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# Art History Newsletter

*Looking Back at 2017–2018*

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

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*Students and alumni, friends and supporters, if you have news of awards, publications, conference papers etc. for the current year, please send that information to:*

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

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***Congratulations to our 2017–2018  
undergraduate BA recipients!***

Laura Aldrich

Amy Anderson

Rachel Balthrop

Dominique Clary

Yazmin Cojulun Lopez

Connor Frew

Courtney Greer

Lowery Houston

Alyssa Miller **Honors**

Scilla Myers

Mackenzie Nissen **Honors**

Nicholas Purgett **Honors**

Katherine Pyle

Lindsey Reynolds

Noel Rivera

Micaela Robinson

Sofia Yazpik **Honors**

Ling “Grace” Zhang **Honors**

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***Congratulations to our 2017–2018  
recipients of graduate degrees!***

**MA**

Tugrul Acar

Catherine Mary Everett

Katherine Gregory Field

Kendyll Sherrie Gross

Kate Alice Hamilton

George Maurice Harton

Jacqueline Elizabeth Mann

Elizabeth Ashley Tuggle

**PhD**

Kasie Alt

Arielle Evans

Jason Goldstein

Allison Myers

Gretel Rodriguez

Rose Salseda

Hannah Wong

## GRADUATE STUDENTS

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

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#### **Francesca Balboni**

Francesca is a recipient of a Dissertation Research Fellowship, Harry Ransom Center, 2018–2019. She also received a College of Fine Arts Continuing Fellowship, University of Texas at Austin, 2018–2019 as well as a Graduate School Summer Fellowship, University of Texas at Austin, 2018.

#### **Jessamine Batario**

In 2017–2018, Jessamine Battario held the Vivian L. Smith Fellowship at the Menil Collection, Houston, Texas. In this role she organized the Vivian L. Smith Foundation Annual Symposium titled “Temporal Transgressions,” The Menil Collection, Houston (April 13, 2018). Participating scholars were Keith Moxey, Amy Knight Powell, and Karen Overbey. Jessamine successfully defended her dissertation in November 2018. She published “What Could Have Been and Never Was: The Intellectual Context of Clement Greenberg’s ‘Byzantine Parallels.’” *Journal of Art Historiography*, no. 18, June 2018.

#### **Dorota Biczel**

Dorota received a Graduate School Dissertation Completion Fellowship for spring 2018. Her publications include “Cecilia Vicuña at Contemporary Arts Center, New Orleans.” *CAA reviews*, April 6, 2018; “On the Impossibility of Drawing a Map: The ‘Failure’ of the Lima Biennial (1997–2002).” *Caiana: Revista de Historia del Arte y Cultura Visual del Centro Argentino de Investigadores de Arte* 11 (Dec. 2017); “The Artwork as an Apparatus.” In *Teresa Burga: Aleatory Structures*, ed. Heike Munder. Zürich: Migros-museum für Gegenwartskunst, 2018; “Trafficking Everyday Violence.” In *Gabriel Martinez: From The Disaster*. Houston: Blaffer Art Museum, 2018.

#### **Taylor Bradley**

In 2017–2018, Taylor held a Curatorial fellowship, Visual Arts Center, Department of Art and Art History. Her curated exhibition “Framing Eugene Atget” was shown at the Blanton Museum of Art, Fall 2018.

#### **Douglas Cushing**

Doug is the Vivian L. Smith Foundation Fellow, The Menil Collection, Houston, 2018–2019.

#### **Julia Detchon**

Mellon Curatorial Fellowship, Latin American Art, Blanton Museum of Art, 2017–2018. Julia curated the exhibition “From the Page to the Street” at the Blanton Museum, June 3 – August 26, 2018. She contributed entries on “Luis Camnitzer,” “Alfredo Jaar,” and “Guillermo Kuitca” for the *Grove Encyclopedia of Latin American Art & Architecture*, forthcoming from Oxford University Press.

#### **Ariel Evans**

Graduate School Dissertation Completion Fellowship, spring 2018

#### **Kendyll Gross**

Kendyll was appointed Education Coordinator of the Warfield Center Galleries, University of Texas at Austin.

#### **Lauren Hanson**

National Endowment for the Humanities Summer Scholar, NEH Summer Institute 2018

#### **Uchenna Itam**

Uchenna published the following essays:

“Embodied Avatars: Genealogies of Black Feminist Art and Performance by Uri McMillan (Review).” *Modern Drama*, vol. 60, no. 2, 2017, pp. 247–250; “texas isaiah: see me, feel me.” In *Fictions*. New York: The Studio Museum in Harlem (2017): 60–61; “Hank Willis Thomas Shines A Light” *Standard Hotels*, May 2, 2018.

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### **Allison Kim**

Mellon Fellowship, European Painting and Prints and Drawings, Blanton Museum of Art, 2018–2019

### **Donato Loia**

Donato attended the six week seminar, “Adorno’s Aesthetic Theory,” School of Criticism and Theory, Cornell University, June 17 – July 26, 2018 with grant awarded. He also attended, “Genealogies of Modernity II,” University of Pennsylvania, June 11–15, 2018.

### **Katherine McCarthy**

In Summer 2018 Katherine was the Tom and Charlene Marsh Family Foundation Intern at the Georgia O’Keeffe Museum, summer 2018.

### **Jeannie McKetta**

Mellon Fellowship, Modern and Contemporary Art, Blanton Museum of Art, 2018–2019.

### **Julia Elizabeth Neal**

Stiftung Kunstfonds Künstlerarchiv Grant for the Estate of Benjamin Patterson, in collaboration with B. Patterson. Also: Consultant, Estate of Benjamin Patterson and recipient of a Getty Research Institute Library Grant, 2017–2018.

### **Catherine Nuckols**

Catie held a Summer 2018 Internship at the Museo Nacional de Antropología e Historia, Mexico City.

