Dear Alums,

The 2018-19 academic year has been a busy one for faculty and students alike, with a diverse new cohort of incoming students, along with two student-organized symposia and thirteen dissertation defenses.

We welcomed our 2018 cohort of nine students this August and they have settled in nicely. They’ve bonded over the Methods seminar, had a lively new student dinner at Café China in December, and are now busily preparing, through the Pedagogy Practicum, for their first term of teaching in the fall. They also created, on their own initiative, the “Art History Social Hour,” a drop-in opportunity for students to talk over tea and cookies in the lounge on Wednesdays at 4 pm. It’s been a lovely, very civilized way for students to forge connections in the program. For more details on our 2018 cohort, please see the introduction to them later in this newsletter.

We have just finalized our incoming class of 2019. As always, we’ve got an interesting mix of students, specializing in topics from Spanish Baroque painting to South Asian modernism, contemporary dance, and materiality in Pop Art. Stay tuned for our student profiles of them in next year’s alumni newsletter.

This year, we also welcomed a new professor to the Doctoral Faculty: Michael Gillespie of City College. Michael gave a stimulating Rewald lecture on contemporary African-American film in the fall, and was elected to the faculty in December. He brings to our program a wide-ranging expertise in black visual and expressive culture, film theory, global cinema, popular music studies, and contemporary art, and extensive experience as a scholar, teacher, and writer. We’re excited to have him on board.

Our current students have had a busy year — I know, I always say that, but this year, even more so! With our Rewald Endowment, we’ve hosted two student-organized conferences in 2018-19. The spring kicked off with “Shift: Blood and Earth and Soil Symposium,” organized by the editors of Shift: Graduate Journal of Visual and Material Culture and the Ph.D. Program in Art History; the student organizers were Christopher Green and Dana Liljegren, with faculty sponsor David Joselit. It was followed by “Erasures: Excision and Indelibility in the Art of the Americas,” which was co-organized with the Institute for Studies on Latin American Art at New York University; our student organizers were Sonja Gandert, Tie Jojima, and Ana Perry, with faculty sponsors Anna Indych-Lopéz and Katherine Manthorne. Both were exciting events that highlighted how much our students are doing to foster informed debate about issues that are pressing in contemporary society, but also have significant historical antecedents. I am constantly impressed and reinvigorated by their efforts.

For announcements about these events, and many others, you can follow not only our listserv, but also our Facebook page https://www.facebook.com/GCArtHistory/, our Twitter account (@GCArtHistory), and our Instagram feed (@GCArtHistory). All are maintained by our Social Media Fellow, Chloe Wyma, who has done an extraordinary job this year again. Please follow us online, and also send updates on your own doings to gcarthistoryalumni@gmail.com.

Over the course of the 2018-19 academic year, our students have completed thirteen dissertations, on topics ranging from centaurs in Italian Renaissance painting to net art in 1990s Amsterdam and mid-century photography in São Paulo. We’re going to miss them, but are proud of their accomplishments and of the exciting positions they have landed, including a curatorial job at the Metropolitan Museum, an assistant professorship at Osaka University in Japan, and a high-profile postdoc at Princeton.

We’re also extremely proud of the banner year we’ve been having in external fellowships. Chloe Wyma, our Social Media Fellow, somehow found time to produce a substantial body of art criticism, for which she was awarded a grant in short-form writing from the Andy Warhol Foundation. Two students specializing in British art, Rebecca Pollack and Jenny Sarathy, received travel
grants from the Paul Mellon Centre, while Chris Green, whose topic concerns Native American modernism, won the Dedalus Foundation Dissertation Fellowship. In addition, Ana Perry will be traveling to Washington, DC, courtesy an American Art Predoctoral Fellowship in Latinx Art at the Smithsonian American Art Museum, and Joseph Henry to Berlin, under the auspices of the German Academic Exchange Service. And closer to home, Maya Harakawa will be focusing on Harlem in the 1960s with a Luce/American Council of Learned Societies Dissertation Fellowship. The number and variety of the fellowships our students have won testifies to the exciting, out-of-the-box work they are doing; we are extremely proud of them all.

For making possible more far-flung adventures by students, we are grateful to two generous donations this year. Funds from Professor Emerita Ricki Long and Patricia Phelps de Cisneros will send two students to Central Europe and one to Latin America, respectively. In addition, alumni donations this year have made it possible to offer an Alumni Tuition Fellowship to a student nearing completion on the dissertation. These fellowships, though not large in terms of their price tag, have proved to be some of the most critical in helping our students finish. We are extremely grateful for your generosity in allowing us to offer them.

As these examples suggest, even a small donation can make a great difference to our needy students. Particularly in the current funding climate, with widespread cuts to public higher education, your assistance is very helpful; any amount is welcome.

Best,

Rachel Kousser
Executive Officer
Ph.D. Program in Art History

**RECENT FACULTY AND STUDENT EVENTS**

**Top Right:** Photo from Fall 2018 course with Katherine Manthorne Art 87400 “Printmakers and Collectives across the Americas, 1870-1970”, with Prof. David Christie, Print Specialist, New York Public Library

**Bottom Left:** Gillian Sneed (Ph.D. Candidate, Graduate Center, CUNY) and Madeline Murphy Turner (Ph.D. Candidate, Institute of Fine Arts, NYU) co-organized the panel “Latin American Women Artists and the Auto-archive c.1970-1985” at the International Art and Architecture conference, “Rethinking the Past: Memory/Archive/Document” held at the Museu Calouste Gulbenkian in Lisbon, Portugal on Nov. 8-9.

