

Art History Newsletter

Looking Back at 2015–2016

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, students, and alumni.

Students and alumni, friends and supporters, 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 2016–2017.

Nassos Papalexandrou, editor
papalex@austin.utexas.edu



The University of Texas at Austin
Department of Art and Art History
College of Fine Arts

***Congratulations to our 2015–2016
undergraduate B.A. recipients!***

FALL 2015

Melany Jean
Jessie Kronke
Monica Taylor

SPRING 2016

Rebecca Coughlin	Erin McGannon
Kendall Deboer	Erik Mogck
Lauren Ferguson	Estefania Quirino
Mary Jessen	John Rivera
Shelby Johnston	Jessie Stephens
Amber Keith	Elizabeth Upenieks
Kallie Kothmann	Zitlaly Valenzuela Jimenez
Arin Madera	Alice Wang

SUMMER 2016

Eleanor Grisebaum
Erin Kuykendall
Marguerite Mannix
Arjun Reddy

UNDERGRADUATE STUDENTS

Awards and News

Undergraduate Research Fellowships for Art History Honors Theses

Shelby Johnston

Fall 2015 (“Pope Pius II: The Building of a Legacy in Siena”)

Katherine Jessen

Spring 2016 (“An Assessment of the Socioeconomic Effects of the Crystal Bridges Museum of American Art on Bentonville, Arkansas”)

Learning Tuscany Art History Scholarships

Brennan Upchurch

Roark Endowed Scholarship and the Waldman/
Crouch Study in Italy Scholarship

Sofia Yazpik

Edsel Endowed Scholarship for Learning Tuscany

Undergraduate News

Sophia Yazpik (ARH major, class of 2017) holds a 2016–2017 Internship with the Latin American Curatorial Department, Blanton Museum of Art.

Stephanie Gardea (ARH major, class of 2018) is the recipient of an undergraduate HRC Internship for 2016–2017.

Tyler Tschirhart is the recipient of Center for the Study of Ancient Italy (CSAI) Summer Fieldwork Fellowship for 2016. This enabled him to participate in the 2016 excavation of the Oplontis project at Torre Annunziata under the leadership of professor Clarke.

Undergraduate Alumni News

Emily Edwards (B.A., Art History, 2015) joined the 9/11 Memorial Museum in New York as the Exhibitions and Collections Coordinator.

Rebecca Coughlin (B.A., Art History 2016) joined the San Antonio Museum of Art as Curatorial Assistant for Art of the Ancient Mediterranean World.



***Congratulations to our 2015–2016
recipients of graduate degrees!***

M.A.

Deniz Beyhan
Julia Detchon
Thomas Edwards
Jana Labrasca
Virginia Lichty
Chun Lin
Alexandra Madsen
Kimberlyn Martin
Elizabeth Srsic
Tao Tao
Phillip Townsend
Yifu Wang
Edith Zheng

Ph.D.

Katie Anania
Kate Green SUMMER 2016
Roja Najafi SUMMER 2016
Tatiana Reinoza
Leticia Rodriguez SUMMER 2016
Meghan Rubenstein
Noah Simblist
Sebastian Vidal

GRADUATE STUDENTS

Fellowships, Internships, and Awards

Jessamine Batario

Getty Library Research Grant, Spring 2016

Kara Carmack

Mellon Curatorial Fellowship in Modern and Contemporary Art, Blanton Museum of Art, 2016–17

Douglas Cushing

Guest curator for the exhibition *Goya: Mad Reason*, Blanton Museum of Art, June 19 – September 26, 2016

Julia Detchon

Mellon Curatorial Fellowship in Latin American Art, Blanton Museum of Art
Summer 2016 Curatorial Intern, ICAA at the Museum of Fine Arts, Houston

Thomas Edwards

Marsh Family Foundation Award to serve as Archive and Curatorial Intern at the Georgia O'Keeffe Museum, Santa Fe, NM, Summer 2016

Claire Howard

Vivian K. Smith Foundation Fellow, Menil Collection, Houston, 2016–17
Harry Ransom Center Dissertation Research Fellowship, Summer 2016

Uchenna Itam

University Graduate Continuing Fellowship, 2016–17
Accepted for the Summer 2016 CCL/Mellon Foundation Seminar in Curatorial Practice, New York

Allison Kim

College of Fine Arts Continuing Fellowship, 2016–17

Ann Merkle

Summer Curatorial Fellowship in the Islamic Art Department, Museum of Fine Arts, Houston

Allison Myers

Visual Arts Center TA, 2016–17

Julia Neal

College of Fine Arts Diversity Continuing Fellowship, 2016–17

Allison Porambo

FLAS (Foreign Language and Area Studies) Fellowship for intensive German course at Middlebury College Summer Language School, 2016

