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# Art History Newsletter

*Looking Back at 2016–2017*

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 2017–2018.*

**Nassos Papalexandrou**, editor  
papalex@austin.utexas.edu



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

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***Congratulations to our 2016–2017  
undergraduate BA recipients!***

**FALL 2016**

Soffiyah Ali

Arielle Epstein

Cassondra Huckle

Marisa Hunt

**SPRING 2017**

Daniel Beattie

Kaylan Burnette

Daniel Clay

Stephanie Gardea

Katherine Ghiselli

Sarah Kennedy

Philippa Maples

Danielle Meyer

Madeline Nastala

Adeleye Omotosho

Margaret Phippin

Jacqueline Slivka

Abigail Weller

## UNDERGRADUATE STUDENTS

### Awards and News

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#### **Amy Anderson**

- McCalla (Maline Gilbert) study abroad award for Learning Tuscany

#### **June Chee**

- Roark Endowed Scholarship for Learning Tuscany

#### **Daniel Clay**

- Plan II scholarship and year of Arabic study in Meknes, Morocco with the American Councils Arabic Overseas Flagship Program

#### **Carlos Moreno**

- Member, Teen Programs Advisory Council, The Institute for Contemporary Art, Boston

Moreno's focus is to provide cross-disciplinary perspectives and input for the planning of a large-scale national conference: *Building Brave Spaces: Mobilizing Teen Arts Education* (November 2018)

#### **Noel Rivera**

- Learning Tuscany scholarship

#### **Tyler Tschirhart**

- Semi-finalist, University Co-op / George H. Mitchell Award
- In 2017–2018: Georgetown School of Law

#### **Francesca Zwang**

- Summer-long internship, Department of Antiquities, Princeton University Art Museum, Princeton, NJ

#### **Honors Recipients**

Daniel Clay  
Philippa Maples  
Ade Omotosho  
Tyler Tschirhart

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***Congratulations to our 2016–2017  
recipients of graduate degrees!***

**MA**

Amy Beth Angell

Caitlin Irene Dimartino

Katrina Erni

Kelsey Hoffman

Katie Alexandra Hooker

Erin McClain Keelin

Patricia Ortega Miranda

Allison Michelle Porambo

Elizabeth Srsic

Sarah Charlotte Topping

Christopher Wood

Xiaoyu Zeng

**PhD**

Mari Rodriguez Binnie

Sarah Celentano

Kimberli Gant

Anastasia Rees

Hannah Wong

## GRADUATE STUDENTS

### Fellowships, Curatorships, Internships, Awards, and other News

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#### Jessamine Batario

- Vivian L. Smith Foundation Fellow, The Menil Collection, Houston, 2017–2018

#### PRESENTATIONS

- “Breaking and Making History: Clement Greenberg’s Byzantine Modernism,” Historical Modernisms Conference, School of Advanced Study, Institute of English Studies, University of London (December 2016)
- “Opaque Accumulations: Julie Mehretu and Abstraction,” in the public event, “Beyond the Model: Women in Art History,” hosted by HIVE Collective, Austin, TX (August 2017)
- “Ryan Hawk,” in *Trouble: 2017 Studio Art MFA Thesis Exhibition* (Austin: University of Texas Press, 2017); colloquium discussant in the MFA Thesis Exhibition

#### Dorota Biczel

- Curator, *Exercises in Constructivists Oscillations*, W Austin, TX, 2016
- Curator, *Moving Mountains: Extractive Landscapes of Peru by Edi Hirose & Nancy La Rosa*, Mezzanine Gallery, Visual Arts Center, 2016
- Three exhibitions at The Courtyard Gallery, Austin, TX, 2016–2017
- Curator, *Alec Dempster: Jarocho Impressions–Musical Motives from Southern Veracruz*, MECA, Houston, TX, 2017

#### Taylor Bradley

- Mellon Fellowship, Prints and Drawings / European Painting, Blanton Museum of Art, 2017–2018

#### Douglas Cushing

- Houghton Library Fellowship
- University Continuing Fellowship for 2017–2018
- Curator, *Goya: Mad Reason*, Blanton Museum of Art

#### Julia Detchon

- Peter C. Marzio Award for Outstanding Research in 20th-Century Latin American and Latino Art, 2016
- Tinker Field Research Grant, LLILAS, summer 2017
- Mellon Director’s Initiative Research Fellowship, Museum of Fine Arts, Houston, summer 2017
- Mellon Fellowship in Latin American Art, Blanton Museum, 2017–2018

#### Jessi DiTillio

- University of Texas at Austin Graduate School Summer Fellowship, summer 2017
- Newberry Library Seminar on American Art Fellowship
- Curator, “Nobody’s Darling: Women and Representation,” Christian–Green Gallery, The University of Texas at Austin

#### Kendyll Gross

- Intern, New Orleans Museum of Art, summer 2017

#### Gilles Heno–Coe

- Günther Stamm Prize for Excellence for “The Mind of Matter: The Ink on Plastic Drawings of Jasper Johns,” Art History Graduate Symposium, Florida State University, 2016

#### Claire Howard

- Dissertation Fellowship, Harry Ransom Center Research Fellowships in the Humanities, 2016–2017
- Vivian L. Smith Foundation Fellowship, The Menil Collection, Houston, TX, 2016–2017
- Assistant Curator, Modern and Contemporary Art, Blanton Museum of Art, The University of Texas at Austin

## GRADUATE STUDENTS

### Fellowships, Curatorships, Internships, Awards, and other News

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#### Claire Howard *cont'd*

##### PRESENTATIONS

- Panelist and co-organizer, “A Multi-Layered Friendship: Gertrude Stein, Francis Picabia, and the *Transparencies*,” in session “Friendships and Their Formations: Creative Friendships, Aesthetics, and Politics in Modernist Literature and Art,” *Culture Industries: Modernist Studies Association Conference 18*, Pasadena, CA (November 2016)
- Invited lecture, “Marcel Duchamp’s *Étant donnés*,” Willamette University, Salem, OR (November 2016)
- Organizer and moderator, “Surrealism and the Art of the 1960s,” Vivian L. Smith Foundation Symposium, The Menil Collection, Houston, TX (May 2017)

#### Allison Kim

- American Association of University Women Austin Branch Fellowship for Doctoral Candidates, 2017–2018

