Ph.D. Program in Art History

2020-2021 NEWSLETTER
DEPARTMENT OF ART HISTORY
THE GRADUATE CENTER, CUNY
Dear GC Art History Community,

The 2020-21 academic year has been, well, challenging for all of us at the GC, as I imagine it has for you. The building—boarded up in November for the elections—is still largely off-limits to students and faculty; the library is closed; classes and meetings have been almost exclusively virtual; and beyond the GC, many of us have lost friends, family, or jobs due to the pandemic and its repercussions. Through it all, we have struggled to keep our community together and to support one another. I have been extraordinarily impressed by how well students, faculty, and staff in the program have coped, given the circumstances, and am hopeful for the future. This spring, we will hold our first in-person events—an end-of-year party and a graduation ceremony for 2020 and 2021 Ph.D.s, both in Central Park—and look forward to a better, less remote fall. I myself am particularly looking forward to fall, as I am stepping down as EO and taking a sabbatical. I am grateful to all of you for your help, advice, and patience over the years, and hope you will join me in welcoming my successor, Professor Jennifer Ball.

Before getting too excited about the future, though, a few notes on the past year. In fall 2020, we welcomed a brave, tough cohort of ten students into the Ph.D. Program. They have forged tight bonds through coursework and a group chat (not sure if that’s the right terminology; anyway, it’s something they do on their phones). For more details on their varied and exciting areas of expertise, please see the introduction to them later in this newsletter. We have just finalized our incoming class of 2021. Because the GC decided to reallocate some funding to support rising sixth year students whose dissertations were interrupted by the coronavirus, we’re welcoming only six, but they are extremely impressive and we can’t wait to meet them. Stay tuned for our student profiles of them in next year’s alumni newsletter.
Our current students have had a busy year—I know, I always say that, but this year, even more so! Courtesy our grant from the Mellon Foundation, student Anna Orton-Hatzis has been working on an exhibition for the James Gallery concerning the digital repatriation of Native American artifacts. In addition, and also with Mellon funding, students María Beatriz Haro Carrión and Lauren Rosenblum have been working on several programs for the James Gallery; the first one, "Ethics and Labor in Art History: Where do we come from? What are we? Where are we going?" took place on April 8–9th, virtually.

Also in April, we hosted two student-organized conferences: "Touch, Taste, Turn: Unleashing the Senses in the Art of the Americas," involving Professors Anna Indych-Lopéz and Katherine Manthorne as well as students Tie Jojima and Horacio Ramos, and co-organized by Columbia University and the Institute of Fine Arts, NYU, and "Figuring Magic Realism – International Interpretations of an Elusive Term," involving Professors Emily Braun, Michael Lobel, and Romy Golan as well as student organizers Stephanie Huber, Viviana Bucarelli, and Chloe Wyma, and student presenters Joseph Henry and Patryk Pawel Tomaszewski. Both were virtual, and very impressive!

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

Over the course of the 2020–21 academic year, our students have completed fourteen dissertations, on topics ranging from nineteenth century marine painter Xanthus Smith, to Abstract Expressionist Normal Lewis, to art and institutions in Los Angeles in the 1970s and 1980s. We’re going to miss them, but are proud of their accomplishments and of the exciting positions they have landed.

We’re also extremely proud of the banner year we’ve been having in external fellowships. Alicia Canizzo won the Shallek Fellowship from the Medieval Academy of America for her work on tomb sculpture in the era of the Black Death, and Tobah Aukland-Peck a Paul Mellon Centre Junior Fellowship for her study of mining and the industrial landscape of 20th century Great Britain. Kaegan Sparks will be heading to Washington, DC for a William H. Truettner Predoctoral Fellowship at the Smithsonian American Art Museum, and María Beatriz Haro Carrión to Amsterdam for a Terra Fellowship in American Photography at the Rijksmuseum. Closer to home, Jack Crawford and Jessica Larson both won Luce/ACLS fellowships in American Art, for dissertations on Queer performance in 1980s New York and Black Manhattan in the nineteenth century respectively. Especially under the circumstances, their accomplishments and those of their peers, too numerous to mention here, strike me as somewhere between amazing and literally incredible.
We’ve also been fortunate in receiving generous donations during these economically straitened times. Several have come from the Frankenthaler Foundation as part of their Covid-19 Relief program, and have helped tremendously to give short-term aim to needy students. In addition, we are grateful to Professor Emerita Sally Webster for her donation, making possible the Albert K. Webster Memorial Fellowship, and to Professor Emerita Ricki Long for her continued support for the Long Travel Fellowship. Though these grants are helpful, even a small donation can make a great difference to our 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

MAKE A TAX-DEDUCTABLE GIFT TO THE ART HISTORY DEPARTMENT

To make your tax-deductible contribution to the art history department please mail your check payable to the “Graduate Center Foundation,” to 365 Fifth Avenue, Suite 8204, New York, NY 10016. Please write “Art History” on the memo line.