### **Maryam Ohadi–Hamadini**

Graduate School Dissertation Completion Fellowship, spring 2018

### **Catherine Popovici**

Mellon Fellowship, Latin American Art, Blanton Museum of Art, 2018–2019

### **Catherine Powell**

Catherine held a Pre-doctoral Short-term Residency and attended a Summer Graduate Workshop at Dumbarton Oaks Research Library and Collection (Harvard University). She also attended an Intensive Dutch Language and Palaeography Course, Columbia University (Funding provided through the Nederlandse Taalunie and by the University of Amsterdam). She attended the 42nd International Summer Course, Herzog August Bibliothek, Wolfenbüttel, Germany.

### **Arianna Ray**

In summer 2018, Arianna held a Curatorial IFPDA Summer Internship at the Blanton Museum of Art.

### **Deirdre Smith**

Dierdre participated in summer school titled “Constructing Utopia. Eastern European Avant-Gardes and Their Legacy,” directed by Zdenka Badovinac and Boris Groys, organized by Galerija Moderna (Museum of Modern Art), Ljubljana, Slovenia.

### **Stephanie Strauss**

Stephanie was a guest scholar for the Maya Society of Minnesota.

### **Lilia Rocio Taboada**

Lilia published “Sherrill Roland: A Ripple Effect.” In *Fictions*. The Studio Museum in Harlem, 2018

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### Elizabeth Welch

In Spring 2018, Elizabeth received a Graduate School Dissertation Completion Fellowship. She published “*From the Slipper of a Sylphide: A Box by Joseph Cornell.*” *Panorama*, vol. 4, no. 1, June 2018.

### Robin Williams

Robin K. Williams (Ph.D candidate) was co-curator of *Sonic Rebellion: Music as Resistance* (Museum of Contemporary Art Detroit, September 8, 2017 – January 7, 2018). See [article](#).

Robin published “Un modo de traducción: Las instalaciones-performance de Joan Jonas.” *Sin Objeto*, 00, 59-82 (inaugural issue, published by Universidad de Castilla-La Mancha). See [article](#).

### Christopher Wood

Chris received a Classical Association of Midwest and South Fellowship for Study at the American School of Classical Studies at Athens, Greece, Summer 2018. In August, he participated at the ongoing investigation of a newly discovered Mycenaean tholos tomb near the Palace of Nestor, Pylos, Messenia, Greece.

### Christine James Zepeda

Graduate Teaching Fellow, Blanton Museum of Art, 2017–18

## ALUMNI

### News and Publications

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**Tomás Rivera** — BA, 2016

Tomás has just finished his MA degree in Art Business at Sotheby's Institute of Art in London. His MA thesis is titled "Magnificenza, or Bust!: A Market Analysis of Seventeenth-Century Roman Painting, 2000–2018." Following his graduation, he accepted a graduate internship at the Peggy Guggenheim Collection in Venice.

**Tugrul Acar** — MA, 2018

Tugrul Acar was admitted to the PhD program in Islamic Art/Middle Eastern Studies at Harvard University. He also received an International Center for Medieval Art Student Committee Travel Grant.

**Kasie Alt** — PhD, 2017

Kasie Alt is Assistant Professor of Art History at Georgia Southern University (Savannah campus).

**Katie Anania** — PhD, 2016

Katie Anania is Assistant Professor of Art History, Georgia College.

**Amy Angell** — MA, 2017

Amy Angell is Digital Engagement Manager for the art gallery Heather James Fine Art at Palm Desert, CA.

**Julie Levin Caro** — PhD, 2008

Julie Levin Caro organized the exhibition *Between Form and Content: Perspectives on Jacob Lawrence and Black Mountain College* (September 28, 2018 – January 12, 2019) at the Black Mountain College Museum Arts Center in Asheville, NC. Julie is Professor of Art History and Chair at Art Department, Warren Wilson College.

**Carrie Cruce** — MA, 2016

Carrie Cruce is Reference and Instruction Librarian at Temple College, Temple, TX.

**Amanda Douberley** — PhD, 2015

Amanda Douberley is Assistant Curator/Academic Liaison, William Benton Museum of Art, University of Connecticut, Storrs

**Jason Goldstein** — PhD, 2017

As of Fall 2018, Jason Goldstein is Faculty member at The Hockaday School, Dallas, TX.

**Alison Green** — MA, 1998

Alison Green teaches at Central Saint Martins, London, UK. She published a book titled *When Artists Curate: Contemporary Art and the Exhibition as Medium* (Reaktion, 2018). She also co-edited a special volume titled Fifty Years of Art and Objecthood, a supplement to the *Journal of Visual Culture*.

**Kate Green** — PhD, 2016

In October 2018, Kate Green was appointed as Senior Curator of Art at the El Paso Museum of Art.

**George Maurice Harton** — MA, 2018

Maurice Harton was admitted to the PhD program in the Art and Archaeology of the Mediterranean World at the University of Pennsylvania, with funding from the Benjamin Franklin Fellowship.

**Caitlin Haskell** — PhD, 2012

Caitlin Haskell is Curator of Modern Art, The Art Institute of Chicago.

## ALUMNI

### News and Publications

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**John Hopkins** — PhD, 2010

As of Fall 2018, John Hopkins is Assistant Professor, New York University. He is the recipient of the Spiro Kostof Award of the Society of Architectural Historians for his book, *The Genesis of Roman Architecture* (Yale University Press, 2016).

**Christin Johnson** — MA, 2013

Christin is member of the faculty at Founders Classical Academy, Leander, TX. Last summer she returned to Tel Abel Beth Maacah, Israel, for a second year of excavations.

**Jennie Lamesdorf** — MA, 2011

In Fall 2018, Jennie co-organized Hot Spots: Radioactivity and the Landscape, a show originating in research she started while at UT (University of Buffalo Art Galleries). It is a multi-media exhibition of 18 international artists and art collectives who examine the environmental impact of the production and use of radioactive materials by the military and industry. Jennie, an independent curator, is also Co-Founder of Forward Union, an annual social action fair which is a coalition-building initiative, connecting social justice organizations with artists and creative communities in New York City.

