
Art History Newsletter

Looking back at 2018–2019

Welcome to the annual newsletter of the Art History program at the University of Texas at Austin, which features news and an overview of activities by faculty, undergraduate and graduate students and alumni in 18–19.

Students and alumni, friends and supporters, if you have news of awards, publications, conference papers etc. for 19–20, please send that information to:

David Stuart, editor of News
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The 18–19 Newsletter was edited by George Flaherty and Nassos Papalexandrou.



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

***Congratulations to our 2018–2019
undergraduate BA recipients!***

Emma Ahmad

Carla Jean Bay **Honors**

Hayley Briggs **Honors**

Lillian Calvert

Holland Chaney

Christina Dorf

Miranda Fermin

Avery Freeman

Katherine Gaard **Honors**

Mary Greer

Sarah Gregory **Honors**

Drue Henegar **Honors**

Minsu Kwon **Honors**

Sydney Landers

Emily Lee **Honors** Studio Art and Art History major

Kaysie Logan

Julianna Morris

Keya Patel **Honors**

Rebecca Rios

Maria Rosales Salgado

Caren Sanchez

Taryn Turner

Brennan Upchurch

Sierra Villalobos

Francesca Zwang

***Congratulations to our 2018–2019
recipients of graduate degrees!***

MA

Michael Falcentano

Ashton Fancy

Sarah Farkas

Madeline Joiner

Erin Kuykendall

Katherine McCarthy

Margaret Mitts

Rachel Newman

Catherine Nuckols–Wilde

Arianna Ray

Rachel Remick

Sophia Retta

John Semlitch

Alexis Slater

Lilia Taboada

PhD

Jessamine Batario

Dorota Biczal

Kara Carmack

Einav Dembin

Ariel Evans

Lauren Hanson

Allison Myers

Maryam Ohadi–Hamadani

Gretel Rodriguez

Sania Shifferd

Rose Salseda

Stephanie Strauss

UNDERGRADUATE STUDENTS

Honors Theses

Carla Jean Bay

Women in the Royal French Academy (M. Charlesworth)

Hayley Briggs

Henry Moore: A Modernist's Take on Pre-Columbian Forms (J. Guernsey)

Katherine Gaard

Oswaldo Guayasamín: A study of the Ecuadorian artist's mid-twentieth century reinterpretation of indigenismo (G. Flaherty)

Sarah Gregory

The Evolution of the Natural History Museum: The Forgotten Stage of Professional Reference Collections (A. Johns)

Drue Henegar

Your Worst Fear and Best Fantasy: Donna Gottschalk's Challenge to LGBTQX Representation Art History, and Body Politics (M. Okediji)

Minsu Kwon

Berlin: Memories of the Divided Past, Recalled Through Tacita Dean's Palast (A. Reynolds)

Emily Lee

Mist: form as social apparatus (A. Reynolds)

Keya Patel

Nalini Malani: Mythology, Memory, and Multiplicity in Contemporary Indian Art (J. Leoshko)

UNDERGRADUATE STUDENTS

Awards

Katie Bone

Recipient of Undergraduate Art History scholarship, Learning Tuscany Program, UT Austin, Summer 2019

Katherine Gaard

Fulbright English Teaching Assistant Program in Brazil in 2019–2020; Undergraduate research fellowship, Office of Undergraduate Research, UT Austin

Sarah Gregory

Recipient of Undergraduate Art History scholarship, Learning Tuscany Program, UT Austin, Summer 2019

Brooke Johnson

Dallas Museum of Art, Arch and Anne Giles Kimbrough Fund Scholarship; UT Austin Unrestricted Presidential Endowed Scholarship

Minsu Kwon

Undergraduate research fellowship, Office of Undergraduate Research, UT Austin

Sydney Landers

2019 Mildred Colodny Scholar for the National Trust

Celia Shaheen

2019 Roy Crane Award for Outstanding Achievement in the Arts, UT Austin

Dea Sula

Recipient of Undergraduate Art History scholarship, Learning Tuscany Program, UT Austin, Summer 2019

Jaelynn Walls

Curated *One for Us*, Big Medium Gallery, Austin, TX

GRADUATE STUDENTS

New Jobs, Fellowships, Curatorships, Internships, Creative Work, Awards, and other News

Jessamine Batario

Post-doctorate program, Colby College

Dorota Biczel

Visiting Assistant Professor, University of Houston; Assistant Curator, Mercosul Biennial 12, Porto Alegre, Brazil

Taylor Bradley

Curatorial Fellowship, Visual Arts Center, UT Austin, 2018–2019

Martha Scott Burton

Fellowship at the Georgia O’Keeffe Museum, with support from the Marsh Family Foundation, Summer 2019; Travel grant, Graduate Studies Committee

Kara Carmack

Assistant Professor of Fine Arts at Misericordia University, Dallas, PA; Annual Conference Bursary, DEGR Project Board, British Association for Art History

Douglas Cushing

Vivian L. Smith Foundation Fellow, The Menil Collection, Houston, 2018–2019; Organized the “Little Magazines: The Revolution Will Be Circulated” Symposium, May 2019

Julia Detchon

Fulbright U.S. Student Grant, 2019–2020; Gulnar Bosch Travel Grant, Southeastern College Art Conference, 2018; *Curated Dawoud Bey: Forty Years in Harlem* (August–December 2018), Christian–Green Gallery, The Art Galleries at Black Studies, UT Austin

Jessica DiTillio

ACLS/Luce American Art Dissertation Fellowship, 2019–2020; 35th Annual CIHA International Congress Conference Travel Fellowship; Alternate for Patricia and Phillip Frost Fellowship, Smithsonian American Art Museum; Curated: *Like the Lonely Traveler: The Video Work of Maria Magdalena Campos-Pons*, Visual Arts Center with Neon Queen Collective, Fall 2018; *Christina Coleman: positive images*, Courtyard Gallery, Fall 2018; *Annie Miller: Smells*

like Marcelle, Courtyard Gallery, Spring 2019; *Emily O’Leary and Bucky Miller: Dog Show*, Courtyard Gallery, Summer 2019; *Thunderstruck: Responses to the Lightning Field*, NARS Foundation Gallery, New York, NY, Summer 2019; Carnation Contemporary, Portland, OR, Fall 2019

