
Art History Newsletter

Looking back at 2020–2021

Art History Program

Department of Art and Art History

The University of Texas at Austin

*If you have news of awards, publications, conference papers, etc.
for 2021–2022, please send that information to:*

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

WELCOME

Greetings Art History family!

In 2019, after a career focused on research, teaching, and service to Art History at UT, I became chair of the larger Department of Art and Art History, also comprising Studio Art and Art Education. This was an entirely unexpected development that continues to challenge and reward me daily. I am grateful to the dedication of the roughly 85 staff and faculty who guide 450 undergraduate majors and 100 graduate students through 7 degree programs, in addition to teaching some the 2500 non-majors who enroll annually in art history classes.

Despite the challenges of the last two years, Art History is thriving, as this newsletter plainly attests. Beyond those individual and collective accomplishments, I'll single out some broader milestones. TAs and AIs across COFA benefitted from the most significant increase in compensation ever, effective fall 2021, and this also had a significant ripple effect on other grad student funding in the department. Separately, longtime friend of AAH, John Newnam, committed to a new endowed scholarship for graduate study in art history. These are welcome outcomes for a program that functioned at a high level even on its historical shoestring. An academic study published in summer 2021 identified UT's art history program as #9 on a list of 44 North American institutions with 50 or more completed dissertations between 1980 and 2018. Among the most prolific doctoral supervisors, the study singled out Richard Shiff at #2 and Linda Henderson at #16. Linda retired at the end of August (though her scholarship continues as ever); she will be sorely missed.

I'm heartened to say that the new dean of the College of Fine Arts, Ramón Rivera-Servera, forthrightly champions scholarship as at the heart of the college's mission. One of his first big steps was to announce a bold inter- and cross-disciplinary cluster hire initiative (ultimately 8 new faculty) in the visual, media-based, and performing arts of the United States, with specific intent to deepen engagement with underrepresented archives and repertoires. Art History faculty, current students, and graduates already push all sorts of boundaries and set new standards of excellence. I salute you all.

Susan Rather

Chair, Department of Art and Art History

GRADUATE DEGREES

DOCTORATES — FALL 2020

Elliot Lopez–Finn

Tamoanchan, Near and Far: Aesthetic References to Paradise in Postclassic Central Mexican Art (Julia Guernsey and David Stuart, Co-Chairs)

Deirdre Smith

The Artist is Working: Ivekovic, Stilinovic and Trbuljak on the Work of Being an Artist in Socialist Yugoslavia (Ann Reynolds, Chair)

DOCTORATES — SPRING 2021

Jessica Ditillio

After the Punchline: Art Historical Parody as Generative Form in the Work of Robert Colescott, Glenn Ligon, and Nao Bustamante (Cherise Smith, Chair)

Charlene Catherine Marsh

Mediating Images: Unesco's Photographic Projects, 1946–1956 (Ann Reynolds, Chair)

Elizabeth Jean Welch

Looking at Bodies that Dance: *Dance Index*, the Visual Arts, and the Image of Performance in 1940s (Anne Reynolds, Chair)

DOCTORATES — SUMMER 2021

Douglas Cushing

Inter-War Romanticism, Revolution, and Visual Modernism on Display in *transition* (1927–38) (Linda Henderson, Chair)

Uchenna Tunde Mary Itam

Feeling Visible: Politics of Aesthetics, Identity, and the Senses in Contemporary Art of the United States (1990–2005) (Cherise Smith, Chair)

Catherine Powell

Cross-Pollination: Agnes Block (1629–1704) and her Network of Artists and Botanical Experts. Self-Fashioning at the Intersection of Art and Science (Jeffrey C. Smith, Chair)

Nader Sayadi

The Fabric of the Early Modern City: Mass-Production of Silk and Local Architectural Patronage

in Kashan, Mid-Eighteenth to Mid-Nineteenth Centuries (Stephennie Mulder, Chair)

MASTERS — SPRING AND SUMMER 2021

Amanda Catherine Adkins

Momentary Spectacle: Timber's Altered Agency in Late-Republican Rome

Lauren Bock

Dysfunctional Dynamics: An Analysis of the Characterization and Iconography of Three Tragic Couples