#### Elliot López–Finn

- Scholar in Residence, Arquetopia Foundation Mexico City, summer 2017

#### Jeannie McKetta

- College of Fine Arts Continuing Fellowship

##### PUBLICATIONS

- “Jackson Pollock: Blind Spots,” Exhibition Review for *CAA Reviews* (November, 2016)
- “Cy Twombly Letter to Leo 1963.” In *Pen to Paper: Artists’ Handwritten Letters from the Smithsonian’s Archives of American Art*, edited by Mary Savig (Princeton Architectural Press, Princeton 2016)

#### Jennifer Muslin

##### ARTICLES

- “Heu me Miserum! The Rhetoric of Misericordia in Roman Depictions of the Fall of Troy,” in *Acts of the XII International Conference, Association Internationale pour la Peinture Murale Antique (AIPMA)*, Supplement Series of BABESCH, edited by Stephan T.A.M. Mols and Eric M. Moormann. (2017) 143–149
- “Preliminary Notes on Two Seasons of Research at Oplontis B,” Ivo van der Graaff, Jennifer L. Muslin, Michael L. Thomas, Paul Wilkinson, John R. Clarke, and Nayla K. Muntasser. *FOLD&R* 362, 2016
- “Use and Reuse of Amphorae. Wine residues in Dressel 2-4 amphorae from Oplontis Villa B (Torre Annunziata, Italy),” Alessandra Pecci, John Clarke, Michael Thomas, Jennifer Muslin, Ivo van der Graaff, Luana Toniolo, Domenico Miriello, Gino Crisci, Mauro Buonincontri, and Gaetano Di Pasquale, *Journal of Archaeological Science: Reports*, 12 (2017): 515–521

##### CONFERENCE PAPERS

- “L’Agro Oplontino: il paesaggio antico, gli insediamenti, e lo sfruttamento delle risorse del territorio vesuviano,” J.R. Clarke, G. Di Maio, J. Muslin, A. Pecci, M.L. Thomas, I. van der Graaff, Extra Moenia: Abitare il territorio della regione vesuviana, convegno internazionale. Pompei, Italy. June 23, 2017
- “Changing Perspectives: Catullus, Lucretius, and Architectural Transformations in the Palatine Magna Mater Sanctuary,” Society for Classical Studies Annual Meeting. Toronto, Canada. January 6, 2017
- “Everyday Luxury: Material Perspectives on Working and Living in Oplontis B,” Reframing Roman Luxury, Kelsey Museum of Archaeology, University of Michigan, Ann Arbor, MI. April 2, 2016

## GRADUATE STUDENTS

Fellowships, Curatorships, Internships, Awards, and other News

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### Allison Myers

- Mellon Fellowship, Modern and Contemporary Art, Blanton Museum, 2017–2018

### Julia Neal

- J. William Fulbright Graduate Fellowship for Germany, 2017–2018
- Terra Foundation for American Art Travel Grant Fellow, fall 2017

### Patricia Ortega–Miranda

- Mellon Director's Initiative Intern, ICAA (MFAH), summer 2016
- University Engagement Fellow, Blanton Museum of Art, spring 2017

### Catherine H. Popovici

- Foreign Language and Area Studies Fellowship, Institute of the Study of the Americas, University of North Carolina at Chapel Hill, for Yucatec Maya Summer Institute
- E.D. Farmer International Fellowship, Mexico Center of the Teresa Lozano Long Institute of Latin American Studies (LLILAS), The University of Texas at Austin

### Catherine Powell

- Kimbell Art Foundation Graduate Art History Student Research and Travel Fund Award for pre-dissertation research, The Netherlands

### Rose Salseda

- Ford Foundation Dissertation Fellowship, 2017–2018

### Deirdre Smith

- Foreign Language and Area Studies Fellowship, Center for European Studies, The University of Texas at Austin

### Phillip A. Townsend

- Drs. Susan G. and Edmund W. Gordon Fellow in African American Art, Blanton Museum of Art (2016–2017)
- Curator, *Light and Life: St. Louis Cemetery No.1 Reframed through the Lens of John Pinderhughes*, John L. Warfield Center for African and African American Studies (2016)
- Outstanding Graduate Student Award, John L. Warfield Center for African and African American Studies (2016)

### Elizabeth Tuggle

- UT Medieval Studies Fellowship to study Arabic, summer 2017

### Elizabeth Welch

- New York Public Library Short Term Fellowship, 2017–2018

### Robin Williams

- Ford Curatorial Fellowship, Museum of Contemporary Art Detroit, 2017–2018

### Christopher Wood

- Blanton Graduate Teaching Fellowship, spring 2017

## GRADUATE STUDENTS

Jobs, Post-Grad Fellowships, and Further Study

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### **Mari Rodriguez Binnie**

- Assistant Professor, Williams College

### **Caitlin DiMartino**

- PhD Program, Northwestern University

### **Kim Gant**

- Assistant Curator, Chrysler Museum

### **Roja Najafi**

- Curator of Art, Oklahoma City Museum of Art

### **Patricia Ortega–Miranda**

- PhD Program, University of Maryland in College Park

### **Brady Plunger**

- Assistant Curator of Education, University of Iowa Museum of Art

### **Leticia R. Rodriguez**

- Assistant Professor of the Humanities, Boğaziçi University, Istanbul, Turkey

### **Ufuk Soyoz**

- Assistant Professor, Kadir Has University



## ALUMNI

### News and Publications

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**Lynn Boland** — PhD 2014

- Director, Allicar Museum, Colorado State University

**Alicia Dissinger** — MA 2010

- Programs Manager, American School of Classical Studies at Athens. Alicia completed her doctoral dissertation titled “Cypro-Archaic Bird Iconography: Types, Uses, Meaning” (University of Virginia, May 2017)

**Amanda Douberley** — PhD 2015

- Assistant Curator / Academic Liaison, William Benton Museum of Art, University of Connecticut, Storrs

**Christin Johnson** — MA 2013

- Art & Art History Teacher, Founders Classical Academy of Leander, TX
- “To Sit in Splendor: The Ivory Throne as an Agent of Identity in Tomb 79 from Salamis, Cyprus.” Presented in the 10th International Congress on the Archaeology of the Ancient Near East, April 25–29, 2016, Austrian Academy of Sciences, Vienna