Ashton Fancy

PhD program, Department of Art and Archaeology, Princeton University; Foreign Language and Area Studies Fellowship, Center for European Studies, 2018–2019; Classical Association of the Atlantic States, E. Adelaide Hahn Scholarship for study at the American Academy in Rome’s summer program, Summer 2019

Sarah Farkas

PhD program, Department of Art and Art History, University of North Carolina, Chapel Hill

Leah Hansard

Research Residency, Centro per la Storia dell’Arte e dell’Architettura delle Città Portuali (CSAACP) in Naples, Italy, 2019–2020; Alternate for both the Olivia James and John R. Coleman Traveling Fellowships from the Archaeological Institute of America, 2019–2020

Lauren Hanson

Stefan Engelhorn Curatorial Fellowship, Busch-Reisinger Museum, Harvard University Art Museums; Max Kade Berlin Program Post-Doctoral Fellowship, Berlin Program for Advanced German and European Studies (declined); CAA Annual Conference Travel Award, Historians of German, Scandinavian, and Central European Art and Architecture, 2019; Research Assistant, forthcoming Adrienne Kennedy exhibition, Artists Space, New York

Gilles Heno-Coe

Curated *Another Green World: Beverly Acha, Brooke Frank, Renee Lai, Marta Lee, Iliana Ortega*, Visual Arts Center, The University of Texas at Austin, Sept. 21 – Oct. 21, 2018; Lecture: “Ellsworth Kelly and Chance,” The Blanton Museum of Art, Austin, TX, Nov. 16, 2018

GRADUATE STUDENTS

New Jobs, Fellowships, Curatorships, Internships, Creative Work, Awards, and other News

Claire Howard

Curated *Ideas in Sensuous Form: The International Symbolist Movement*, December 15, 2018 – March 10, 2019, Blanton Museum of Art

Uchenna Itam

Curated *Mimi Cheronon Ng'ok: Love Song #9 (I knew you before I met you)*, The Idea Lab, Art Galleries at Black Studies, UT Austin, August 30 – December 14, 2018

Cristóbal Andrés Jácome

Getty Research Institute Fellowship, 2018–2019; Postdoctoral Fellowship, Lauder Research Center, Metropolitan Museum of Art

Allison Kim

Visiting Assistant Professor at Skidmore College

Donato Loia

CAA Graduate Student Travel Grant, 107th Annual Conference, New York, College of Art Association, 2018; Travel Grant, Association for Interdisciplinary Studies (AIS) Annual Conference, Wayne State University, Detroit, 2018; DAAD Short-Term Research Grant, 2019; Vivian L. Smith Foundation Fellowship, The Menil Collection, Houston, TX, 2019–2020

Diana Luber

Foreign Language and Area Studies Fellowship (Arabic), Middle Eastern Studies, Summer 2019; Foreign Language and Area Studies Fellowship (Arabic), Center for European Studies, Academic Year 2019–2020

Katherine McCarthy

PhD program, Department of Art History and Archaeology, Columbia University

Allison Myers

Visiting Professor, University of Richmond

Catherine Nuckols

PhD program, joint study in Art History and Latin American Studies, Tulane University; Summer In-

tern, Arizona State University, Archaeological Lab in Teotihuacan, Mexico

Catherine Popovici

Helen Watson Buckner Memorial Fellowship, John Carter Brown Library, Brown University; Curated the Ancient Americas Gallery Rotation: *Modeled in Clay: Worldviews in Ancient South American Ceramics*, Blanton Museum of Art, opening May 10, 2019

Catherine Powell

Kress Institutional Fellowship, Leiden University Center for the Arts in Society, 2019–2021; Renaissance Society of America Short-Term Research Fellowship; Rolf und Ursula Schneider-Stiftung, Herzog August Bibliothek Short-Term Research Fellowship; Samuel H. Kress International Travel Grant, CAA, 2019

Maryam Ohadi–Hamadani

2019 Postdoctoral Research Associate at the Yale Center for British Art, Yale University

Arianna Ray

PhD program, Art History, Northwestern University

Kaila Schedeen

Mellon Internship in Native American Art, Fred Jones Jr. Museum of Art, University of Oklahoma; Curatorial Fellowship, Visual Arts Center, UT Austin, 2019–2020; Summer Award for Upper Division and Graduate Students, Charles Redd Center for Western Studies, Brigham Young University

Alexis Slater

PhD program, Art History, Johns Hopkins University

Lilia Taboada

Studio Manager for Deborah Roberts Studio; Curated *Sutures: Sula Bermudez–Silverman*, Visual Arts Center, UT Austin

Phillip Townsend

The University of Texas at Austin, Graduate School Diversity Continuing Fellowship; Drs. Susan G. and

GRADUATE STUDENTS

New Jobs, Fellowships, Curatorships, Internships, Creative Work, Awards,
and other News

Edmund W. Gordon Fellow in African American Art; Panel Chair, Peace and Conflict Studies Spring Symposium, Austin Community College; Panelist, Queer and Trans People of Color (QTPOCA) African American Affairs (AAA) Conference

Elizabeth Welch

Research Assistant, Department of Drawings and Prints, Museum of Modern Art, New York, *Lincoln Kirstein's Modern Exhibition*

GRADUATE STUDENTS

Publications

Francesca Balboni

"Burning Through: Derek Jarman's Realism in *The Last of England* (1987)," *Oxford Art Journal*, 2019 (forthcoming)

Martha Scott Burton

Review of *Transamerica/n: Gender, Identity and Appearance Today* at the McNay Art Museum, San Antonio, *caa.reviews* (forthcoming)

Julia Detchon

"Margarita Paksa: Un Mundo Revuelto." Buenos Aires: Henrique Faria Gallery, 2019; "Luis Camnitzer," "Alfredo Jaar," "Guillermo Kuitca," "Gustavo Medeiros," "Chile, I. Introduction," "Chile, II. Architecture," "Chile, VIII. Art Education," "Bolivia, I. Introduction," "Bolivia, II. Architecture," "Bolivia, IV. Sculpture," and "Bolivia, IX. Art Education," entries in *Grove Encyclopedia of Latin American Art & Architecture*, Oxford University Press 2019 (forthcoming)