Laurel Brown

"If it's in the Game, it's in the game": Sondra Perry and Technological Likeness

Jessica Morgana Ditillio

After the Punchline: Art Historical Parody as Generative Form in the Work of Robert Colescott, Glenn Ligon, and Nao Bustamante

Elizabeth Gordon Lee

Looking and Listening in the Work of Jennie C. Jones

Philana Li

Constructing and Curating the Asian American Identity within Asian American Art Exhibitions

Arin Frances Madera

Agent for Change: Catalyzing the Subject in Adrian Piper's *Catalysis VII*

Alexandra Teresa Mendez

Sketches of Resistance and Liberation: Juan Carlos Alom's *Periodo Especial*, *Havana Solo*, and the Imaginary of the Special Period

Nicole Alexis Noyes

Kiss Him and Delight in Him: Modern Devotion at the Sacro Monte Nuova Gerusalemme

Karina Alejandra Salcido

Embracing the (Un)Desired: Disability, Environment, and Citizenship in Laura Aguilar's Photographs

Chasitie Brown's presentations included "Without the Whips: Curating the Caribbean at the Guyanese CARIFESTA (1972)", College of Art Association (CAA) 109th Annual Conference, Panel: "World Fairs and Festivals Since 1880s", February 13, 2021; "Cultural Policy in the Early Years of CARIFESTA: Manuel Mendive and the Festival Circuit", Caribbean Studies Association 45th Annual Conference, Panel: "Assessing Culture, Festivals, and Media", June 4, 2021; "Affective Forms: Alexis Esquivel's Sensorial Installations", South and About, Institute of Fine Arts at New York University, October 20, 2021. Publications: "Notes on Statelessness: The Caribbean Visual Arts Biennial", exhibition catalogue essay for the I.C.E. Visual Arts Biennial, December 1, 2021.

Julia Detchon started as Curatorial Assistant, Latin American Art at the Museum of Modern Art in September 2021.

Jana Labrasca co-organized the exhibition *Without Limits: Helen Frankenthaler, Abstraction, and the Language of Print*, Blanton Museum of Art. She also presented at the Nasher Prize Graduate Symposium, Nasher Sculpture Center (virtually). The paper, which will be published in their annual Compendium, is titled "Nairy Baghramian's Object Lessons."

Alison Marino published "Albrecht Dürer's Ideal City: Deconstructing its Biases, Meanings, and Implications." In Raia, A., Bergh, C. van den, Caers, B., Roest, A. de, Powell-Warren, C., Tissen, L., & Tomberge, N. (Eds.) *Lucas Graduate Conference 2021: Reinventing Boundaries in Times of Crisis* (Vol. 9). Leiden: Leiden University Centre for the Arts in Society.

Morgan Mitchell was co-curator of *Straight Lick* for Black Art Session, New York City (2021), and also Coordinator and Curatorial Assistant for *testsite*, Austin, Texas (2021-)

Jennifer Sales presented "Rituals of Forgetting: Paulo Nazareth and Black Collective Memory," 12th Annual Art History Graduate Student Symposium, *Translating Home: Views from the Diaspora*, Rutgers University, April 22-23, 2022

Kaila Tierra Schedeen published several works including "Seeking Hózhó: The Post-Apocalyptic Landscapes of Will Wilson's *AIR Weaves*." In *Elusive Archives: The Persistence of Passing Things* (Newark: University of Delaware Press, 2021); "Sensing Marfa's Many Topographies: A Review of Roberto Carlos Lange's and Kristi Sword's *Kite Symphony*," *Sightlines Magazine*, February 16, 2022; "Ariel René Jackson and Michael J. Love imagine a Black futurist family archive," *Sightlines Magazine*, December 1, 2021. "At grayDUCK Gallery, 'small acts' makes a big impact," *Sightlines Magazine*, November 3, 2021. Kaile also served as guest curator for *In Conversation: Will Wilson*, Delaware Art Museum, July 9 - September 11, 2022, and as curator for *Film and Volume: Zach Meisner*, AT&T Center Courtyard Gallery, UT Austin, June 24 - November 18, 2021.

Marina Schnieder presented "Of Ships and Fools: Death and Mirrors in *La Lozana Andaluza*," at the Graduate Association of Comparative Literature Conference, *Liminalities: Transitions, Borders, In-Betweens* at UT, in 2021. She also presented a talk "Staging Brotherhood: Confraternities and Processions in Early Modern Iberian Cities" at the Eleanor Greenhill Symposium, The University of Texas at Austin, 2022.