**Bottom Center:** Erika Nelson Pazian presenting her paper was “Saving Face, Saving Place: Visual Occupation of the Zocalo in the Aftermath of the U.S.-Mexican War” at ISLAA

**Bottom Right:** Professor Claire Bishop at the Association for Art History annual conference in Brighton, UK
DEPARTMENT NEWS

DEPARTMENT WELCOMES NEW STUDENTS

The department congratulates our newest cohort of students who began their studies at the GC this Fall 2018:

- Jeremy Bleeke (MA, Cambridge Univ.)
- Maria Beatriz H. Carrion (MA, Tulane Univ.)
- Anna Carroll (BA, Univ. of Chicago)
- Caroline House (BA, Univ. of Chicago)
- Karen Klockner (MA, NYU)
- Jana La Brasca (MA, Univ. of Texas- Austin)
- Maura McCreight (MA, Stony Brook Univ.)
- Hadley Newton (BA, Princeton Univ.)
- Anna Orton-Hatzis (MA, Univ. of Chicago)

We would also like to extend a warm welcome to our upcoming cohort of students who will begin their studies at the GC this Fall 2019:

- Elizabeth Akant (BA, Oberlin College)
- Flora Brandl (MA, Goldsmiths/ NYU)
- Isabel Elson (MA, Courtauld Institute)
- Jacqueline Edwards (MA, UT- San Antonio)
- Monica Espinel (MA, Hunter College)
- Alexandra Foradas (MA, Williams College)
- Beatrice Grenier (MA, Columbia Univ.)
- Taylor Hartley (MA, Univ. of Iowa)
- Khushmi Mehta (BA, Art Instit. Of Chicago)
- Terra Warren (MA, Georgetown Univ.)

UPCOMING STUDENT CONFERENCES

“Sessions in Art and Practice: Writing in Tempo”
Organized by: Kirsten Gill, Jack Crawford, Mia Curran, Rachel Valinsky, Joseph Henry, and Lauren Rosenblum
In Spring 2020, the Art History program will initiate a new speaker series, titled “Sessions in Art and Practice”, that will bring contemporary practitioners in various fields into dialogue with students and the broader community on topics in art, research, and writing. The inaugural semester of Sessions in Art and Practice will center on the concept of “Writing in Tempo.” Writers with backgrounds in art history, film, poetry, literature, art, and urban studies will be invited to join us in asking how writing might “keep pace” with an artwork in order to formally capture its time signature. How can interpretive or descriptive writing sequence, narrate, record, mark, prolong, or curtail aesthetic experience? Sessions in Art and Practice will create opportunities for students and a wider audience to engage the question of writing in tempo through a closed workshop and a public talk at the Graduate Center, taking place the same day. Stay tuned for further details coming in the fall!

“Un-Fair Trades: Artistic Intersections with Social & Environmental Injustices in the Atlantic World, 1500-Present.”
Organized by: Caroline Gillaspie & Alice Walkiewicz
The Art History Department will host this student-led conference on October 10-11, 2019. This conference will explore the way that artists have engaged with issues of oppression and exploitation—byproducts of colonialist and capitalist systems—throughout the history of transatlantic encounters, “Un-Fair Trades” seeks to create a conversation between historic and perpetuating inequalities by reanalyzing visualizations of oppression and environmental degradation from the perspective of the 21st-century activist revival (with movements like Occupy Wall Street, #BlackLivesMatter, #NODAPL, and #MeToo). The conference is co-organized by Ph.D. candidates Caroline L. Gillaspie and Alice J. Walkiewicz under the advisement of Professor Katherine E. Manthorne, with keynote addresses by Dr. Alan C. Braddock and Dr. Charmaine A. Nelson. Please join us for this exciting event, which is free and open to the public in the Graduate Center’s Segal Theater.
RECENT STUDENT & FACULTY ORGANIZED CONFERENCES

**Erasures: Excision and Indelibility in the Art of the Americas, the Fourth Annual Symposium of Latin American Art.**
Organized by Sonja Gandert, Tie Jojima, and Ana Perry with IFA students Brian Bentley, Francesca Ferrari, and Madeline Murphy Turner, and faculty advisers Anna Indych-López and Katherine Manthorne, April 11–12, 2019

For the second year in a row, the Institute for Studies on Latin American Art (ISLAA)’s annual symposium of Latin American Art was presented jointly at The Graduate Center, CUNY and the Institute of Fine Arts, NYU. Funded by ISLAA, the John Rewald Endowment, and the Doctoral Students’ Council, the symposium featured provocative keynote lectures by performance studies scholar Barbara Browning (NYU) and photographer Ken Gonzales-Day (Scripps College). Twelve emerging scholars of Latin American and Latinx art explored erasure’s manifold potentials and pitfalls in talks that spanned a range of artistic strategies, time periods, and geographies. Discussants for the two-day series of panels included Pedro Erber (Cornell University), Carla Machiavello (BMCC), and alumnae Yasmín Ramírez (independent curator) and Melissa Lerer (Manhattan College).