Rose Salseda

Elected Associate Director of the US Latina/o Art Forum www.facebook.com/uslatinoartforum
2016–17 American Association of University Women (AAUW) Austin Branch Fellowship for Doctoral Candidates
2016 Huntington Library E. Peter Mauk, Jr./Doyce B. Nunis, Jr. Fellowship
2016 Ford Foundation Doctoral Fellowship Honorable Mention
2015–16 At Land's Edge Inaugural Research Fellowship

Deidre Smith

UT Center for Russian, Eastern European and Eurasian Studies
Summer 2016 and Academic Year 2016–17 Foreign Language and Area Studies (FLAS) Fellowship

Elizabeth Welch

Mellon Curatorial Fellowship in European Painting/Prints and Drawings, Blanton Museum, 2016–17

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GRADUATE STUDENTS and ALUMNI

Jobs, Post-Grad Fellowships, and Further Study

Kasie Alt

Affiliated Faculty, Brenau University, Atlanta,
Georgia

Katie Anania

Postdoctoral Fellowship, Morgan Library and
Museum
Postdoc Fellowship, Center for Cultural Analysis,
Rutgers University (declined)

Carrie Cruce

Entering UT School of Information graduate
program

Caitlin Earley, Ph.D. 2015

Postdoctoral Fellow, Metropolitan Museum of Art
for 2016–17
Assistant Professor, University of Nevada Reno, as
of fall 2017

Ivo van de Graaf, Ph.D. 2013

Tenure-track position, University of New
Hampshire, Durham

Jana Labrasca

Catalogue Raisonné Research Fellow at the Judd
Foundation, Marfa, Texas

Vivian Lin

Exhibit Specialist, Asian American Resource
Center, Austin

Ann Merkle, Ph.D. 2015

Entering Archaeology PhD program at Washington
University in St. Louis

Brady Plunger, Ph.D. 2015

Associate Museum Educator, Crystal Bridges
Museum of American Art

Tatiana Reinoza, Ph.D. 2015

Society of Fellows Postdoc, Dartmouth College

Sebastian Vidal Valenzuela, Ph.D. 2015

Director of the Art History Program Alberto
Hurtado University, Santiago, Chile

Luis Vargas Santiago, Ph.D. 2015

Deputy Director for Public Programs, MUAC—
University Museum of Contemporary Art at The
National Autonomous University of Mexico

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ALUMNI

News

Vanessa Paumen, B.A. 1997 / M.A. 2002

As a curator and coordinator of the Flemish Research Center for the Arts in the Burgundian Netherlands at the Groeningemuseum in Bruges (Belgium), Paumen organized the exhibition *The Art of Law. Three Centuries of Justice Depicted* (October 28, 2016 – February 5, 2017). Vanessa has always been fascinated by the artwork of 15th century Flanders, and especially works around depictions of law and justice. In her master's degree thesis, *Judged, Beheaded, Burned: Dieric Bouts' The Justice of Emperor Otto III within the Context of Fifteenth-Century Punitive Practices*, she looked at how justice paintings functioned in 15th century Flemish society.

Michael Wellen, M.A. 2005 / Ph.D. 2012

Wellen was appointed as the curator of international art at the Tate Modern in London. He will focus on further developing the Latin American art representation in the Tate's collection and exhibition program.

Lisa Kirch, Ph.D. 2003

Kirch, Associate Professor at the University of North Alabama, was selected as a Fulbright Scholar to Germany for the winter–spring 2017. She will be returning to Germany in 2018.

Natalie Zeldin, M.A. 2003

Zeldin earned a MS in Speech Pathology at the University of Texas, Dallas, and is now working for the school district of Louisville, Colorado, near Boulder as part of a team assessing the needs of pre-school children.

Katherine Moore McAllen, M.A. 2002

McAllen was appointed to the tenure-track Assistant Professor position in Spanish Colonial art at the University of Texas Rio Grande Valley. She received her Ph.D. at Harvard University. She and Thomas Cummins contributed the essay "New Cities of God: Art and Devotion in Colonial Peru and Bolivia," in the exhibition catalogue *Highest Heaven: Spanish and Portuguese Colonial Art from the Collection of Roberta and*

Richard Huber. The show was exhibited at the San Antonio Museum of Art in 2016.

Khristaan Villela, M.A. 1993 / Ph.D. 2001

Villela was appointed director of the Museum of International Folk Art in Santa Fe, New Mexico. Prior to this he was professor of art history at the Santa Fe University of Art and Design (2011–2016), and the Eugene V. Thaw Professor of Art History and Director of the Thaw Art History Center at the College of Santa Fe (1998–2009).