You may also make your gift to Art History online. You will receive an immediate e-mail verifying your contribution. A tax receipt (including a confirmation of the amount and the fund designation) will be sent to you a few days later. Please contact The Graduate Center’s Development Office if you require any assistance or would like to make your donation over the phone: 212-817-7130 or development@gc.cuny.edu.

2020–2021 ART HISTORY DEPARTMENT NEWSLETTER

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DEPARTMENT NEWS

In fall 2020, the following students began their studies at the GC:

- Kiki Barnes (MA, NYU)
- Cortney Berg (MA, Arizona State)
- Kerry Doran (MA, Courtauld)
- Beatrice Grenier (MA, Columbia)
- Naiomy Guerrero (BA, DePauw)
- Cathryn Jijon (BA, U Chicago)
- Emily Mangione (MA, UCL)
- Victoria Nerey (MA, U Houston)
- Suzanne Oppenheimer (MA, Courtauld)
- Quinn Schoen (BA, Brown)
- Jin Wang (MA, NYU)

We look forward to welcoming a new cohort of students to the program next year:

- Gilad Bendavid (MA, CCNY)
- Araceli Bremauntz-Enriquez (MA, U Chicago)
- Michelle Fikrig (MA, UNC)
- Jennifer Jones (MA, SUNY Purchase)
- Bianca Moran (MA, USC)
- Jonathan Odden (MA, Williams)

REWALD SEMINARS

We continued our monthly Rewald seminars this year, via Zoom. We were ecstatic to virtually welcome the following scholars to our program this year:

FALL 2020

SEPTEMBER 22
JOLENE RICKARD, CORNELL UNIVERSITY
Indigenous Art History and Decolonial Aesthetics

OCTOBER 6
MIDORI YAMAMURA, CUNY KINGSBOROUGH
Chōshōjo (Super Girls): Economic Bubble, Consumer Culture, and New Women’s Art in Japan, 1986-1996

NOVEMBER 10
MARCI KWON, STANFORD UNIVERSITY
Enchantments: Joseph Cornell and American Modernism

DECEMBER 1:
JÉRÔME BAZIN, UNIVERSITÉ PARIS-EST CRÉTEIL
How to Make a Social History of Art Exhibition? On “Cold Revolution” (2021)

SPRING 2021

FEBRUARY 23
ELIZABETH HAWLEY, NORTHEASTERN UNIVERSITY
Tonita Peña and the Politics of Pueblo Painting

MARCH 16
KENCY CORNJEO, UNIVERSITY OF NEW MEXICO
Art and Decoloniality in Central America

APRIL 6
AMY KNIGHT POWELL, UNIVERSITY OF SOUTHERN CALIFORNIA
The Birth (this is not a metaphor) of Easel Painting

APRIL 27:
SYLVESTER OGBECHIE, UC SANTA BARBARA
ANTI-RACISM TASK FORCE

The newly formed Anti-Racism Task Force is a resource to the Department of Art History in its effort to uphold The Graduate Center’s stated mission to serve those who have been underrepresented in higher education, to address our discipline’s systemic biases surrounding race, and to create a diverse academic community that is conducive to students’ ability to thrive as art historians. This task force will support the existing department committees by providing recommendations and helping to develop initiatives for anti-racist practices.

Task Force Members:
Maura McCreight – Co-Chair
Khushmi Mehta – Co-Chair
Emily Mangione – Communications
Prof. Jennifer Ball – Admin / Executive Committee Faculty Representative
Isabel Elson – Executive Committee Student Representative
Prof. Anna Indych-Lopez – Admissions Committee Faculty Representative
Tie Jojima – Admissions Committee Student Representative
Prof. Rachel Kousser – Exams & Curriculum Committee Faculty Representative
Jack Crawford – Exams & Curriculum Committee Student Representative
Flora Brandl – Doctoral Student Council Representative
Lauren Rosenblum – PSC Representative
Molly Bauer
Kerry Doran
Monica Espinel
Alexandra Foradas
Naiomy Guerrero
Suzie Oppenheimer
Anna Orton-Hatzis

NEW EXECUTIVE OFFICER

In Fall 2022, Professor Jennifer Ball will assume the role of EO, taking over from Professor Rachel Kousser who has filled the position for the past six years. Welcome, Jenn! And thank you, Rachel!

