Dear Alums,

The past year has seen important changes to the PhD Program in Art History. In January, we welcomed the arrival of David Joselit as Distinguished Professor. Together with students in the program, he is organizing a series of public seminars and events exploring the interrelated theories of speculative realism and accelerationism, which have recently had a major impact on art in the US, Germany, and the UK.

The second important change is infrastructural: as of 2013, only ten students per year are admitted into the program, and every student receives a fellowship. This has made our program more competitive with other universities on the East Coast, and has had a positive impact on admissions.

There are currently 160 students enrolled in the program, many of whom are teaching in the CUNY colleges. Others are employed in galleries and museums around the city—including Artists Space, Brooklyn Museum, Guggenheim Museum, Jewish Museum, MoMA, New Museum, and Whitney Museum—or working for the press (New York Times, The Brooklyn Rail). This hands-on experience enriches the students’ knowledge of art and, from a faculty perspective, makes teaching here hugely rewarding.

Because our graduates are as likely to go on to museum careers as to academia, we have been fortunate to receive a three-year Mellon grant to support the project New Initiatives in Curatorial Training. This has offered three fellowships per year for students to gain work experience at New York area museums, and for faculty to team-teach seminars with curators at these institutions, working directly with their collections. During 2013-14 it also provided us with a post-doctoral fellow, Michelle Lim, who has recently taken up a position as Assistant Professor at Nanyang Technological University, Singapore. In the current year, we have a curatorial fellow, Nadiah Fellah, who will curate a group exhibition at the James Gallery this spring.

The PhD Program in Art History was founded in 1971, and the first doctorate was awarded in 1978. Since then, over 320 students have completed the program. To keep us updated with your news, please write to gcarthistoryalumni@gmail.com. Finally, please consider making a donation to support the program’s activities; any amount is welcome.

Have a wonderful holiday season!

Claire Bishop, Executive Officer
DAVID JOSELIT JOINS ART HISTORY FACULTY

This spring, the department enthusiastically welcomed accomplished scholar and critic David Joselit as Distinguished Professor. Joselit joins The Graduate Center from Yale University, where he was the Carnegie Professor in the History of Art. He is the author of *Infinite Regress: Marcel Duchamp 1910 – 1941* (MIT Press, 1998), *American Art Since 1945* (Thames and Hudson, World of Art Series, 2003), *Feedback: Television Against Democracy* (MIT Press, 2007), and *After Art* (Princeton University Press, 2012), and a contributing author to the second edition of *Art Since 1900* (Thames and Hudson, 2011). He is on the editorial board of *October* and a frequent contributor to *Artforum*.

DEPARTMENT WELCOMES NEW STUDENTS


SYMPOSIUM HONORS PROFESSOR EMERITUS ELOISE QUIÑONES-KEBER

Professor Eloise Quiñones-Keber retired from the doctoral faculty last year. To celebrate the occasion, a symposium titled “Centering the Edges” was held at the Graduate Center on September 5, 2014. The symposium featured two decades of scholarship on Pre-Columbian and Colonial Latin American Art at the GC and featured a wide array of papers by students and alumni from our program, opening with a “Portrait of Eloise Quiñones Keber” by Liz Moran.
STUDENTS ORGANIZE A CURATORIAL SYMPOSIUM AND A PRINT CONFERENCE

In April, Chelsea Haines, Grant Johnson and Natalie Musteata co-organized the one-day symposium “Exhibit A: Authorship on Display.” Addressing authorial roles in contemporary exhibition practice, the symposium brought together artists, curators, art historians and emerging scholars. A keynote lecture by Boris Groys was followed by panels on experimental exhibitions, the monographic retrospective, and the artist-curatur.

The conference “Beyond Connoisseurship: Rethinking Prints from the Belle Épreuve (1875) to the Present” was co-organized by Allison Rudnick and Britany Salsbury in November, timed to coincide with NYC’s International Fine Print Dealers Association fair. It included papers by emerging and established curators and academics who are applying innovative methodologies to the study of printmaking.