**Symposium for Shift: Blood and Earth and Soil**
Organized by Christopher Green and Dana Liljegren, with faculty sponsor David Joselit, March 28, 2019

This symposium was organized to celebrate the launch of Issue 11 of Shift: Graduate Journal of Visual and Material Culture, “BLOOD AND EARTH AND SOIL,” which they co-edited. Contributions to the journal explore the politics of blood and soil, oppositional claims to (the) E/earth, and shifting conceptualizations of land, heritage, and state as they have been expressed in visual and material culture across time. The symposium accordingly convened several of the journal’s graduate student contributors, scholars, and a panel of artists with global practices related to the issue’s theme, including Seung-min Lee, Jackson Polys, and Banu Cennetoğlu, moderated by Prof. Siona Wilson. Elizabeth Povinelli delivered the keynote address in conversation with Prof. David Joselit; the journal is readable online at www.shiftjournal.org.
EXTERIOR AWARDS
CASVA Chester Dale Fellowship: Abigail Lapin
Postdoctoral Research Associate with the Princeton-Mellon Initiative in Architecture, Urbanism, and the Humanities: Danielle Stewart
Council of the American Antiquarian Society research grant, research fellowship at the Library Company of Philadelphia and the Historical Society of Pennsylvania: Caroline Gillaspie
Edith Gowing Curatorial Fellowship at the Morgan Library & Museum: Leila Harris
MoMA MRC Fellowship: Dana Liljegren
Fellowship from the Paul Mellon Centre for British Art: Rebecca Pollack
Art writers grant in short-form writing, Andy Warhol Foundation: Chloe Wyma
Smithsonian American Art Predoctoral Fellow in Latinx Art: Ana Perry
One-Year Research Grant, DAAD (German Academic Exchange Service): Joseph Henry
Paul Mellon Research Grant: Jennifer Sarathy
Luce/ACLS Dissertation Fellowship: Maya Harakawa
Dedalus Foundation Dissertation Fellowship: Chris Green
Governor Thomas Gordon McLeod and First Lady Elizabeth Alford McLeod Research Fellowship at the South Caroliniana Library: Eva McGraw

INTERNAL AWARDS
Communications and Community Organizer fellow, CUNY Humanities Alliance: Chelsea Haines
Voorsanger Fellowship: Caroline Gillespie and Alice Walkiewicz
Alumni Tuition Fellowship: Theodore Barrow
Mario Capelloni Dissertation Fellowship: Chris Green
GC Early Research Initiative/Digital Initiatives Connect New York Fellowship: Maya Harakawa, Jessica Fletcher, Caroline Gillaspie
Early Research Initiative Knickerbocker Award for Archival Research in American Studies: Kaegan Sparks, Siwin Lo, Elizabeth Hirsch, Janine DeFeo, Jack Crawford, Blair Brooks, Rachel Valinsky
Early Research Initiative Award for Archival Research in African American and African Diaspora Studies: Jenny Sarathy, Remi Poindexter, Jessica Larson
Provost’s Pre-Dissertation Research Fellowship: Chaeueun Lee, Kirsten Gill, Sonja Gandert, Jack Crawford
Doctoral Students Research Grant: Tobah Aukland-Peck, Blair Brooks, Jessica Fletcher, Sonja Gandert, Kirsten Gill, Elizabeth Hirsch, Aubrey Knox, Chaeueun Lee, Rebecca Pollack, Lauren Rosenblum, Samantha Small, Kaegan Sparks, Rachel Valinsky, Ian Wallace
GC Dissertation Year Fellowship: Dana Liljegren
GC Dissertation Year Award: Stephanie Huber
Presidential Research Fellowship: Kaegan Sparks
Grad B Teaching fellowships: Rebecca Pollack, Analisa Bacall, Maura McCreight
Kristie A. Jayne Fellowship: Jessica Fletcher
Tuition fellowships: Chelsea Haines, Luisa Valle, Matteo Bellucci
Ricki Long Travel Fellowships: Drew Bucilla and Samantha Small
Mellon Travel Fellowships: Tobah Aukland-Peck, Maria Beatriz Haro Carrion, Rachel Carty, Mia Curran, Aubrey Knox, Dana Liljegren, Lauren Rosenblum, Samantha Small, Ian Wallace
EOD Pipeline Summer Research & Travel Award: Sonja Gandert
GAB Fellowship. Collection Project Coordinator: Lauren Rosenblum
Cisneros Fellowship: Horacio Ramos

The College Art Association (CAA) Conference
Several Graduate Center faculty presented at this year’s CAA conference in New York, NY, held on February 13-16, 2019. Faculty included Gail Levin, Cynthia Hahn, David Joselit, and Katherine Manthorne. 11 GC doctoral candidates also spoke or chaired panels this year including Matteo Bellucci, Nadia Rivera Fellah, Chu-Chiun Wei, Jennifer Favorite, Abigail Lapin, Caroline Gillaspie, Alice Walkiewicz, Rebecca Pollack, Dana Liljegren, Gemma Sharpe, and Stephanie Huber. Congratulations to everyone who participated!
Jennifer Ball published two book chapters this past year “Died in the Wool, Buried in the Linen: Textiles from the Graves of Late Antique Egypt” in From the Desert to the City: Textiles of Late Ancient Egypt, Warren Woodfin ed. And “Textiles: The Emergence of a Christian Identity in Cloth,” in The Routledge Handbook of Early Christian Art, Robin Jensen and Mark Ellison eds. She was also a contributing author to Byzantine and Early Islamic Textiles: An Online Scholarly Publication of the Dumbarton Oaks Textile Holdings (https://www.doaks.org/resources/textiles/) and gave a paper at the Byzantine Studies conference during the fall semester.

In the last year, Claire Bishop lectured in many places, the most rewarding being the Universität für Angewandte Kunst (Vienna). She was the Pilkington Guest Professor at Manchester University (UK), and gave the keynote at the Association for Art History conference (also in the UK). She published two pieces in Artforum: a rant against NY’s new performing arts venue The Shed (Sept 18) and an appeal for political timing in contemporary art (May 19). She won a research fellowship in the Dance Division of the Library of the Performing Arts at New York Public Library (fall 18), and a small grant from the Graham Foundation to publish a book (spring 19). She also developed a couple of lecture-performances, with variable success: one in collaboration with the actor Paul Lazar (for the Barnes Foundation in Philadelphia) and one with the artist Michael Portnoy (presented in Paris, New York, and London).