Gloria Groom, M.A. 1978 / Ph.D. 1989

Groom, chair of the Art Institute of Chicago's European Painting and Sculpture department since 2015, received the distinction of the Chevalier Légion d'Honneur on April 29. The highest of the five levels of the French government's Légion d'Honneur award, the French Ambassador to the United States, Gérard Araud presented the award during a private ceremony. The award honors Groom for her contributions to French art and culture.

Alicia Dissinger, M.A. 2010

After a year in Cyprus (Fulbright Fellowship) Dissinger has just been appointed new Programs Administrator in the American School of Classical Studies at Athens, Princeton NJ. She is finishing her dissertation in Art History at the University of Virginia.

Andy Campbell, Ph.D. 2012

Campbell is Assistant Professor of Critical Studies at USC–Roski School of Art and Design.

Michael Carrasco, Ph.D. 2005

Carrasco is Associate Professor, Florida State University. He is the recipient of an NEH Fellowship for 2016–17.

Lisa Lipinski, Ph.D. 2000

Lipinski is the new Assistant Director of the Corcoran School of Arts and Design, George Washington University.

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Maria Malagon, Ph.D. 2006

Malagon is now a full Professor at Universidad Jorge Tadeo Lozano, Bogotá, Columbia.

Katy Siegel, Ph.D. 1995

Siegel is now the holder of the Eugene V. and Clare E. Thaw Endowed Chair in Modern American Art, SUNY–Stony Brook. Katy will be the curator for the American building at the Venice Biennale next year, featuring artist Mark Bradford.

Gina Tarver, Ph.D. 2008

Tarver was promoted to Associate Professor, Texas State University. She has published *The New Iconoclasts: From Art of a New Reality to Conceptual Art in Colombia, 1961–1975* (Ediciones Universidad de los Andes, Bogotá 2016).

Reiko Tomii, Ph.D. 1988

Tomii published *Radicalism in the Wilderness: International Contemporaneity and 1960s Art in Japan* (MIT Press, 2016)

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Students in professor Jeff Smith's Herzog–August Bibliothek course are examining the baptismal font in the choir of the Marienkirche in Wolfenbüttel in July 2015. Kendra Grimmert (M.A. 2014, currently a Ph.D. candidate in the University of Pennsylvania) was one of the participants (standing next to professor Smith).



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Eddie Chambers

In August 2014 Chambers was appointed Reviews Editor, African Diaspora art history, for caa.reviews. His work as field editor continued through the past academic year and to date, he has commissioned and overseen the publication of some 40 plus reviews accessible at www.eddiechambers.com/caa-reviews.

In his role as CAA reviews editor Chambers wrote “Re-View: Field Editors Reflections,” synthesizing the “state of the field” for African art and African diaspora art history publishing, and his interventions as a caa.reviews field editor. This is published online on April 21 2016, www.caareviews.org/reviews/2969#.VxlZGaX_R94.

His texts published in the past academic year include the book chapter, “Black-British Artists and Problems of Systemic Invisibility and Erasure: Creating exhibition histories of that which is not there”, *The Curatorial Conundrum: What to Study? What to Research? What to Practice?* Bard College Symposium papers, MIT Press/Copublished with the Center for Curatorial Studies Bard College/Luma Foundation, 2016.

Another book chapter published by Chambers was, “We Might Not Be Surprised: Visualising Slavery and the Slave Ship in the Works of Charles Campbell and Mary Evans” for *Visualising Slavery: Art Across the African Diaspora (Liverpool Studies in International Slavery)*, Liverpool University Press, 2016

Chambers wrote a text, “Black British Art in Space”, for the *Architectural Review*, London, published online 23 January 2016, www.architectural-review.com/rethink/black-british-art-in-space/10001996.article.

He penned several catalogue essays, namely “Jamaica Goes Outernational”, catalogue text for *Jamaican Pulse: Art and Politics from Jamaica and the Diaspora*, Royal West of England Academy, Bristol, 25 June – 11 September 2016; a text on *Peripeteia*, a film by John Akomfrah, for the catalogue for *Dakar-Martigny: Hommage a la Biennale d'art contemporain (Homage to the Dakar Biennale of Contemporary art)*, an exhibition curated by Hélène Tissieres, for-

merly a professor in the Department of French and Italian, University of Texas at Austin, “that will be a kind of homage to the Dakar Biennale, bringing together some of the works from the previous events (2004 to 2014)”, June 10 – 18 September 2016, Le Manoir de la Ville de Martigny, Switzerland; and “*Denzil Forrester the Artist*” text in the catalogue for *Lifeline: Painting and drawing at Morley*, Morley College, London, 21 May – 16 June 2016, “to celebrate thirty years teaching at Morley College by tutor Denzil Forrester, this exhibition is a record of the achievements by both tutor and students from 1985 to 2016.”