ADDITION TO THE DOCTORAL FACULTY

This spring, Professor Emilie Boone was elected to the GC doctoral faculty. Professor Boone is an assistant professor in the department of African American Studies at City Tech and a specialist in the history of photography and African American and African Diaspora art. She has published on photography in Haiti, nineteenth century portraiture, and Lorna Simpson. Her forthcoming book, *A Nimble Arc: James Van Der Zee and Photography*, will be published by Duke University Press.
GC AT CAA
The following members of the GC Art History community presented papers or convened panels at the virtual iteration of the annual CAA conference this year.

Wednesday, February 10th

Session: Radically Sexed: The Controversial Role of Pornography, Gender-Bending and Intersexuality in Post-War American Art

James Saslow: Visualizing the Unspeakable: George Segal’s “Gay Liberation”
Jack Crawford: Jack Smith’s Flaming Creatures and the Art of “Genderfuck”

Session: Contested Terrain: Art and Urban Crisis after 1960
Maya Harakawa (Session Chair)
Kaegan Sparks: “After the Revolution”: Mierle Laderman Ukeles and the Post-Crisis City
Liz Hirsch: “Michael Asher, Landlord”: LACE, Managerial Power, and Remaking Downtown Los Angeles in the 1970s

Session: The Specter Haunting Art History: A Third Wave of Marxism?
Joseph Henry and Kaegan Sparks (Session Chairs)

Thursday, February 11th

Session: Towards a Socialist History of US Design: The Material Culture of Progressive Movements
Jessica Fletcher: The District Health Center in New York City: From “Wall Street’s Back Yard” to City-Wide Program (1913–1937)

Friday, February 12th

Radical Acts of Care: Feminist Art, Healthcare, and Community
Helena Shaskevich (Session Chair)

Saturday, February 13th

Session: Processions: Pastiche, Parody, and Beyond
Lauren Rosenblum: Sister Corita Kent and Processions of Modern Catholicism

Session: CAA-Getty Global Conversation: A Multiplicity of Perspectives at MoMA
Horacio Ramos: Out of Place: Indigenous Arts decenter the Modern Art Survey
FIGURING MAGIC REALISM: INTERNATIONAL INTERPRETATIONS OF AN ELUSIVE TERM
ORGANIZED BY STEPHANIE HUBER, VIVIANA BUCARELLI, AND CHLOE WYMA

This one-day interdisciplinary conference featured papers on the international artistic and literary idiom of Magic Realism that arose in interwar Europe and has since spread around the world. This elastic term, coined by German art critic Franz Roh in 1925, has been routinely applied to characterize representations of the real world in various media marked by strange or supernatural qualities that speak to psychological, social, and political alienation or to transcendental states. Presentations explored the indeterminacy of the category of Magic Realism, and how it intersects with questions of identity, agency, and power from the 1920s to the present. The conference featured a keynote address by Andrew Hemingway, Professor Emeritus of Art History, University College London.

TOUCH, TASTE, TURN: UNLEASHING THE SENSES IN THE ART OF THE AMERICAS—FIFTH ANNUAL SYMPOSIUM OF LATIN AMERICAN ART
CO-ORGANIZED BY TIE JOJIMA AND HORACIO RAMOS

Cultural and artistic practices that engage with multiple senses (e.g. sight, smell, hearing, taste, touch, and beyond) have a long history in the Americas. Indigenous civilizations and Afro-diasporic communities have developed artifacts and practices that promote forms of knowledge grounded in presence, materiality, and sensorial perception. Inspired by the rich and diverse artistic production of the Americas, this event revolved around questions such as: What does a multisensorial approach bring to the understanding of Latin American, Caribbean, and Latinx art? Conversely, what does the production of those regions bring to the understanding of multisensorialism? What strategies can artists and scholars adopt to complicate the sense of sight? How are sensorial experiences conditioned by social, cultural, and historical variables, and how can they help us understand those variables? How does a multisensorial model put pressure on art history? How can museums
and cultural institutions promote experiences that go beyond visuality? GC PhD candidates organized the symposium along with students from the Institute of Fine Arts, NYU and Columbia University.