ART HISTORY STUDENTS RECEIVE MELLON-FUNDED FELLOWSHIPS

The following students have received Mellon-funded fellowships as part of the department’s New Initiatives in Curatorial Training grant:

2012 – 2013: Sarah Bane (Newark Museum), Lee Hallman (Museum of Modern Art), Britany Salsbury (Metropolitan Museum of Art)

Summer 2013: Danielle Stewart (Mt. Vernon Hotel Museum), Shannon Vittoria (Morgan Library & Museum)

2013 – 2014: Tara Burk (Morgan Library & Museum), Jonathan Patkowski (Dia Art Foundation), Shannon Vittoria (Metropolitan Museum of Art)

2014 – 2015: Andrianna Campbell (Dia Art Foundation), Romy Silver-Kohn (Morgan Library & Museum), Whitney Thompson (Metropolitan Museum of Art)

SEXING SOUND: AURAL ARCHIVES AND FEMINIST SCORES AT THE JAMES GALLERY

Curated by Katherine Carl, Valerie Tevere, and Siona Wilson, this exhibition brought together a selection of audio, flyers, scores, performance documentation, and zines of women’s sound work from the last two decades. As a collection of ephemeral and non-art objects, the exhibition presented archival materials alongside installations and performances in a broad consideration of sonic cultures. (All photos: James Gallery)
STUDENTS AWARDED FELLOWSHIPS IN ART OF THE UNITED STATES & GREAT BRITAIN

Andrianna Campbell: Library Resident Research Fellowship, American Philosophical Society, Philadelphia

Cybele Gontar: Smithsonian Institution/National Portrait Gallery Pre-Doctoral Fellowship in American Art

Eva Gratta: Voorsanger Fellowship, Doctoral Program in Art History, Graduate Center, CUNY

Nicole Simpson: Graduate Summer Seminar, Paul Mellon Centre, London

Shannon Vittoria: Luce/ACLS Dissertation Fellowship in American Art

NEW DIGITAL INITIATIVES: WEBSITE, VISUAL MEDIA LAB, AND SCREENING ROOM

Serving as a more dynamic accompaniment to the Department’s primary website, the newly-launched Art History Academic Commons website offers a stream of up-to-date content, including news, events, and bios of doctoral candidates. More features will appear in the coming months, including alumnae/i biographies and videos of Department events. Visit the site at: gcarthistory.commons.gc.cuny.edu.

The VRC has become the new Visual Media Lab, a multi-disciplinary study and work space, and Room 3408.09 (at the back of the Art History Lounge) is now a Screening Room that students can use for watching film and video.

FALL SEMINAR CONDUCTS RESEARCH AT THE NEW YORK PUBLIC LIBRARY

Once united as part of New Spain, Mexico and California became separate entities in the nineteenth century. This project explores how the visual arts helped shape their individual identities, from early maps and paintings of the missions, through the Ramona craze spurred by Helen Hunt Jackson’s novel of that name, and culminating in the bi-national art scene that mixed artists from Mexico and Los Angeles. On October 7, 2014, seminar members visited the Print and Photograph Collection of the NYPL to view relevant materials.

MELLON CURATORIAL FELLOW OPENS EXHIBITION IN SPRING 2015

Mellon Curatorial Fellow Nadiah Fellah will open her group exhibition, Left Coast: Political Art from California, on April 15, 2015. The exhibition includes art from the 1980s to the present that focuses on the spirit of protest and resistance, which in recent years has come to be synonymous with the West Coast. The title, Left Coast, takes its name from a playful moniker for the politically liberal state, a place that curator and art historian Peter Selz has referred to as “America’s edge.” The exhibition will feature sculptures, drawings, paintings, videos, and prints by several contemporary artists currently working in California, including Andrew Schoultz, Favianna Rodriguez, Teddy Cruz, Judith Baca, Libby Black, and the Precita Eyes mural collective, among others. By exploring how the roles of these artists cross into the realm of activism, the show brings to the fore timely political tensions and social movements that are unfolding across the country.