Chambers gave lectures at several universities, namely University of Madison–Wisconsin, September 24 2015, University of Plymouth, England, December 15, 2015, Spelman College, Atlanta, April 21 2016, and University of Wolverhampton, May 31, 2016.

From June 26 – July 4 2016, Chambers was a Contributor/Participant at the 6th edition of the CCA, Lagos Àsikò art school programme, organised by the Centre for Contemporary Art, Lagos, and held in Addis Ababa, Ethiopia.

During the past academic year Chambers continued to work with the Fine Arts Library and presented two displays within the library: *Black British History: Some Material*, August 25 2015 – November 30 2015; and *Nigeria/Yoruba History: Some Material*, 1 – 20 May 2016.

In 2015–2016 Chambers served as assistant chair for Art History at the Department of Art and Art History.

Michael Charlesworth

I participated in an art history workshop in Sri Lanka organized by UT’s South Asia Center and the Post-Graduate Institute of Archaeology of the University of Kelaniya, Sri Lanka. And I continued to write my book about Reginald Farrer the Buddhist plant-collector—specifically chapters on his novels, which I recommend anyone to read, starting with *The House of Shadows* (1906) and progressing to *Through the Ivory Gate* (1912).

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John Clarke

Clarke saw three major projects come to fruition. He published a critical edition and translation of an important book by Guido Kaschnitz von Weinberg, *Die mittelmeeischen Grundlagen der antiken Kunst*; Kaschnitz was a key figure in the Vienna-School Structuralism between the world wars. He also co-edited and contributed three chapters and all the painting entries for the exhibition catalogue, *Leisure and Luxury in the Age of Nero: The Villas of Oplontis near Pompeii*. The exhibition itself, which he has co-curated since 2009, opened at the Kelsey Museum of Archaeology at the University of Michigan on February 19, 2016, and travels to the Museum of the Rockies, Montana State University and to the Smith College Museum of Art. It presents sculptures, paintings, and objects of everyday life.

Throughout the year, with co-editor Nayla Muntasser, Clarke continued to prepare volume 2 of *Oplontis: Villa A ("of Poppaea") at Torre Annunziata, Italy*. It will constitute the definitive publication of the sculpture, paintings, stuccoes, and lithic decoration of this UNESCO World Heritage Site. He directed the many individuals who came to Oplontis to excavate and study (May–June), and devoted much time to the study of the fresco fragments for a chapter of Volume 2. He gave a major paper in Italian presenting our recent work at both Villa A and Oplontis B. He completed nine articles currently in press.

George Flaherty

In August 2016 the University of California Press published George Flaherty's first monograph, *Hotel Mexico: Dwelling on the '68 Movement*, which investigates the 1968 student-led pro-democracy movement in Mexico City and its subsequent representation. Several articles are also in press, including "Latin American Art: An Historiographic Turn," co-authored with Andrea Giunta, for journal *Art in Translation*, which considers the expansion of Latin American art history since the 1980s

through archival research and the politics of archives. "Chicano Over Asphalt: 'Street Photography' in a Global Los Angeles," accompanies an exhibition organized by the Autry Museum of the American West in L.A., part of the Getty Foundation's "Pacific Standard Time: Los Angeles/Latin American" series of exhibitions. He delivered invited lectures at Dartmouth College, Williams College, and Stanford University. He also presented a paper at a conference convened by the Laboratorio Arte Alameda in Mexico City. Flaherty and Giunta's "Connecting Art Histories" grant from the Getty Foundation was renewed to support the publication of several journal special issues based on the seminars they directed Bogotá, Buenos Aires, and Sao Paulo between 2012 and 2015. For 2015–16, Flaherty continued to serve as acting director of the department's Center for Latin American Visual Studies (CLAVIS), for which he supervised or co-supervised two doctoral defenses. Beyond the department he served as curatorial advisor to the "Mexico Modern: Creating New Avant-Gardes, 1915–1945" exhibition planned by the Harry Ransom Center; participated in the "Perspectives: Hyper Moderno" workshop at the Blanton Museum, and moderated two conference panels, for the Institute of Latin American Studies and the Center for Mexican American Studies. Flaherty convened a panel discussion for the "Contingencies of Beauty" exhibition at the Museum of Fine Arts, Houston in fall 2015. He also served on the editorial board of *Aztlán: A Journal of Chicano Studies*. Flaherty continues primary research for his second book, tentatively titled *Aperturas: The Photographic and Cinematic through Modern Mexico*.