ETHICS AND LABOR IN ART HISTORY: WHERE DO WE COME FROM? WHAT ARE WE? WHERE ARE WE GOING?
ORGANIZED BY MARÍA BEATRIZ H. CARRIÓN AND LAUREN ROSENBLUM

Ethics and Labor in Art History was a two-day convening of art history graduate students with the objective of articulating the state of the field, the condition of our employment, and the ethical transgressions and future directions of the discipline. It equally prioritized knowledge gleaned from peers and established scholars and artists. Workshops were facilitated by artist collective BFAMFAPHD, Roland Betancourt, Professor of Medieval Art, University of California Irvine, and Mia L. Bagneris, Associate Professor of Art of the African Diaspora & Studies of Race in Western Art, Tulane University.

STUDENT AWARDS AND HONORS

EXTERNAL FELLOWSHIPS
ASSOCIATION OF HISTORIANS OF AMERICAN ART SUMMER FELLOWSHIP: Jessica Larson and Erika Pazian
GLADYS KRIEBLE DELMAS FOUNDATION AWARD FOR VENETIAN STUDIES: Samantha Small
JOHN CARTER BROWN LIBRARY AT BROWN UNIVERSITY RESEARCH FELLOWSHIP: Anna Ficek
LUCE/ACLS DISSERTATION FELLOWSHIP IN AMERICAN ART: Jack Crawford and Jessica Larson
MARY VIDAL MEMORIAL AWARD FROM THE HISTORIANS OF EIGHTEENTH-CENTURY ART AND ARCHITECTURE: Anna Ficek
SHALLEK FELLOWSHIP, MEDIEVAL ACADEMY OF AMERICA: Alicia Canizzo
TERRA FELLOWSHIP IN AMERICAN PHOTO AT THE RIJKSMUSEUM: María Beatriz Haro Carrión
PAUL MELLON CENTRE JUNIOR FELLOWSHIP: Tobah Aukland-Peck
WALTER READ HOVEY MEMORIAL FUND FELLOWSHIP: Caroline Gillaspie
WILLIAM H. TRUETTNER PREDOCTORAL FELLOWSHIP AT THE SMITHSONIAN AMERICAN ART MUSEUM: Kaegan Sparks
INTERNAL FELLOWSHIPS

ALBERT K. WEBSTER MEMORIAL FELLOWSHIP: Joseph Henry

AMERICAN STUDIES DISSERTATION FELLOWSHIP: Maya Harakawa

ART AND SCIENCE CONNECT DISSERTATION FELLOWSHIP: Joseph Henry

ART AND SCIENCE CONNECT RESEARCH FELLOWSHIPS: Anna Orton-Hatzis, Hadley Newton, Jessica Fletcher

ART HISTORY PROGRAM FELLOWSHIPS: Maya Harakawa, Jennifer Jones, Kaegan Sparks

CATHERINE HOOVER VOORSANGER FELLOWSHIP IN ART HISTORY WITH AN EMPHASIS ON DECORATIVE ARTS: Jessica Larson and Joseph Henry

COMMITTEE FOR GLOBALIZATION AND SOCIAL CHANGE FELLOWSHIP: Jack Crawford

CUNY/SCHOMBURG DISSERTATION FELLOWSHIP: Jessica Larson

DOCTORAL STUDENT RESEARCH GRANTS: Jessica Fletcher, Lauren Rosenblum, Maura McCreight, Anna Carroll, Chaeun Lee, Sonja Gandert, Hadley Newton, Samantha Small

EARLY RESEARCH INITIATIVE ARCHIVAL AWARD IN AFRICAN AMERICAN/AFRICAN DIASPORA STUDIES: Mia Curran, Maura McCreight

EARLY RESEARCH INITIATIVE ARCHIVAL AWARD IN AMERICAN STUDIES: Sonja Gandert, Maya Harakawa, Chaeun Lee, Hadley Newton, Allison Rudnick

EARLY RESEARCH INITIATIVE CATALYST GRANTS: fall Blair Brooks, Anna Ficek, Jessica Fletcher, Joseph Henry, Samantha Small; spring Jessica Larson, Chaeun Lee, Horacio Ramos

EARLY RESEARCH INITIATIVE CONNECT NY AWARD: Lauren Rosenblum

FRANKTHANER FOUNDATION FELLOWSHIP: Chaeun Lee

FRANKENTHALER FOUNDATION COVID GRANTS: Mia Curran, Jessica Fletcher, Naiomy Guerrero, Tie Jojima, Suzie Oppenheimer, Horacio Ramos, Lauren Rosenblum

