at a colloquium on outsider art and modernism at the Clark in Williamstown. In the spring, she gave a lecture on Gene Swenson’s 1966 exhibition “The Other Tradition” at Vassar College and spoke about the 1940s New York cocktail party at a conference entitled “Description Across the Disciplines” at Columbia University. The papers from the latter event will be published in a special issue of the journal Representations in the spring of 2016.

Astrid Runggaldier

Runggaldier taught a study abroad course in Guatemala in spring 2015. She combined teaching, research, and service to the university community by exploring new applications of digital technologies to art and archaeology. In 2014 Runggaldier was invited to join the Digital Archaeology Working Group, started in Classics as a cross-department/cross-college task force of the Office of the VP of Research. Part of the development stage for new research in Guatemala, these new approaches would document monuments in the field, and re-unite in virtual space
fragmentary monuments located in disparate places. In order to test photogrammetry and 3D scanning in the department’s Digital Fabrication Lab, in 2015 Runggaldier employed examples from the Department of Art and Art History Collection to create virtual models, which she used in her Art and Archaeology of Peru class in 2014. She is collaborating with the Blanton Museum of Art and LLILAS/Benson Library to facilitate this collection’s transfer. In 2015 Runggaldier presented at “Mapping the Digital Landscape at the University of Texas at Austin: A Campus Digital Preservation Symposium,” and at the Society for American Archaeology Annual Meetings. She published a contribution on ancient murals in “The Archaeology of Food” by Mary Beaudry and Karen Matheny, an article in Research Reports in Belizean Archaeology, and three technical reports on field work.

Richard Shiff

Shiff published a number of essays on various modern topics during the past year. These include new work on Willem de Kooning, Donald Judd, Peter Doig, Ellsworth Kelly, Richard Tuttle, and Alex Katz, as well as a comprehensive statement about the status of young artists active in New York during the past few decades. Shiff also published three essays of a theoretical nature: “Ingemination” (about replication), “As It Feels” (about belief and doubt), and “Reality by Chance” (about, well, reality and chance). Shiff was active as an invited lecturer on modern and contemporary topics, including presentations that explore the effect of electronically generated imagery on traditional art media.

Jeffrey Chipps Smith

Smith spent most of the spring semester on research leave in Germany thanks to awards from the Alexander von Humboldt Stiftung and the University of Texas. He was a fellow at the Zentralinstitut für Kunstgeschichte in Munich. His current book project is entitled Albrecht Dürer on the Museum: Locating the Cult of the Artist in the Nineteenth Century, which addresses the use of portraits of Dürer, often in the company of other famous artists, in the interior and exterior decorative programs of over thirty museums, mostly in the German-speaking lands. He presented talks associated with this project at Texas Christian University in Fort Worth and, as the The Janson-La Palme Distinguished Lecture in European Art History, at Washington College in Chestertown, Maryland. Smith spoke on Jesuits and their artistic diaspora in Germany after 1773 at the Ricci Institute in Macau, China; on the reworking of Catholic devotional spaces in Germany around 1600 at the Schola Cantorum Basiliensis, Musik Akademie in Basel; on Emperor Rudolf II’s collecting at the University of Minnesota in Minneapolis; and on the sculptor Hans Reichle’s Augsburg monumental bronzes at the Renaissance Society of America conference in Berlin.

Smith edited Visual Acuity and the Arts of Communication in Early Modern Germany, published by Ashgate in December 2014, which includes his introduction and ten essays by scholars from the US, Europe, and Australia. His other publications include essays on Hans Degler, Jesuit artistic diaspora, a comparative analysis of six Protestant and Catholic churches in Germany around 1600, and a speculative essay entitled “What Dürer Missed in Venice.” Smith authored two reviews including an article-length assessment of the 2013 Frankfurt Dürer exhibition for Renaissance Studies.

David Stuart

Stuart had an active and productive year working on various projects related to ancient Mesoamerican art and writing systems. He is now in the final stages of a book project focused on the imagery and design of the three main temple-shrines of Palenque, Mexico, known as
the Group of the Cross. These are arguably the best-preserved examples of ancient Maya sacred architecture. This work focuses on how the temple complex was designed with special regard to its surrounding landscape (a mountain and a spring) as well as design strategies for juxtaposing mythical and historical narratives.

Stuart is also continuing his work on the reconstruction and interpretation of the ancient Maya paintings of San Bartolo, Guatemala, for which he and his colleagues received a NEH collaborative research grant (2013–2016). This past May Stuart travelled to remote Guatemala to investigate several new monuments and inscriptions unearthed at the ruins of La Corona and El Achiotal; over the fall he will be preparing the documentation and publication of these exciting finds. Stuart is developing new lines of research on the historical and artistic interactions between Maya and central Mexican cultures over the course of the so-called Classic period, between 300 and 1000 A.D. Over the course of the last year he published several articles ranging across ancient Mayan language, history, archaeology, and art history.

Louis Waldman

Waldman is currently focused on a book-length study of artists’ workshops in sixteenth-century Italy. He gave a talk about one chapter of this project at the J. Paul Getty Museum and in the Art History Research Roundtable (UT) series, and presented an outline of a different, emerging chapter to an audience at Longhorn Village.

Waldman directs UT’s Graduate Portfolio in Museum Studies, a program that enrolls about fifty PhD and MA students from a great many disciplines and programs across the University. He has been working with with an interdisciplinary team of faculty and staff to realize his dream of creating a new undergraduate concentration in Museum Studies, which is planning to admit its first students in Fall 2017. The undergraduate group he founded, the Museum Studies Guild, is now in its third year and continues to offer a full schedule of lectures, museum tours, and career-building workshops. He continues his engagement with undergraduate students in the department, for whom he developed and implemented a successful new program, the Art History Mentoring Initiative, bringing together new majors (and recent transfers) with volunteer mentors from among the Art History faculty and graduate students.