Romy Golan was on leave this year at I Tatti (Harvard Univ.) Florence and at NYU- Shanghai. She lectured on Fascist realism as magic realism, Make-belief in Sixties’ Italian Art, The imagination of disaster in 1950s murals, Monet/Vertigo at I-Tatti, Univ. of Nagoya (Japan), NYU Shanghai, Musée d’Orsay, Collège de France; Ecole des Hautes Études en Sciences Sociales, INHA, Pavillon Suisse (in Paris), Palazzo Grassi (Venice), Università di Roma Tre, and The French Academy in Rome. She also wrote “The mural and the art de la rue”, in Charlotte Perriand, Fondation Louis Vuitton, Paris, 2019 ; “Is Fascist Realism a Magic Realism?”, “Renato Guttuso’s Boogie Woogie in Rome (1953): A Geopolitical Tableau” (both articles forthcoming).


Professor Rachel Kousser had a busy year. She gave an invited lecture about Aphrodite, gender, and political power at the North Carolina Museum of Art, and a conference paper on the materiality of chryselephantine couches at the Archaeological Institute of America annual meeting in San Diego. She also made a research trip to Paris in April, to examine material from Hellenistic Central Asia and speak to archaeologists working in that region. Rachel is currently at work on her new book, Alexander at the End of the World (Custom House/HarperCollins).

Katherine Manthorne is thrilled to report that one long-term project is now a book: Film and Modern American Art: The Dialogue Between Cinema and Painting (New York &; London: Routledge, 2019). As co-editor she shepherded the proceedings of a conference held at the Scuola Grande di San Rocco, Venice in 2016 into the volume From Darkness to Light: Writers in Museums, 1798-1898 (Open Book Publishers, 2019) available in hard copy and as a free download. Papers at national and international conferences – including Bogotá, Colombia--
completed a fulfilling academic year.


This year **Patricia Mainardi**, who is also a Graduate Center alum (1984), has published several articles. including: “Grandville, Visions and Dreams,” in the 2018 Public Domain Review; “Show and Tell: Exhibition Practice in the Nineteenth Century,” in Michelle Facos, ed. A Companion to Nineteenth-Century Art (Wiley-Blackwell, 2019); “Studio Practice, Art and Caricature,” in Dominic Hardy, Frédérique Desbuissons, Laurent Baridon eds., L’image railleuse. La satire visuelle, du 18e siècle à nos jours; She has published Book and Exhibition Reviews in The American Historical Review, H- France, Nineteenth-Century Art Worldwide, The Historian. She gave presentations on “Landscape Drawing and Military Training” at the Yale University Workshop on Topography; the Paris Program of the University of California, Davis, and the MA program of Christies Education. She also did pre-concert illustrated talks at the Brooklyn Art Song Society on the Belle Epoque and on folk art influence in American culture as well as served on the fellowship committee for the Radcliffe Institute. **Judy Sund** wrote the introduction to Van Gogh Dreams (2018), a selection of poems inspired by the artist and edited by Lisa Vihos, and saw the publication of Exotic: A Fetish for the Foreign (2019), her panhistoric survey of the impact of cultural appropriations on Western visual arts, high and low.

**STUDENT UPDATES**

**Christopher Green** has been named the recipient of the 2019-2020 Dedalus Foundation Dissertation Fellow and the Graduate Center’s Mario Capelloni Dissertation Fellowship. His dissertation, titled “Masked Moderns: Northwest Coast Native Art Beyond Revival,” considers the interplay between Euro-American modernism and post-war Indigenous art of the Pacific Northwest. He has recently published articles in Art in America, frieze, The Brooklyn Rail, and ab-Original, and with **Dana Liljegren** he co-edited issue 11 of SHIFT: Graduate Journal of Visual and Material Culture, "BLOOD AND EARTH AND SOIL," hosted by the Art History department. He was a 2018–19 Smithsonian Institution Predoctoral Fellow at SAAM and the NMAI.

**PhD candidates Chelsea Haines and Gemma Sharpe** have guest edited a special issue of ARTMargins, "Art, Institutions, and Internationalism: 1945-1973," out this summer. The issue analyzes the relationship between modern art and the emergence of a new form of internationalism through decolonization.
and geopolitical realignments between 1945 and 1973. The issue also includes contributions by doctoral candidate Alise Tifentale and alumnus Nikolas Drosos, as well as faculty Romy Golan, Claire Bishop, and David Joselit. A launch event for the journal will take place on September 25 at The Graduate Center.

While continuing to work on her dissertation, Sasha Nicholas wrote the lead essay for a forthcoming publication Richard Diebenkorn: A Retrospective (Rizzoli), which will be published in September 2019. She also presented a paper entitled ‘One hand in the dishpan, the other in the darkroom’: Motherhood and Modernism in Imogen Cunningham’s Portraits, 1917-1925 at the Feminist Art History Conference at American University in September 2018.