Julia Guernsey

Julia Guernsey was awarded a Faculty Research Assignment leave for the spring of 2016, which enabled her to begin work on a new book project focused on the representation—and the ritual destruction and fragmentation—of the human form in Preclassic Mesoamerica between the years

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1200 BC and 250 AD. The book will consider not only monumental sculpture and the many images of rulers that date to this time period, but also the abundant corpus of small, ceramic figurines portraying individuals from many different walks of life. She spent part of the spring in La Blanca, Guatemala, working on the on-going excavations of that site. She also wrote two journal essays, one published in October and titled "Water, Maize, Salt, and Canoes: Iconography, Economics, and Commodities at Late Preclassic Izapa," for the journal *Latin American Antiquity*. The other, focused on sculptural representations of captives, will appear in a forthcoming special section of the journal *Ancient Mesoamerica* dedicated to the site of Izapa, and co-edited by Guernsey and Robert Rosenswig of SUNY Albany. She submitted another paper, co-authored with Dr. Kathryn Reese-Taylor of the University of Calgary, to a volume dedicated to the 25th anniversary of *A Forest of Kings*, a book written by the late Linda Schele (along with David Freidel) in 1990. Another essay, co-authored with UT Art History Ph.D. candidate Stephanie Strauss, will appear in an edited volume devoted to the topic of early urbanism in Preclassic Mesoamerica. Guernsey also presented a paper at the Kimbell Museum in February, which provided her an excellent opportunity to think about the Precolumbian objects in their collection and present some of the ideas from her new book project to the audience gathered in Fort Worth. Guernsey is also preparing to co-host, with Dr. Cathy Costin of California State University Northridge, in February, a Sibley conference at UT that will bring together a panel of thirteen scholars working in Mesoamerica and the Andes. She thanks Jane Sibley and the D.J. Sibley family for their sponsorship of this symposium, which will explore the topic of scale and the dialogues between the miniature, the monumental, and the "life-sized" in the art, architecture, and material culture of the ancient Americas. She also team-taught with Dr. Ann Johns a new UGS (Undergraduate Studies) course titled "New World-Old World Encounters" that introduced a group of freshmen at UT to both Rome and Tenochtitlan

(capital of the Aztec empire), as well as to several of the extraordinary treasures in the collections at UT, including rare 16th century maps of the New World at the Benson Latin American Collection, as well as a decree from Charles V, the Holy Roman Emperor, to Hernán Cortes, appointing him as Captain General of New Spain at the Harry Ransom Center.

Linda Dalrymple Henderson

During 2015–16 Linda Henderson continued work on her book project "The Energies of Modernism: Art, Science, and Occultism in the Early 20th Century." She gave a number of lectures related to aspects of this topic, including at the "Theosophy and the Arts" conference at Columbia University (on Kandinsky and Boccioni), in an interdisciplinary session on the "Ether of Space" at the History of Science Society meeting (on Boccioni), and at the New York "100 Years of Suprematism" conference (on Malevich). She was also an invited speaker in June 2016 at the "Repenser le médium" conference at the Institut National d'Histoire de l'Art, Paris, and at the "(An)aesthetics of Electricity" conference at the University of Hildesheim, Germany, where she spoke on Duchamp. Among Henderson's publications for the year was an invited essay centered on a Berlin spiritualist journal owned by Kandinsky: "The Forgotten Meta-Realities of Modernism: *Die Uebersinnliche Welt* and the International Cultures of Science and Occultism" for the inaugural issue of the online French journal *Glass Bead* (Paris). She also wrote the lead essay for a University of Chicago monograph on painter Paul Laffoley, "Paul Laffoley and Dimensionality: Visionary Painting as a System of Knowledge" and an essay on the Swedish artist Christine Ödlund for the Stockholm catalog *Aether & Einstein*.

On leave during fall 2016, Henderson was an "invited researcher" at the Institut National d'Histoire de l'Art, Paris. During that time she also gave the keynote address at a Moscow conference on "The History of Art and 'Rejected

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Knowledge’: From the Hermetic Tradition to the 21st Century” at the State Institute of Art Studies.

Ann Johns

This year, I team-taught a UGS course with Julia Guernsey for the first time. We examined the Old and New Worlds immediately before the Colonial period; I focused on Papal Rome while Dr. Guernsey focused on the Aztec Empire. My major teaching endeavor, however, was the re-structuring of my ART 303 (second half of the survey) as a SMOC or simultaneous massive online course. I worked closely with a number of people in the Dean’s office in terms of funding extra graduate students, advertising (the creation of a video ad), and the development of an app that would allow students to access course content at the Blanton. I also worked closely with a number of curators and staff at the Blanton, in order to work out the logistics of moving 320 students through the collections every week. And my lead TA, Allison Kim, and I restructured the course to make it appropriate for online access.

