
Art History Newsletter

Looking back at 2019–2020

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.

Students and alumni, friends and supporters, if you have news of awards, publications, conference papers etc. for 2020–21, please send that information to:

David Stuart, editor of News
davidstuart@austin.utexas.edu

Congratulations to our 2019–2020 graduates!

PhD

Claire Howard
Cristobal Jacome–Moreno
Allison Kim

Alexis Salas
Einav Zamir

MA

Amanda Adkins
Alexandra Boiarsky
Martha Scott Burton
Lauren Karazija
Ingrid Kottke

Darren Longman
Diana Luber
Claire Sumner
Rachel Urbano

BA

Hallie Angelo
Aubrey Blocker
Elois Caswell
Catherine Crawford
Abigail Davis
Charlotte de Marigny
Peyton Epsley–Jones
Benjamin J. Fortson IV
Susan Rae Griffin
Noreen F. Husain
William A. Karo II

M L Mutrux
Olivia Naworol
Sutherlyn Nichols
Jordan Ritter
Hannah Seavey
Celia Shaheen
Yu Shen
Meghan Sheraden
Nikita Sveshnikov
Anna Venish
Gabrielle Walke

GRADUATE STUDENTS

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

Daisy Adams

Curatorial Intern, European Painting and Sculpture Department, Blanton Museum of Art, Summer 2020.

Francesca Balboni

Mellon Fellowship in Modern and Contemporary Art, Blanton Museum of Art, 2020–2021; Invited gallery talk on Derek Jarman's *The Last of England* at Void Gallery, Derry, Northern Ireland, January 2020

Julia Detchon

Social Science Research Council, Mellon International Dissertation Research Fellowship, 2020–2021; University of Texas Argentine Studies Program Summer Field Research Award, 2020

Jessi DiTillio

University of Texas at Austin Graduate School Fellowship, Summer 2020

Gilles Heno–Coe

Associate Director at Craig F. Starr Gallery, New York (Feb. 2020 – present); Freelance at Tony Smith Foundation, New York (Nov. 2019 – present)

Claire Howard

Curated *Joiri Minaya: Labadee* (September 14 – December 8, 2019) and *Lily Cox-Richard: She-Wolf + Lower Figs.* (July 27 – December 29, 2019) at the Blanton Museum of Art, The University of Texas at Austin

Uchenna Itam

Robert Rauschenberg Residency Fellowship, 2020

Allison Kim

Visiting Assistant Professor at Skidmore College

Jana La Brasca

Andrew W. Mellon Fellowship in Modern and Contemporary Art, Blanton Museum, 2020–2021

Donato Loia

Visual Arts Center Curatorial Fellowship, The University of Texas at Austin, 2020–2021; Ann Lacy Crain Scholarship Fund, The University of Texas at Austin, 2019–2020; Salome McAllen Scanlan

Endowed Graduate Fellowship in Art History, The University of Texas at Austin, 2019; James M. (Jimmy) Malone Endowed Scholarship, The University of Texas at Austin, 2019

Diana Luber

McDermott Intern for Islamic Art, Dallas Museum of Art, 2020–2021; Critical Language Scholarship, Arabic, Amman, Jordan, 2020–2021; Travel Grant, College of Fine Arts, University of Texas, 2020–2021

Catherine Popovici

Ittleson Fellowship, Center for Advanced Study in the Visual Arts (CASVA), National Gallery of Art, 2020–2022

Catherine Powell

Kress Institutional Fellowship, Leiden University Centre for the Arts in Society (LUCAS), 2020–2021

Crystal Rosenthal

Center for the Art and Architectural History of Port Cities / Centro per la Storia dell'Arte e dell'Architettura delle Città Portuali Research Residency, Naples, 2020–2021; Field archeologist at the Roman Settlement at Poggio Del Molino in Populonia, Summer 2020 (TBD)

Jennifer Sales

Andrew W. Mellon Fellowship in Latin American Art, Blanton Museum, 2020–2021

Nader Sayadi

Andrew W. Mellon Postdoctoral Fellowship, The Metropolitan Museum of Art, 2021–2022

Kaila Schedeen

College of Fine Arts Graduate School Continuing Fellowship, University of Texas at Austin, 2020–2021; Curatorial Assistant, *Carmen Argote: Me at Market*, Visual Arts Center, University of Texas at Austin, Fall 2019; Curatorial Assistant, *Lisa Lapinski: Drunk Hawking*, Visual Arts Center, University of Texas at Austin, Fall 2019; Co-curator with Neon Queen Collective, *2019 SEU Flatfile Exhibition*, Fine Arts Gallery, St. Edward's University, Fall 2019