**Kate Dempsey Martineau** — PhD, 2013

Kate Dempsey Martineau recently published her first book, *Ray Johnson: Selective Inheritance*. Having studied Johnson since her internship at the Blanton Museum of Art, Martineau highlights Johnson's work as a popular Pop Art figure in the 50s. She was intrigued by Johnson's collage and Correspondence art after historian Leo Steinberg donated his collection to the Blanton in 2002.

**Allison Myers** — PhD, 2018

Allison Myers is Visiting Assistant Professor, Virginia Commonwealth University

**Roja Najafi** — PhD, 2016

Roja Najafi is Curator of Modern and Contemporary Art, Oklahoma City Museum of Art.

**Gretel Rodriguez** — PhD, 2018

Gretel was awarded a two-year Postdoctoral Fellowship, Brown University, Department of History of Art and Architecture.

**Rose G. Salseda** — PhD, 2018

Rose Salseda is Assistant Professor of Art & Art History, Stanford University. In 2018 she was also the recipient of a New York University Provost's Postdoctoral Fellowship (declined).

**Leticia Rodriguez Vivrette** — PhD, 2016

Leticia Rodriguez Vivrette is Visiting Assistant Professor, University of Santa Clara, California.

**Hannah Wong** — PhD, 2017

Hannah Wong is Part-time Lecturer, Baylor University.



## FACULTY

### In Memoriam

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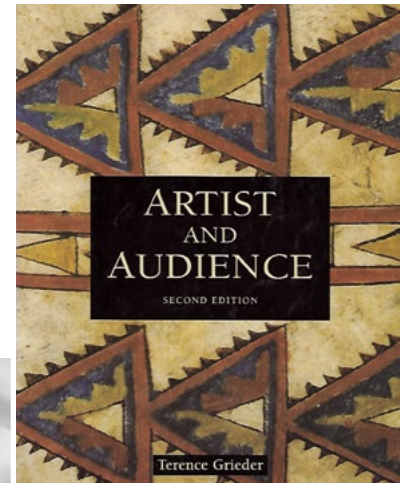
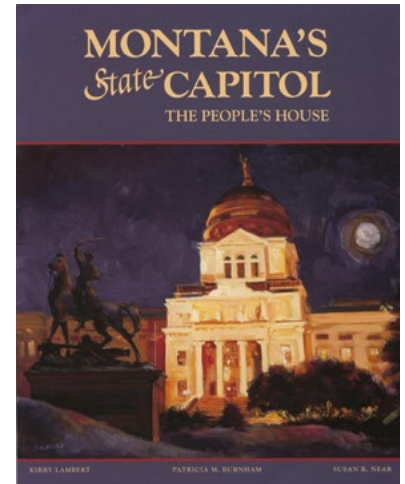
*It is with great sadness that we report the loss of two of our cherished colleagues and teachers.*

#### **Patricia Ann (“Tish”) Burnham**

Burnham passed away in November 12, 2018. Dr Burnham taught in our Department (also for the Department of American Studies) from 1988 until her retirement in 2008. She offered popular courses on American Historical Painting, the topic of her widely respected expertise and of numerous publications. She also published on artists John Trumbull, Theresa Bernstein, Charlie Russell and the murals adorning the Montana State Capitol Building.

#### **Terence (“Terry”) Grieder**

Grieder passed away on February 21, 2018. After acquiring professional degrees in Art (M.S. in Painting, 1953, University of Wisconsin–Madison) and Art History (PhD, 1961, The University of Pennsylvania), professor Grieder taught in our department from 1961 until 2000, when he retired as David Bruton Jr. Centennial Professor of Art History. An internationally respected authority in Pre-Columbian and Latin American Art, professor Grieder conducted many excavations in the Andes and published extensively the results of his research in numerous influential books and articles. To this day, his teaching is remembered affectionately by both undergraduate and graduate students he taught over the course of four decades.



## FACULTY

### News

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#### Eddie Chambers

Chambers had a number of texts published during the period. These included a review of *Soul of a Nation: Art in the Age of Black Power* (Tate Modern, London) published in the peer review *Journal of Visual Art Practice*, Volume 17, Issue 2-3, June – November 2018: 225-227. He continues to write, on occasion, for *Art Monthly* (London), his most recent piece being “RADIO: An Alternative History of Art” (a critical reflection on BBC Radio 4 series *An Alternative History of Art*, and its inclusion of Elizabeth Catlett), *Art Monthly*, Number 415, April 2018.

Chambers had a short text on Vincent Valdez’ *The City*, (Blanton Museum of Art, University of Texas at Austin, summer 2018), made available on the [Blanton website](#). He contributed a number of essays to catalogues, including, “We Suffer to Remain: Some Considerations”, for an exhibition at the National Art Gallery of the Bahamas, (March 22 – July 29, 2018) that brought together the work of three artists of Bahamian or Bahamian/Jamaican descent—John Beadle, Sonia Farmer and Anina Major—and placed that work in dialogue with a celebrated video installation *The Slave’s Lament* by Scottish artist, Graham Fagen. He also had an essay, “Framing Black Art”, a text reflecting on a major exhibition, *No Colour Bar: Black British Art in Action 1960–1990*, published in the catalogue accompanying the exhibition. The exhibition took place in 2016, the catalogue being published in 2018, by Friends of the Huntley Archives at London Metropolitan Archives.

Other catalogue texts included, “From a Small Island: Some Considerations”, *Andrew Jackson: From a Small Island*, Sat 5 May – Sun 8 Jul 2018, mac (Midlands Arts Centre), Birmingham, 2018: 5-7; “Maria Magdalena Campos-Pons: Some Considerations”, in the publication to accompany *Notes on Sugar/Like the Lonely Traveler: Maria Magdalena Campos-Pons*, Christian–Green Gallery, University of Texas at Austin, January 25 – May 3, 2018, a two-part exhibition curated by Neon Queen Collective; and “Eugene Palmer: Didn’t it Rain”, text for catalogue for exhibition *Eugene Palmer—Didn’t it Rain: New Paintings*, James Hockey Gallery, University of the Creative Arts, Farnham, Surrey, 27 January – 24 March 2018.