THE INSTITUTE FOR RESEARCH ON THE AFRICAN DIASPORA IN THE AMERICAS AND THE CARIBBEAN DOCTORAL FELLOWSHIP: Maya Harakawa

KRISTIE JAYNE FELLOWSHIP: Kaegan Sparks

MELLON CURATORIAL FELLOWSHIP AT THE BROOKLYN MUSEUM: Caroline Gillaspie

MELLON CURATORIAL FELLOWSHIP AT DIA ART FOUNDATION: Janine DeFeo

MELLON GLOBAL PROGRAMMING FELLOWSHIP: Jin Wang

LEVY CENTER FOR BIOGRAPHY DISSERTATION FELLOWSHIP: Blair Brooks

PROVOST’S PRE-DISSERTATION FELLOWSHIP: Anna Carroll, Jackie Edwards, Kirsten Gill

RICKI LONG TRAVEL AWARD: Blair Brooks
COURSE HIGHLIGHTS

FALL 2020: MELLON SEMINAR: ANCIENT NEAR EASTERN ART AT THE METROPOLITAN MUSEUM OF ART
PROFESSOR RACHEL KOUSser

This Mellon seminar drew on the rich collections of the Metropolitan Museum to reimagine the history of ancient Near Eastern Art. Conceived in conjunction with the museum’s planned reinstallment of the Near Eastern collection, the course combined close study of key objects and discussions with curators and conservators involved in the reinstallment. The goal was an enhanced understanding of how ancient Near Eastern Art can speak to contemporary museum-goers. Topics addressed included the materiality of clay; the role of ancient Near Eastern art in an encyclopedic museum; how museum space can be activated through engaging visitors in connection and dialogue; and ancient and modern collecting practices.

FALL 2020: VERNACULAR PHOTOGRAPHY OF THE AFRICAN DIASPORA PROFESSOR EMILIE BOONE

While the history of photography most often begins with a named photographer, considerations of vernacular photographs commonly start with the unknown subject depicted. In the case of vernacular photography of the African Diaspora, interpretations depend heavily on discourses of race as they intersect with the images’ historically specific social uses and viewing conventions, their physical and tactile nature, and diverse networks of circulation. Through a consideration spanning the 19th to the 20th century of daguerreotypes, commercial studio portraits, family albums, identity photographs and lynching postcards, this course will consider how the social uses of photography offer insight into the possibilities and limitations of the medium’s relationship to black subjectivity.
As Wilhelm Worringer argued in his book of 1908, the two poles of artistic volition—the urge for abstraction (which he related to self-alienation and agoraphobia) and the urge for empathy (Einfühlung, the desire for “feeling into” the object of perception)—are inextricably linked. From the 1880s to the 1920s, painters, architects, art historians, psychologists, and pedagogues alike were captivated by what has been called Empathy Theory. Providing new ways to think of form and space, Empathy Theory crossed both medial and national divides. And yet it also partook in a history of nationalism, colonialism and of racial violence. In the face of encroaching capitalism, Empathy Theory countered the alienation of labor on the assembly line. And yet it also foisted forms of pedagogy where body language was programmed by a series of exercises, endlessly rehearsed not so much by the body as on the body, with the aim of developing that elusive thing called experience.

FALL 2020: ROADWORKS: PROCESSIONAL PERFORMANCE AND THE DIASPORIC PROFESSOR CLAIRE TANCONS

The reemergence of processional performance in contemporary art practice since the start of the new millennium, dovetailed by a global upsurge in protest movements, asks us to examine the continued prevalence of artistic and political forms of mass address, their convergence from main street to the museum and back, and their survival prognostic under pandemic conditions of social distancing. How did processional performance resurface on street pavements, in and out of gallery floors, in many places and on many platforms, often with a virtual, social media relay? How does processional performance, in overt or covert ways, in celebration or in mourning, thicken the ranks of the retinue of resistance and resilience that puts side by side those who choose to take to the streets and those who are forced on the road? The course will chart the revival of a millennium-old mass medium to the transformation of forms of mass address in the aftermath of the dual pandemic of the global coronavirus outbreak and the racially motivated police violence in America. Readings will
include theories of diaspora (Brent Hayes Edwards), dispossession (Judith Butler and Athena Athanasiou), processions of the dispossessed (Homi K. Bhabha and Leora Maltz-Leca on William Kentridge), the non-object (Monica Amor) among others. A wide variety of artists and settings will be studied, contrasting Euro-American and African diasporic — especially Caribbean — performances as well as processional forms of protest around Black Lives Matter.