In Fall 2020 Abigail Lapin will start a new position as Assistant Professor of Art History, San Francisco State University, School of Art. She has received the following fellowships for 2019-2020 academic year: Center for Advanced Study in the Visual Arts, National Gallery of Art, Twelve-Month Chester Dale Fellowship; Ralph Bunche Dissertation Fellowship; New York Botanical Gardens, CUNY-NYBG Humanities Institute Research Fellowship. She participated in the following conferences: “Transnational Flags of Anti-Racism: Abdias Nascimento and Afro-Brazilian Activist Painting in the United States, 1968-1981,” Sixth Latino Art Now! Conference, University of Houston; “Family Unity and Black Activism in the Favela: Janário Garcia’s Photographs of the Morro do Salgueiro, Rio de Janeiro, 1983-84,” CAA 107th Annual Conference, New York. She is also expecting a baby girl in the fall!

Trinity Martínez successfully passed her defense on April 12th. The title of her dissertation is "The Evolution of the Centaur in Italian Renaissance Art: Monster, Healer, Mentor and Constellation". The photo here is Trinity, along with Alison Luchs (Curator of Early European Sculpture, National Gallery of Art, Washington, DC), Jenn Ball, Jim Saslow, and Clare Carroll (Professor of Comparative Literature, CUNY GC/Queens College and President of the Renaissance Society of America) following her defense.

Michelle Millar Fisher was named the Ronald C. and Anita L. Wornick Curator of Contemporary Decorative Art at the Museum of Fine Arts, Boston, and will open the exhibition/publish the accompanying catalogue Designs for Different Futures in collaboration with colleagues at the Walker Art Center and the Art Institute of Chicago.

Samantha Small was awarded a Kress fellowship upon her acceptance to a summer 2018 course in Belgium on Symbolism, organized by the Flemish Museum Consortium. She was a member of the curatorial team for the Guggenheim Museum’s Giacometti and 19th century paintings exhibitions, and contributed to the latter’s catalogue. She was also a curatorial team member on the museum’s Panza Collection Initiative, which culminated in April 2019 with a symposium and accompanying display of related works.

María Beatriz H. Carrión has had a productive first year at the Graduate Center. She presented “Camelids in the Chilean Desert: Orientalizing Patagonia and Concealing the Genocide” at the Fifth Triennial Conference of ALAA. She received a scholarship from the Rare Book School and a research international fellowship from the Staatliche Museen zu Berlin for next year. This summer, Carrión will be the Elaine Goldman ArtTable Fellow at the Morgan Library and will travel to Los Angeles with a Mellon Grant to visit the photography collections of Getty Research Institute and the Huntington Library.


During CAA 2019 in New York, Jennifer Favorite co-chaired the Public Art Dialogue panel "Public Art and Political Elections." At a ceremony held later that same day, and alongside GC Art History alumna Marisa Lerer, she presented the 2019 Public Art Dialogue award to art collective fierce pussy.

This year, Chloe Wyma received the 2018 Creative Capital | Andy Warhol Foundation Arts Writers Grant in Short-Form Writing. She is also looking forward to beginning a new role as an Associate Editor at Artforum starting in mid-June.

In 2018, Julie Reiss (1996) edited an anthology on art and climate change entitled “Art, Theory and Practice in the Anthropocene”

In the fall 2018 semester, Janna Schoenberger (2017) was the Johan Huizinga Fellow at the Rijksmuseum in Amsterdam, the Netherlands. She published “Ludic Exhibitions at the Stedelijk Museum: Die Welt als Labyrinth, Bewogen Beweging, and Dylaby” in Stedelijk Studies (Fall 2018). She contributed two essays to the Stedelijk Museum’s 2018 exhibition, Amsterdam, the Magic Center: “Public Playpens and Women’s Catcalls: Dolle Mina’s Ludic Actions,” and “Hoepla: The Power of Ludic Prime Time Television.” Janna is currently a Postdoctoral Fellow at Yale University’s Beinecke Library. She will resume teaching at Amsterdam University College in September.

This year Hayes Peter Mauro (2007) will be releasing a new book with the University of Nebraska Press on August 1, 2019. The book is entitled Messianic Fulfillments: Staging Indigenous Salvation in America and it will address the relationship between Christian evangelism, pseudoscience, race, and identity in American visual culture.


In Spring 2019, the University Press of Florida published Pre-Columbian Art of the Caribbean by Lawrence Waldron (2010). The book is a broad survey of art from the Greater Antilles, Eastern Caribbean, Bahamas, and Turk & Caicos over some 4,000 years. This follows his first book with UPF in 2016, Handbook of Ceramic Animal Symbols in the Ancient Lesser Antilles, which was an expansion of his 2010 doctoral dissertation at CUNY Graduate Center


Therese Lichtenstein (1991) currently teaches at the Ross School, a private laboratory school in East Hampton, NY. The most recent exhibition, Image Building: How Photography Transforms Architecture, opened at the Parrish Art Museum (March 2018 through June 2018), and traveled to the Frist Art Museum in Nashville (Summer/Fall 2018). The exhibition was accompanied by a catalog published by Prestel Press. It included two essays: her essay "Architecture After Photography" and Marvin Heiferman's essay "What Goes Up: Architectural Photography and Visual Culture".
Christina Brungardt (2015) was appointed to serve as the Interim Director of the Contemporary Arts Museum Houston in October 2018.