Away from writing, Chambers gave a lecture, on Thursday, June 21, 2018, at the National Art Gallery of the Bahamas, “[Caribbean Artists Visualising Enslavement](#)”

In February 2018, University of Texas at Austin Art History graduate student Maryam Ohadi-Hamadani and Chambers co-presented a panel at the College Art Association Annual Conference, Los Angeles, California. The panel was *New Directions in Black British Art History*. Following the panel, he is now working (as Editor) on a Special Issue of *Nka Contemporary African Art* journal, [issue, no. 45, November 2019], relating to the said panel.

#### Michael Charlesworth

To his surprise and delight, October saw Charlesworth’s book *Derek Jarman* translated into Russian and published in Russia by Ad Marginem Press.

His book, *The Modern Culture of Reginald Farrer: Landscape, Literature and Buddhism* appeared in March, published by Legenda, an imprint of the Modern Humanities Research Association (G.B.). This book explores the connections between British Modernism and Buddhism, as the first full-length study of the life and work of the little-known Reginald Farrer (1880–1920): gardener, travel-writer, novelist, plant-collector, water-colour painter, poet and Buddhist. In August, he gave a lecture about Farrer in Ceylon and in the Great War at the U.S. Embassy in Sri Lanka.

In April he gave an invited public lecture, “Science, Religion, Gardens, a Queen and some Men in the 18th century” at l’Université de Québec à Montréal. This lecture studied Deism (natural religion) in Britain, France and Germany as a response to the new science, via the effect that it had on landscape garden design. The lecture attributes the invention of the *landscape garden* in 1730–32 to Caroline of Ansbach, Queen of England. This attribution is a revolutionary move in garden history: previously the invention of the landscape garden (some of the Continental versions of which were discussed in my lecture) had been attributed to a group of men.

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#### John Clarke

Clarke completed, with the assistance of Nayla Muntasser, four years' work editing an extremely large and challenging book, *Oplontis: Villa A ('of Pop-paea') at Torre Annunziata, Italy*, vol. 2. *The Decorations: Painting, Stucco, Pavements, Sculptures*. It consists of 24 chapters by 19 scholars, including two by Clarke; length: 455,000 words, 2,841 illustrations. The book is now in production with the press, the American Council of Learned Societies, for release as an Open Access e-book in December 2018. Clarke also published a chapter on Oplontis Villa A for *Roman Villas of the Mediterranean Basin* (Cambridge, 2018), several articles, and a book review. He gave a number of scholarly presentations, and made progress on a chapter of a projected book on epiphany in Roman visual culture; the chapter analyses gods appearing to mortals in Pompeian painting and on sarcophagi. Clarke also directed the thirteenth season of the Oplontis Project excavations at Torre Annunziata, Italy (20 May – 15 June 2018), supervising a total of 43 participants, both volunteers and seasoned professionals. Clarke and core personnel organized a panel on Oplontis B, a wine-bottling emporium, held at the Annual Meeting of the Archaeological Institute of America in January 2019 (San Diego).

#### Penelope Davies

For Penelope Davies, 2017–18 saw the publication of a book, *Architecture and Politics in Republican Rome* (Cambridge University Press 2017), as well as a lengthy article, "A Republican Dilemma: City or State? Or, The Concrete Revolution Revisited" in the *Papers of the British School at Rome* 85 (2017) and an essay, "Constructing, Deconstructing and Reconstructing Civic Memory in Late Republican Rome," in *Omnium Annalium Monumenta: Historical Evidence and Historical Writing in Republican Rome*, ed. Kaj Sandberg and Christopher Smith (Leiden: Brill 2017). She was awarded a Summer Research Grant for research on an article, "Vandalism and Resistance in Republican Rome," which will appear in

the *Journal of the Society of Architectural Historians* in March 2019.

Davies was invited to give the W.T.C. Walker Lecture in Architectural History at the British School at Rome, "Vandalism and resistance in Republican Rome," a paper she also delivered at the Austin Chapter of the Archaeological Institute of America. She also gave a paper, "The politics of divided cultural memory: the rehabilitation of Nero's Golden House" in *Cultural Memory under the Empire*, a symposium at the University of Sao Paulo, Brazil, and "The emperor's two bodies: cultural memory, the Republic, and the fate of the Golden House," in *Erasing, Defacing, Replacing: The Coercion and Control of Things in Times of Conflict and Change*, UT Antiquities Action Symposium.

#### George Flaherty

During this past academic year, Flaherty co-edited with Dr. Andrea Giunta (Universidad de Buenos Aires) a bilingual dossier of articles in *Caiana*, Argentina's leading art history journal, which looked at "Exhibitions as Field of Comparison." Dr. Giunta and Flaherty co-authored an introductory essay to accompany the dossier. The essays stem from the series of research seminars they organized for emerging scholars between 2013–2015, held in Bogota, Buenos Aires, and Sao Paulo, generously funded by the Getty Foundation's "Connecting Art Histories" initiative. They are currently working on two more dossiers.

Flaherty made two scholarly presentations at the Latin American Studies Association annual meeting in Barcelona and the Association for Art History meeting in London, and he moderated in a roundtable on the *Mexico Modern* exhibition at the Ransom Center, for which he was a research consultant. He also participated in a weeklong workshop on the issue of mobility in Latin American art in Buenos Aires, sponsored by the Max Weber Foundation and Forum Transregionale Studien. His first monograph, *Hotel Mexico: Dwelling on the '68 Movement* (University of California, 2016), was a runner-up for UT's Hamilton book award.