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

Nicole Smythe-Johnson

College of Fine Arts Graduate School Continuing Fellowship, University of Texas at Austin, 2020–2021

Christine Zepeda

University Graduate Continuing Fellowship, University of Texas at Austin, 2020–2021

Claire Sumner

Curatorial Intern, European Painting and Sculpture Department, Blanton Museum of Art, Summer 2020

GRADUATE STUDENTS

Publications and Papers Presented

Francesca Balboni

"Burning Through: Realism in Derek Jarman's *The Last of England*" in *Oxford Art Journal* (August 2019); "the desire and pursuit of the whole is called love: the figural delights of Geography of the Body (1943)," CAA 108th Annual Conference, "Embodied Perception in a Time of War" Section, Chicago, February 12–15, 2020

Jessamine Batario

"Simulations at the Byzantine Fresco Chapel," CAA 108th Annual Conference, "Aesthetics of the Spiritual in Contemporary Art" Section, Chicago, February 12–15, 2020.

Julia Detchon

"Con la participación del público: Participation and Pedagogy in the Work of Mirtha Dermisache and Margarita Paksa," CAA 108th Annual Conference, "Women and Experimental Art Education in Latin America" Section, Chicago, February 12–15, 2020.

Jessi DiTillio

Review of *Art and Race Matters: The Career of Robert Colescott*, by Raphaela Platow and Lowery Stokes Sims, eds. *caa.reviews* (January 23, 2020), doi:10.3202/caa.reviews.2020.11, <http://www.caareviews.org/reviews/3660>.

Gilles Heno–Coe

"Artseen: Matt Kleberg: Trespassing," *The Brooklyn Rail*, October 2019; "Terrell James: On The Brink," in *Terrell James: Rinsing the Eye*. Houston: Hiram Butler Gallery, 2020; "Louise Fishman: Off The Grid," in *Louise Fishman: 9 Works on Paper*. New York: Karma, 2020

Jana La Brasca

"Image-Sick: Gretchen Bender, Susan Meiselas, and a Picture from the Salvadoran Civil War," CAA 108th Annual Conference, "Postmodern Margins" Section, Chicago, February 12–15, 2020.

Donato Loia

Book Review: "Mauro Carbone's 'Philosophy-Screen. From Cinema to the Digital Revolution,'" in *Critical Inquiry*, October 30, 2019, web; "'On the Vaporization and Centralization of the Self: The Notion of the Subject in Western Discourse.'" in *LLIDS: Language, Literature, and Interdisciplinary Studies*, Volume 3, Issue 1 (Fall 2019): 1–22; "Lights of Disenchantment: A Study of Max Weber's Thesis on the 'Disenchantment of the World' From the Perspective of Visual Studies," in *Visual Studies*, volume 34, number 2 (Fall 2019): 182–200; "Political Spirituality in Theaster Gates and Danh Vo," CAA 108th Annual Conference, "Aesthetics of the Spiritual in Contemporary Art" Section, Chicago, February 12–15, 2020

Diana Luber

"Re-Thinking Ornament: Embodiment in Two Structures of the Medieval Islamic World," Wollesen Memorial Graduate Symposium, The University of Toronto, 2020; "The Moon Rose: A New Interpretation of the Fatimid Mosque of al-Aqmar," New Generations Graduate Student Conference in Middle Eastern and Islamic Studies, The University of Texas at Austin, 2020

Julia Elizabeth Neal

"Critical and Liberatory Pedagogies in African American Art," CAA 108th Annual Conference, Chicago, February 12–15, 2020

Kaila Schedeen

Review of *Network Sovereignty: Building the Internet Across Indian Country* by Marisa Elena Duarte, *E3W Review of Books*; "Call and Response: A Conversation with Jeffrey Gibson," *Sightlines Magazine*, August 16, 2019; "Turning Back, Looking Forward: Manifesting Futures in Will Wilson's Auto Immune Response," CAA 108th Annual Conference, "The Present of the Future: Indigenous Futurisms in the Visual Arts" Section, Chicago, February 12–15, 2020

GRADUATE STUDENTS

Publications and Papers Presented

Deirdre Smith

“Socialism in and out of Time in the Photographic Culture of Zagreb,” CAA 108th Annual Conference, “Documenting Urban Change” Section, Chicago, February 12–15, 2020