Brit Schulte will be presenting at the Outside/rs 2022 conference, Making Space at the Queer Intersections of Sex and Gender, in April, both online and at the University of Brighton's City Campus. Her presentation is entitled "The (Sex) Work of Organizing". She is also presenting "Matters of COPosition," at The E3W (Ethnic and Third World Literature group)'s 20th Sequels conference, April 7-8, 2022, at the University of Texas at Austin. My poly-media presentation is titled, "Zine Gazing: Building a Composite Constellation of Paper, Ink and Light".

Aja Mujinga Sherrard presented the paper, "Dendé | Drexciya | Mandala: Rendering the Middle Passage into the Nonworld of Origin," at *Liminalities: Transitions, Borders, In-Betweens*, the GRACLS Graduate Conference, University of Texas, Austin, TX. She also presented the paper, "Gray Area: Adrian Piper's 'Retirement from Blackness', Race-Passing, and the unraveling of racial coherence," at the Rocky Mountain Interdisci-

plinary History Conference. University of Colorado Boulder, CO. She is also serving as a guest editor for this year's publication of the Mid America Print Council Journal, titled, "Repair."

Philip Townsend served as a lecturer in UT's African & African Diaspora Studies Department, and also as Curator of Art, Art Galleries at Black Studies (AGBS) at The University of Texas at Austin. He served as Curator for "With new eyes..." at the Adrian Armstrong Idea Lab, Gordon-White Building, The University of Texas at Austin. He presented "Brandywine Workshop and

Archives Satellite Collection at The University of Texas at Austin" at Full Spectrum: 50 Years of the Brandywine Workshop & Archives, International Fine Print Dealers Association, as well as "Art in Real Life," Betty Plasencia Elementary School, Los Angeles Unified School District, Los Angeles, CA. He published the Introduction to *The Necessity of Truth*, a publication and video project by ACC featuring the work of Central Texas artists who explore themes of racial healing, social justice, and cultural awareness.

UNDERGRADUATE HONORS THESES

Llewyn Blossfeld

Seeing “eye to eye”— Joan E. Biren’s photo-book *Eye to Eye: Portraits of Lesbians* (1979)

Katie Bone

Irreverence and Perception: The *Blount Album* and Victorian Photocollage

Rae French

New Monuments Against Rigidity: Reclaiming Public Space and Reimagining Collective Memory

Macaella Gray

At the Lock Gates of Surrealism: *Bief* Magazine (1958–60)

Kenzie Grogan

Austin’s Museums and Galleries in the Age of Black Lives Matter

Megan McKenzie

History is Not a Building: A Critical Analysis of Historic Preservation in the United States

Alexandra Mills

Medieval/Modern Mindsets: Cubism, the Gothic, and the Invisible Worlds of Science and the Fourth Dimension

Chloe Powers

Diversity and Inclusion in Western Art: The Works of Renee Cox, Mickalene Thomas, and Lalla Essaydi

Shireen Shah

The Architectural History of *Ablaq*: Striping in the Mediterranean

Mia Stanley

Encoded Languages, Epigraphy, and Reception Across Time: A Comparative Analysis of Carved Inscriptions

Eddie Chambers

In January 2021 Eddie Chambers' new book, *World is Africa: Writings on Diaspora Art*, was published by Bloomsbury. *World is Africa* brings together more than 30 texts, ranging from book chapters and catalogue essays, to shorter texts, focussing on contemporary artists and their practices, from a range of international locations, who for the most part are identified with the African diaspora. None of the texts in *World is Africa* are available online and none have been available outside of the original publication in which they first appeared. During the academic year 2020–21 Chambers had two peer review texts published. "Zippin' up my boots, going back to my routes", part of Book discussion: Hazel V. Carby, *Imperial Intimacies: A Tale of Two Islands, Small Axe: A Caribbean Journal of Criticism* (Duke University Press). Number 64, Number 4, 2021: 187–197. The other text was "It's Time to Share", text for *Panorama*, Anne Monahan and Isabel L. Taube (eds.), "Self-Criticality," Colloquium, *Panorama: Journal of the Association of Historians of American Art* 6, no. 2 (Fall 2020). Other publishing included a 'Breakthrough' text on 'Donald Rodney's X-ray vision', *RA Magazine* (Royal Academy of Arts, London), No. 151, Summer 2021: 24