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Flaherty continued research for his next book, *Neoliberal Borderlands: Architecture and Commons the Limits of Modernist Mexico*. As Director of the department's Center for Latin American Visual Studies (CLAVIS), and in collaboration with colleague Dr. Adele Nelson, Flaherty organized study trips to Los Angeles, Houston and Dallas for CLAVIS graduate students and hosted a two-day workshop, "Critical Interventions in Latin American Art and Visual Culture," for colleagues in the field. On the teaching front, Flaherty is excited to have offered one new undergraduate course, Art Cinemas Americas, and a graduate seminar, Encounters with Mexico City Past and Present, co-developed and taught with Dr. Julia Guernsey, which included a weeklong study trip to Mexico City, funded by CLAVIS, the dean of the College of Fine Arts, and the chair of the Department of Art and Art History.

#### **Julia Guernsey**

Julia Guernsey, along with a team of archaeologists and linguists—Michael Love from California State University Northridge, Rebecca Mendelsohn, a Postdoctoral Fellow at the Center for Tropical Paleocology and Archaeology, Smithsonian Tropical Research Institute, Panama, Sergio Romero, a Maya linguist in the Department of Spanish and Portuguese and the Lozano Long Institute of Latin American Studies at UT, and Andrew Turner of the Yale University Art Gallery—published an essay titled "Late Formative Feline Pedestal Sculptures and an Iconography of Cacao" in the journal *Mexicon* (Zeitschrift für Mesoamerikaforschung). The paper explored an enigmatic but recurring motif—a large, jutting cranial element—on Late Preclassic (300 BC – AD 250) pedestal sculptures that depict jaguars or other felines. Guernsey also finished and submitted for review a new book manuscript tentatively titled *Human Figuration and Fragmentation in Preclassic Mesoamerica: From Figurines to Monumental Sculpture*, which explores 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, and then systematically broken and exchanged in order to signify social relationships or contracts throughout much of Mesoamerican history. Her research and writing were supported by a University of Texas College of Fine Arts Creative Research Award and the D.J. Sibley Family Centennial Faculty Fellow in Prehistoric Art. Guernsey and colleagues also presented their cacao-related research in two venues: at the Museo Popol Vuh in Guatemala City and at the 83rd Annual Meeting of the Society for American Archaeology in Washington, DC. The highlight of Guernsey's fall 2017 semester was a graduate seminar team-taught with George Flaherty, which culminated in a trip with the graduate students to Mexico City.

#### **Joan Holladay**

Joan Holladay taught a new grad seminar with Jeff Smith on the differences in history and artistic production in Cologne and Nuremberg. Thanks to a generous grant from the Kimbell Art Foundation, they were able to take all eleven students to the two cities for 8 productive days in October. She continued work on the production aspects of *Genealogy and the Politics of Representation in the High and Late Middle Ages*, which Cambridge University Press will publish in the spring of 2019. She also got a good start on a new project on large altarpieces imported ca. 1500 into remote and rugged mountain valleys of southeastern Switzerland from sites in southern Germany. She gave a paper on this material at the annual meeting of the Renaissance Society of America. She also completed an elaborate spreadsheet, the first step in constructing an interactive map that will allow coordination of the villages and hamlets where these works appear with such features as dates, trade routes, and artists so that more interesting questions can be asked about the economics and distribution of these works. Holladay continues to serve as head of UT's Medieval Studies program.

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#### Linda Henderson

For her work in the fields of art, science, and technology over multiple decades Linda Henderson received one of the *Leonardo* Pioneer Awards given by the journal *Leonardo* on its 50th anniversary in October 2018. She continues to publish articles and presents lectures on the material that is coming together in her book project *The Energies of Modernism: Art, Science, and Occultism in the Early 20th Century*. In fall 2017 Henderson organized a stream of three panels on the theme “In and Out of Time in “Science, Occultism, Art, and Literature” for the conference of the Society for Literature, Science, and the Arts; her own paper addressed “The Fourth Dimension, Space-Time, and Cosmic Space in the 1936 *Manifeste Dimensioniste*,” published in Paris. At the 2018 College Art Association conference she spoke on “Rethinking Park Place and Its Place in Art History 50 Years Later” in a session on the Park Place Gallery in 1960s New York. In May 2018 she participated in an international conference on Duchamp’s Readymades at Aarhus University, Denmark. Henderson’s publications during the past academic year included an essay on František Kupka and Swedenborg for the Kupka exhibition at the Grand Palais in Paris; an essay on Alexander Calder and Marcel Duchamp for the Calder exhibition at the Museum of Fine Arts, Montreal; an essay on Umberto Boccioni’s painting *Elasticity* and the ether of space in the anthology *Ether and Modernity* (Oxford); and the essay “Malevich, the Fourth Dimension, and the Ether of Space,” *100 Years of Suprematism* (Brill).

#### Ann Johns

This year, in addition to her online/televised ARH 301 (400 students), upper division, and UGS classes, Johns developed a new class, *Art, Geology, and Place in Italy*. With an MA from UT in geology and 5 years of professional experience, Johns is in a unique position to teach a class that bridges any perceived arts/science divide, and to her delight, she found more topics and material than she could reasonably cover in one semester. She was able to integrate

not only Arts Librarian Becca Pad but also Dennis Trombatore, the Geosciences librarian, as well as the outstanding history of science collections at the HRC, the prints and drawings at the Blanton, and the collections at the Texas Memorial Museum.

In May of 2018, Johns served as the faculty leader for the Flying Longhorn alumni tour of Venice and the Veneto. With a small group of alumni, they toured Verona and the nearby Palladian Villas, and then the group traveled to Venice. Some of the highlights included a private tour of the Villa Rotunda, a prosecco tasting at the Villa Barbaro, a boat tour of the Venetian lagoon, and the absolute highlight—a private and unforgettable evening visit to the Basilica of St. Mark’s.

The Learning Tuscany program was on hiatus in the summer of 2018, as the facility is awaiting some much-needed repairs. The program will be relocated to Siena for the summers of 2019 and 2020, as repairs continue, and she will be teaching with Eli Durst, a new studio art faculty member in photography. Once again, Learning Tuscany has had a robust recruitment season, aided by our growing numbers of scholarships.

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, chairing the Undergraduate Art History Research Symposium Committee serving as the advisor to the Learning Tuscany student exhibition at the Longhorn Research Poster Session, and serving as Faculty Advisor for Undergraduate Art History Honors.