Elizabeth Welch

“‘The blaze of his bones,’ Pavel Tchelitchew’s The Cave of Sleep,” CAA 108th Annual Conference, “Embodied Perception in a Time of War” Section, Chicago, February 12–15, 2020

UNDERGRADUATE STUDENTS

Honors Theses

Carla Jean Bay

Women in the Royal French Academy
(M. Charlesworth)

Elois Caswell

The *Relaciones Geográficas* Map of Misquiahuala:
Interpretation and Contextualization (J. Guernsey)

Cameron Crawford

The Place of the Museum Today: Exploring Two
Local Museums (E. Chambers)

Abigail Davis

Sensational Metamorphosis (N. Papalexandrou)

Charlotte de Marigny

Say Yes to the Dress: Examining Florentine Dress
in Portraiture Before and After 1494 (L. Waldman)

Peyton Espley-Jones

Berthe Morisot and Expectations of Women
Artists: A Fuller Discussion of *Woman at Her
Toilette* (M. Charlesworth)

Logan Larsen

On the Library as Foundation—Aby Warburg's
Systematic Approach to Images and Culture
(A. Reynolds)

M L Mutrux

Comfort and Memory: Artist Kit Keith and the
Oral History Process (A. Reynolds)

Hannah Seavey

Augury Analysis: A Modern Approach to the Study
of Classical Roman Architecture (P. Davies)

Celia Shaheen

Flora, fauna, familiars, and folklores in *They Come
to Us without a Word* (A. Reynolds)

Yu Shen

Irregularity, Grottoes, and Plants:
Recontextualizing the Chinese Elements in the
English Gardens (M. Charlesworth)

Nikita Sveshnikov

Netsuke on the Neva: Japanese Influence on
Russian Sculpture from the House of Fabergé and
the Myth of the Decorative Arts (J. Leoshko)

Brie Walker

The Life and Flight of Assyrian Winged Daemons
(N. Papalexandrou)

ALUMNI

News and Publications

Dorota Biczal (Ph.D. 2019)

“Palimpsests of Violence: Geologies of Diaspora and Colonialism in the work of Esther Vaintin,” CAA 108th Annual Conference, “Hidden Realities: Abstract Art from Latin American Women Artists” Section, Chicago, February 12–15, 2020

Ariel Evans (Ph.D. 2019)

Tyson Scholar of American Art, Crystal Bridges Museum of American Art, 2020–2021; Harry Ransom Center Research Fellowship, 2020–2021; Kenneth Botto Research Fellowship, Center for Creative Photography 2020–2021; Library Research Grant, The Getty Research Institute, 2020–2021; “Let Us At Least Begin: Institutional Politics in American Feminist Photography, 1980–1984,” CAA 108th Annual Conference, “The Longest March: Feminism, Institutions, and Art” Section, Chicago, February 12–15, 2020

Erin Kuykendall (MA 2019)

“Plants, Pools and Pavilions: 16th Century Safavid Garden Paintings and Expressions of Power,” CAA 108th Annual Conference, “Poetics of Presence in Iranian Art” Section, Chicago, February 12–15, 2020

Leticia Rodriguez (Ph.D. 2016)

Recipient of a post-doctoral fellowship at the Department of Classics, Florida State University, 2020–2021

Michael L. Thomas (Ph.D. 2001)

Former director of the Center for the Study of Ancient Italy at UT Austin, has been appointed Director of the Edith O’Donnell Institute of Art History (EODIAH) at The University of Texas at Dallas; Holds the position of Edith O’Donnell Distinguished University Chair and is Professor of Arts and Humanities; In addition to duties at UTD, is co-director of the Oplontis Project as well as the Mugello Valley Archaeological Survey

FACULTY

News

Eddie Chambers

In July 2020 Eddie Chambers concluded his second three-year term as a *caa.reviews* field editor, with responsibility for commissioning reviews of African Art / African American Art / African Diaspora art history. He continued as a member of the editorial board of *caa.reviews* for a four-year term, (abbreviated from July 1, 2018, to November 30, 2020) on account of his being appointed as Editor-in-Chief of *Art Journal*.

He was a recipient of a 2020 Department of Art and Art History Distinguished Teaching Award.

In November 2019, a special Issue of *Nka Contemporary African Art* journal, [issue, no. 45] guest-edited by Chambers was published. The journal issue related to a panel at the 2018 College Art Association Annual Conference, in Los Angeles, California, organized by Chambers in collaboration with then University of Texas at Austin Art History graduate student, Maryam Ohadi-Hamadani. The panel, and the issue of *NKA*, related to *New Directions in Black British Art Histories*.