Chambers also had several catalogue essays published. "Frank Bowling: Bowling on Through the Century: Some Considerations", text for *Frank Bowling: Land of Many Waters* catalogue. Exhibition at Arnolfini, Bristol, 3 July 2021 – 26th September 2021. Catalogue edited by Gemma Brace and published by Arnolfini, 2021. Chambers' essay pages 47–53., and "Home: The Place Where We Dwell", a text in *Home | Permindar Kaur*, catalogue to accompany *Permindar Kaur: Home*, 5 Howick Place, London, SW1P 1WG, 12 December 2020 – 2 July 2021

Working with Dr. Richard Hylton (who was at the time undertaking a postdoc at the University of Pittsburgh) Chambers co-organized and co-chaired a panel at the College Art Association conference 2021 (virtual), on "African American Art in the International Arena: Critical Perspectives", Friday, February 12, 2021, 4:00pm–4:30pm. (Q&A, following prerecorded presentations by panelists). The panelists were Dr. Mary Campbell, Associate Professor, University of Tennessee – "American Modernism on the Rue du Dragon: Beauford Delaney and Darthea Speyer"; Claire Ittner,

Ph.D candidate, University of California, Berkeley – "Fellow Travelers: African American Artists and Fellowship Travel at Midcentury"; Dr. Sophie Sanders, artist, art historian, curator – "Challenging the Canon: African American Artists Abroad"; and Dr. Jonathan F Walz, Director of Curatorial Affairs & Curator of American Art, the Columbus Museum, Columbus, Georgia – "Alma W. Thomas: Unexpected Presence on the Global Stage"

At the same CAA conference, Chambers also contributed to the panel *Art Journal at Eighty* with a paper, "Writing Art Criticism and Art History in the age of Black Lives Matter", Q&A on February 11, 2021, 3:00pm – 3:30pm (Central). Chair: Karin Zitzewitz, Michigan State University, Discussant: Tatiana Flores, Rutgers University

John Clarke

Given the cancellation of the fifteenth season of excavation and study at Oplontis (Torre Annunziata, Italy), Clarke and key personnel were delighted to resume work during the month of July 2021. Even with a reduced excavation crew we were able to open several trenches at the site of Oplontis B, and work with the site personnel on organizing masses of excavated material for the first of several study seasons beginning in May 2022.

Clarke published an article of the working procedures of Roman wall painters for the catalogue of the exhibition, *The Painters of Pompeii: Roman Frescoes from the National Archaeological Museum, Naples*, and gave an in-person lecture at the hosting institution, the Oklahoma City Museum of Art. He published an article on the iconology of gods and goddesses visiting their sleeping mortal loves in *BABESCH*, and another on how and why marble decoration overtook fresco decoration in the second half of the first century A.D. He has five book chapters in press, and he lectured at Pompeii, Oxford University, the Politecnico di Torino, Hunter College. He held a televised press conference in conjunction with the opening of Oplontis B to public tours.

Clarke is currently exploring opening a new excavation project at the ancient city of Capua, and he continues to work on a book on the effects of movement on Roman art and architecture.