#### Janice Leoshko

Janice Leoshko continued to work on her book manuscript on the important Indian art historian, Ananda K. Coomaraswamy, which will be published by the University of Chicago. She was awarded a residency fellowship at the Post Graduate Institute of Archaeological Research to complete her research on Coomaraswamy in Sri Lan-

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ka for Fall 2018. She also received support from COFA funding to work with colleagues while there to develop museum studies and art historical activity. She organized a one-day symposium at UT entitled “Buddhist Traces in Twentieth-Century Art,” a well-attended event. Leoshko was plenary speaker in a major international symposium in India regarding the recent activity at Bodhgaya, the place of the Buddha’s enlightenment.

#### **Stephennie Mulder**

Stephennie Mulder (Islamic Art) was on research leave in Berlin working on her forthcoming manuscript, a multi-volume publication of an archaeological ceramics catalog, which will chronicle over a decade of excavation at a medieval Islamic site in Syria. In the fall of 2018, Mulder was a fellow at the Museum für Islamische Kunst (Museum of Islamic Art) at the Pergamon Museum, and in the spring, she was the Archaeological Institute of America fellow at the Deutsches Archäologisches Institut (German Archaeological Institute). To support her research, Mulder also received a generous grant from the UT College of Fine Arts and a Barakat Trust Major Award.

While in Berlin, Mulder gave lectures on her research on cultural heritage and art crime at the German Archaeological Institute and the Institut für Kunstwissenschaft und Historische Urbanistik, as well as the keynote lecture at the international conference “Material Culture Methods in the Middle Islamic Periods” at the Annemarie Schimmel Kolleg, University of Bonn. Mulder also traveled to London to deliver three lectures at the Victoria & Albert Museum, The Warburg Institute, and to the faculty of Classics at Cambridge University.

The lecture given at The Warburg Institute, titled *‘Bilderfahrzeuge* in the Twittersphere: The Viking “Allah” Saga and the Future of the Image’, drew on Mulder’s October 2018 viral Twitter thread on a Viking textile said by an Uppsala University researcher to bear the words “Allah” and “‘Ali”. The researcher’s un-peer-reviewed claims regarding the Viking “Allah” textile had swept through the media

that fall, even landing in the New York Times. In a series of 60 tweets, Dr. Mulder rapidly debunked this faulty claim, using visual evidence to provide a swift and effective virtual “peer review”. As a result of Mulder’s thread, over a dozen major media outlets changed their stories or wrote new ones, including The Guardian, The Independent, and National Geographic. Mulder was interviewed by the Atlantic Monthly for a piece titled “The Strangely Revealing Debate Over Viking Couture: An archeological discovery has raised questions about Muslims’ influence on Europe.” Mulder also published a “prose” summary of her Twitter thread on Hyperallergic.

In addition, Mulder published an article in the *Middle East Journal of Culture and Communication* titled “Beeshu’s Laugh: The Arts of Satire in the Syrian Uprising”. She also wrote an op-ed for *The Conversation* on ISIS’ destruction of the medieval Christian, Jewish, and Islamic shrines in Mosul, Iraq; published online articles on Khan Academy and Smarthistory’s ARCHES (At Risk Cultural Heritage Education Series); and was interviewed by The Wall Street Journal for an investigative article on the online market for antiquities.

#### **Adele Nelson**

In 2017–18, Nelson held a Summer Research Assignment and Janette Nassour Fund Grant for UT for continued work on her book manuscript, *Forming Abstraction: Art and Institutions in Postwar Brazil*, including a research trip to Switzerland to study works and documents at the Geraldo de Barros Archive and Musée de L’Elysée for a chapter of the book on the early theorization and practice of abstraction by Brazilian artists. She served as a guest scholar to the Museum Research Consortium at the Museum of Modern Art, New York, contributing to study sessions dedicated to modern and contemporary Latin American art with curators, scholars, and graduate students, and presented new thinking on the intermedial nature of early Brazilian abstraction. At the Getty Research Institute, in the Pacific Standard Time: LA/LA Symposium *Encounters, Utopias, and Experimentation: From Pre-Columbian*

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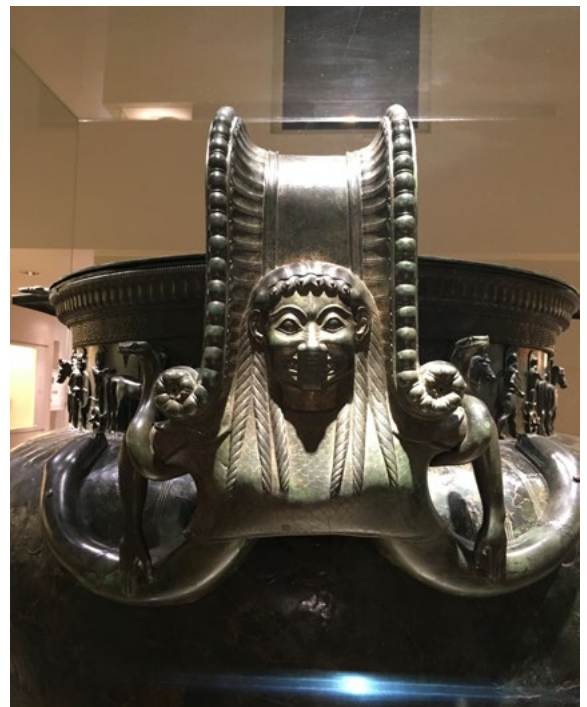
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*Tenochtitlan to Contemporary Buenos Aires*, she gave a talk on artist and art critic Waldemar Cordeiro analyzing his under-recognized engagement with the discourses of Marxism and formalist art theory and arguing that his definition of abstraction was calibrated to find common ground with Communist partisans and pro-realist aesthetic rivals. She submitted a forthcoming short text on Lygia Pape's printmaking (to appear in a Wellesley College/UT Press publication) and completed research toward a commissioned text (for MoMA's forthcoming volume on Brazilian modernist photography). At UT, Nelson organized the *Critical Interventions in Latin/x American Art and Visual Culture Symposium*, which featured 12 scholars from a range of humanities fields focused on modern and contemporary U.S. Latinx and Latin American art and visual culture; convened "Roundtable: Ethical Considerations in Curating Participatory Art" with Texas-based curators; participated in a panel discussion at the Harry Ransom Center in conjunction with the exhibition *Mexico Modern*; and gave a talk in the New Faculty Series at the Lozano Long Institute of Latin American Studies. She received the Department of Art and Art History Distinguished Teaching Award. She continues to serve as associate director of UT's Center for Latin American Visual Studies and is affiliated with the Lozano Long Institute of Latin American Studies.