In January 2020 the *Routledge Companion to African American Art History*, (for which Chambers served as editor) was published. The product of several years' work, this was a 40 essay-volume, which, in the words of the publisher, "authoritatively points to the main areas of enquiry within the subject of African American art history. The first section examines how African American art has been constructed over the course of a century of published scholarship. The second section studies how African American art is and has been taught and researched in academia. The third part focuses on how African American art has been reflected in art galleries and museums. The final section opens up understandings of what we mean when we speak of African American art."

In March 2020 a guest-edited edition of *International Review of African American Art*, was published. Chambers served as editor of issue 29.4, *Black Atlantic Dialogues*. He contributed two texts to the issue, a "Foreword", and "Hew Locke's Depictions of Royalty."

Michael Charlesworth

Michael Charlesworth published a chapter, "Designing for Others", in the book *Derek Jarman: Protest!* (Thames and Hudson, 2020). This is the book of three exhibitions: the Irish Museum of Modern Art, Dublin; the Manchester City Art Gallery, Great Britain; and the Yale Center for British Art.

John Clarke

The second volume of *Oplontis: Villa A ("of Poppaea") at Torre Annunziata, Italy, vol. 2: The Decorations: Painting, Stucco, Pavements, Sculptures* was published by the American Council of Learned Societies. Clarke co-edited this volume over a period of seven years with Nayla K. Muntasser; he also contributed three chapters. It was an unusually large and complex task, with 24 chapters by 19 scholars, over 650,000 words, and 2,389 images. The book is available to the general public as an [Open Access ebook](#).

In conjunction with the book's release, Clarke presented it at the Annual Meetings of the Archaeological Institute of America and the Society for Classical Studies. He also wrote four blog posts on volume 2, and created a [YouTube video tutorial](#) for online and offline reading. COVID-19 forced the Oplontis Project team to cancel its fifteenth and final year of excavation, now postponed to 2021.

Clarke published four chapters in edited volumes, including "Laughter in Roman Visual Culture, 100 BC-AD 200: Contexts and Theories." An article entitled "Sexy Salvific Apparitions: Gods, their Sleeping Lovers, and Roman Viewers in House and Tomb" is in press, along with seven other chapters and articles ranging in subject from the archaeology of Oplontis to the representation of love in Greek and Roman material culture. Clarke gave three scholarly lectures, and a popular lecture (on Zoom) for the Explorers Club, New York. He continues to direct the Oplontis Project, and is working on a book called *Roman Art and the Senses: Movement and Touch*.

FACULTY

News

Penelope Davies

I was appointed Hedda Andersson Professor at Lund University for spring 2020, and this remains a lifetime honorary appointment. I published an essay, “Republican architecture,” in *Sir Banister Fletcher’s A History of Architecture*, ed. T. Dyckhoff. London: Royal Institute of British Architects: vol. 1, 340–367, and submitted three others (“Striving against oblivion: Tombs and cemeteries in the mid-Republic,” in *Oltre “Roma medio repubblicana.” Il Lazio fra i Galli e la battaglia di Zama. Atti del Convegno Internazionale, Roma 5-6-7 aprile 2017*, eds. Alessandro D’Alessio, Mirella Serlorenzi, Christopher J. Smith and Rita Volpe. Rome: Autori e Edizioni Quasar di Severino Tognon s.r.l., 449–464; “On architecture’s agency in fourth century BCE Rome,” in *Rome’s Long Fourth Century*, eds. Seth Bernard, Lisa M. Mignone and Dan-El Padilla Peralta; and “Campus Martius” in the *Oxford Classical Dictionary*, ed. T. Whitmarsh, Oxford University Press). I completed another chapter (on adaptive reuse) for a book project on ancient lives of Roman buildings, and continued research for the rest of the manuscript, and for another book project on architecture and regime change in ancient Rome. With Christina Williamson, I began co-editing the *Cambridge Urban History of Europe, Volume One: Ancient Urbanisation* (under contract with Cambridge University Press). I gave two invited lectures in Sweden, and others at the University of Colorado at Boulder and the University of Pennsylvania (the first Annual Lecture in Honor of Maurice Harton). I wrote papers for conferences in Croatia, Rome and Sweden, all of which were re-scheduled for 2021.