George Flaherty

While some research and teaching projects were delayed or paused by the COVID-19 pandemic, many others continued. I moved forward with the research for my next monograph, *Cross-Border Renaissance: Race and Revolutionary Art between Mexico and the United States*. In spring 2022, I will hold a UT Austin Fellowship at the Harry Ransom Center to review primary documents relating to the axis of cultural exchange, affinity, and appropriation between Mexico City and Harlem in the 1920s and 30s. I delivered an early draft of a chapter, on José Clemente Orozco's images of lynching north and south of the U.S.-Mexico border, as keynote lectures Zurbarán Centre for Spanish and Latin American Art, Durham, England and the Institut für Kunstgeschichte, Karl-Franzens-Universität Graz, Austria. I also completed a commissioned essay, "Golden Halo, Cosmic Rays: Félix Candela, the '68 Movement, and Techno-Politics in Atomic Mexico," for an anthology to be published by MIT Press on the Mexican architect-engineer-builder Félix Candela. I also delivered a talk at the annual meeting on the 2021 Society of Architectural Historians on the relationship between bureaucratic modernist architecture and public memory in Mexico City between the 1960s and today. At this meeting, I concluded my three-year tenure as a SAH board of director member. At the 2021 annual meeting of the College Art Association, an exhibition catalog I contributed to as an author and advisory board member, *La Raza* (Los Angeles: Chicano Studies Research Center, University of California, 2020), was awarded the Thoma Foundation Award from the Association for Latin American Art. Dr. Nelson and I continued the programming of the Center for Latin American Visual Studies remotely during the pandemic, with presentations by Andrea Giunta (Universidad de Buenos Aires) and Abigail Lapin Dardashti (University of California, Irvine). Dr. Nelson, Dr. Chambers, and I also organized a three-day seminar focused on developing and practicing art historical methodologies centered in anti-racism, decoloniality, and the close study of Afro-Latin American art and visual culture. The seminar was funded by Seed Grants for Actions that Promote Community Transformation (Office of the Provost) and the Art History Lecture Series.

Julia Guernsey

Julia Guernsey gave several presentations based on her recent book, *Human Figuration and Fragmentation in Preclassic Mesoamerica: From Figurines to Monumental Sculpture*, which was published by Cambridge University Press in 2020. She spoke at Yale, Tulane, and in Washington, DC about the significance, for ancient Mesoamericans, of bodily divisibility in communicating notions of personhood and community. She also published an essay, "Beyond the Myths or Politics Debate: Reconsidering Late Preclassic Sculpture, the Principal Bird Deity, and the Popol Vuh," in the edited volume *The Myths of the Popol Vuh in Cosmology, Art, and Ritual*. The essay revisited her earlier work on the Principal Bird Deity, a prominent Mesoamerican supernatural being who played a vital role in expressions of rulership for many centuries. Guernsey was also pleased to be elected, by her peers, to serve on the search committee for a new Dean of the College of Fine Arts, and delighted to help usher in a new era for our college. She also had the privilege of seeing to completion several students, including Ph.D student Elliot Lopez-Finn whose dissertation is titled "Tamoanchan, Near and Far: Aesthetic References to Paradise in Postclassic Central Mexican Art," and Liberal Arts Honors student Kira Azulay. Guernsey also continued to chair the College of Undergraduate Studies' Bridging Disciplines Faculty Advisory Committee in Museum Studies.

Ann Johns

The Learning Tuscany program, directed by Johns since 2006, took a Covid-related hiatus in 2021. In 2022, we will return to our 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 Undergradu-

ate Art History Research Symposium Committee, and she served as Faculty Advisor for Undergraduate Art History Honors. In 2021, Johns restructured her large (480 students) hybrid 301 class (Introduction to the Visual Arts) by eliminating the textbook and instead substituting all online readings. During the pandemic, museum websites vastly expanded their access, information, and quality of online material. Thus far, students have responded very positively to this change, and it has allowed me to expand the global art content of the class.

Stephennie Mulder

Associate professor of Islamic art Dr. Stephennie Mulder continued her work on the art, archaeology, and cultural heritage of the medieval Islamic world. In the fall, she taught a new graduate seminar titled “Renaissances”, which examined the history and historiography of the European Renaissance while exploring ideas of renaissance outside and beyond Europe. She published an article titled “War and Recovery” in the *Oxford Handbook of Islamic Archaeology* and submitted three new articles for the forthcoming volume *The Religious Architecture of Islam*. She also submitted an edited volume for publication, titled *Imagining Antiquity in Islamic Societies*. With thirteen articles and an editorial essay, it examines the meaning of cultural heritage and the value of antiquity in Islamic lands. Mulder also continued her work (funded by Office of the Vice President for Research) on the publication of a study of medieval Islamic archaeological ceramics excavated at Balis, Syria. In the summer she traveled to Berlin to work in the German Archaeological Institute Library. Thanks to the Zoom era, Mulder gave thirteen conference talks and public lectures in venues ranging from the University of Oxford, the V&A Museum in London, the Historians of Islamic Art Association Meetings, and the Society for American Archaeology Meetings. Mulder also delivered the 2020 York Medieval Lecture at the University of York, U.K. She continued her active profile in popular media, publishing a number of op-eds and media interviews. For the second year, Mulder served as president of the international Middle East Medievalists organization.