#### **Nassos Papalexandrou**

Papalexandrou published one article based on an invited paper delivered at the University of Ioannina during his leave-of-absence in Spring '17 ("The Multi-Corporeality of Beings and Objects in the Mediterranean during the Orientalizing Period." In P. Soucacos et al. ed. *Hybrid and Extraordinary Beings. Deviations from "Normality" in Ancient Greek Mythology and Modern Medicine* (Athens 2017) 41-54). Scholarly translations of Greek medieval texts on acoustics appeared in *Dumbarton Oaks Papers* as an appendix to an article authored by Amy Papalexandrou. Several other articles are in various stages of completion or forthcoming. He presented two

scholarly papers: one on a Cypriot photographer, Reno Widson, active on Cyprus in the fifties (a new research territory), at the Modern Greek Studies Association biennial meeting; and one on his current book research (invited in a thematic panel on caves) at the Annual Meeting of the Archaeological Institute of America, Boston, Massachusetts. A new project is the study of ca 25 votive bronzes (ca 9-8th c. BCE) from the sanctuary of Athena Itonia in Greece at the nearby Museum of Karditsa in Thessaly, Greece (invited by the regional director of antiquities and museum director). His major focus has been on the manuscript of a book project on monsters and vision in the Early Iron Age Mediterranean. The manuscript is now almost complete and is undergoing revisions. His second book project is on antiquities on diplomatic gifts—on this he gave two presentations here at the University of Texas at Austin. In June 2018, his research took him to Greece and then to France, (Chatillon-sur-Seine), where he studied in person the monumental bronze kraters from Vix.



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#### Glenn Peers

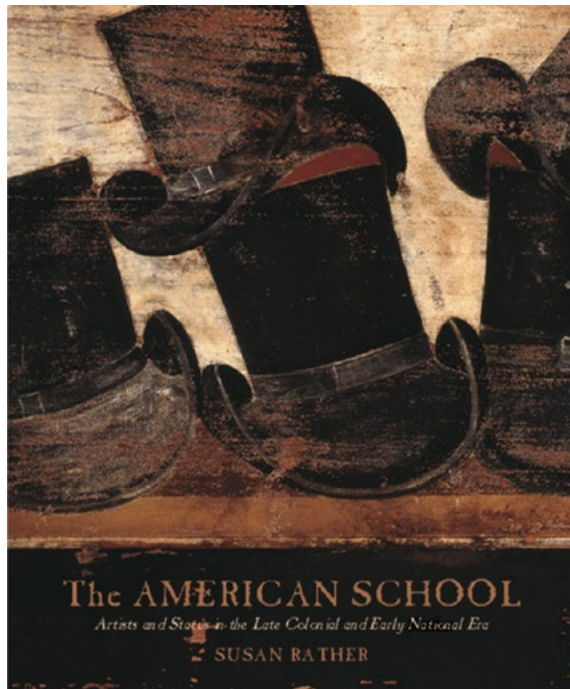
Glenn Peers was Assistant Chair for Art History in 2017–2018, the last academic year of his twenty-year-long appointment in our department. As of Fall 2018, he is a faculty member in the Department of Art and Music Histories at the College of Arts and Sciences, Syracuse University, Syracuse, NY.

#### Susan Rather

Susan Rather was awarded the 2018 Charles C. Eldredge Prize for Distinguished Scholarship in American Art from the Smithsonian American Art Museum for her book *The American School: Painters and Status in the Late Colonial and Early National Era* (Yale, 2016). The book also made the short list for the 2017 William MB Berger Prize for British Art History. Further reviews have appeared in

caa.reviews, *Panorama*, *Journal of American History*, and *Journal of the Early Republic*. Rather recently completed a commissioned essay on Samuel F. B. Morse's first self-portrait for the catalogue of a traveling exhibition commencing in 2019.

During the past year, Rather was a respondent in the Lozano Long Conference on the Spanish Colonial Americas, at the Blanton, and delivered a paper "Observation, Ambiguity, Cultural Understanding and Empathy: The Relevance of Art History to Medical Education" at the UT Humanities Institute symposium "Health, Well-being, and Healing." The latter grew out of her recently developed course "Art, Art History, and Medicine," which has further led to engagement with the Dell Medical School Health Apprentice Program and the CNS Polymathic Scholars Honors program, for which she now serves on the Faculty Steering Committee. In summer 2017, Rather concluded her three-year term as Associate Chair for Art and Art History.



#### Ann Reynolds

This year, while the Allen W. Clowes Fellow at the National Humanities Center in North Carolina, Reynolds completed a polished draft of the introduction and a first draft of about half of the second section of her book *In Our Time*. She also completed necessary archival research for the book at the Getty and at the Archives of American Art. She published one referred article, "Remoteness: Distant et loin de tout," *Robert Smithson: Mémoire et Entropie*. Edited by J.-P. Criqui and C. Flécheux. Paris: les Presses du Réel, 2018 and two shorter essays on Ruth Asawa for *Frieze* and Joan Jonas for *Numéro art 2*. She completed an extensive interview with Joan Jonas for the Archives of American Art this past summer in Nova Scotia, Canada. She was invited to give a series of lectures in Brisbane and Sydney, Australia in June, and she also gave talks at the University of North Carolina, E-flux, New York, and at Chinati, Marfa, Texas.