Alejandro Anreus (1997) co-organized the exhibition *Rafael Soriano: Cabezas* at the Ben Shahn Art Galleries, William Paterson University (February-May 2019). The exhibition will travel to the Art Museum of the Americas, O.A.S., Washington, DC, where it will open on June 20th to September 29th, 2019. Afterwards the exhibition will have its final venue at the American Museum of the Cuban Diaspora, Miami, opening December 4, 2019 and closing January 26, 2020. Soriano (1920-2015) was a member of the third Cuban avant-garde, coming of age in the late 1940s and 1950s. This exhibition focuses on his figurative work produced after his exile in 1962. Anreus’ next book, *Blackwell Companion to Modern and Contemporary Latin American and Latina/o Art,* (co-edited with Robin Greeley and Meghan Sullivan) will be published this autumn. Dr. Anreus participated in the day-long symposium at the Phillips Collection, associated with their exhibition *Zilia Sánchez: Soy Isla.* He presented on the artist’s generation in 1950s Cuba.

For the past two years Susan Ginsburg (1991) has been giving lectures in India on a number of topics. In 2018, she lectured at the Cama Institute in Mumbai on the Sacred in Modern Art. This lecture has since been published in a commemorative book about the Cama Institute. In January 2019, she lectured at the Cama Institute on Brancusi and Transcendence, at the Chhatrapati Shivaji Museum in Mumbai (Formerly the Prince of Wales Museum) about Maharaja Yashwant Holkar and the Parisian Art World in the 1930's. At Deccan College (University), she spoke on an Art Deco palace in Indore.


Francis M. Naumann (1988) has recently written a memoir about his mentors, three of whom—Leo Steinberg (1920-2011), John Rewald (1912-1994) and Robert Pincus-Witten (1935-2018)—were professors of art history at the Graduate Center of the City University when he was enrolled there as a PhD candidate. The book is called *MENTORS: The Making of an Art Historian* and includes profiles of art historians William S. Rubin (1927-2006) and Robert Rosenblum (1927-2006). The narrative coalesces through the personality of the ceramic artist Beatrice Wood (1893-1998), who was a former lover and lifelong friend of Marcel Duchamp (1887-1968), the central focus of his studies at the time. These individuals each contributed significantly—both professionally and personally—to the art historian and person he has become.

In April 2019, Tetsuya Oshima (2008) started a position as an associate professor at Tama Art University in Tokyo, Japan.

Anna Mecugni (2013) has joined the University of New Orleans as Assistant Professor of Art History. She invited Angel Nevarez and Valerie Tevere to stage *Another Protest Song: Karaoke with a Message* (2008–ongoing) for their New Orleans debut; authored *Sergio Lombardo: Monocromi / Monochromes, 1958–61* with forward by Robert Storr and book launch at Rome’s Galleria Nazionale d’Arte Moderna e Contemporanea; contributed “Absence and Presence: An Interview with Adriana Corral” to the magazine *Pelican Bomb*; and secured a grant to organize a roundtable with artist Dread Scott following the reenactment of the New Orleans slave rebellion of 1811.
Emily Schuchardt Navratil (2015) curated Ralston Crawford: Torn Signs, the inaugural exhibition at the new Vilcek Foundation headquarters, and wrote the catalogue entries for the accompanying catalogue. The exhibition examines Crawford’s Torn Signs and Semana Santa series, two seemingly disparate themes connected by Crawford’s working method and long visual memory. It will be on view at the Foundation from May 13-November 13, 2019.

Alice Lynn McMichael (2018) has recently been named as the next Director of the Lab for Education and Advancement in Digital Research (LEADR) at Michigan State University. The lab incorporates digital methods into the curriculum of the History and Anthropology departments in the College of Social Science and includes a new project space for Digital Heritage Imaging. A.L. was previously the Assistant Director of LEADR (since 2016) and participated in the Institute on Digital Archaeology Method and Practice.

Alessia Frassani (2009) published “Mazatec Chants and Mesoamerican Codices,” in Mesoamerican Manuscripts: New Approaches and Interpretations (Brill, 2018); “Transiciones: la imagen y su significado en unas representaciones mixtecas de Cristo del siglo XVI” (Anales del Instituto de Investigaciones Estéticas, Mexico); “Dos cantos mazatecos de los chato xo’o en la tradición mesoamericana,” co-authored with Santiago Cortés Martínez (Cuadernos del Sur, Oaxaca, Mexico). Finally she published “La Virgen de Chiquinquirá y la religión musica” (Historia y Sociedad, Medellín, Colombia), part of a larger project on Northern Andean indigenous art for which she was also awarded a Library Fellowship at Dumbarton Oaks, Washington, DC, last summer.


Russell Flinchum (1998) has worked as a tenured professor at NC State as an Associate Professor in the College of Design’s Department of Graphic Design & Industrial Design. He also published a chapter on designer MaryEllen Dohrs in Design History: Beyond the Canon (2019) and spoke on a panel at the most recent CAA Annual Meeting on "Who’s Leading the Pack in Design Research?"


Arden Decker (2015) recently became the Associate Director of the International Center for the Arts of the Americas (ICAA) at the Museum of Fine Arts, Houston where she leads the Documents of 20th-century Latin American and Latino Art digital archive project as well as other ICAA initiatives.

Julia Herzberg (1998) has published the following essays in exhibition catalogues: “A Conversation with María Elena González: A Trajectory of Sound” in Maria Elena González: Tree Talk, Mills College Art Museum; “María Martínez-Cañas: Black Totems and Imágen Escrita,” an exhibition entry for Art_ Latin America: Against the Survey; “Conversation with Francisca Sutil, New York 2013,” in Mute II; “Past – Present: Conversations with María Lau and Katarina Won,” in Circles and Circuits: Chinese Caribbean Art. This exhibition was part of Pacific Standard Time: LA/LA (September 2017-January 2018). She has also edited the bilingual postings of the Press Releases of 20 museums in the Getty initiative and wrote the introductions and final summaries together with selecting the illustrations by artists in each museum. She also was a juror on the Award Committee for The Association for Latin American Art (ALAA) Arvey Foundation Exhibition Catalogue Award Committee 2018

Rosemary O’Neill (2003) contributed a book chapter titled, "Agnès Varda’s du côté de la côte: place as "sociological phenomenon” to the publication, France and the visual arts since 1945 : remapping European postwar and


The Smithsonian American Art Museum has presented the 2018 Frost Essay Award to Monica Steinberg (2016) for her article, “Naming: Heteronymy and the Imaginary Artists of George Herms,” which appeared in the summer 2018 issue (vol. 32, no. 2) of American Art, the scholarly journal co-published by the museum and the University of Chicago Press. She is also currently a postdoctoral fellow in the Society of Fellows in the Humanities at the University of Hong Kong.