Jessica DiTillio

"Exhibition Review: The Power of Gold: Asante Royal Regalia from Ghana, Dallas Museum of Art," *African Arts*, Volume 52, no. 2, 2019 (forthcoming)

Lauren Hanson

"Activating the Material World," in *Explorations: Science Sculptures by Christina Lorena Weisner*, Raleigh: Gregg Museum of Art & Design, North Carolina State University, 2019

Gilles Heno-Coe

"The Word and Image in F.W. Murnau's *Tabu: A Story of the South Seas*," *Film International*, Volume 16, Issue 4, Dec. 2018; "Bumin Kim," in *Bumin Kim: Walk the Sky*, Austin, TX: Women & Their Work, 2019 (forthcoming); "Ellsworth Kelly," *American National Biography*, Oxford University Press, 2019 (forthcoming); "Hiding in the Light," in *David Hutchinson: Confessional Paintings*, Houston: Hiram Butler Gallery, 2019 (forthcoming)

Donato Loia

"The Multiplicity of a Still: Considerations of a Still from Andrei Tarkovsky's *Stalker*," *Mise-en-Scène: The*

Journal of Film and Visual Narration, volume 3, number 2, Winter 2018; "'Bildung' between Praxis and Theoria: A Philosophical Analyses of an Exemplary Anecdote," *Studies in Philosophy and Education*, May 2019; "Eugenio Claudio Di Stefano's 'The Vanishing Frame: Latin American Culture and Theory in the Postdictatorial Era,'" *Aztlán: A Journal of Chicano Studies*, volume 44, number 2, 2019 (forthcoming), book review; "Beyond the Light: Reflections on Gerhard Richter's Cologne Cathedral Window," *Athenor*, Florida State University, 2019 (forthcoming)

Julia Neal

Book review of Frank Bowling's 2016 *Frank Bowling: Mappa Mundi* exhibition at Haus der Kunst in Munich featured in *Texte Zur Kunst* (a German contemporary art magazine, featuring essays, interviews and reviews by international writers).

Nader Sayadi

"Architecture of Exclusion: The Savujbulagh-i Mukri Garrison, Border-Making, and the Transformation of the Ottoman-Qajar Frontier," *International Journal of Islamic Architecture*, 8:2, 2019

John Semlitsch

"Eccentric Modernisms: Making Differences in the History of American Art," *caa.reviews*, November 8, 2018; "The Friction of Recognition: Information and Illegibility in Drew Bacon's Animation," *Athenor*, Florida State University, 2019 (forthcoming)

Lilia Taboada

"Christina Coleman: Material Worlds," for *Black Studies Collects*, a UT Press publication, 2019 (forthcoming)

Phillip Townsend

"Cultural Diversity, Intercultural Dialogue and Dynamic Contributions," *ARA ORUN KINKIN*, ed. Olaniyi Rasheed Akindiya Akirash, *Austin: The Art with Akirash Foundation*, 2019; "General Moses and Sojourner Truth," *Charles White: The Gordon Gift to The University of Texas*, Blanton Museum of Art, Austin: University of Texas Press exhibition catalogue, 2019 (forthcoming); "Studies of Heads," *Charles White:*

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Publications

The Gordon Gift to The University of Texas, Blanton Museum of Art, Austin: University of Texas Press exhibition catalogue, 2019 (forthcoming); “Wanted Poster #6,” *Charles White: The Gordon Gift to The University of Texas*, Blanton Museum of Art, Austin: University of Texas Press exhibition catalogue, 2019 (forthcoming); “Head, 1967,” *Charles White: The Gordon Gift to The University of Texas*, Blanton Museum of Art, Austin: University of Texas Press exhibition catalogue, 2019 (forthcoming)

Elizabeth Welch

“Lincoln Kirstein, Writer,” *MoMA Magazine* March 28, 2019; “Lincoln Kirstein, Reader,” *MoMA Magazine*, April 18, 2019

ALUMNI

News and Publications

Andy Campbell (MA 2006, PhD 2012) currently serves as an assistant professor of Critical Studies at USC Roski School of Art and Design and his new book, *Queer X Design*, will be published by Black Dog & Leventhal, an imprint of Hachette Book Group.

Julie Levin Caro (PhD 2008) curated the exhibition *Between Form and Content: Perspectives on Jacob Lawrence and Black Mountain College*, Black Mountain College Museum Arts Center, September 28, 2018 – January 12, 2019.

Leslie Moody Castro (MA 2010) curated *Mapping the Jungle* at Galería Karen Huber in Mexico City.

Emily Edwards (BFA 2015) joined the Dallas Contemporary as a Curatorial Assistant; Curated *It Is Impossible to Cover the Sun with a Finger*, the work of Margarita Cabrera, which was named as one of Artforum's Critic's Picks for noteworthy exhibitions in the Dallas area.

Katherine Field (MA 2018) wrote a book review on Earnestine Lovelle Jenkins' *Race, Representation & Photography in 19th-Century Memphis: From Slavery to Jim Crow* published by *caa.reviews*.

Pamela Franks (PhD 2016) was appointed Class of 1956 Director of the Williams College Art Museum in May 2018.

Kate Green (PhD 2016) was appointed the El Paso Museum of Art's Senior Curator in October 2018.

Kate Dempsey Martineau (PhD 2013) recently published her first book, *Ray Johnson: Selective Inheritance*.

Tomás Rivera (BA 2016) received a graduate internship position with the Peggy Guggenheim Collection in Venice.

Rose Salseda (MA 2009, PhD 2018) has been appointed acting assistant professor at Stanford University's Art and Art History department.

Noah Simblist (PhD 2015) serves as artistic director of the national project "Reading Monuments."

Ivo van der Graaff (PhD 2013), Assistant Professor of Art and Art History at the University of New Hampshire, published his book, *The Fortifications of Pompeii and Ancient Italy* (Routledge).