George Flaherty

George Flaherty continued work on his second monograph, provisionally titled *Mexico City to Harlem and Back: Revolutionary Art and Cross-Border Renaissance*. The book investigates the participation of Mexican artists, critics, and dealers in the Harlem Renaissance and the cultural traffic in blackness in Mexico in the 1920s and 30s.

George conducted primary research in New York and Washington, DC and presented a conference paper at the University of Delaware with some preliminary findings. George published “Border Architecture: Territories, Commons, and Breathing-Spaces,” in *The Routledge Companion to Critical Approaches to Contemporary Architecture* (2019). He also co-edited, with Andrea Giunta (Universidad de Buenos Aires), a dossier of research articles and book reviews under the banner “Latin American Networks: Synchronicities, Contacts, and Divergences,” in the journal *Artelogie*. This is the second dossier supported by George and Andrea’s *Connecting Art Histories* grant from the Getty Foundation. With Adele Nelson, George co-chaired a panel for the 2020 annual meeting of the College Art Association: “Afterlives and Different Futures for Latin American Art.” George continued to serve as director of the department’s Center for Latin American Visual Studies (CLAVIS). The center co-organized a two-day study trip and symposium with the Museum of Fine Arts, Houston, hosted 6 seminars for UT and visiting scholars to present scholarship-in-progress, and launched a new website. He also continued to serve on the Board of Directors of the Society of Architectural Historians. Several of George’s scholarly events were cancelled due to the COVID-19 pandemic, including a lecture at the Whitney Museum, part of its *Vida Americana: Mexican Muralists Remake American Art, 1925–1945* programming, and *Against the Canon: Art, Feminism(s) and Activism*, the Mercosul Biennial 12 International Symposium in Porto Alegre, Brazil, which he co-organized with colleagues in the U.S., Argentina, and Brazil.

Julia Guernsey

Julia Guernsey’s new book, *Human Figuration and Fragmentation in Preclassic Mesoamerica: From Figurines to Monumental Sculpture*, was published by Cambridge University Press in the spring of 2020. It focuses on the fact that Mesoamerican sculptures and many thousands of ceramic figurines, depicting human bodies, were carefully and very deliberately

FACULTY

News

broken as part of their use-life, with their constituent pieces distributed in ways we do not fully understand but that clearly had social significance. In the book, Guernsey explores the relationship, during the Preclassic period in ancient Mesoamerica (2000 BC – AD 250), between human figuration, fragmentation, bodily divisibility, personhood, and community, working with an array of archaeological data, osteological evidence, ethnohistorical and ethnographic accounts, and mythological narratives. Guernsey was also, in the spring of 2020, inducted into the University of Texas's Academy of Distinguished Teachers. The Academy of Distinguished Teachers recognizes outstanding contributions to undergraduate teaching at UT. Guernsey also published an essay titled "Anticipating Replication: Hand-modeled Preclassic figurines" in the journal *Res: Anthropology and Aesthetics*, as well as submitted a chapter on "The Late Preclassic Pacific Slope" to *The Maya World* volume recently published by Routledge Press. She also had the privilege of seeing three of her students bring their research to fruition: Darren Longman completed his MA thesis *The Wahyoob Stucco Panel at Toniná: Dark Forces, Liminal Boundaries, and Ritual-Political Remembrance*; Elois Caswell finished her art history honors thesis on *The Relaciones Geográficas Map of Misquiahuala: Interpretation and Contextualization*; and Abigail Sharp completed her art history honors thesis *The Controversies of Deaccession in Museums: The Pre-Columbian Collection at the University of Texas at Austin*.

Linda Henderson

During 2019–2020 Linda Henderson published two essays, with two additional texts to appear in fall 2020. The first, "Hilma af Klint and the Invisible in Her Occult and Scientific Context," is included in the collection of essays titled *Visionary*, based on the symposium held at the Guggenheim Museum in fall 2018 at the time of af Klint's attendance record-breaking show. The other essay, which focuses on contemporary artist Tauba Auerbach and the fourth dimension, appears in the book/catalog for her retrospective at the San Francisco Museum of

Modern Art, now postponed to spring 2021 because of COVID-19. For a November special issue focused on "Thought Forms," the British online journal *Interalia* will reprint Henderson's essay, "Abstraction, the Ether, and the Fourth Dimension: Kandinsky, Mondrian, and Malevich in Context," which was originally commissioned for a 2014 exhibition in Düsseldorf. Finally, her article, "The Ether of Space as Medium of Art, Science, and Occultism," will appear in the anthology *Repenser le médium*, based on a 2016 symposium at the INHA in Paris on this theme. In fall 2019 Henderson organized three panels on art, science, and occultism for the conference of the Society for Literature, Science, and the Arts and spoke on one panel on "Roberto Matta, Surrealism, and the Fourth Dimension."