Cara Jordan (2018) works as a freelance academic and art editor and is Provost’s Fellow for the Arts at the GC’s Center for the Humanities. In the past year, she published Peter Halley: Paintings of the 1980s, the Catalogue Raisonné (JRP|Ringier), contributed art historical texts to a surgical manual and a digital reconstruction of the Lenox Library, and wrote reviews for the Brooklyn Rail. She is currently completing a co-edited book, The Art of Direct Action: Social Sculpture and Beyond (Sternberg Press), on Joseph Beuys’s influence on socially engaged art.

Annie Dell’Aria (2016) published the journal article, "From rallying cry to dysfunctional site: surveying participation in HEWILLNOTDIVIDE.US" in International Journal of Performance Arts and Digital Media as well as reviews in Millennium Film Journal and Afterimage. At CAA she chaired the panel “Beyond ‘Thoughts and Prayers’: Gun Violence, Activism, and Controversy in Contemporary Art,” which featured presentations by former GC classmates Arnaud Gerspacher and Michelle Fisher. She also curated a public projection artwork on the campus of Miami University, where she is an Assistant Professor, and continued to work on her book, Sidewalk Spectators: the Moving Image as Public Art.

Mya Dosch (2018) completed her first year as Assistant Professor of Art of the Americas at California State University, Sacramento. Her dissertation, "Creating 1968: Art, Architecture, and the Afterlives of the Mexican Student Movement" won the biennial Association for Latin American Art Dissertation Award in 2019.

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**Departmental Workshops 2018-2019**

**Fall 2018**
- Sept. 25: “Dissertation Proposal Workshop” with Katherine Manthorne
- Oct. 19: “First Modern Exam Workshop” with Claire Bishop
- Nov. 2: “Career Paths in Art History: Beyond the Academy” with Valerie Balint, Elizabeth Block, and Katherine Manthorne

**Spring 2019**
- March 15: "A Digital Recreation of the Lenox Library Picture Gallery: A Contribution to the Early History of Public Museums in the United States" with Sally Webster (Lehman College & CUNY GC)
- May 15: “Applying for External Fellowships Workshop” with Emily Braun
Rewald Seminars 2018-2019

Fall 2018
October 2- Michael Gillespie, The City College of New York
Black Visual Multitudes: Film Blackness and Contemporary Cinema
October 16-Jennifer Josten, University of Pittsburgh
Messages from Cold War Mexico
October 30- Alison Locke Perchuk, California State University Channel Islands
The Unbearable Lightness of Whiteness: Racism and Medievalism in the Architecture of Prewar Los Angeles
November 13- Philipp Ekardt, Basel University
Digital Casual: Mark Leckey's Style and Image Work
November 27- Barry Flood, Institute of Fine Arts, New York University
Other Statue Histories: Jacquemart's Lions and Iconoclasm as Anti-Colonialism in Khedival Egypt
December 4- Janet Kraynak, Columbia University
Contemporary Art and the Digitization of Everyday Life

Spring 2019
February 26- Kelly Presutti, Columbia University
Watery Vision: Seeing Wetlands in the French Landes and Louisiana
March 12- Zeynep Çelik Alexander, Columbia University
The Herbarium Cabinet: The Homogeneous Empiricism of Kew
March 19- Julia Bryan-Wilson, University of California, Berkeley
Yes I Am Writing a Book About Louise Nevelson
April 2- Naomi Vogt, Postdoctoral Fellow, CUNY Graduate Center
Invented Rituals of the Contemporary Moving Image
April 16- Jane Sharp, Rutgers University
Abstraction in the Soviet 1960s: Aesop’s Language?
May 1- Denise Murrell, Ford Foundation Postdoctoral Research Scholar, The Wallach Art Gallery at Columbia University
The Posing Modernity Exhibition: Revealing the Black Presence in Modernist Avant Gardes from Manet to Matisse and Beyond

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DISSERTATIONS IN PROGRESS 2018-2019

Abbaspour, Mitra, “Defining the Present, Archiving the Past: Three Histories of Middle Eastern Photography” (C. Bishop)

Ackerman, Emily, "Selling Dreams: Nickolas Muray and Commercial Photography in the United States, 1920-1965" (A. Pelizzari)

Aguilar, Margarita, “Traditions and Transformations in the Work of Adal: Surrealism, El Sainete, and Spanglish” (K. Manthorne)

Bacall, Analisa Coats, "Post-Function: U.S. Fiber Art between Bauhaus and Feminist Textiles" (M. Hadler)

Barrow, Theodore, “‘Gilded Tropics’: Winslow Homer and John Singer Sargent in Florida, 1885-1917” (J. Sund)

Bellucci, Matteo, “Pietro Dura/Parchin Kari: Mediations between Florence and Mughal India” (M. Aitken)