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Eddie Chambers

During the academic year of 2018–2019, Chambers had a number of texts published. These included: “Andrew Jackson”, text in Contact Sheet 202, *Light Work Annual*, 2019, published by Light Work, an artist-run, non-profit photography and digital media center, on the campus of Syracuse University, supporting artists since 1973. His peer-reviewed publishing for this period included “The Jamaican 1970s and Its Influence on the Making of Black Britain”, *Small Axe: A Caribbean Journal of Criticism*, No. 58, March 2019: 134-149. His review of “Soul of a Nation: Art in the Age of Black Power”, Tate Modern, 12 July – 22 October 2017, which had been published online in 2017 appeared in print, in the *Journal of Visual Art Practice*, Volume 17, Issues 2-3, June – November 2018: 225-227. In October 2018 Chambers’ review of *Blackness in Britain*, Edited by Kehinde Andrews and Lisa Amanda Palmer, Routledge, 2016, was published by H-Net Reviews.

Chambers contributed several catalogue essays during this period, namely, “Coffee, Rhum, Sugar and Gold: A Postcolonial Paradox: Some Considerations”, catalogue text for *Coffee, Rhum, Sugar and Gold: A Postcolonial Paradox*, curated by Dexter Wimberly and Larry Ossei-Mensah, Museum of the African Diaspora, San Francisco, May 8 – August 11, 2019. Catalogue published September 2019; “Denzil Forrester: Some Considerations, catalogue text for *Denzil Forrester: A Survey*, Stephen Friedman Gallery, London, 25 April – 29 May 2019; and “Mildred Howard: Some Considerations” essay for catalogue accompanying exhibition by the Jerome M. Westheimer, Sr. & Wanda Otey Westheimer Distinguished Visiting Artist Chair: Mildred Howard, at Fred Jones Jr. Museum of Art, University of Oklahoma, 555 Elm Avenue, Norman, OK, January 25 – April 7, 2019.

During the 2018/2019 academic year, Chambers worked, as guest editor, on a forthcoming special Issue of *Nka Contemporary African Art* journal, [issue, no. 45, November 2019], relating to the 2018 College Art Association Annual Conference, Los Angeles, California panel *New Directions in Black British Art History*, organized in collaboration with University of Texas at Austin Art History graduate

student, Maryam Ohadi-Hamadani. Chambers also continued his work, as editor, of the forthcoming *Routledge Companion to African American Art History*, 40 essay-volume, scheduled for publication December 2019. Chambers continued to work on another publication, *World is Africa: Eddie Chambers Selected Texts, 1998–2018*, to be published by Bloomsbury in 2020. He is also guest editing an issue of the *International Review of African American Art*, issue 29.4, scheduled to be published in 2020, under the title of *Black Atlantic Dialogues*.

On Wednesday 21 February 2019, Chambers participated as Virtual Visiting Art Historian, Art History, University of Mississippi, delivering a lecture titled “Charles White’s 10” and 12” Messages.” On Wednesday 7 November 2018 he delivered a paper titled “Britain, Migration, Caribbean Art, and Curatorial Histories: Some Considerations”, at the University of the West Indies, UWI, Cave Hill campus, Barbados. On Thursday, June 21, 2018, at the National Art Gallery of the Bahamas, Chambers gave a lecture, “Caribbean Artists Visualizing Enslavement.”

Chambers was awarded a 2019 Terra Foundation for American Art International Publication Grant from the College Art Association.

John Clarke

During the 2018–2019 academic year, Clarke, along with his co-editor, Nayla K. Muntasser (Ph.D. 2003), worked closely with Fulcrum, the new e-publication platform of the University of Michigan Press, to refine the Open Access interface for volume two of *Oplontis: Villa A (at Torre Annunziata, Italy). The Decorations: Painting, Stucco, Pavements, Sculptures*. This process—arduous because of the book’s extensive text (660,000 words) and illustrative apparatus (2,389 images), required considerable collaborative work with Michigan’s editors and software engineers. The final product was released to the public on 25 October 2019. We have also been involved with e-marketing, publishing a series of blogs to highlight the work of the volume’s 19 authors.

Clarke published two articles, one on humor in Roman visual culture for the Dutch periodical

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Lampas, the other a jointly-authored report on the results of the Oplontis Project excavations at Oplontis B (2016–2018), a wine-bottling center.

In addition to two book reviews, Clarke prepared three articles for publication. “From Frescoes to Marbles at Oplontis Villa A: Paradigm of Elite Taste 50 B.C.–A.D. 79” will appear in the proceedings of the international conference *Picta Fragmenta: Rillegendo la pittura vesuviana*. A long article, “Sexy Salvific Epiphanies: Gods, Their Sleeping Lovers, and Roman Viewers in House and Tomb,” will appear in the *Bulletin Antieke Beschaving*; it explores the iconology of representations of deities appearing to their mortal lovers in both Pompeian painting and in pagan and Christian sarcophagi. Clarke also completed a chapter for an edited volume on the figure of the *cinaedus* at Rome; this work represents new methodology in that it embraces the “sensual turn” in current ancient studies.

Clarke gave two invited lectures at the annual joint meetings of the Archaeological Institute of America and the Society of Classical Studies, as well as two conference lectures in Italy.

Clarke’s digital research received a research grant to make the Oplontis Villa A 3d model available on a web-based platform. It will serve as a research tool to appear in tandem with the third and final volume of *Oplontis: Villa A: Architecture, Excavation, Material Culture, and Documentation*.

George Flaherty

Flaherty held two fellowships over the course of 2018–2019, a COFA Dean’s Fellowship and a Jeanette and Ferris Nassour Fellowship in Art History. These allowed him to continue planning and conducting primary research for his next book, provisionally titled *Mexico to Harlem and Back: Revolutionary Art and Cross-border Renaissance*. The project traces an axis of cultural affinity, exchange, and appropriation between Mexico City and Harlem in the 1920s and 30s. Flaherty published an essay, “Chicano Over Asphalt: Street Photography in Global Los Angeles,” in the catalog for the *La Raza* exhibition, organized by the Autry Museum for the American West in Los

Angeles, and part of the “Pacific Standard Time” series of exhibitions funded by the Getty Foundation. He also published a shorter catalog entry for the Davis Museum of Art at Wellesley College in Massachusetts. Flaherty served as a visiting professor at the School of Architecture and Design of Universidad de los Andes in Bogotá, Colombia, and delivered invited lectures at the Museo Universitario de Arte Contemporáneo in Mexico City, University of Rochester in New York, and the Centro Nacional de Arte Contemporáneo Cerrillos and Universidad Alberto Hurtado, both in Santiago, Chile. In October 2018, Flaherty convened a two-day colloquium, “Precarity, Resistance, and Contemporary Art from the Americas,” at the Sterling and Francine Clark Art Institute in Williamstown. Eleven scholars of Latin American and Latinx art history from the U.S., France, Britain and Brazil participated in the colloquium, which was co-organized with Dr. Robin Greeley (University of Connecticut) and received financial support from the Mellon Foundation. He also participated in the University of Houston-Museum Fine Arts, Houston Workshop on Digital Humanities and Object-based Learning.