Henderson is now in the third year of "Phased Retirement" (teaching halftime), and she will retire officially at the end of May 2021. Her retirement comes in order to give her the time she needs for her major book project, "The Energies of Modernism: Art, Science, and Occultism in the Early 20th Century," which is a new history of modern painting in the first two decades of the century. For the first time art and artists will be examined in the context of the fuller cultural history of this period, including the pre-Relativity physics still dominant for the public (e.g., X-rays, radioactivity, ether) as well as the occult belief systems that were so popular and often blended readily with science. An international culture of science and occultism, grounded in widely circulating journals and translations of major books, meant that artists in different countries were often reading the same texts, a fact that helps explain how Hilma af Klint could develop her abstract style in Stockholm before World War I without ever having traveled to Paris or another avant-garde center.

Ann Johns

In 2020, Johns created an on-demand, summer-school version of ARH 303 (Survey of Renaissance through Modern) with new asynchronous classes (filmed by the Liberal Arts technology team) and synchronous virtual museum visits.

FACULTY

News

The Learning Tuscany program, directed by Johns since 2006, took a Covid-related hiatus in 2020 and will do so again in 2021. In 2022, we will return to our newly relocated program in Siena, Italy. Johns will once again teach with Professor Eli Durst, an assistant professor of practice in Photography.

Johns continued her substantial university service in 2020. Johns' campus wide service included the Campus Fulbright Committee, the C-6 Faculty Council on International Programs and Studies, and the Student Government Endowments Governing Board (Faculty Council Appointee). Johns' Departmental Service included the Art History Curriculum committee, the Art History admissions Committee, the Undergraduate Art History Research Symposium Committee, and she served as Faculty Advisor for Undergraduate Art History Honors.

Stephennie Mulder

This year, Associate Professor Stephennie Mulder continued to be active in teaching, research, and in translating her scholarly work for the public. Mulder developed a new course on the global Middle Ages called "Arabs and Vikings", and led her students in participating with several other classes across the country in a research project that culminated in the editing of 44 Wikipedia articles. This was the second year Mulder led this project, which teaches students real-world research, writing, and digital humanities skills and brings the considerable resources of UT Libraries to the public, helping to decolonize and diversify the world's most frequently-consulted website. Mulder was also elected into two international leadership roles: as President of the Middle East Medievalists Organization and as Member-at-Large for the Syrian Studies Association. On the research front, Mulder published a chapter in the undergraduate reader Whose Middle Ages? Teachable Moments for an Ill-Used Past. The volume aims to explore the use and misuse of the medieval past by modern white nationalists and other groups. She also continued work on the publication of her archaeological research at medieval Balis in Syria, for which she received a UT Austin VPR Re-

search & Creative Grant from the Vice President for Research, and worked to finalize an edited volume on the role of the heritage of classical antiquity in Islamic societies. Mulder wrote a review of Heghnar Watenpaugh's *The Missing Pages: The Modern Life of a Medieval Manuscript from Genocide to Justice* for College Art Association Reviews. She also gave talks at Leiden University and Harvard University's Virtual Islamic Art History seminar.

Dr. Mulder continued her active role in public scholarship and wrote for or was interviewed in over a dozen national and international venues. These included BBC Radio 4, Time, USA Today, Politifact, and Austin-American Statesman. Dr. Mulder was interviewed on Instagram Live by Leiden University Islamic Studies, attracting over 800 viewers. Mulder also continued to actively share her research and scholarly work with the public on Twitter, where this year she crossed over 10K followers. In May of 2020, Mulder was invited to manage the @Tweestorian handle for the week and produced six long threads on Islamic art, one of which received over 140K views, setting a new record for the handle. In July, Mulder produced several threads about the provenance of 14th c. Qur'an manuscript slated to sell at Christie's for a previously-unprecedented sum, eventually getting the story covered by The Art Newspaper, Hyperallergic, and The Telegraph, and collaborating with manuscripts specialist Yael Rice of Amherst College on an article in Prospect.