**Tara Kohn** — PhD 2013

- Mellon Postdoctoral Fellowship at the Bowdoin Museum of Art

**Ali Kotoch** — PhD 2014

- Curatorial Research Assistant, Block Museum of Art, Northwestern University

**Leticia Rodriguez Vivrette** — PhD 2016

- “Alternative: A Borderland Approach to Archaic East Greek Art.” In *Bordered Places|Bounded Times: Cross-Disciplinary Perspectives on Turkey*, edited by Emma L. Baysal and Leonidas Karakatsanis, British Institute at Ankara Monograph Vol. 51. Oxford: The British Institute at Ankara, 2017, pp. 111–121

**Sania Shifferd** — MA 2001, PhD expected spring 2018

- Architect, Senior Project Manager, BOKA Powell, Austin, TX

**Noah Simblist** — PhD 2013

- Appointed Chair of Painting + Printmaking, Virginia Commonwealth University School of the Arts, Richmond, VA

**Reiko Tomii** — PhD 1988

- 2017 Robert Motherwell Book Award for “Radicalism in the Wilderness: International Contemporaneity and 1960’s Art in Japan”

**Luis Vargas Santiago** — PhD 2014

- Faculty member, Modern and Contemporary Art, Instituto de Investigaciones Estéticas at UNAM, Coyoacan, Mexico City (formerly Deputy Director of Public Programs at MUAC–University Contemporary Art Museum in Mexico City)

## FACULTY

### News

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It is with great sadness that we report that Professor Emerita Jackie Barnitz passed away on October 28, 2017.

Here we include the obituary published in the *Austin American–Statesman*.



PHOTO: MICHAEL WELLEN

Jacqueline Barnitz, an internationally known scholar of Latin American art and University of Texas Professor Emerita, died Saturday morning, October 28, at age 94. Born in Geneva in 1923, Jacqueline Essery Korkegi spent her childhood in various parts of Switzerland and Italy.

From ages ten to seventeen, she and her family lived in Brussels. In 1941 a family vacation to southern France suddenly turned into an escape from German occupation. She and her family eventually found passage by ship to the United States and resettled in New York. Trained as a portrait painter, she eventually abandoned portraiture in favor of experiments with abstract expressionism. She was briefly married to Walter Downing Barnitz and kept the name for professional reasons after their separation.

In New York, Jacqueline continually sought out the company of artists, poets, and intellectuals and became interested in Latin America when she noted that many artists from the region had moved to the city, often staying after receiving fellowships. A 1962 trip to Argentina exposed her to a dynamic artistic scene in Buenos Aires. Determined to give Latin America further study and visibility, she began writing for art journals, providing specialized reporting through articles, interviews, and reviews for *Arts Magazine* and other publications. She befriended many Latin American artists in New York in the 1960s and 1970s, particularly those escaping political unrest in their home countries, such as Brazilian artists Rubens Gerchman and Hélio Oiticica. In 1969 she began teaching courses on Latin

American art at the State University of New York at Stony Brook and, subsequently, decided to pursue a graduate degree in the subject. She attended CUNY Graduate Center and earned her PhD with a dissertation on the Argentinean avant-garde publication *Martin Fierro*.

In 1981 Jacqueline joined the art history faculty of the University of Texas at Austin, where she taught until her retirement in 2007. Through that appointment, she became the first to hold a tenure-track university position dedicated to the subject of modern Latin American art. Her research—the result of her traveling systematically through South America and Mexico since the 1960s—is collected in *Twentieth-Century Art of Latin America* (2001), the first text to comprehensively chart the history of modern and contemporary art from the region. Published in an expanded edition in collaboration with Patrick Frank in 2015, her textbook continues to be used in most universities teaching Latin American art.

A passionate teacher, Jacqueline was devoted to her students and dedicated her textbook to them. Today the field of modern Latin American art is populated by her former students, who hold tenured positions and curatorships as well as work as independent researchers in the US and internationally. She was also a much beloved colleague and friend who will be missed by all who knew her.

Memorial contributions may be made to the Jacqueline Barnitz Graduate Endowment in Art History in the Department of Art and Art History, The University of Texas at Austin, to support student research in the field of Latin American art. Please mail to Sondra Lomax, College of Fine Arts, UT-Austin, 2305 Trinity Street, D1400, Austin, TX, 78712. Her former students are compiling written and short video remembrances from colleagues, friends, and students to share and to archive. If you wish to contribute, please write to [jbarnitz.memories@gmail.com](mailto:jbarnitz.memories@gmail.com).

## FACULTY

### News

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#### Eddie Chambers

During the past academic year, my new book, *Roots & Culture: Cultural Politics in the Making of Black Britain* was published by I B Tauris & Co., London and New York. The book sets out to examine the formation of a distinct Black-British cultural identity, during the long decade of the 1970s. The book has attracted significant, favorable responses including a substantial piece in the *Guardian* newspaper (UK) reflecting on a number of the photographs used in the book.

This scholarship had led to my participation in symposia such as *Forming Black Britain*, a two-day gathering that took place at the University of Maryland in March of 2017, and the *Jamaican 70s*, a gathering at Columbia University in October 2017. I continue to devote much energy to being a field editor for [caa.reviews](http://caa.reviews), the open access online review portal of the College Art Association. And between August 2016 and the beginning of October 2017, I commissioned and guided to publication just under 30 reviews of African Art/African Diaspora Art/African American Art related publications—see [eddiechambers.com/caa-reviews](http://eddiechambers.com/caa-reviews) for details. Other published texts include a book chapter, “Dominic Allan: Some Considerations”, the introductory text in *Dominic from Luton*, a monograph on British artist Dominic Allan (Sunridge Avenue Projects/Cornerhouse Publications, 2017); a review of “Soul of a Nation: Art in the Age of Black Power”, (Tate Modern, 12 July – 22 October 2017) for the *Journal of Visual Art Practice*, published online 27 September 2017, and “Afro-Caribbean Art”, a text commissioned for London-based art magazine *Art Monthly*’s ‘Missing Issue’ of April 1978, which was finally published, online, in June 2017. I have a text in a new publication, published by the Centre for Contemporary Art, Lagos, Nigeria—*Àsikò: On the Future of Artistic and Curatorial Pedagogies in Africa*. The publication documents the work and reflections of the more than 70 cultural producers (from 15 African countries) who have participated in Àsikò workshops across Africa from 2010–2016 and offers a foundation for new debates on visual culture in Africa, and methods for articulating, presenting, documenting, and historicizing cultural practices in the future. I also had a manifest-

to (written when I was a student, in 1982) published in *Why Are We ‘Artists’?: 100 World Art Manifestos*, selected by Jessica Lack and published by Penguin Modern Classics, in the summer of 2017. In May 2017, I was a participant in *Tilting Axis 3: Curating the Caribbean*, May 18–20, 2017, at the National Gallery of the Cayman Islands. I contributed to the *Curating the Archive* panel, my paper being *Archiving the Caribbean Artist in the Diaspora: Problems and Progress*.