Flaherty continued his tenure as director of the Center for Latin American Visual Studies (CLAVIS), which facilitates the advanced study of modern and contemporary art from the Americas through its various programs. Working with the Blanton Museum’s Dr. Beverly Adams, curator of Latin American art—she now holds the same position at New York’s Museum of Modern Art—CLAVIS developed a summer internship for one of our MA students to provide research support for *The Avant-garde Networks of Amauta: Argentina, Mexico, and Peru in the 1920s*. We also sponsored an exhibition curated by a CLAVIS-affiliated MA student at the Art and Art History Department’s Visual Arts Center in November 2018. CLAVIS hosted several visitors as part of our lecture and workshop programming, bringing leading artists and scholars to our students and the larger campus community. The center closed its Getty-funded project, “Grounds for Comparison: Neo-Vanguards and Latin American/U.S. Latino Art, 1960–90,” which was part of the foundation’s “Connecting Art Histories” initiative. The 6-year

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grant, co-directed with Dr. Andrea Giunta (Universidad de Buenos Aires), funded a series of research seminars in Bogotá, Buenos Aires, and São Paulo for emerging scholars based throughout the Americas. It also funded a series of three dossiers featuring the scholarship of seminar participants (one was published in *Caiana* and two are forthcoming in *Artelogie* and *alter/nativas*). Flaherty also continued as a board member of the Society of Architectural Historians, working specifically on diversity and inclusion issues. Flaherty also received approval from UT for a semester-long study abroad program in Mexico City for undergraduates, focusing on urban art and design, to start in the fall of 2020. In 2019, George Flaherty was appointed to the board of the Society of Architectural Historians.

Julia Guernsey

Guernsey's new book manuscript, *Human Figuration and Fragmentation in Preclassic Mesoamerica: From Figurines to Monumental Sculpture*, is in production with Cambridge University Press, due out in the spring of 2020. Guernsey also published several peer-reviewed journal essays. Along with Dr. Robert Rosenswig of SUNY-Albany, she organized a special invited section of the journal *Ancient Mesoamerica* dedicated to recent archaeological, art historical, and epigraphic work at the site of Izapa, in Chiapas, Mexico. She and Rosenswig co-wrote an Introduction to the special section and Guernsey also contributed an essay titled "Captive Representations and Social Discourse at Izapa and in Late Formative Southeastern Mesoamerica." She also published an essay—"Gobernantes, dioses y barrigones: una consideración de formas y temáticas esculturales del Preclásico en la costa del Pacífico y en el piedemonte de Mesoamérica"—in a special edition of the Peruvian journal *Kaypunku* dedicated to the investigation and interpretation of indigenous art in the Americas. In addition, Guernsey reviewed Joanne Pillsbury, Timothy Potts, and Kim N. Richter's *Golden Kingdoms: Luxury Arts in the Ancient Americas* volume that accompanied the blockbuster exhibition at the Getty and the Metropolitan Museum of Art; her review appeared in *Latin Ameri-*

can and Latino Visual Culture. She also co-presented a talk titled "Political Cycling, Resilience, and Collapse during the Preclassic Period of Pacific Guatemala" at the 16th Annual Tulane Maya Symposium in New Orleans. Guernsey was awarded a "Clock Award" from the University of Texas Services for Students with Disabilities for "going above and beyond the call of duty to make sure students with disabilities have equal access to their academic experience at UT." She also had the privilege of advising a marvelous group of Ph.D, MA, and undergraduate students, all of whom produced excellent research. They include Stephanie Strauss, now a Fellow at Dumbarton Oaks, whose dissertation is titled *Sculpting the Narrative: The Material Practice of Epi-Olmec Art and Writing*; Catherine Nuckols, now pursuing a Ph.D at Tulane University whose MA thesis was titled *Emerging Perspectives: A New Cross-Contextual Analysis of the Niche Monument Corpus*; Katherine McCarthy, now pursuing a Ph.D at Columbia University, whose MA thesis was titled *An Empire of Water and Stone: The Acuecuexco Aqueduct Relief*; Rachel Fleming, whose MA thesis for the Lozano Long Institute of Latin American Studies was titled *Where Rubber Meets the Road: The Transnational Movement of San Lorenzo Monument 2*, May 2019; and Hayley Briggs, who wrote her undergraduate honors thesis on *Henry Moore: A Modernist's Take on Pre-Columbian Forms*.

Linda Henderson

Henderson is one of the Duchamp scholars featured in the new documentary film *Marcel Duchamp: The Art of the Possible*, which premiered at the Hirshhorn Museum and Sculpture Garden, at the National Mall in Washington D.C., in November 2019 in conjunction with their Duchamp exhibition. During the past year she published two Duchamp-related essays: one in a special Readymade-themed issue of the *Nordic Journal of Aesthetics*, based on a symposium in Denmark, and the other, "Illuminating Energy and Art in the Early Twentieth Century and Beyond: From Marcel Duchamp to Keith Sonnier," in the MIT Press volume *Energies in the Arts*. In conjunction with the exhibition *Matta & The Fourth Dimension* at

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the Hermitage Museum, St. Petersburg, Henderson published a catalog essay and lectured on the topic at the museum in April 2019. She also published an essay and spoke in conjunction with the spring 2019 exhibition at the Mead Museum of Amherst College, *Dimensionism: Modern Art in the Age of Einstein*. The fourth dimension is central to two forthcoming essays by artists old and new. One is an essay on early 20th-century Swedish artist Hilma af Klint, to appear in the volume *On Hilma af Klint and the Spirit of Her Time*. The other essay focuses on contemporary artist Tauba Auerbach's deep engagement with this topic and will appear in the catalogue for Auerbach's spring 2020 retrospective at the San Francisco Museum of Modern Art. Henderson continues work on her large book project *The Energies of Modernism: Art, Science, and Occultism in the Early 20th Century* to be published by MIT Press. Linda Henderson received a Leonardo Pioneer Award in October 2018. She was named one of the Alcalde's 2019 "Texas Ten" Professors in May 2019.