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#### **Astrid Runggaldier**

Throughout the academic year 2017–2018 Astrid Runggaldier engaged in a number of activities with the Art and Art History Collection for the department, with the continued focus of increasing visibility for the collection, and using digital humanities methodologies to create virtual exhibit spaces for it—both goals that Runggaldier incorporated into curriculum pedagogies and research opportunities for undergraduate and graduate students across campus. The efforts included the development of a new course on the textile arts of the indigenous Americas (taught Fall 2018), supervising of internships for the Museum Studies BDP students and other digital scholarship projects (such as the digital archive “*Woven into History*”), the coordination of student research posters on the AAHC for the Longhorn Bazaar of Undergraduate Research, and several guest lectures in courses across campus to highlight the collection. In her own scholarship activities, Runggaldier also worked on two curatorial projects, one creating an exhibit for a January – February 2018 show at the VAC on the Aztec manuscript “*The Codex Borgia*,” and another for which she was the lead exhibit designer for the establishment of the Crooked Tree Museum and Cultural Heritage Center, which opened in July 2018 in Belize. With research colleagues in Belize, Runggaldier also co-authored a paper that was published in summer 2018 in the *Journal of Social Archaeology*, and contributed to a new version of *The Grove Encyclopedia of Latin American Art*.

#### **Richard Shiff**

During the past few months, Shiff contributed an essay for the Jack Whitten sculpture show in Baltimore and New York, published two new essays on Bridget Riley, as well as an essay on Paul Cézanne and photographic practice. Shiff also published essays on conceptually oriented topics, such as words in works of visual art and abstraction in art that extends beyond words. Two books of his earlier writings are in press, one a collection of essays on

Donald Judd, and the other, essays on various contemporary artists. An essay for the Frank Bowling retrospective at Tate Britain is forthcoming. Among lectures were one on Bridget Riley in London, and in Paris, presentations on Barnett Newman and on Richard Serra. Shiff is currently working on a publication in connection with Bridget Riley’s new wall painting for the atrium of the National Gallery, London, and he is part of the team writing for the forthcoming Joan Mitchell retrospective.

#### **Jeff Chipps Smith**

Professor Joan Holladay and Smith co-taught a graduate seminar on medieval and early modern Cologne and Nuremberg. The highlight of the course was an intensive ten-day trip to these German cities where they explored the major sites and met with museum curators and other scholars. The trip included a thorough tour from the roof to the choir of Cologne Cathedral with its former building supervisor. Smith presented talks on Martin Luther and the Reformation at the University of Iowa, Luther College, and the Graduate Center of CUNY in conjunction with the *Lutherjahr* or anniversary in 2017. He delivered three lectures at Willamette University in Salem, Oregon, and another at the Renaissance Society of America meeting in New Orleans. Smith contributed catalogue essays on Peter Dell the Elder and Reformation sculpture for the exhibition on the artist at the Museum für Franken—Staatliches Museum für Kunst- und Kulturgeschichte in Würzburg and on Renaissance portraiture for the *Dürer e il Rinascimento tra Germania e Italia* exhibition at the Palazzo Reale in Milan. He published other essays on Dürer’s *Engraved Passion*, on Dürer as an actor in nineteenth-century stage performances, and on Dürer literature (*Oxford Bibliographies Online – Renaissance and Reformation*). Other writings addressed the transformation of confessional spaces in Germany around 1600, the relative failure of classical architecture in Renaissance Germany, and a review of recent Luther and Reformation exhibitions. Smith’s latest book, entitled *Albrecht Dürer and the Embodiment of Genius: Decorating Museums*

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*in the Nineteenth Century*, will be published by Penn State Press in 2020. He continues his active participation as counselor and member of the board of directors of the Renaissance Society of America.

#### David Stuart

The past year Stuart was engaged in several art and archaeology projects in Guatemala, Honduras and Mexico, as well as serving as Art History's Graduate Advisor and as the Director of the Department's Mesoamerica Center and Casa Herrera. His new book *King and Cosmos: An Interpretation of the Aztec Calendar Stone* is now in press with Precolumbia Mesoweb Press and is slated to appear in late 2019. This work presents a new assessment of the iconic sculpture as a political monument, featuring a deified portrait of the Mexica ruler Moteuczoma II in its center, as indicated by his name glyph nearby. Stuart is now planning his next book, *Early Maya Writing*, reassessing the origins of the Maya script and its relation to other Mesoamerican writing systems and visual cultures. This book has been a long-term project that grew out of Stuart's work at the early Maya site of San Bartolo, famous for its wall paintings that date to 300–100 BCE, including many hieroglyphic texts. The past year saw a major milestone with the work on those murals, as the excavated fragments were all finally housed in Guatemala's National Museum of Archaeology and History. As part of that, the museum hosted a one-day symposium on the significance of the murals and their conservation. Stuart presented his major new interpretation of the murals and their four-part narrative structure—a work he is now turning into a major article. With the mural project now ending, Stuart is presently helping to develop a major new phase of field research on the San Bartolo project, expanding its focus to the nearby Classic Maya ruins of Xultun, one of the largest Maya sites in Guatemala. Xultun is important for being one of the very last cities to be abandoned during the so-called “collapse” of Classic Maya civilization, and a multi-disciplinary effort at the site will study its political system, ideology, demographics and environmental stresses

between 750 and 900 CE. This entails planning a five-year plan of survey, excavation and conservation at the site, in collaboration with colleagues from UT and other universities in the US and Guatemala. Stuart was back in Guatemala in September to present his historical interpretations of the newly discovered carved altar from La Corona, Guatemala, working closely with colleagues from Tulane University. In addition to project planning and writing, Stuart lectured several times in 2018, including an invited public talk at the Metropolitan Museum of Art on March 25 titled “Stones of Light: Jade and Celestial Radiance among the Classic Maya.” Stuart also presented talks on Maya religion and cosmology at two seminars hosted at artist James Turrell's Maya-inspired art monumental work *Agua de Luz*, in Yucatán, Mexico.