Judith Baca, La Memoria de Nuestra Tierra: California, 1998
Libby Black, Protest, 2012
Professor JENNIFER BALL was awarded the Andrew W. Mellon Fellowship in Medieval Art at the Metropolitan Museum (2013–14) for her book length project Habit Forming: Representations of Byzantine Monasteries 9th–5th Centuries. She also received a PSC-CUNY grant to examine textiles for a joint project with Dumbarton Oaks on their architectural textile collection. She co-chaired a session at the Byzantine Studies Conference in November on Objects in Context: Material Spatiality and Byzantine Textiles.

Professor CLAIRE BISHOP published Radical Museology, or, What’s Contemporary in Museums of Contemporary Art? (Koenig Books, 2013; Russian translation 2014) with drawings by Dan Perjovschi. She gave public lectures at Migros Museum (Zürich), MoMA, Centre Georges Pompidou, Tate Modern, Garage Center for Contemporary Art (Moscow), National Gallery (Vilnius), and Art Institute of Chicago, and appeared as a performer in choreographer Boris Charmatz’s Expo-Zéro, part of the performance festival “Foreign Affairs” (Berlin, July 2014).

Professor EMILY BRAUN published De Chirico: The Song of Love (2014), part of MoMA’s new “One on One” series of books that focus on a single work in its collection. Braun was on the Advisory Committee for the Guggenheim exhibition Italian Futurism, 1909–1944: Reconstructing the Universe, and wrote an essay for the catalogue, “Shock and Awe: Futurist Aeropittura and the Theories of Giulio Douhet.” She also gave a guest lecture at the Guggenheim entitled “Touch without Sight: Futurist Tactilism.” Braun is on the Advisory Board of CIMA, the exhibition space and research center devoted to modern Italian art, which opened this past year. As curator of the Leonard A. Lauder Collection, Braun co-edited the catalogue Cubism: The Leonard A Lauder Collection and co-curated the exhibition of the same name that opened in October 2014 at the Metropolitan Museum.


Professor ANNA INDYCH-LÓPEZ published “Technology, Labor, and Realism: Diego Rivera’s Secretaria de Educacion Publica Murals” in Technology and Culture in Twentieth-Century Mexico (University of Alabama Press, 2013). In addition, she presented the following papers: “Tell as a Whole: Collaborations between Artists and Architects Late Nineteenth Century to the Present” at the Yale University Art Gallery (November 2013) and “The Americas Revealed: Collecting Colonial and Modern Latin American Art in the United States” at the Center for Collecting, The Frick Collection (May 2014). She also gave a talk for the Chicano Studies Research Center at UCLA (January 2014).

Professor KATHERINE MANTHORNE was selected as the Tyson Scholar at the Crystal Bridges Museum of American Art during Spring 2014. In residence in Bentonville, Arkansas, she completed her book Maive’s Daughters: Eliza Pratt Greatorex & the Art Women in the Age of Promise (currently under review) and researched her current project You Ought to be in Pictures: Film & American Modernism, 1896–1939. She was a contributing author to The Unity of Nature: Alexander von Humboldt in the Americas (New York: Americas Society, published in collaboration with Kerber Verlag, 2014), which was shortlisted for the Alice Award, sponsored by Furthermore grants.