Joan Holladay

After more than three decades in the ranks of the Art History faculty, Professor of Medieval Art Joan Holladay retired in May 2019. This was a landmark year for professor Holladay as her latest book, *Genealogy and the Politics of Representation in the High and Late Middle Ages*, was published by Cambridge University Press. The faculty celebrated her career and retirement in a special event hosted by professor Jeff Smith in early May. Professor Holladay continues to supervise doctoral students and is in touch with our graduate program while enjoying her retirement in Tucson Arizona. Upon her retirement, professor Holladay was duly honored with the academic title of "Professor Emerita."

Ann Johns

In 2019, Johns continued to develop her large (400 students, and inching towards 500 students next year) online/televised ARH 301 Introduction to the Visual

Arts class. Johns, along with Dr. Allison Kim (Ph.D. 2019), created an on-demand, summer-school version of the class that incorporated "captured" lectures by Johns and her colleagues as well as new interactive lessons developed by Johns, Kim, and the LAITs team that produces the class. In addition, Johns, working with two undergraduate honors art history majors, will launch a new version of the class in 2020, taught without a textbook. This will substantially lower the cost for the students while at the same time providing them with more interesting materials and allowing Johns more flexibility in the curriculum.

The Learning Tuscany program, directed by Johns, resumed in 2019 in Siena, Italy. UT's facility in Castiglion Fiorentino, used for several decades, is still awaiting costly repairs, so Johns, working with the Texas Global Office, moved the program to Siena, which entailed a great deal of additional planning and re-shaping of the program. Johns co-taught with Professor Eli Durst, an assistant professor of practice in Photography. The program had a robust recruitment season, aided by a growing number of scholarships (in part due to the three Flying Longhorns alumni trips organized by Johns and others), and both faculty and students declared the new Siense program a resounding success, due to the vibrancy of the city of Siena and the easy access to extraordinary art and architecture.

Johns continued her substantial university service in 2019. Johns' campus wide service included the Campus Fulbright Committee, the C-6 Faculty Council on International Programs and Studies, the Student Government Endowments Governing Board (Faculty Council Appointee), and the UGS Signature Course Advisory Committee. Johns' Departmental Service included the Art History Curriculum committee, the Art History admissions 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. Over the last two years, Johns has revamped the Honors Program so that students now meet regularly, as a group, with Johns, in order to maintain progress and develop an academic community.

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Janice Leoshko

Leoshko continued work on her book manuscript on the important Indian art historian, Ananda K. Coomaraswamy, which will be published by the University of Chicago. The research was completed during the fall semester when she held a residency fellowship at the Post Graduate Institute of Archaeological Research, University of Kelaniya in Sri Lanka. While in Sri Lanka she also gave talks about Coomaraswamy as well as participated in symposium on museum collections and display practices. In conjunction with Professor Jagath Weerasinghe, Leoshko has completed plans for an international workshop to be held in Anuradhapura, Sri Lanka at the Anuradhapura Archaeological Museum. The focus is on how to reshape experiencing this museum in its particular context as part of Anuradhapura, a large UNESCO World Heritage Site. Originally scheduled for the summer 2020, it has been postponed to 2021. Leoshko also presented papers in the US, including a symposium at Harvard, organized by Professor Jinah Kim entitled “Trace: Artisanal Intelligence, Material Agency and Ritual Technology.”

Stephennie Mulder

In the fall of 2018, Associate Professor Stephennie Mulder (Islamic Art) returned to teaching after a year of research leave in Berlin, where she worked on her forthcoming manuscript, a multi-volume publication of an archaeological ceramics catalog which will chronicle over a decade of excavation at the medieval Islamic site of Balis, Syria.

Dr. Mulder started the fall semester by introducing a significant curricular innovation in her Arts of Islam class: the development of a new digital humanities assignment requiring students to write, edit, and upload a Wikipedia article. Students collaborated with UT Libraries and with a class at Rutgers University and the curator of the Shangri La Museum of Islamic Art, Culture & Design in Honolulu, HI. The assignment was spread over the semester and required students to work in groups to learn to become Wikipedia editors and understand Wikipedia’s standards for

sourcing and evidence. Working with UT librarians, students integrated digital and paper resources from UT’s libraries into articles, sometimes significantly re-writing them or improving images and sources. The assignment allowed students to develop many of the skills of a traditional research paper while also learning important lessons about media literacy, public citizenship, and social justice through understanding their privileged position as a group with access to a world-class research library. Students reported feeling they had played a small yet meaningful role in the democratization of knowledge. In the spring, Dr. Mulder introduced a new course called History of the Medieval Middle East in 100 Objects. The course is a survey of Islamic art from 650–1500 that uses a material culture-based approach to expand beyond the traditional boundaries of art history, through the close examination of 100 objects spanning the three continents of the premodern Islamic world.

Dr. Mulder’s 2014 monograph *The Shrines of the Alids in Medieval Syria: Sunnis, Shi’is, and the Architecture of Coexistence* sold out of its original hard copy print run and was reissued in a paperback edition in 2019. She was also asked to contribute to a new popular reader on contemporary misappropriations of the Middle Ages called *Whose Middle Ages? Teachable Moments for an Ill-Used Past*, for which she wrote an article titled “No, People in the Middle East Haven’t been Fighting since the Beginning of Time.” Mulder presented at several academic conferences, including the Symposium *Antiquarianism in the Islamic World* at Bard Graduate Center and the *Marco Institute Annual Symposium*, University of Tennessee, Knoxville. Mulder gave an invited lecture at the Freer|Sackler Museum on Yemen’s endangered cultural heritage. In February, Mulder delivered the Annual Lecture at The Chester Beatty library in Dublin Castle, Ireland. Her lecture was covered by the *Irish Times*’ Aiden Dunne and in an interview on *RTE Arena* (Irish Public Radio).