My Campus wide service included the Campus Fulbright Committee, the C-6 Faculty Council on International Programs and Studies, and the UGS Signature Course Advisory Committee. My Departmental Service included the Art History Curriculum committee, the Undergraduate Admissions Committee, chairing the Undergraduate Art History Research Symposium Committee serving as the advisor to the Learning Tuscan student exhibition at the Longhorn Research Bazaar, and serving as Faculty Advisor for Undergraduate Art History Honors. In addition, I’ve served as the faculty coordinator for the Flying Longhorn alumni tours of Italy.

Janice Leoshko

Last summer a three-day seminar was co-organized by Leoshko and Dr. Jagath Weerasinghe, the director of Sri Lanka’s Post-Graduate Insti-

tute of Archaeology at the University of Kelaniya (PGIAR). It was held in Colombo, Sri Lanka and funded by the American Institute of Sri Lankan Studies and PGIAR. The event arose from discussions about how art history occupies a rather peculiar position in Sri Lankan academia. Art history has been taught either as a sub section of archaeology or in Sinhala or History departments of Sri Lankan universities. Those who emerged as art historians mostly came from archaeology; while there are historical and institutional reasons for this ambivalent position that art history was made to occupy in Sri Lanka, it also decided the way art history came to be defined. Sri Lankan art historian Weerasinghe believes the study of art history in Colombo is thus undermined by the fact that some who do art history there have not fully engaged with the fact that art history is a discipline (with a unique history and methodologies) that must be understood in a basic way that is separate from the “data” out there in the field, museum, or art gallery. Not seeing this, he believes, hinders an engagement with a category of investigation called ‘history of art history’ and by implication the category of ‘theory of art history.

Presentations and discussions covered aims, research topics, and approaches to teaching. Subjects ranged from early traditions and how they related to India to architectural and design history. Speakers also addressed concerns in defining modern Sri Lankan art practices, the work of significant Sri Lankan scholars in art history and questions of narrative and reception in Sri Lankan art. The second day featured a field trip to four Buddhist temples in the area around Colombo for site discussions. These temples featured 19th and 20th century mural painting in largely 19th century buildings. Such sites are normally ignored or downplayed in the histories of Sri Lankan art.

Leoshko’s involvement in Sri Lankan art history is a result of her current book project about the many claims concerning the significance of the major scholar Ananda Coomaraswamy (1877–1947), who was raised in England but whose father was a native of Sri Lanka. Little attention has so far been given to the ways in which his scholarly

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views first appear as he abandons a scientific career and turned towards cultural concerns. Her book project aims to clarify this transformation by focusing on the networks in which Coomaraswamy operated and the myriad forces that influence him. Buddhism and Sri Lanka played a central role in the formation of his scholarly voice and his subsequent presentation of Buddhist art.

Last year she also curated an exhibition for PCL's new space, Scholars Commons, "Crafting Art and Geology in the Early Work of Ananda Kentish Coomaraswamy," January through March 2016; the written material and exhibition views are archived at repositories.lib.utexas.edu/handle/2152/34204.

Stephennie Mulder

In 2016–17, Stephennie Mulder (Islamic Art and Architecture) received several awards for her book *The Shrines of the 'Alids in Medieval Syria: UT Austin's Hamilton Book Award Grand Prize, the Syrian Studies Association Book Prize, and the World Prize for Book of the Year from the Islamic Republic of Iran, which was awarded in a ceremony in Tehran by Iranian President Hassan Rouhani. Mulder was fortunate to go to Iran to receive the prize with her daughter, and they traveled for a week, visiting ancient sites like Persepolis and Naqsh-e Rostam, and stunning cities like Isfahan and Shiraz. Her book was also selected by the American Library Association's Choice Magazine as one of its 2016 Outstanding Academic Titles. Also this year, Mulder continued her research on cultural heritage issues, and submitted a successful proposal as editor for a special issue of the *International Journal of Islamic Architecture* titled 'Imagining Localities of Antiquity in Islamic Societies.' The volume aims to highlight the unusual nature of ISIS' destruction of heritage by highlighting the myriad ways Muslims have traditionally preserved and engaged with ancient and medieval sites in the Middle East. Mulder also continued her work for the group UT Antiquities Action and helped students organize a well-*

tended conference on cultural heritage preservation in the spring.

In conjunction with that work, Mulder had several media appearances, including as a consultant for the BBC's program 'Museum of Lost Objects'. She was also interviewed for an article about the destruction of Palmyra by the *International Business Times*. Mulder wrote two op-eds, one in the *LA Times* on the false discovery of a Maya site, and another, in *Huffington Post*, on the hacking of the television show *Homeland* by a group of Arabic graffiti artists.