Professor ROSE-CAROL WASHTON LONG published “Lucia Moholy’s Bauhaus Photography and the Issue of the Hidden Jew,” in Woman’s Art Journal (Fall/Winter 2014) and “Constructing the Total Work of Art: Painting and the Public,” in Vasily Kandinsky: from Blaue Reiter to the Bauhaus, 1910–1925 (Neue Galerie, 2013). She was a co-organizer of “Locating Expressionism,” a symposium held in conjunction with the LACMA exhibition Expressionism in Germany and France. In 2013, she lectured on “Kandinsky and the Gesamtkunstwerk” (Pratt Institute); “Back to Barr—MoMA’s 2012 Origins of Abstraction Exhibition” at the conference “Enchanted Modernities: Theosophy and the Arts in the Modern World” (Amsterdam); “Kandinsky, Anarchism, and the Narrative of Modernism” at the conference “100 Years of Abstract Art, Theory and Practice” (Jacobs University, Bremen).
STUDENT NEWS


RAFFAELE BEDARIDA received a 2013–2014 fellowship at the Center for Italian Modern Art (CIMA) in New York.

Doctoral candidates LIZ DONATO and MYA DOSCH were among the nine graduate students of Latin American Art from the U.S. and Latin America invited to speak at the conference “Between Historiography and the Archive: New Challenges & Perspectives in Latino-American Art History” at the International Center for the Arts of the Americas, Museum of Fine Arts, Houston, TX, March 2014. In addition, Donato received the Center for Latin American, Caribbean, and Latino Studies (CLACLS) 2014 Summer Travel Fellowship and a Provost’s Summer Research Award to begin her dissertation research in South America.

RANDALL EDWARDS, currently writing his dissertation “Dennis Oppenheim: Sites, 1967–1975,” has been employed in the curatorial department at the Guggenheim Museum since 2013. At the Museum, he is working on a retrospective of the artist duo Fischli & Weiss as well as a major historical exhibition on Post-Minimalism. Edwards has two recent publications: “Carl Andre” in *Burlington Magazine* and “Lygia Clark, Sculptural In(ter)ventions” in *Sculpture Journal*.

SAISHA GRAYSON received an Advanced Research Collaborative Knickerbocker Award for Archival Research in American Studies this summer (May–September 2014). Grayson is currently a curator at the Brooklyn Museum, where she is working on a new curatorial project, *Chitra Ganesh: Eyes of Time*. This solo presentation by the Brooklyn-based artist will be on view in the Elizabeth A. Sackler Center for Feminist Art’s Herstory Gallery through July 12, 2015.


CARA JORDAN published “The Evolution of Social Sculpture in the United States: Joseph Beuys and the Work of Suzanne Lacy and Rick Lowe” in the Fall 2013 issue of *Public Art Dialogue*. Cara was awarded a GC Dissertation Fellowship for her dissertation on the same topic, for which she also received an Advanced Research Collaborative Award for Archival Research in African American and African Diaspora Studies. She currently serves as editor of the catalogue raisonée of Peter Halley’s paintings from the 1980s and as Public Programs Assistant at the Graduate Center.

TRINITY MARTINEZ received a Provost’s Summer Research Grant Award 2014, which was used for research in Europe last summer.

MICHELLE MILLAR FISHER took up the position of Curatorial Assistant in the department of Architecture & Design at MoMA in 2014, working with Paola Antonelli. She presented research from her dissertation at UC Berkeley, and at the Society of Architectural Historians annual conference in Austin, Texas. She ran THATCamp at CAA 2014 and published the article “Why Digital Art History?” in *Visual Resources: An International Journal of Documentation* (June 2014). She received a $25,000 Digital Grant from the Kress Foundation for her project *ArtHistoryTeachingResources.org*.


DANIEL S. PALMER has been appointed the Leon Levy Assistant Curator at The Jewish Museum, New York.

LAUREN ROSATI is a Museum Research Consortium Fellow in the Department of Photography at the Museum of Modern Art for 2014–15.

BETH SAUNDERS recently joined the Department of Photographs at the Metropolitan Museum of Art as a Curatorial Assistant. During the 2013–14 academic year, Beth was recipient of a Jane and Morgan Whitney Art History Fellowship at the Metropolitan Museum of Art and a Joan and Stanford Alexander Grant from the Museum of Fine Arts, Houston. Her essay “The Bertoloni Album: Rethinking Photography’s National Identity” in the edited volume *Photography and Its Origins* is forthcoming from Routledge in 2015.