Nassos Papalexandrou

In Fall 2019, Papalexandrou was Provost's Authors Fellow at UT. He travelled to Crete as member of the Getty-sponsored workshop titled Material Entanglements in the Ancient Mediterranean and Beyond, for two presentations on the finalization of his recent book project Brazen Monsters and the Cultures of Wonder: Griffin Cauldrons in the Preclassical Mediterranean, forthcoming in 2021 from University of Texas Press. He also gave papers in the annual meeting of the American Schools of Oriental Research (San Diego, on ecstatic vision in the ancient world) and in the annual meeting of the Archaeological Institute

FACULTY

News

of America (Washington, DC, on orientalizing-period bronzes from the Athenian Acropolis). In summer, his major focus was the revision of his book manuscript, which he submitted to UT Press in late August 2020. He is recipient of a Dean's fellowship for fall 2020.

Susan Rather

Susan Rather officially became chair of the Department of Art and Art History in January 2020, after serving seven months as interim. As such, she holds the Meredith and Cornelia Long Chair in Art and Art History. The learning curve of a new administrator is apparently considered to require three years but is obviously steepest in the first, when every day is at once challenging, exhausting, and interesting. That normal circumstance was exponentially compounded by local arrival of coronavirus in March and the university's abrupt turn to online instruction and remote work, affecting some 60 departmental faculty, 24 staff, 457 majors, 100 grad students, and several thousand non-majors. Rather spent much of the time from then on planning for the best possible completion of the spring semester, for safe summer return to labs and studios by MFA students, and for the fall resumption of classes and activities, whether held remotely or in some combination of online and in-person activity. Everyone in the department—faculty, students, staff—and all its programs have faced countless challenges to teaching and learning, research and creative work, budgets, morale, and health. Still, Art and Art History is carrying on remarkably well, all things considered.

Under the circumstances, Rather has had little opportunity to pursue a faculty member's customary activities, limited in 2019–20 to an endowed lecture at another university (and a cancelled museum lecture in March), completion of an invited essay for a forthcoming edited book, plus review of a manuscript for a university press and an external promotion review. On the plus side, she's found the chair's job eye-opening in all respects, stimulating, surprisingly satisfying and, yes, at times even enjoyable.

Ann Reynolds

This past year has included much less travel than I had anticipated, but I was able to go to Japan for about two weeks last December and participate in events related to Joan Jonas's 2019 Kyoto Prize. This trip was a revelation, and I am now plotting ways to return to Japan for a longer stay. Since February I have remained in Austin, working on my book manuscript, which has a new and improved title: *Imagining an Altogether: Cinema, Surrealism, and New York 1940–1970*. Two essays appeared in the fall of 2019; one of them, "No Strangers," which was included in *The Young and Evil: Queer Modernism in New York, 1930–1955* (David Zwirner Books) is directly related to my book. The other, "Lessons in Transparency: Ruth Asawa in Mexico," appeared in the catalogue for the exhibition *In a Cloud, in a Wall, in a Chair: Modernists in Mexico at Midcentury* (The Art Institute Chicago). I also published several shorter essays and one review over the past year: "Out of Time, Out of Mind," in the online journal *Panorama: Journal of the Association of Historians of American Art*; "Uneven Histories," a forward to Claudia Chidester's text on her mother's role in the post-war German art world, *Trusted Eye* (In press with the University of Texas Press); and a review of the brilliant exhibition by two of our former PhD students, Beverly Adams and Natalia Majluf, entitled "The Avant-garde Networks of *Amauta*: Argentina, Mexico, and Peru in the 1920s," in *The Burlington Magazine*. This academic year I have a Provost's Authors Fellowship, which gives me more time to focus on my book, which I deeply appreciate during this period in which time, along with everything else, is so deeply strange and difficult to manage.

Richard Shiff

Richard Shiff published two books this year, both featuring sculptural practice. One is a study of the work of Joel Shapiro and its distinctive features, covering the entire career of this so-called post-minimalist, from the 1960s to now. The other is a collection of eleven essays on the art and thought of

FACULTY

News

Donald Judd, written over a period of twenty years. An interview on this publication, conducted by UT's own Jessamine Batario, appeared in October in *Brooklyn Rail*. A third book, a collection of essays on modern and contemporary art, was scheduled for publication in 2020 but is now delayed because of COVID; the appearance of several additional essays has also been delayed. Two publications that are nevertheless going forward are long essays on Jack Whitten and on David Reed. The study of Whitten has just appeared (November 2020), and the essay on Reed will appear soon. Shiff continues to work on earlier modern art as well, having produced new essays on Edvard Munch and on Paul Cezanne. The Munch essay connects to the recent art of Marlene Dumas and Peter Doig, two longstanding interests.