Adele Nelson

Nelson submitted the final manuscript for her forthcoming book, *Forming Abstraction: Art and Institutions in Postwar Brazil*. It will appear in January 2022 with University of California Press in the series Studies on Latin American Art. The book demonstrates that Brazilian art institutions and abstract artistic groups served as crucial loci for the articulation of societal identities in a newly democratic nation at the onset of the Cold War. She co-edited, with Ana Magalhães of Universidade de São Paulo, a dossier on Brazilian abstraction for the Brazilian peer-reviewed journal *MODOS: Revista de História de Arte*. She published an essay with [MoMA post](#), titled “The Absence and Presence of Photography at the Second São Paulo Bienal,” that reconstructs the exhibition of the only fine art photographs displayed at the landmark event. A peer-reviewed article from 2016 was anthologized in *Form and Feeling: The Making of Concretism in Brazil* (ed. Antonio Sergio Bessa, Fordham University Press). She gave two invited presentations, at the Universidade de São Paulo and Universidade Estadual de Campinas.

Nelson was awarded the Franklin Research Grant from the American Philosophical Society for research on an in-progress article tentatively titled “Joan Miró’s Refusal: Transatlantic Artistic Diplomacy During the Cold War.” Nelson also received two internal grants, the Mellon Faculty Research Grant and Research Reboot, the latter of which provides a release from teaching in Fall 2021. The Mellon Faculty Research Grant supported Nelson’s research on her co-curated exhibition *Social Fabric: Art and Activism in Contemporary Brazil*, which will open at the Visual Arts Center in Fall 2022. She continued to serve as Associate Director of the Center for Latin American Visual Studies (CLAVIS). She convened, with George Flaherty and Eddie Chambers, “Afro-Caribbean and Afro-Brazilian Art and Visual Culture,” a three-day seminar supported by an inaugural Seed Grant for Actions that Promote Community Transformation from the University’s provost’s office. 12 UT graduate students participated, 3 guest speakers presented virtually, and the Black Diaspora Archivist led a study visit at the Benson Latin American Collection.

Nassos Papalexandrou

Papalexandrou organized a colloquium panel titled “From Assyria to Iberia and Back: Current Archaeological Work in the Expanded Near Eastern Mediterranean”, presented at the Annual Meeting of the American Schools of Overseas Research (ASOR) in November 2020. The theme had been explored in a graduate seminar held in Spring 2020 and several UT doctoral students presented their research in this event. In April he lectured for the Humanities Institute of the University of Ioannina in Greece on ecstatic experiences in initiatory rites of ancient Crete. In early 2021, he published three articles, two focusing on problematic object histories from Greece and the Near East at the Menil Collection, Houston, and the third on caves as cultic sites of wonder. Finally, he saw to press his monograph titled *Bronze Monsters and the Cultures of Wonder: Griffin Cauldrons in the Preclassical Mediterranean* (University of Texas Press), which is going to appear in November 2021. He continues work on Greek antiquities as diplomatic gifts and on a group of bronzes from the Thessalian sanctuary of Athena Itonia in Thessaly.

Ann Reynolds

I am spending the current academic year in Princeton, New Jersey, at the Institute for Advanced Study (IAS), working on my book manuscript, *Imagining an Altogether: Cinema, Surrealism, and New York 1940–1970*. It is a very quiet place, with few distractions, so I am getting a lot of writing done. But New York is just an hour away by train, so I have been able to return to visiting museums and galleries, hearing live music, seeing films and dance in the theater, and reuniting with close friends after about eighteen months away from the east coast. During the previous academic year, I held a Provost’s Authors Fellowship, I published a few short texts including an editorial about age discrimination and intergenerational histories entitled “Out of Time, Out of Mind,” in “Bully Pulpit: Self-Criticality,” for *Panorama*, an online only journal and “Uneven Histories,” the forward to Claudia Chidester’s *Trusted Eye: Post-World War II Adventures of a Fearless Art Advocate*

(UT Press, 2021), and I gave a few lectures online, including “Imagining an Altogether,” for a working faculty and curatorial seminar at the Université du Québec à Montréal (UQAM). I was also awarded a Senior Fellowship at CASVA, National Gallery for the current academic year, which I declined to accept the fellowship at the IAS.