BRITANY SALSUBY is a research assistant in Drawings and Prints at the Metropolitan Museum of Art, where she was previously the Andrew W. Mellon Curatorial Fellow. During 2013–14, she presented dissertation research at the University of Amsterdam and the Munich Museum and participated in a scholars’ day at the Van Gogh Museum. She has also published book and exhibition reviews in *The Burlington Magazine, Art in Print*, and *Artforum* online. With Allison Rudnick, she co-organized the conference “Beyond Connoisseurship: Rethinking Prints from the Belle Épreuve (1875) to the Present,” held at the Graduate Center in November 2014.
ROCÍO ARANDA-ALVARADO (2001), curator at El Museo del Barrio, recently organized MUSEUM STARTER KIT: Open With Care, celebrating the 45th anniversary of El Museo, and LA BIENAL 2013, El Museo’s biennial of emerging artists, as well as the permanent collection exhibition for 2013–14. She is working on A Brief History of (Some) Things, an exhibition exploring the persistence of Mesoamerican and Indigenous Caribbean imagery in contemporary art. An article on the work of artists Rachelle Mozman and Firelei Baez is forthcoming in Transition magazine, and has published an essay on the work of the Dominican collective Quintapata in the catalog for their exhibition Inventario Quintapata at Capilla del Rosario, a non-profit space in Santo Domingo.

SARAH ARCHINO (2012) is the Terra Foundation for American Art Postdoctoral Fellow at the Institut national d’histoire de l’art in Paris, France, and a research fellow with the Duchamp Research Center in Schwerin, Germany. Her current manuscript project focuses on anarchism, vernacular culture, and the early twentieth-century avant-garde in New York, with a special focus on Dada, Duchamp, and the Stieglitz circle. Recently, she has published on the People’s Art Guild, Theresa Bernstein, and Aspen magazine. She is also one of the founding editors of the And/Or Project, where she is particularly interested in the digital implications of the archive.

KRIS BELDEN-ADAMS (2010) is an Assistant Professor of Art History at the University of Mississippi. She was previously the Chair of Liberal Arts and Assistant Professor of Art History at the Minneapolis College of Art and Design.


AMY BRANDT (2011) is the McKinnon Curator of Modern and Contemporary Art at the Chrysler Museum of Art in Norfolk, Virginia, where she oversees the Museum’s modern and contemporary art and photography collections, as well as an ambitious exhibition program focused on living artists. Selected recent exhibitions include Saya Woolfalk: ChimaTEK (2014); Collection Conversations: Masterpieces from the National Gallery of Art and the Chrysler Museum of Art (2014–15); among others. She is currently organizing Tseng Kwong Chi: Performing for the Camera, the artist’s first touring museum retrospective and catalogue, with the Grey Art Gallery, New York University, for spring 2015. Amy contributed to Manna: Masterworks from the Tufts University Permanent Collection (Tufts University, 2014) and proudly published her first book, Interplay: Neo-Geo Neo-Conceptual Art of the 1980s (MIT Press, 2014).

DOREEN BOLGER (1982), Director of the Baltimore Museum of Art, was profiled by the New York Times this October. The article, entitled “Refocusing on a New Constituency: Revitalized Baltimore Museum of Art Broadens its Scope,” describes the changes and progress ushered in by Bolger’s leadership, including free admission instituted in 2006.


TERESA A. CARBONE (2003), Curator of American Art at the Brooklyn Museum, was presented with the Lawrence A. Fleischman Award for Scholarly Excellence in the Field of American Art History.
ELIZABETH CRONIN (2012) is the Assistant Curator of Photography at The New York Public Library. She is currently working on *Public Eye*, a large photography exhibition at NYPL scheduled to open in December. Her book, *Austrian Heimat Photography: A Politicized Vision of Peasants and Skiers*, will be published by New Academic Press (Vienna) in English and German editions early next year.