In the spring, she appeared locally on KUT's *Views and Brews* alongside several UT colleagues for the program 'ISIS in Context.' Mulder gave papers at Wellesley, at the Middle East Studies Association Annual Conference, at the Norfolk Society for the Arts in Virginia, and gave the Burke Lecture at Indiana University. In the department this year, Mulder enjoyed serving as graduate adviser and spending another year assisting our talented and impressive group of students.

Joan Holladay

Delighted to have an important medieval work on campus for a semester-long exhibition at the Blanton, Joan Holladay made significant revisions to her Gothic Courts class to incorporate the Morgan Library's Old Testament Picture Book, a heavily illuminated mid-thirteenth-century manuscript almost certainly made for Louis IX of France. She also gave a gallery talk and participated in a study day with other campus medievalists. She devised, with Penelope Davies, a new team-taught graduate seminar, "Architecture and Decoration in Pre-Modern Rome: Patronage, Politics, and the Past," which was able to take ten students to Rome for 8 days, thanks to a generous grant from the Kimbell Foundation. *Gothic Sculpture in America 3: The Museums of New York and Pennsylvania*, which Holladay co-edited, appeared in May. This project, underway for a decade, comprises 446 entries for some 550 objects in 28 publically accessible institutions; Holladay wrote 55

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of those herself. She also delivered lectures at Texas Tech and at a symposium at the University of Texas at Dallas, submitted an invited foreword for *Moving Women, Moving Objects*, co-edited by Tracy Chapman Hamilton (UT Ph.D. 2008), and finished the introduction and revisions to all five chapters of *Visual Lineage: Representations of Genealogy in Twelfth- through Fourteenth-Century Art*, her next book project.

Moyo Okediji

Moyo Okediji published four essays in the catalog of an exhibition in France; published two exhibition brochures for a show in Nigeria and the United States; and published a book review in an academic journal. He also curated an exhibition of African art and delivered several lectures in academic conferences in the United States and Ethiopia.

Nassos Papalexandrou

Fall 2015 was a semester of leave. I conducted research in Austin and, as senior visiting fellow, at the Center of Advanced Studies in the Visual Arts, National Gallery of Art, Washington, D.C. I gave lectures in Tucson (University of Arizona), Phoenix (University of Arizona), Minneapolis (Minneapolis Museum of Art), Malibu (The Getty), and Dickinson College (Philadelphia). I also gave a gallery talk at the National Gallery in conjunction with an exhibition of Hellenistic and Roman Bronzes (*Power and Pathos*). In May I traveled to Rome for a fascinating conference at the Villa Julia Museum where I presented on Greek sanctuaries as nodes of cultural interaction between Anatolia and Etruria. In summer I had the chance to spend time researching early Greek bronzes at the Menil Collection, Houston. Two articles saw the light of publication, one on the history of the Old Acropolis Museum, Athens, Greece, the other on the physical and cognitive accessibility of orientaling cauldrons in pre-roman Italy. In Spring

2016 I was awarded a NEH grant for research at the American School of Classical Studies, Athens, Greece in Spring and Summer of 2017.

Glenn Peers

During this period, I was a Fellow, Israel Institute for Advanced Study, Hebrew University, Jerusalem, Israel; gained a fellowship from the European Institutes for Advanced Study (EURIAS); and was appointed Research Associate, W.F. Albright Institute of Archaeological Research, Jerusalem. In August, a co-edited volume (with Barbara Crostini) of over 600 pages, with essays in English and Italian, appeared: *A Book of Psalms from Eleventh-Century Constantinople: On the Complex of Texts and Images in Vat. gr. 752*, *Studi e Testi*, vol. 504, Vatican City, 2016. I delivered a plenary talk at the 23rd International Congress of Byzantine Studies, Belgrade, and took part in conferences and gave lectures in Istanbul and Trabzon in Turkey, Nicosia, Palermo, and several venues in Israel.

Susan Rather

Susan Rather's new book *The American School: Artists and Status in the Late Colonial and Early National Era* was published in early 2016, by Yale University Press and the Paul Mellon Centre for Studies in British Art. She reflected on the enterprise in relating the design process for the book's striking cover, on the Yale@RTbooks blog, and received her first review in *Critical Inquiry*. In a digressive moment, Rather composed a short article "Eakins's Socks" for *Source* (fall 2016–winter 2015). She continues to serve as Associate Chair for the Department. In December 2015 Susan was promoted to the rank of full professor.