Adele Nelson

Nelson had a research leave during the 2018–19 academic year, finalizing her book manuscript

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“Forming Abstraction: Art and Institutions in Post-war Brazil” (the book is under contract with University of California Press for its series Studies on Latin American Art and will be released in Fall 2021). She and co-curator MacKenzie Stevens, Director of the Visual Arts Center at UT Austin, undertook the initial research and grant applications for a forthcoming exhibition, *Social Fabric: Art and Activism in Contemporary Brazil*, scheduled for Fall 2022 (The exhibition received The Andy Warhol Foundation for the Visual Arts Grant in January 2020 to support the curators’ research travel, the exhibition, and its accompanying catalogue). Nelson also actively presented her research at national and international venues, including talks at Goethe-Institut in São Paulo, Brazil and the IV Picasso International Congress in Málaga, Spain, as well as participation in two invited closed-door scholars’ days at the Princeton University Art Museum and Stedelijk Museum. Her texts appeared in a catalogue dedicated to the important Latin American art collection of Wellesley College and the online journal *Bauhaus imaginista*, the publication arm of a global, multi-site exhibition project dedicated to new research marking the 100th anniversary of the founding of the Bauhaus. She was interviewed by media outlets, including the prominent Sunday magazine of the *São Paulo newspaper Folha de São Paulo* and *UT News*.

Nassos Papalexandrou

Papalexandrou presented research papers in the Annual Meeting of the Archaeological Institute of America (San Diego) and in the Annual Meeting of the American Schools of Oriental Research (Denver). As a project participant in a Getty Funded Connecting Art Histories workshop (materialentanglements.org), he presented two papers in Athens, Greece (National Research Foundation, October 2018) and was invited to participate again in Fall 2019. As research participant in the Collection Analysis Collaborative project (focused on the Menil Collection, Houston, TX—cac.rice.edu, led by professors John Hopkins, Sarah Costello and Menil Curator Paul Davis), he completed two long essays probing the provenience and provenance

of two distinct groups of antiquities in the Menil Collection. One had to do with early Greek votive bronzes (“Geometric” period or ca 900–700 BCE) from the sanctuary of Athena Itonia in Thessaly, Greece, which were brutally pillaged by looters and the local community in the early sixties. The other had to do with a group of architectural terracottas (6th c. BCE) illegally unearthed and exported from Turkey (Düver) in the early sixties. This group is now widely dispersed in various museums in the US, Europe, and elsewhere and in addition to archaeological issues Papalexandrou explored the ethical implications of this situation for the Menil and other collections that own fragments of what was originally an integrated artifact or artwork. The illegal processes that resulted in collecting largely involved the irreversible destruction of both the archaeological context and the artifacts themselves. How should museums deal responsibly with the ambivalent and often dark histories of some of their holdings like the bronzes or the architectural terracottas in the Menil Collection?

Papalexandrou’s main research focus has been the completion of a book-length manuscript titled *Monsters, Fear and the Uncanny in the Preclassical Mediterranean*, a major rough draft of which he completed in August 2019. This project explores the reception of and responses to artifacts in the shape of monsters and argues that the affective properties of these artifacts in ritual contexts had implications for the changing visual culture of the Mediterranean from after 700 BCE. For this project he was awarded a University of Texas Provost’s Authors Fellowship for 2019–2020. In spring, he and professor Amy Sowder Koch (Towson University) collaborated in the preparation of a colloquium proposal on Bronzes from the Acropolis, Athens—it was accepted for presentation at the Annual Meeting of the Archaeological Institute of America in January 2020 (Washington D.C.). He published two book reviews (one in Fall, one in Spring). In 2019, Papalexandrou’s research travels took him to Samos, Greece and to Scotland, UK.

His teaching included many rewarding and highly enjoyable highlights, including a Plan II junior seminar on the *Parthenon Through the Ages* (spring) as well as the supervision of two research thesis for the same program. One more important highlight is that

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in fall 2018 he collaborated with professors David Stuart (Mayanist) and Joan Holladay (Medievalist) in co-teaching a survey course focusing in developments in material and visual culture from the Paleolithic to ca 1400 CE all around the world. This was great fun and highly rewarding! Students responded very positively to this collaborative effort as well. As professor Holladay retired in May 2019, Papalexandrou feels lucky and uniquely privileged to have attended and learned from her expert lectures on Medieval European art and material culture.

Susan Rather

Susan Rather began a term as interim chair of the department in spring 2019 and has been consumed with that work since then. In February 2019, she gave the 30th Annual Eldredge Prize Lecture at the Smithsonian American Art Museum (archived online), a highlight of the year, and spoke more informally about research and publication processes to pre- and post-doctoral fellows at SAAM. In new research, a commission to write about Samuel F. B. Morse's modest early self-portrait, a watercolor miniature made during his college years at Yale, led to an unexpected discovery about Morse's presumed self-taught artistic beginnings. More surprisingly, it yielded a new reading of Morse's intensely studied magnum opus from the far end of his painting career, *Gallery of the Louvre*, a grand public statement from the then-first president of the National Academy of Design. A short version of that inquiry appeared as "Samuel F. B. Morse, A First Teacher, and the Resonance of Miniature Painting" in *For America: The Art of the National Academy* (2019). Otherwise, Rather performed a faculty member's usual array of service, including several manuscript and external promotion case reviews.

Ann Reynolds

This past year Reynolds' book manuscript, *In Our Time*, a history of intergenerational relationships among New York artists circa 1940 to 1970 that were shaped by shared, if heterogeneous, commitments

to Surrealism and its legacy, primarily through a love of film, continued to be her primary focus. She completed two texts related to this project: an essay entitled "No Strangers," for the exhibition catalogue for *The Young and Evil: Queer Modernism in New York, 1930–1955*, curated by Jarrett Earnest for David Zwirner Gallery, and a short, commissioned text on Surrealism in 1960s New York, entitled "A War on the World of Surfaces," for the *Brooklyn Rail*. The latter was part of a collection of essays about imaginary works of art in fiction or film curated by the critic Barry Schwabsky. Reynolds also published "Lessons in Transparency: Ruth Asawa in Mexico," in the exhibition catalogue for *In a Cloud, in a Wall, in a Chair: Modernists in Mexico at Midcentury* at The Art Institute of Chicago. She gave lectures on *View* magazine at the University of Pennsylvania, Philadelphia, on Kay Sage and Lucy Lippard—"Surrealism Between Women"—at the College Art Association Annual Meeting in New York, and on Robert Irwin at Pratt Institute, New York. Her writing was supported by a Humanities Institute Fellowship during the Spring of 2019, and she received an Inaugural Provost's Author's Fellowship for the 2019–2020 academic year, which she deferred to 2020–2021. This past December, she was invited to Japan to see Joan Jonas—an artist she has been working with for over ten years—perform *Reanimation* in Kyoto.