CLAIRE DAIGLE (2004) is currently Chair of the Master of Arts Department and teaches History and Theory of Contemporary Art at the San Francisco Art Institute.

SUSAN FELLEMAN (1993), Professor of Art History and Film and Media Studies at The University of South Carolina, published *Real Objects in Unreal Situations: Modern Art in Fictions Films* (Intellect, 2014) and “Art for the Apocalypse: Sculptures by Frink in Losey's *The Damned*,” in *Aniki: Portuguese Journal of the Moving Image*, Vol. 1, No. 2 (2014).

After three years at the Universidad de los Andes, in Bogotá, Colombia, ALESSIA FRASSANI (2009) joined the Faculty of Archaeology of Leiden University in the Netherlands as post-doctoral researcher last November. Her research is part of a larger project sponsored by the European Research Council, titled “Time in Intercultural Context.” Frassani is carrying out fieldwork in the Mazatec region of Oaxaca, southeastern Mexico, with the objective of recording, transcribing, and translating curing chants.

After serving for six years as assistant professor of art history at York College, CUNY, SARAH KATE GILLESPIE (2007) was recently appointed as Curator of American Art at the Georgia Museum of Art, University of Georgia. Recent activity includes delivering the paper “Doris Ulmann and Vernacular Modernism” at the annual SECAC conference in Sarasota, FL, and the publication of “Morse’s Mechanical Imitation,” in *Samuel F. B. Morse’s Gallery of the Louvre and the Art of Invention* (ed. Peter J. Brownlee, Yale University Press, 2014). Her book, *“One Thing New Under the Sun”: Cross-Currents in the Early American Daguerreotype, 1839–51*, is scheduled to be published by MIT Press in the fall of 2015.

BETH HARRIS and STEVEN ZUCKER, (both 1997) continue to expand Smarthistory at the online Khan Academy. They have recently added hundreds of articles and videos contributed by more than 100 art historians as well their growing list of partner museums: The British Museum, the Getty, MoMA, Tate, the Asian Art Museum and the American Museum of Natural History. See www.smarthistory.khanacademy.org


This August, LARS KOKKONEN (2010) was appointed Assistant Curator of Paintings and Sculpture at the Yale Center for British Art. For three year prior, he had served as a Postdoctoral Research Associate in the Department of Research at the same institution.

NATASHA KURCHANNOVA (2006) has been writing art reviews for *Studio International* as a freelancer since August 2013. She currently works with two groups of artists on exhibiting their work. Kurchanova has also taught as an adjunct at College of New Jersey and her book *Mimetic Comportment: Vladimir Tatlin and the Avant-Garde* is now being considered by Brill.


VALERIE ANN LEEDS (2000) was a contributor to *Paintings from the Collection of the Sheldon Museum of Art* on works by Robert Henri. She also served as guest curator for the following exhibitions and authored the principal essays in the accompanying publications: *Along His Own Lines: A Retrospective of New York Realist Eugene Speicher* (Dorsky Museum at SUNY New Paltz, travelling to the New York State Museum, Albany); *Southwestern Allure: The Art and Early
Development of the Santa Fe Art Colony (Boca Raton Museum of Art, travelling to the Mennello Museum of American Art, Orlando, FL, and the New Mexico Museum of Art, Santa Fe); The New Spirit and the Cos Cob Art Colony: Before and After the Armory Show (Greenwich Historical Society, CT); and Spanish Sojourns: Robert Henri and the Spirit of Spain (Telfair Museums of Savannah, travelling to the San Diego Museum of Art and the Mississippi Museum of Art, Jackson). She gave talks on Eugene Speicher in spring 2014 at the Woodstock Artists Association, New York, and at the 19th Annual American Art Symposium at the Graduate Center, City University of New York; and on Robert Henri and Spain at the Telfair Museum, Savannah, and the Mississippi Museum of Art. She also participated in a webinar for the Association of Art Museum Curators, Curating from the Outside.