#### Michael Charlesworth

Charlesworth obtained leave from teaching in the Fall of 2016 and used the time to complete research for my book about Reginald Farrer (1880–1920): the first full-length study of the life and work of this gardener, plant-collector, travel-writer, garden-writer, novelist, poet, writer of First World War propaganda, amateur water-color painter, and Buddhist. Charlesworth finished the writing in Spring 2017 and the book is due to be published by Legenda (imprint of the Modern Humanities Research Association) in January 2018.

#### John R. Clarke

At its annual conference in Toronto in January, the Archaeological Institute of America awarded Clarke the Gold Medal for Distinguished Achievement in Archaeology. There was a panel, entitled “Context is Everything,” organized by Professor Penelope J.E. Davies, with papers given by Clarke’s colleagues and two UT alumni: Lauren Hackworth Petersen (Ph.D. 2000) and Michael L. Thomas (Ph.D. 2001). In the spring, the Loeb Classical Foundation of Harvard University awarded him a substantial grant for his continued work at Oplontis, the archaeological site near Pompeii where he has been working since 2006. In May, the Faculty of Classics of Cambridge University hosted Clarke, who gave the JH Gray Endowed Lectures; he presented three topics related to Oplontis: new scientific methodologies; digital publication strategies; and the distinct frameworks for luxury and commerce represented by the sites of Villa A and Oplontis B. Clarke also lectured at the Art Institute

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of Chicago, and at Dartmouth, Smith, and Hamilton College. He was a presenter and helped organized a conference at Pompeii on the territories surrounding the buried city. A long essay on sexual representation in the visual arts of Greece and Rome appeared in the fourth edition of the *Oxford Classical Dictionary*. He presented the strategies for 3D modeling, digital recording, and open-access publication in a chapter of *3D Research Challenges in Cultural Heritage*, and he co-authored a study of wine residues from Oplontis Villa B in the *Journal of Archaeological Science*. But Clarke's biggest task was the editing, with Nayla Muntasser (Ph.D. 2003) of volume 2 of *Oplontis Villa A: Decorative Ensembles: Painting, Stucco, Pavements, Sculptures*, a work of approximately 2,500 pages representing the studies of nineteen authors.

#### Penelope Davies

This year saw the completion of a long article, "A Republican Dilemma: City or State? Or, The Concrete Revolution Revisited," for the *Papers of the British School at Rome* (2017), arguing for the transgressive role of concrete in Roman politics. This was also a year of shepherding long-term projects through production, including my book, *Architecture and Politics in Republican Rome* (Cambridge University Press, December 2017), a long essay, "Republican architecture," for *Sir Banister Fletcher's History of Architecture* (Royal Institute of British Architects), and "Constructing, Deconstructing and Reconstructing Civic Memory in Late Republican Rome," for *Omnium Annalium Monumenta: Historical Evidence and Historical Writing in Republican Rome* (Brill). I presented papers at two symposia ("Augustus' urban renewal: Visionary or derivative?", at *The Alternative Augustan Age*. Symposium Campanum, Cuma, Italy, and "Striving against oblivion: Tombs and cemeteries in the mid-Republic," at *Roma medio-republicana: dalla conquista di Veio alla vittoria di Zama*, a Conference organized by the British School at Rome, l'Università degli Studi di Roma "Sapienza", la Soprintendenza Speciale per il Colosseo e l'area archeologica di Roma, le Soprintendenze Archeologia, Belle Arti e Paesaggio rispettivamente per il Comune di Roma e per l'area metropolitana di

Roma, la provincia di Viterbo e l'Etruria meridionale) and at the Society for Architectural Historians ("A concrete revolution': Magna Mater and post-Gracchan Rome." Another two papers were by invitation, at the University of Utrecht ("If a man of Caesar's genius failed, who could hope to succeed?" Urbanism and regime change in Augustan Rome") and the British School at Rome ("Urban vision or sleight of hand? Regime change and Augustan Rome"). During a leave in the spring, I began a new book project, *Ancient Lives of Roman Buildings*, researching (*inter alia*) restoration programs, ideological vandalism, and demolitions processes.

#### George Flaherty

In 2016–17, George Flaherty's first monograph, *Hotel Mexico: Dwelling on the '68 Movement* (California 2016), was awarded the Association of Latin American Art Association's Arvey Prize, which recognizes the best book on Latin American art history, pre-Colombian to contemporary periods. Flaherty published a peer-reviewed article co-authored with Andrea Giunta on the historiography of Latin American art in the journal *Art in Translation*. He also wrote the introduction to the catalog for an exhibition at the Harry Ransom Center, *Mexico Modern: Art, Commerce, Cultural Exchange, 1920–45*, for which he also served as curatorial research consultant and that will travel to the Museum of the City of New York in 2018. Flaherty also delivered a paper at the Reina Sofia Museum in Madrid on Chicano photography and video art. He continued to work on a special issue on exhibitions for the Argentinian journal *Caiana* with Dr. Giunta. Flaherty and Giunta's "Connecting Art Histories" grant from the Getty Foundation was renewed in August 2016 to support this and other publications projects through August 2018 Flaherty also continued to work two new book projects: *Architecture of Anxious Desires: Mexico's Northern Borderlands as Laboratories of Neoliberalism* and *Apertures to Modern Mexico: Opening Art and Social Justice through Still and Moving Images*. In 2016, Flaherty was promoted to the rank of Associate Professor with tenure. He was also named director of UT's Center for Latin American Visual Studies (CLAVIS).

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He continues to be affiliated with the Lozano Long Institute of Latin American Studies and the Center for Mexican American Studies on campus.