Ann Reynolds

During 2015–2016, I wrote a catalogue essay for "Joan Jonas Caudal o río, vuelo o ruta," Fundación

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Botín, Santander, Spain. This catalogue will also include a conversation with Jonas and a reprint of my essay for Jonas's 2015 Venice Biennale catalogue. In March 2016, I delivered a series of lectures and conducted four workshops at the Universidad de Bogotá Jorge Tadeo Lozano, Bogotá, Columbia. One lecture, "Face to Face," will form the basis of a chapter of my current book project, *In Our Time*. The workshops initiated an exchange program between Universidad de Bogotá Jorge Tadeo Lozano and UT, which we hope to develop. I gave a shorter version of "Face to Face" in an international conference entitled "Experience in and Beyond the White Cube," which I organized last fall for the exhibition "Strange Pilgrims." I continue to work on *In Our Time* and my exhibition project on *View* magazine, conducting research and completing portions of the first section of the book and working to secure another venue for the exhibition in Houston.

Richard Shiff

Richard Shiff's most recent publications have included essays on Barnett Newman, Piet Mondrian, Peter Doig, Bridget Riley, Georg Baselitz, Richard Serra, and drawing practices of the 1960s. Shiff also published a theoretical statement on the role of chance in art and art history and a statement on the significance of the factor of resolution (relative focus or ambiguity, certainty or doubt) for thinking about art and culture in general. Contributions to exhibitions on Monet, on international art in the aftermath of World War II, on the play of doubt in contemporary art, and on the art criticism of Pierre Schneider are about to appear.

Jeffrey Chipps Smith

Smith organized and taught *Art, Reformation and the Cult of Martin Luther*, the 40th International Wolfenbüttel Summer Course held at the Herzog August Bibliothek in July. This was the first time that an American art historian was asked to direct

one of these intensive interdisciplinary courses at this famed research institute. The participants were 14 graduate students from 6 countries representing 12 European and American universities. Original books, prints, and paintings from the library's collection were used daily. The class also examined Wolfenbüttel's Marienkirche, begun 1608, one of Germany's earliest purpose-built Lutheran churches.

Smith continues to work on his current book project entitled *Albrecht Dürer on the Museum: Locating the Cult of the Artist in the Nineteenth Century*. He also signed a contract with Reaktion Books (London) to write *Kunstkammers: Early Modern Art and Wonder Chambers in the Holy Roman Empire*. Recently published essays include "Dürer on Dürer: Thoughts on Intentionality and Self-Fashioning," in: *Die Biographie – Mode und Universalie?* (Berlin, 2015) and "Rubens, Bishop Veit Adam von Gepeckh, and the Freising High Altar (1623-25)," in: *The Age of Rubens: Diplomacy, Dynastic Politics, and the Visual Arts in Early Seventeenth-Century Europe* (Turnhout, 2016). Smith spoke at the Crocker Art Museum in Sacramento, the University of Texas at Dallas, and the Freie Universität Berlin. He chaired The Language of Fame and Failure in the Renaissance session at the College Art Association meeting in Washington and moderated sessions at a conference at the University of Wrocław (Breslau) in Poland and the Renaissance Society of America meeting in Boston.

Smith was re-elected counselor and member of the Executive Board of the Renaissance Society of America for 2016–19. In February 2016 it was announced that twenty past students and colleagues have contributed to *Imagery and Ingenuity in Early Modern Europe: Essays in Honor of Jeffrey Chipps Smith*, which will be published by Brepols (Turnhout, Belgium) in 2017.

David Stuart

During the last year I have been wrapping up a few old research projects while initiating new ones. Somewhat unexpectedly, I found myself develop-

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ing new avenues of investigation into Aztec-period art and iconography, as a direct outgrowth of my upper-level undergraduate class on the subject. I am now about finished with a short book manuscript that offers an important new interpretation of the iconic "Calendar Stone" from Tenochtitlan. The tentative title for this work is *The Face of the Cosmos: Aspects of Language, Design and Function on the Aztec Calendar Stone*. I analyze its imagery, setting and function, and propose its historical aspect by identifying the central face as a deified image of the Mexica ruler Moteuczoma II. Once the illustrations are in order I will submit this in early 2017 to Precolumbia Mesoweb Press, and anticipate it will be out later that year. In connection with this new direction in my research I presented several public and academic talks, including a presentation to the official visiting UT delegation visiting Mexico City last January. In addition to new interests in Aztec studies, I still also oversee several ongoing projects in Maya art and archae-

ology. Chief among these is another much larger book project that is still slowly making its way to completion, focusing on novel interpretations of the imagery and texts of the Cross Group temples at Palenque (also now under agreement with Precolumbia Mesoweb Press). Other ongoing research projects continue, including the analysis and restoration of the monumental Hieroglyphic Stairway at Copan, Honduras, where I travelled in March with two of our department's graduate students. I'm also still spearheading the documentation and analysis of numerous sculptures from La Corona, Guatemala, and working closely with colleagues on the documentation, conservation and reconstruction of the ancient Maya wall paintings of San Bartolo and Xultun, Guatemala. Several publications have been generated from each of these projects, with others in the planning stages.

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