Although he owns and operates a gallery on 57th Street, FRANCIS M. NAUMANN (1988) remains active and engaged in the field of art history. In November he delivered a lecture on “The Duchamp Family of Artists” at the Bowdoin College Museum in Brunswick, Maine. The subject coincides with a catalogue of the same title that Naumann wrote for an exhibition held at the Baker Museum of Art in Naples, Florida, earlier this year. In fall 2014, Naumann’s gallery held an exhibition of work by the Chinese dissident artist, Ai Weiwei, selected for its affinity to work by Marcel Duchamp (an essay on the interrelationship between these two artists was posted on the website.) The next show at the gallery, opening in January 2015, will be of works on paper by Suzanne Duchamp.

Last May, LISA N. PETERS (1995) presented a lecture entitled “Visible Progress: The Labor Sculpture of Niehaus, Beach, Young, and Kalish,” at the Nineteenth Annual American Art Initiatives Conference, held at the Graduate Center. She is currently teaching art history as an adjunct professor at St. Joseph’s College, Brooklyn. Her current courses are Art History Survey and Art in American Life.


In 2013, KAREN SHELBY (2008) published Flemish Nationalism and the Great War: The Politics of Memory, Visual Culture, and Commemoration. She is working on a second book, History, Memory or Commerce: Museums of the Great War. Other current research addresses the politics of graffiti and national identity in Belgian WWI cemeteries. She serves as Chair of the Division of War and Culture for the Cultural Studies Association and as a Board Member for an archive, the Flemish American Heritage Foundation. Recently, she and co-founder Michelle Millar Fisher received a $25,000 Kress Grant in support of the pedagogy peer-populated website, Art History Teaching Resources.

DOUG SINGSEN (2013) accepted a position as Assistant Professor of Art History at the University of Wisconsin–Parkside beginning in fall 2014 and his article, “An Alternative by Any Other Name: Genre-Splicing and Mainstream Genres in Alternative Comics,” was published in The Journal of Graphic Novels and Comics in June 2014.

JONAH WESTERMAN (2014) defended and deposited his dissertation in early September—just in time to begin a two-year postdoctoral fellowship as a Research Fellow at Tate Modern in London.

MIDORI YAMAMURA (2012) is a full time faculty member at Fordham University. She recently completed her first book manuscript, Inventing the Singular: Yayoi Kusama and Global Post-World War II (tentative title), which will be published by MIT Press in fall 2015. Her essay on Yoko Ono’s Painting to Hammer a Nail In will appear in the Getty Online Scholarly Catalogue Initiative from the Walker Art Center. Aside from her specialty in modern and contemporary East Asian art, she wrote an essay on an indigenous art movement in the Philippines for Amerasia journal and presented a paper at Haus der Kunst, Munich.
KAREN ZUKOWSKI (2000) was the editor of a website for the Historic Artists Homes and Studios program (HAHS) of the National Trust for Historic Preservation. The website launched in May 2014. The public component of the website offers information about the thirty-three artists' homes currently in the program. There are text-based and image-based articles on the concept of creativity and its relationship to place; profiles on each site; and multiple indexes for identifying sites. There is also a private portion of the website; this fosters collegiality among the member sites. The HAHS program includes the homes and studios of such important American artists as Georgia O'Keeffe, Frederic Church, Thomas Cole, Jackson Pollock, Lee Krasner, and Winslow Homer. Most of the HAHS sites offer rich archival and material cultural resources for scholars, and encourage researchers. Incidentally, another CUNY alumna was involved in this project: Donna Hasler, director of Chesterwood (home and studio of Daniel Chester French), which is the headquarters of the HAHS program.