#### **Julia Guernsey**

Julia Guernsey produced an eclectic assemblage of research and writing projects over the course of the last year. Her essay “Water, Maize, Salt, and Canoes: Iconography, Economics, and Commodities at Late Preclassic Izapa” appeared in the journal *Latin American Antiquity* in September of 2016. It challenges several long-held assumptions about the mythological significance of monuments from the well-known site of Izapa in Chiapas, Mexico, and argues that the imagery was much more closely linked to the implementation of hydraulic systems, water control, and the extraction of economically significant resources such as salt than has been recognized previously. She had two other essays accepted for publication. One, titled “Captive Representations and Social Discourse at Izapa and in Late Formative Southeastern Mesoamerica,” will appear in *Ancient Mesoamerica* as part of a special edition of the journal dedicated to current research at the site of Izapa. The special section of the journal is co-edited by Guernsey and Robert Rosenswig of the Department of Anthropology at the State University of New York Albany and will feature the work of a group of scholars working along the Pacific coast of Mexico and Guatemala. Another essay, titled “Late Formative feline pedestal sculptures and an iconography of cacao,” was accepted by the journal *Mexicon* and will be published in the fall of 2017. It explores a recurring and enigmatic sculptural motif that consists of a feline, perhaps a jaguar, which sprouts a strange object from its head, which Guernsey and her co-authors interpret as a cacao drupe or chocolate pod. The argument is significant for pushing the date back for a monumental iconography of cacao by several hundred years in Mesoamerica. Guernsey submitted two additional essays to upcoming edited volumes. The first, titled “Art, Urbanity, and the Late Preclassic Pacific Slope of Mesoamerica,” will appear in a volume focused on early urbanism in Mesoamerica and was co-authored with current Ph.D. candidate Stephanie Strauss. The second, titled “Situating

the Narrative Style and Legacy of *A Forest of Kings*,” will be published in a volume celebrating the 25th anniversary of the book *A Forest of Kings*, written by the late Linda Schele and David Freidel. The essay explores Schele and Freidel’s innovative use of storytelling and reflexive personal narrative to present archaeological data and art historical analysis. In the essay, Guernsey and her co-author, Kathryn Reese-Taylor of the University of Calgary, consider the academic environment and arena of post-modern scholarship in which *A Forest of Kings* was conceived. Guernsey also completed a first (and still very rough) draft of a new book that will explore the representation—and the ritual destruction and fragmentation—of the human form in Preclassic Mesoamerica between the years 1200 BC and 250 AD. The book will consider not only monumental sculpture but also the many small ceramic figurines that were produced throughout much of this era.

#### **Linda Dalrymple Henderson**

During fall 2016 Henderson held a Faculty Research Assignment from UT for her book project “The Energies of Modernism: Art, Science, and Occultism in the Early 20th Century.” She was an “Invited Researcher” at the Institut National d’Histoire de l’Art in Paris for part of the fall semester, working in the Bibliothèque Nationale as well as in the Kandinsky archives at the Bibliothèque Kandinsky of the Centre Georges Pompidou. In October, she traveled to Moscow to give the keynote at an international conference on “The History of Art and ‘Rejected Knowledge’” at the State Institute of Art Studies. While in Moscow Henderson was interviewed by the *Art Studies Journal*, which published this conversation under the title “We Must Be as Open as the Artists We Study.” In addition to other lectures while in France, she gave papers at the meeting of the Society for Literature, Science, and the Arts and at a conference on “Ether and Modernity” in San Sebastian, Spain; in June, she gave a keynote address for the “Swedenborg and the Arts” conference in Bryn Athyn, PA. During the year Henderson completed final versions of essays on the theme of energy and illuminated gas tubes in Duchamp, Takis, and Keith Sonnier (for an anthology on *Energies and the Arts*) and on Boccioni

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and the ether in the context of science and occultism in Italy. She also converted several lectures into essays for publication, including her Moscow lecture and her talk for the 2016 Paris symposium “Repenser le médium,” titled “The Ether as Medium of Art, Science, and Occultism.” She also wrote three new essays during summer 2017—on the 1936 “Manifeste Dimensioniste,” on Alexander Calder and Marcel Duchamp, and on František Kupka and Emanuel Swedenborg.

#### **Joan Holladay**

Joan Holladay published “Royal and Imperial Iconography” an invited article in *The Routledge Companion to Medieval Iconography*. Her book project of many years, tentatively titled *Visualizing Ancestry in the High and Late Middle Ages: The Politics of Genealogical Representation*, is now under contract with Cambridge University Press, and she spent the summer making a few revisions, shortening her text a bit, and ordering photos. She was invited to participate in a workshop on “The Illustration of History in Medieval Manuscripts” at the Centre for the Study of Manuscript Cultures at the University of Hamburg, where she talked on “Illustrating Chronicles: Alternatives to the Narrative Mode”; a paper on related material, “The Structure of the Past: Genealogy as the Illustration of Chronicle Texts,” was delivered at the VIII International Conference “The Medieval Chronicle,” in Lisbon in July. She also delivered an invited paper, “Text and Image: Crossing Disciplinary and Departmental Lines,” at the 52nd International Congress on Medieval Studies at Western Michigan University in Kalamazoo, Michigan in May and organized a session at that same conference on the topic “Unfinished/*Infiniti*: Incomplete, Ongoing, and Never-Ending Works of Art.” Since January Holladay has served as director of UT’s Medieval Studies program.

#### **Ann Johns**

This year Johns taught several upper division late medieval and early Renaissance classes, and she once again team-taught a UGS course with Julia Guernsey

on the Old and New Worlds immediately before the Colonial period. Her major teaching endeavor, however, was the re-structuring of her ART 303 (second half of the survey) as a SMOC (simultaneous massive online course). Along with a team of TAs, Johns taught this course for the first time in spring of 2016, but she needed to substantially rework it for Spring of 2017. They completely reordered much of the testing and evaluation, and they jettisoned an ill-fated app in favor of a much simpler sign-in sheet (this year Johns introduced an even easier card swipe system). Once again, Johns worked closely with staff at the Blanton, our extraordinary team at LAITS (Liberal Arts Instructional Technology Services), and her outstanding lead TA, Douglas Cushing. The Learning Tuscan program continued to flourish in 2016–2017. Our facility, Santa Chiara, will be closed summer of 2018, so Johns is currently planning for summer of 2019, which she will teach with Leslie Mutchler in Studio Art. Johns’s 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. Her 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.