Bucarelli, Viviana, “Awe in Quietude: Transcendentalist Magic Realism” (E. Braun)


Cannizzo, Alicia, “Matter En Transir: The Transi Tomb and Theories of Matter in the Late Middle Ages” (C. Hahn)

Campbell, Andrianna, "Norman Lewis: Linearity, Pedagogy and Activism in his Abstract Expressionism, 1946-1964" (D. Joselit)


Cardon, Alexandra, “Circa 1700: Royal Retreats, Academic Unrest and the Roots of Rococo” (J. Sund)


Farzin, Media, “Theater, Artifice, and Opacity: Guy de Cointet and 1970s Performance” (S. Wilson)

Favorite, Jennifer, “Museum Additions at U.S. War Memorials and the Reinterpretation of National History” (H. Senie)

Fisher, Michelle Millar, “Nothing is Transmissible but Thought: Le Corbusier’s Radiant City in Diaspora” (K. Murphy)

Gillaspie, Caroline, “‘Delicious Libations’: Representing the Nineteenth-Century Brazil-U.S. Coffee Trade” (K. Manthorne)

Green, Christopher, “Masked Moderns: Northwest Coast Native Art Beyond Revival” (D. Joselit)


Harakawa, Maya, “After the Renaissance: Art and Harlem in the 1960s” (S. Wilson)


Huber, Stephanie, “Cultural Predicaments: Neorealism in The Netherlands 1927–1945” (E. Braun)

Karras, Olga Zaferatos “Constructing Greek Genre Painting, Visualizing National Identity, 1850-1900” (A. Pelizzari)


Lehman, Bree, “Ancestors and Heirlooms: The Reception, Collection, and Display of Early American Portraiture, 1876-1941” (K. Manthorne)


Lucca, Maria, “Renaissance Siena as a Case Study of Cross-Cultural Exchange in Central Italy” (J. Saslow)

McGraw, Eva, "Xanthus Smith: Marine Painting and Nationhood" (K. Manthorne)

Mills, Sarah, “Modern Re/Turn: Weaving in the United States, 1930s-1950s” (R. Bletter)


Nicholas, Sasha, “Portraiture and the Making of the Modern American Artist, 1918-1929” (K. Manthorne)

Palmer, Daniel S., “The Integration of Art, Architecture, and Identity: Alfred Kasatner, Louis Kahn, and Ben Shahn at the Jersey Homesteads” (K. Murphy)


Pazian, Erika Nelson, "Visual Culture and the Formation of National Identity during the U.S.-Mexican War" (K. Manthorne)

Perry, Ana, “Raphael Montañez Ortiz and Affect as Institutional Critique from 1966-1972” (A. Indych-López)

Perucic, Nadia, “From Fiction to Fact: The Need to Document in Post-Yugoslav Visual Art from 1991 to the Present” (C. Bishop)

Pollack, Rebecca, “Contextualizing British Holocaust Memorials and Museums: Form, Content, and Politics” (H. Senie)

Quinata, Maria, “Black Networks in Postcolonial Britain, 1966-1990” (S. Wilson)

Roje, Natasha, “After Abstract Expressionism: Revisiting the ‘Death of Painting’ Problematic” (D. Joselit)


Slodounik, Aaron, “The Painter and his Poets: Paul Gauguin and Interartistic Exchange” (J. Sund)

Sneed, Gillian, "Gendered Subjectivity and Resistance: Brazilian Women's Performance-for-Camera, 1974-1985" (A. Indych-López)

Steverlynck, María-Laura, “The School of the South Experiment: The Pedagogy and Legacy of a New World Modernism” (A. Indych-López)

Stritzler, Nina, “Architecture at MoMA, 1929-1949: Defining a Curatorial Practice” (R. Bletter)


Tifentale, Alise, " The 'Olympiad of Photography': The International Federation of Photographic Art, 1950-1965" (S. Wilson)

Valle, Luisa “ One Modern Centro: Race, Space, and Architecture in Rio de Janeiro, 1885 to 1945” (M. Gutman)


Walkiewicz, Alice J., “From the 'Song of the Shirt' to the Call to Organize: The Seamstress in Late-19th-Century Art in Europe and the United States” (J. Sund)


Weaver, Alison, “The Beuys Effect: Joseph Beuys' Reception in the United States” (S. Wilson)


Xydas, Fotini, “Pissarro: The Works on Paper” (J. Sund)

DISSECTIONS DEFENDED 2018-2019

Barber, Karen, “Writing with Light: Cameraless Photography and Its Narrative in the 1920s” (R. Washton-Long)

Burleigh, Paula, “The Labyrinth and the Cave: Archaic Forms in Utopian Projects in Europe, 1952-1972” (M. Hadler)


Kaplan, Lauren, “Crossing the Atlantic: Italians in Argentina, 1880-1930” (E. Braun)

Martinez, Trinity, "The Evolution of the Centaur in Italian Renaissance Art: Monster, Healer, Mentor, and Constellation" (J. Saslow)

Musteata, Natalie, “The ‘I’ of the Artist-Curator” (C. Bishop)

Pistell, Gillian, "Ray Johnson: Collage as Networked 'Correspondance.'" (M. Hadler)

Rosati, Lauren, "Mechanical Kingdoms: Sound Technologies and the Avant-Garde, 1928-1933" (E. Braun)

Stewart, Danielle, "Framing the City: Photography and the Construction of São Paulo, 1930-1955" (A. Indych-López)

Wasielewski, Amanda, “Between the Cracks: From Squatting to Tactical Media Art in the Netherlands, 1979-1993” (D. Joselit)