Astrid Runggaldier

In 2018–2019 Astrid Runggaldier contributed to three projects on archaeological and ceramics research on the ancient Americas through grants from the UT Austin Planet Texas 2050 initiative and funding from the Department of Art and Art History: the Belize River East Archaeological Project, the San Bartolo/Xultun Project in Guatemala, and the analysis of geometric morphometrics of Chimu-Inka ceramics from the Art and Art History Collection (AAHC). The AAHC was also the focus of a curatorial project carried out with PhD candidate Catherine Popovici and Blanton colleagues to inaugurate a new reinstallation of the Ancient Americas at the Blanton Museum of Art in May 2019 featuring art-

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works from the pre-Inka cultures of South America. During the 18–19 academic year, Runggaldier also continued to work with the AAHC and the Bridging Disciplines Program in Museum Studies, obtaining a grant from the LILAS/Benson Digital Scholarship office to redesign ARH 347 (Art and Archaeology of Ancient Peru) with an emphasis on student curatorial research with digital humanities methods. For the Museum Studies BDP, Runggaldier additionally taught ARH 322 (Issues in Collections and Exhibitions of Visual Cultures) with a theme on “Textile Arts of the Indigenous Americas” using the newly established lab space for the AAHC where students were able to work directly with the textiles in the collection. For her commitment to student opportunities and her involvement with curricular innovation, Runggaldier received the Department of Art and Art History Distinguished Teaching Award in May 2019.

Richard Shiff

Shiff has been at work on a number of essays in association with forthcoming exhibitions, including the Joan Mitchell retrospective (opening 2020 at the Baltimore Museum of Art, then to SFMOMA, the Guggenheim, and finally the Vuitton in Paris) and a selection of works by the late Jack Whitten, to be shown at Hauser & Wirth in Zurich. In the area of nineteenth-century art, he completed an essay on the concept of the “impression,” which will appear in a Yale University Press guide to the study of the period. He has been shepherding the final stages of three book publications that will probably appear over the next half year or so: a comprehensive study of the sculptural art of Joel Shapiro; a collection of his previous essays on the art and thought of Donald Judd; and a selection of his recent essays on topics in contemporary art.

Jeff Chipps Smith

During the fall of 2018 Smith and his graduate seminar students traveled to Vienna to see the Pieter Bruegel the Elder exhibition at the Kunsthis-

torisches Museum. They met with curators and conservators there as well as at the Albertina Museum. The class had a great time exploring the artistic sites of the city. The trip was funded by the Kimbell Art Foundation of Fort Worth. A group of Smith’s past students and professional colleagues presented him with a Festschrift entitled *Imagery and Ingenuity in Early Modern Europe: Essays in Honor of Jeffrey Chipps Smith*, eds. Catharine Ingersoll, Alisa McCusker, and Jessica Weiss (Turnhout, Belgium: Brepols, 2018). In June 2019 Smith finished his six years as counselor and member of the Board of Directors of the Renaissance Society of America. He and Babette Bohn (Texas Christian University) co-chaired a session “Artistic Biography in Early Modern Europe” at the College Art Association meeting in New York. Smith presented talks at the Newberry Library in Chicago, the National Library of Russia in St. Petersburg, and the University of Toronto. Several publications appeared. Smith completed all of the work for his next book, *Albrecht Dürer and the Embodiment of Genius: Decorating Museums in the Nineteenth Century*, which will be published by Pennsylvania State University Press, fall 2020.

David Stuart

In 2018–19 Stuart completed the manuscript for his book *Emperor and Cosmos: A new Interpretation of the Aztec Calendar Stone*. This is slated for publication in late 2020 or early 2021 by Pre-Columbia Mesoweb Press, a major outlet for Mesoamerican art and archaeology. The book offers a new take on this iconic sculpture, considering its spatial setting and political messaging in the center of the Aztec capital Tenochtitlan. It also proposes that the central face of the design is a hybrid portrait of the ruler Moteuczoma II as a defied solar being. In 2018 Stuart was involved in two archaeological field projects on Guatemala. At La Corona he was closely involved in the discovery, documentation and publication of a carved altar in 2018, which included information on a previously unknown king from the 6th century. He participated in its formal presentation at Guatemala’s Museo Nacional de Arqueología e Etnología.

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In the spring of 2019 he was part of a small team who discovered a new site in northern Guatemala, which Stuart named Xulbe (“end of the road”). This site had four carved monuments resting on the forest floor, all of early date. With colleagues at other institutions, he is also involved in the planning of further archaeological investigations at the site.

Louis Waldman

Louis Alexander Waldman spoke at the 2019 College Art Association meeting in New York on “Sophonisba Anguissola and Levina Teerlinc’s Mirror of Friendship.” He gave invited lectures at the Georgia Museum of Art and Seoul National University, as well as a gallery talk in connection with the Blanton Museum’s exhibition on “The Culture of the Copy.” He published a co-authored article in the Fall 2019 issue of the *Maine Arts Journal* and continued

work on two major ongoing projects: an exhibition about Pier Francesco Foschi and Florentine Vernacular Art (Georgia Museum of Art, 2020) and a book-length manuscript entitled *Leonardo and Florentine Society*. He was awarded a Provost’s Archive Research Grant to carry out documentary research in Florentine archives. He served as a consultant for numerous galleries and auction houses in the US and Europe including Christies (NYC) and the Dorotheum (Vienna). His video lecture on Michelangelo’s *David*, part of a series by the UT Austin Digital Speaker’s Bureau, was published on YouTube. Prof. Waldman spoke at several film festivals that presented Isabel Dunn’s film “Once and Again,” a documentary about him and his preservation of antique gramophones and operatic recordings. In addition, he filmed interview footage for a forthcoming documentary film on the Austin sculptor Charles Umlauf.

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