#### **Janice Leoshko**

In 2017 Leoshko completed two articles, “Drawing the Line: On Translation and the Art of William Hodges” and “Paul Gauguin’s Buddhism” while also working on her book manuscript on the important South Asian art historian, Ananda K. Coomaraswamy.

In April she organized a two-day international symposium entitled “Buddhism and Place-Making in Sri Lanka,” held under the auspices of the UT South Asia Institute. Papers considered how processes and even agents are revealed when we attend closely to changes in various types of evidence.

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A primary concern was with the consequences of the promotion of certain aspects of Buddhist artistic traditions and religious practices. Leoshko also organized one more event in April, titled “A New Dynamics in Art History?” in which she moderated a discussion between Andrea Giunta and Jagath Weerasinghe, a contemporary artist and activist from Sri Lanka who had come to UT to attend the Place-Making symposium. Leoshko and Weerasinghe have worked on issues concerning Sri Lanka and the development of art historical studies there. This collaboration will continue in the Fall 2018 when Leoshko spends three months in Sri Lanka.

#### **Stephennie Mulder**

This year, Stephennie Mulder continued her popular and academic work on issues related to cultural heritage and the art of the Islamic world. She edited a special issue of the *International Journal of Islamic Architecture* titled *Imagining Localities of Antiquity in Islamic Societies*, dedicated to the life and work of Dr. Khaled al-Asa’ad, the famed archaeologist at Palmyra who was tragically murdered by ISIS in 2015. The volume explores the rich history of Muslims’ past and current engagements with ancient heritage, and shows that pre-Islamic structures and works of art were valued for their practical, spiritual, historical, and didactic power. A separate edited volume with three additional essays is now in progress. Stephennie also completed an article titled “Beeshu’s Laugh: The Arts of Satire in the Syrian Uprising,” which will be published in 2018. Stephennie published a popular article titled “Shrines for Saints and Sultans: On the Destruction of Local Heritage Sites by ISIS” in a Turkish archaeology magazine, as well as an OpEd in the *Los Angeles Times*, on the ostensible “discovery” of a lost Maya city. She was interviewed by the BBC and the Wall Street Journal and appeared on KUT’s Views and Brews. She was also invited to give talks at the Chrysler Museum and at Rice University, delivered the annual Burke Lecture at Indiana University, and presented a paper at the Middle East Studies Association annual meeting. She received a number of fellowships for research in Berlin for her next book,

which will publish the results of twelve years of archaeological excavation at Balis, a medieval Islamic city in Syria. Closer to home, Stephennie continued her local activism with her group UT Antiquities Action, organizing a schedule of guest lectures, films, and discussions on art crime and endangered heritage around the world for their monthly meetings. In spring, the group held their second annual symposium, with Erin Thompson from John Jay College, CUNY, as the keynote speaker.

#### **Adele Nelson**

Nelson joined the Department in September 2016. She is currently finishing her book manuscript, *Forming Abstraction: Art and Institutions in Postwar Brazil*, which illuminates how the practice and theory of abstract art developed in Brazil in the 1940s and 1950s in close relation to the new institutions of modern art. These included the Bienal de São Paulo (São Paulo Biennial, 1951–present), arguably the most important artistic institution in Latin America following World War II, as well as museums of modern art and art schools in Rio de Janeiro and São Paulo. Nelson published the article “The Bauhaus in Brazil: Pedagogy and Practice” with MIT Press in *ARTMargins* 5, no. 2 (June 2016). It analyzes the rhetorical and discursive resonance of the claims by artists and art professionals in Brazil in the 1950s of a connection to the Bauhaus. She also contributed book chapters to two museum exhibition catalogues, one a study of Brazilian artist Hélio Oiticica’s engagement with the art and writings of Paul Klee: “There is No Repetition: Hélio Oiticica’s Early Practice” (in *Hélio Oiticica: To Organize Delirium*, Art Institute of Chicago, Carnegie Museum of Art, and Whitney Museum of American Art). The other, published by the Museo Nacional Centro de Arte Reina Sofía, Madrid, examines the formation and revision by eminent Brazilian art critic and political activist Mário Pedrosa of a radical, inclusive conception of modernism. Nelson also spoke at the symposium *To Live is to Invent: Perspectives on the Art and Life of Lygia Pape* at the Metropolitan Museum of Art and received a Faculty Creative Research Stipend from the College of Fine

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Arts. Nelson serves as associate director of UT's Center for Latin American Visual Studies (CLAVIS) and is also affiliated with the Lozano Long Institute of Latin American Studies.

#### **Moyo Okediji**

The last academic year gave Okediji an opportunity to reflect more on the increasing disconnection between art and the people of Africa, as the continent continues to submit to globalizing pressures moving objects from everyday people's lives into enclosures such as museums and galleries. Okediji explored possibilities of enhancing the quality of people's lives by reconnecting them with their art through what he terms "The GownTown Project." To accomplish that, he approached the African city and the people as art, using the paradigm of people as the canvas to be transformed, instead of the typical art materials procured in art stores. The approach enabled him to shift attention from the university and the museums to the people in the city. Beginning with Ile Ife, an ancient Nigerian city famous for its naturalism in bronze, Okediji gave many lectures, organized daily workshops and held symposiums from May to July 2017. The king of Ile Ife officially named Okediji the curator of the entire city, and formally gave him access to the shrines and temples of the city to curate. He also wrote the commissioned essay for a book on women's art in Nigeria, curated an exhibition at the Akire Temple in Ile Ife, and wrote the catalog to a traveling exhibition. At the triennial of the African Studies Association in New York, Okediji delivered the first and only paper to be written in an African language (Yoruba, a language spoken by some 35 million people in West Africa; the title was "Elenu Riri," meaning "Rotten Teeth") in the sixty-year history of the academic organization.