Cherise Smith

Last spring, Dr. Cherise Smith was promoted from Associate to Full Professor. Her second book, *Michael Ray Charles: A Retrospective* (University of Texas Press), was published at the end of 2019, but she still had the opportunity to have many conversations about the book's interventions—in person with a packed house at the Museum of Fine Arts, Houston and with online audiences through Book People and KUT's Views & Brews. *Collecting Black Studies* (Tower Books, 2020), the Art Galleries at Black Studies' collections handbook that she co-edited, was also released last spring.

In this upended year, Dr. Smith had the pleasure of authoring an entry on Nikki S. Lee for Thames & Hudson's *Collaboration: A Potential History of Photography* as well as crafting her new research on Cauleen Smith into a chapter for the forthcoming publication *Humans* (Terra Foundation for American Art and University of Chicago Press). As Founding Executive Director, she participated in adapting the Art Galleries at Black Studies' mission to a virtual environment by facilitating the launch of *The Narrative*, an online resource to explore the art and material culture of Black people. As Chair of the African and African Diaspora Studies department, she shepherded demands for

racial justice led by students and faculty across campus and beyond. As an adviser, she is proud to have supervised one doctoral dissertation and one Master's thesis to completion.

Looking back on the tremendous difficulties of this year, Dr. Smith remains in awe of the resilience of her students and colleagues and grateful for the community that has sustained across space and time.

Jeff Chipps Smith

Jeffrey Smith's latest book entitled *Albrecht Dürer and the Embodiment of Genius: Decorating Museums in the Nineteenth Century* was published in fall 2020 by Pennsylvania State University Press. This project was inspired by the rise of museums in the nineteenth century, mostly in the German-speaking lands, and how these institutions portrayed the Nuremberg artist to validate their identities, cultural aspirations, and the new discipline of art history. Smith's essay "Die Kunst der nachtridentinischen Konfessionalisierung in Nordwestdeutschland: Fünf katholische Kirchen," appeared in the catalogue *Peter Paul Rubens und der Barock im Norden*, published in conjunction with a large exhibition at the Diözesanmuseum Paderborn (2020). In addition to other essays in press, he completed two new texts: "Gerhard Gröniger, the Theatrics of Faith, and the Renewal of Noble Identity in St. Paulus Cathedral in Münster" and "The Fate of Jesuit Art and Architecture in Germany during the Thirty Years' War." Smith finished the manuscript for *Kunstkammern: Early Modern Art and Wonder Chambers in the Holy Roman Empire*, commissioned by Reaktion Books (London). The arduous task of ordering 180 or so mostly color photographs remains to be done. He signed a contract with Lund Humphries (London) to author *Albrecht Dürer's Afterlife* that will examine the artist's posthumous reception from 1528 to the present. Smith gave talks in St. Louis, Arlington (TX), and Normal (IL). His recent lecture "The Engaged Visitor and the Limits of Ekphrasis: From *Kunstkammer* Accounts to Daniel Papebroch's Travelogue" was delivered via

FACULTY

News

Zoom to the Columbia University Seminar in the Renaissance. Originally, this was to be the keynote address at a conference in Munich, which has been postponed due to the pandemic.

David Stuart

Stuart was on leave for the fall of 2019, writing on his upcoming book *Early Maya Writing*. In February he also signed a book contract with Princeton University Press for a new work, *The Ancient Maya: A New History*, which will be a general work for a wide readership, offering an overview of Maya history as we presently understand it via artworks and textual sources. The goal is to finish the manuscript in the spring of 2022. He also published several chapters and articles during 2019–20, as well as, oddly, two invited book reviews for *The Wall Street Journal*. During the past academic year he presented several talks, including a paper focused on the influence of Maya iconography in Late Postclassic central Mexico. He continues to work on several more articles and project. In March of 2020, just as the extent of the pandemic was coming clear, Stuart spent a brief few days in the wilds of Guatemala before escaping across the Usumacinta River into Mexico, with minutes to spare before the border crossing closed.

Louis Alexander Waldman

Waldman continued to do research and organize loans for an exhibition he is co-curating at the Georgia Museum of Art, *Pier Francesco Foschi and Florentine Renaissance Painting*, scheduled to open in late 2021. He was a collaborator in a new documentary about Austin sculptor (and former UT faculty member) Charles Umlauf, slated for release in 2021. His methodology of online teaching was featured in an [online article](#), and he has been working on a number of essays about pedagogy for forthcoming publication. His commitment to enriching the learning experience of UT students was recognized with the College of Fine Arts Distinguished Teaching Award for the year 2019–2020.

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