Astrid Runggaldier

The pandemic conditions of the past year have been challenging for all, and the reduction in regular interactions due to lockdowns and suspensions of activities, did not seem to bring greater time, or peace of mind, conducive to productive research and writing projects, at least for Astrid Runggaldier. Despite this challenge, Runggaldier still had an engaging year of teaching, writing from previous years that came out in publication, and online programs for the Mesoamerica Center, even if she could not lead the annual international study opportunity in Guatemala and Belize when all travel and study abroad was canceled. In Fall 2020 Runggaldier began the academic year as a newly promoted Associate Professor of Instruction, and overhauled ARH 302 to be taught entirely online from the studios of UT’s Liberal Arts Instructional Technology Services (LAITS). The experience was unusual, and not unlike being in a TV studio with no audience, but the remotely controlled cameras made it possible for 250 students to take the course and four graduate students TAs to develop teaching skills in a semester of social distancing and Zoom classes that would seemingly make large courses like this impossible. Runggaldier was thrilled with the overwhelmingly positive response from the students whose overall semester experience was far from anything they had imagined college to be. In Spring 2021 Runggaldier taught a new course topic for ARH 322 Issues in Exhibitions and Collections focused on The Decolonized Museum. She developed the course in response to the national conversation on diversity, equity, and inclusion that in spring and summer 2020, with the Black Lives Matters movement and protests against the inheritance of colonialism, showed a pressing need for student opportunities that pair art history and museum stud-

ies with current issues of contemporary relevance. In the academic year 2020–2021, Runggaldier also overhauled the Mesoamerica Meetings annual conference from in-person to an entirely new digital format, moderating all talks over the course of five days. She also participated in a digital working group for an edited volume in the works, on the transition from the Pre-classic to the Early Classic period in Maya Lowland culture, and two research presentations for the online edition of the 86th Annual Meeting of the Society for American Archaeology on research in Belize as part of the Belize River East Archaeology (BREA) project. For BREA research, Runggaldier received a grant through the Planet Texas 2050 Grand Challenge Initiative from the UT Office of the VP of Research, which was used for laboratory analysis in lieu of field work. A co-authored article on BREA research was published in the journal *Research Reports in Belizean Archaeology*, and three reference articles on Maya sites were published in the *Grove Encyclopedia of Latin American Art*. In 2021 Runggaldier published a field research report, and revised three manuscripts that were submitted to peer reviewed journals. For public audiences, Runggaldier created a digital exhibit on Maya textiles from the Art and Art History Collection for social media (*Hilos*, in Spanish and English through The Mesoamerica Center and Casa Herrera Facebook pages), and a new digital exhibit space for the AAHC materials on the platform Omeka. The latter resulted from integrating digital humanities projects with teaching ARH 347K Art and Archaeology of Peru in spring 2020, and was featured in an article on *Portal* (Web Magazine of LLILAS Benson Latin American Studies and Collections) and on the websites for Texas Global and TexLibris. In spring 2021 Astrid Runggaldier received the College of Fine Arts Distinguished Service Award.

Richard Shiff

As we're all more aware than we would like, 2020–2021 was the second of our Covid years, and conferences were on Zoom and publications and exhibitions tended to be delayed. My collection of essays on modern and contemporary art, scheduled to be published in 2020 is now rescheduled for 2022. I'm currently working on

a different book project, a study devoted to Jack Whitten, which, if all goes well, will also appear in 2022. Among the various exhibition-related work of the past year was an essay for the Joan Mitchell retrospective. The exhibition initially scheduled for spring 2020, finally opened about a month ago; but the catalogue, which had already been prepared, was published last January, with a major effort on the part of the curatorial and editorial teams. In addition to the book projects, I've been working on several essays for multi-authored books and catalogues, involving Edvard Munch (and Marlene Dumas), Georg Baselitz, Richard Nonas, Donald Judd, and Elmgreen & Dragset. Probably, the most important of the various Zoom presentations was a keynote lecture for the Courtauld conference on Post-Impressionism. I've also given the opening address for a *Cezanne to Malevich* exhibition in Budapest.