#### **Nassos Papalexandrou**

As member of the Collections Analysis Collaborative group ([cac.rice.edu](http://cac.rice.edu) / Menil Collection and Rice University, Houston, TX), the aim of which is to illuminate the collecting of Greek, Roman, Egyptian

and Near Eastern antiquities by John and Dominique de Menil and their provenance, Papalexandrou participated in a symposium held at the Menil Collection, Houston, TX (October 2016). His focus was a group of illegally excavated bronzes from Thessaly, Greece, acquired in 1962 by the Menils through the mediation of their art dealer and mentor Alexander Iolas. In March 2017, Papalexandrou flew from Greece (see below) to Boston, where he presented an invited paper on Orientalizing art ("The monsters of objects in the Preclassical Mediterranean") for a special exploratory seminar held at the Radcliffe Institute, Harvard University (*More than a Thing: Figural Hybridity in Ancient Furnishings*). In the first half of 2017, Papalexandrou was NEH fellow in the American School of Classical Studies at Athens, where he conducted archival research on the topic "Greek Antiquities as Diplomatic Gifts in Greek-US Relations after WW II." His work in Athens and Thessaloniki involved rewarding forays in both private and state-owned archives. In conjunction to this, he presented numerous invited lectures in Athens and Ioannina. In February, Papalexandrou was briefly in Florence, Italy, for research on bronze cauldrons of the Orientalizing period from Vetulonia at the Florence Archaeological Museum. And in May, he travelled to Nicosia, Cyprus, to start archival research on Reno Wideson, a Cypriot photographer who worked for the British colonial administration in Cyprus during the 1950s. Papalexandrou's publications include scholarly translations of Greek medieval texts on sound (appeared in a special volume of *Dumbarton Oaks Papers*, Washington, D.C), and an article in a special volume of The Metropolitan Museum of Art Symposia series ("From Lake Van to the Guadalquivir: Monsters and Vision in the Pre-Classical Mediterranean," in *Assyria to Iberia: Art and Culture in the Iron Age*, edited by J. Aruz and M. Seymour, New York 2016, 263-272).

#### **Glenn Peers**

In July Peers submitted a revised manuscript titled "Orthodox Magic in Trebizond and Beyond: A Fourteenth-Century Greco-Arabic Amulet Roll," for Pommes d'Or, in Geneva, to be published in



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2018. Connected to the publication of his co-edited volume last August (*A Book of Psalms from Eleventh-Century Constantinople: On the Complex of Texts and Images in Vat. gr. 752*), Peers has been working on an online set of descriptions, commentary and translations of all images and captions, which is to be hosted by Stockholm University and the Vatican Library. Peers submitted three articles for publication, presented at only one conference, and wrote two book reviews. His two classes in the spring semester were entirely new, a Plan II freshman seminar on Iconoclasm and Idolatry, and a largely new Byzantine art class, which was done in collaboration (though not team taught) with Professor Todd Humphreys in the Areospace Engineering department of UT. This was an exciting class in which students were trained on virtual modeling and produced 3D versions of objects in the Blanton Museum.

#### **Susan Rather**

Departing from her long focus on 18th-century British colonial America and early United States, Rather developed a new course for fall 2017 on “Art, Art History, and Medicine,” designed to bring Natural Sciences students into active collaboration with Fine Arts majors. Reconsideration of the enterprise was her project during a spring 2017 appointment to the Humanities Institute seminar, “Health, Well-being, and Healing.” As an upshot, Rather has become involved in various programs of the Health Science Scholars Honors Program. Last year’s book *The American School* (Yale) has had reviews in *Critical Inquiry*, *Burlington*, and *CAA.reviews* and was the winner of the 2017 New England Society Book Award for Art. Rather continues to serve as Associate Chair for the department.

#### **Ann Reynolds**

During 2016–2017, Reynolds continued to focus on her book project, *In Our Time*, and her exhibition project on *View* magazine, completing more writing and archival research in New York, New Haven,

and at the HRC, and applying for residency research fellowships. As a result of her applications, she is spending the 2017–2018 academic year as the Allen W. Clowes Fellow at the National Humanities Center, North Carolina. Last winter, the catalogue that she worked on for Joan Jonas’s 2016 exhibition, *Joan Jonas: Caudal o río, vuelo o ruta*, at the Fundación Botín, Santander, Spain, was published. It includes a new essay “Disappearing but not Invisible,” a conversation between Reynolds and Jonas, and a reprint of her 2015 essay for Jonas’s Venice Biennale catalogue. Also, an extended excerpt of Reynolds’s 2014 Wattis Institute for Contemporary Art keynote lecture, “Other Pictures in the Picture” was included in *Joan Jonas is on our mind*. Her essay, “Remoteness: Distant et loin de tout,” appeared in *Robert Smithson: Mémoire et Entropie*. Edited by J. P. Criqui and C. Flécheux (Paris: les Presses du Réel). She gave two invited lectures, one followed by a discussion with the artist Anna Craycroft at Harvard University and another in collaboration with Joan Jonas and the poet Susan Howe, entitled “No Ideas but in Things” at Yale University. Last summer, after a visit to London, Reynolds travelled to Germany in order to attend Documenta 14 (at Kassel) and Skulptur Project Münster.

#### **Astrid Runggaldier**

In 2016–2017, Astrid Runggaldier developed new ways to make the Department’s Art and Art History Collection more accessible to students and researchers, concurrently with the establishment of a new Bridging Disciplines Program in Museum Studies. One achievement long in the works was the inauguration of the new Ancient Americas gallery at the Blanton Museum, which opened in February 2017, and will rotate to showcase different aspects of the collection in parallel with department courses and graduate student research. Runggaldier also began to research the collection holdings, focusing first on West Mexico and collaborating with Robert Pickering of the University of Tulsa. The work resulted in presentations at the spring 2017 Antiquities Action Symposium, and in a thesis opportunity on West Mexico for MA student Kendyll Gross. Runggaldier’s current work is focus-

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ing on the textile holdings to develop a new course for 2018, and a new lab space where students can carry out internship projects.

In fall 2016, Runggaldier and Francisco Estrada-Belli of Tulane University signed a contract with Routledge for an edited volume on Preclassic Maya civilization. Fall 2016 also saw the publication of the volume *The Origins of Maya States* from the University of Pennsylvania Museum of Archaeology and Anthropology, for which Runggaldier and Norman Hammond of Boston University wrote an introductory chapter entitled “Maya States: The Theoretical Background in Historical Overview.” In spring of 2017, the International Office inaugurated a new Maymester program in Central America designed and led by Runggaldier, called “Bridging Cultures in Latin America: Maya and Colonial Heritage in Guatemala and Belize.” Afterwards, Runggaldier also continued to work on field research abroad, through her affiliation with the University of New Hampshire and the Belize River East Project, spending part of the summer directing the BREA archaeological lab at the Crooked Tree Wildlife Reserve in northern Belize.