DISSERTATIONS COMPLETED 2013–14

2014:
Margaret Herman, "From Berlin to Broadacres: Central European Influence on American Visionary Urbanism, 1910-1935" (K. Murphy)
Ellen Hurst, "Italians and the New Byzantium: Lombard and Venetian Architects in Muscovy, 1472-1539" (J. Saslow)
Christa Irwin, "Roma in Lima: Italian Renaissance Influence in Colonial Peruvian Painting" (J. Saslow)
Paul Ranogajec, "Apotheosis of the Public Realm: Civic Classicism in New York City's Architecture" (K. Murphy)
Elena Sifford, "Disseminating Devotion: The Image and Cult of the Black Christ in Colonial Mexico and Central America" (E. Quiñones-Keber)
Mary Slavkin, "Dynamics and Divisions at the Salons of the Rose-Croix: Statistics, Aesthetic Theories, Practices, and Subjects" (R. Long)
Marisa White-Hartman, "A Feminist Inheritance? Questions of Subjectivity and Ambivalence in Paul McCarthy, Mike Kelley, and Robert Gober" (A. Chave)

2013:
Anastasia Aukeman: "The Rat Bastard Protective Association: Bruce Conner and His San Francisco Cohort, 1958-1968" (A. Chave)
Thomas Beachdel, "Landscape Aesthetics and the Sublime in France, 1748-1830" (P. Mainardi)
Chelsea Bruner, "The Seventh Regiment Armory Commission and Design: Elite Identity, Aesthetic Patronage and Professional Practice in Gilded Age New York" (K. Murphy)
Sarah Dillon, "Trecento Visuality and the Visual Arts: The Role of Glass and the Influence of Optics on Italian Art of the Fourteenth Century" (J. Saslow)
Roberto Ferrari, "Beyond Polychromy: John Gibson, the Roman School of Sculpture, and the Modern Classical Body" (P. Mainardi)
Dara Kiese, "Entfesseltes Bauen (Building Unleashed): Holistic Education in Hannes Meyer's Bauhaus, 1927-1930" (R. Long)
Jennie Jee-Hyun Kim, "Tradition and Innovation in the Italian Renaissance Workshop: From Perugino to Raphael" (J. Saslow)
Margaret Laster, "Catharine Lorillard Wolfe: Collecting and Patronage in the Gilded Age" (K. Murphy)
Anna Mecugni, "'I Am Elsewhere': Luigi Ontani and the Tableau Vivant in Italian Art, 1969-1979" (R. Golan)
IN MEMORIAM

We mourn the passing of SUSAN FILLIN-YEH. After receiving her Ph.D. from the Graduate Center, Fillin-Yeh taught art history at Brown, Yale, and Hunter College. A recipient of Andrew W. Mellon, Smithsonian, and Fulbright fellowships, Fillin-Yeh also served as the Director of the D.F. Cooley Memorial Art Gallery at Reed College in Portland, Oregon, and was the author of Dandies: Fashion and Finesse in Art and Culture (NYU Press, 2001). Her latest book, John Sloan's New York (Yale University Press, 2007) explored the practice of American artist John Sloan. Fillin-Yeh passed away on June 9th, after a twenty-year battle with breast cancer.

FORTHCOMING EVENTS

Alumnae/i, current and prospective students are invited to the annual CAA BREAKFAST on Thursday, February 12, 2015 in the East Suite, on the 4th floor of the New York Hilton, 1335 Avenue of the Americas, from 7.30 to 9am.

There will be a SPRING ALUMNAE/I EVENT on Friday 1 May in the James Gallery, where there will be a chance to see the exhibition Left Coast: Political Art from California. More details to follow.

DONATION BOX

To make your tax-deductible gift to the Art History Department please mail a check payable to the “Graduate Center Foundation,” 365 Fifth Avenue, Suite 8204, New York, NY 10016. Please write “Art History” on the memo line. You may also visit us online at https://community.gc.cuny.edu/ProgramGifts and select "Art History" under the “Designation” menu.

First select the Amount of your gift.
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Complete the Billing and Payment Information sections.
Click “Donate Now” to complete.

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