Cherise Smith

For the 2021–2022 academic year, Dr. Cherise Smith is in residence at the Getty Research Institute in Los Angeles, California, where she serves as the inaugural Residential Scholar of the African American Art History Initiative. She will consult the Getty collections as part of her forthcoming manuscript project, *Healing Old Wounds: Affect, Appropriation, and Trauma in Contemporary African American Art*, which examines how the contemporary artists—Carrie Mae Weems, Charles Gaines, Rodney McMillian, and Cauleen Smith—use appropriation and conceptualism to explore traumatic events from the American past. Dr. Smith was recently awarded the Charles C. Eldredge Prize for Distinguished Scholarship in American Art from the Smithsonian American Art Museum for *Michael Ray Charles: Studies in Blackness*, published by the University of Texas Press in 2020. The book places the artist's work in the context of the 1990s, the rise in collecting of Black “memorabilia,” the challenges posed by art censorship, and Pop art among other historical trends. In 2020–2021, Dr. Smith was promoted to Full Professor and named the Joseph D. Jamail Chair in African American Studies in the Department of African & African Diaspora Studies. She presented her scholarship at the University of California at Santa

Cruz, New York University, the Blaffer Art Museum in Houston, Texas, the University of California at Irvine, Fotografiska in New York, and Oregon State University, among other institutions. She continues to serve as the Executive Director of the Art Galleries at Black Studies, which recently opened *The Black Index* in the Christian–Green Gallery. Dr. Smith serves on the editorial boards of *American Art* and *Art Journal* and acts as a member of the Advisory Board of the *Archives of American Art Journal*.

Jeffrey Chipps Smith

Jeffrey Chipps Smith's latest book, *Albrecht Dürer and the Embodiment of Genius: Decorating Museums in the Nineteenth Century*, was published by Pennsylvania State University Press in November 2020. He has also completed *Kunstkammer: Early Modern Art and Curiosity Cabinets in the Holy Roman Empire*, commissioned by Reaktion Books (London), which will appear in summer 2022. Smith has eight articles, essays, and reviews in press on Albrecht Dürer, Tilman Riemenschneider, Nuremberg's Rathaus, sculpture in Münster cathedral, the prints of Erhard Schön, Jesuit art during the Thirty Years' War (1618–48), and the reactions of visitors to early *Kunstkammern*. Smith presented the invited talk "The Engaged Visitor and the Limits of Description: From *Kunstkammer* Accounts to Daniel Papebroch's Travelogue" to the Columbia University Seminar in the Renaissance. He spoke on the Jesuit church at Molsheim at *Focus 1600: Aschaffenburg Symposium zur Architektur und Bildenden Kunst des Manierismus*, held in Schloss Johannisburg, Aschaffenburg and on Dürer's Landauer Altarpiece (1511) in the online conference *Das Jüngste Gericht in den Konfessionen und Medien der Frühen Neuzeit* organized by the University of Ham-

burg and the Reformationsgeschichtliche Forschungsbibliothek Wittenberg. At the end of August, Smith traveled to Aachen to see and review the exhibition *Dürer was hier!* at the Suermondt–Ludwig Museum.

David Stuart

In the summer of 2020, in the midst of the worldwide shutdown, Stuart completed the writing and illustrations of his monograph *King and Cosmos*, which just recently publication at the end of 2021. This work takes a new look at the iconic Aztec monument known as the "Sun Stone" or "Calendar Stone," interpreting its layered imagery as an ambitious statement of king Moctezoma's political and cosmic power at the time of his accession in 1507. This work represents his more recent focus on the art and writing of ancient central Mexico, including the earlier traditions of Teotihuacan. He also began work on a new short book project on Maya–Teotihuacan relations, accepted for publication by Dumbarton Oaks in Washington, D.C. He also signed another book contract with Princeton University Press, to write an accessible overview of ancient Maya history, aimed for a general reader. This has occupied much of his time since, in between teaching and other university commitments. When not working on these projects he returned to the usual focus on the study of ancient Maya art and archaeology, advising the ongoing excavations at Tikal and Xultun, Guatemala. He continued work on the reconstruction of the Copan Hieroglyphic Stairway and on the Pre-classic mural fragments from San Bartolo. Stuart presented a number of online talks, as part of the UT Mesoamerica Meetings, and with a collaborative group of European and Mexican scholars looking at the nature of Mesoamerican ritual.