#### Richard Shiff

Numerous publications came out during 2016–2017. The most time consuming was the planning of and authoring the exhibition catalog to accompany a show of American abstractionist Jack Whitten’s paintings of the 1980s, held at Hauser & Wirth, New York, Jan. 26–8 April 2017 (*More Dimensions than you Know: Jack Whitten, Paintings 1979–1989*, Hauser & Wirth, New York 2017). Shiff also curated this exhibition. Among other activities, Shiff wrote a catalogue essay for ex-UT faculty Peter Saul’s retrospective in Frankfurt and a catalogue essay on Edvard Munch for SFMOMA and the Met.

#### Jeffrey Chipps Smith

At the beginning of the 2016–17 academic year, Smith was briefly a visiting-scholar-in-residence in the Interconfessionality in the Early Modern Period

Graduate Colloquium (Graduiertenkolleg Interkonfessionalität in der frühen Neuzeit) at the University of Hamburg. While there, he spoke at a conference on the *Reformation and Media*. During the year he presented numerous talks on Albrecht Dürer, Martin Luther and the art of the Reformation, German sculptors of the sixteenth and seventeenth centuries, German Renaissance art, and the *Kunstammer* of Emperor Rudolf II in Prague, among other topics, at the University of Florida, the Los Angeles County Museum of Art, the Getty Center in Los Angeles, the Renaissance Society of America conference in Chicago, Princeton University, the University of Tel Aviv, and a conference on Tilman Riemenschneider in Rothenburg and Würzburg. The latter included a study trip with other specialists to visit Riemenschneider’s sculptures that are still in their original locations. Smith had five relatively long essays published that address the early collecting of Dürer’s prints; German sixteenth-century art; the goldsmith Wenzel Jamnitzer; the sculpture of Julius Echter von Mespelbrunn (d. 1617) who was the prince-bishop of Würzburg and one of the great art patrons of his age; and the use of polemical prints to publicize the destruction of Magdeburg in 1631.

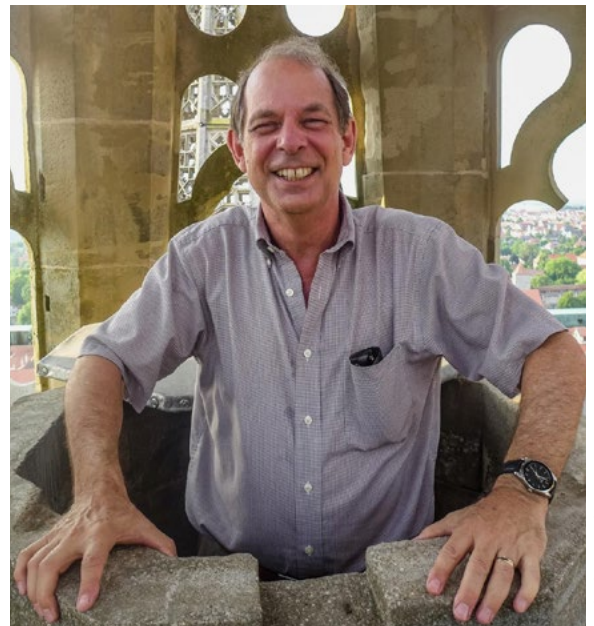


PHOTO: JEFF SMITH

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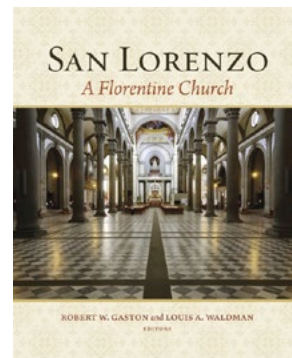
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#### David Stuart

Stuart had another active year of research, travel and teaching focusing on Maya and Mesoamerican art, archaeology and epigraphy. In January of 2017 he oversaw the 39th Maya Meetings at UT, with a series of workshops and a symposium devoted to *The Maya as Neighbors in Ancient Mesoamerica*. In the spring term, he taught a seminar on the art and archaeology of Palenque, and was impressed by all of the wonderful work and contributions of the graduate students. The course was designed to parallel Stuart's current book project on the art and narrative of the three Cross Group temples of Palenque. With classes done, Stuart helped organize a mini-conference on the Maya mural paintings of San Bartolo, held at the Boundary End Archaeological Research Center in North Carolina. The invited group, including Stuart, reviewed new interpretations, went over new fits of the painting fragments, and planned a series of future publications on collaborative research. In March Stuart made a week-long research trip to Copan, the Honduras, where he has worked for the last three decades. There he viewed new excavations and documented more the site's extensive hieroglyphic texts. In June Stuart travelled to the Universität Basel in Switzerland, as an invited participant in a small conference on *Egyptian and Maya Writing: Comparing Hieroglyphic Domains*. This was designed as a conversation among leading Egyptologists and Mayanists about the nature of hieroglyphic signs and their encoding of language and meaning. Stuart's talk was "Intersections of Text, Image and Object in Ancient Maya Hieroglyphic Writing." During the summer Stuart completed his first major research project on Aztec iconography, finishing a roughly 200-page manuscript on his new interpretations of the famous Calendar Stone

of ancient Tenochtitlan. This work argues that the sculpture was originally set in the ancient plaza in front of the ancient palace of Moctezuma II (not far from its find-spot) and that it represented a portrait of the ruler as the deified sun. He also finished three smaller articles on various topics in Maya art and inscriptions. In the fall term Stuart was invited to speak at four different conferences in Mexico, and began his new assignment as Graduate Advisor in the Department of Art and Art History.

#### Louis Waldman



Louis Alexander Waldman published a book with Harvard University Press, which he co-edited over a ten-year period with Prof. Robert Gaston of the University of Melbourne (Australia). Entitled *San Lorenzo: A Florentine Church*, the book includes contributions by nearly forty authors. While earlier books on San Lorenzo tend to focus on the Renaissance and roles of celebrated patrons (the Medici family) and architects (Brunelleschi, Michelangelo), this is the first book to survey the celebrated basilica throughout its *entire* history, from the fourth century right up to today. The chapters explore the art and architecture of the basilica in great depth, but there is also an unprecedented focus on the liturgical and musical life of the basilica, on its role as a hub for religious and lay communities, and on the transformative influence it exerted over the centuries on the parish and city during 1700-year history.