**FALL 2020: RACE AND LATIN AMERICAN MODERNISMS**
PROFESSOR ANNA INDYCH-LÓPEZ

This course analyzes the various currents of modernism that developed in Latin America in the first half of the twentieth century through the lens of race and ethnicity. Theories and movements such as mestizaje, indigenismo and afrocubanismo reveal the ways in which visual artists and intellectuals in Latin America were preoccupied with constructions of racial identity as they sought both to account for indigeneity, racial hybridity, and the African diaspora in the push toward cultural and political nationalisms. Disenfranchised politically, racialized subjects featured in the formation of modern, state, and aesthetic policies by the intellectual elite, raising questions of cultural appropriation and primitivism, at the same time that they disclose anxieties over the construct of whiteness. Breaking with centuries of Euro-centrism resulting from colonialism, however, many of these vanguard movements and cultural thinkers mobilized local racial thematics precisely to assert their modernity. Engaging with a variety of manifestos, painting practices, and socio-historical contexts, we will concentrate on aesthetic formations of race in the broader effort to put pressure on a (white) Euro-American and Latin American art history.

**SPRING 2021: INTERVENTION**
PROFESSOR CLAIRE BISHOP

This research-led seminar attempted to elaborate the “intervention” as a way of working that triangulates public gestures, political timing, and media circulation. While the art historical center of gravity was Latin American art in the 1970s, the class also looked at examples from Russia, the US and Europe. Visiting speakers included Nicolas Guagnini, Ekaterina Degot, and Ricardo Dominguez.
SPRING 2021: CHARTING NEW (AND OLD) TERRITORY: MAPPING IN THE MIDDLE AGES PROFESSOR JENNIFER BALL

Maps were used by Medievals not only to document known places but also to lay claim to religious and cultural histories. As the over ten-foot Armenian map known as the Tabula Chorographic Armenica, which covers all known sites connected to Armenia and its diaspora, attests, maps document how groups identified themselves and others, more than they charted topographical features and borders. Maps could be aspirational, as Matthew Paris’ famous map of the Christian Holy Land, which he made without ever leaving his monastic cell in England. Medieval Christians drew their known world (oikoumene (Greek) or mappa mundi (Latin)) and included its unexplored edges, often with fantastical creatures. But the relationship between mapping and travel was complex, sometimes serving other uses, such as the reconstruction of memories or a virtual pilgrimage. Professor John Wyatt Greenlee guest lectured in March about medieval cartographic thinking in culture in “All The Stage’s a World: Vernacular Cartography and The Castle of Perseverance” which inspired some of the seminar research.

SPRING 2021: MODERN AFRICA: ART AND DECOLONIZATION PROFESSOR JOSHUA COHEN

Designed broadly for students of postcolonialism and global modernisms, this seminar explores 20th-century African arts in relation to the highly varied contexts of colonialism, decolonization, the Cold War, and capitalist imperialism. Modern African expressive forms developed as early as the 1920s and ’30s in colonial schools and among scattered independent practitioners. Following World War II, a next generation of art critics and image-makers gained visibility under the predominating yet controversial influence of the Paris-based Negritude movement. By the 1960s and ’70s, modernism flourished in some parts of the continent with support from new national governments. Many states additionally sought to modernize indigenous traditions. And a growing chorus of skeptics began sounding alarms about authoritarianism, corruption, and foreign intervention. Because classificatory orders in Africa were never so commanding as they tend to be in the West, modern art and
visual culture will be examined in this course through a cross-genre and multi-media lens: one that registers how “high” and “popular” cultural elements have often merged or become blurred; and one that looks at drawing, painting, and sculpture alongside performance, photography, and film. Course readings privilege primary texts. We will additionally read scholarship in African art history, anthropology, and postcolonial studies, among other fields.

SPRING 2021: PEDAGOGY PRACTICUM FOR ART HISTORIANS
PROFESSOR RACHEL KOUSser

Inspired by the anti-racism protests during the summer of 2020, this zero-credit course focused on the distinctive challenges and opportunities inherent in teaching at CUNY. The goal was to reimagine the traditional teaching of art history so that it more effectively serves the needs of our students and our society at large. Topics addressed included the demographics of CUNY, designing a syllabus, creating lesson plans, running discussion, formulating tests and paper assignments, and interacting with students; as well as observations and mentoring with faculty at the CUNY campuses and the opportunity to teach a sample class.

SPRING 2021: ART IN EUROPE 1848–1900: FROM REALISM TO SYMBOLISM
PROFESSOR ROMY GOLAN

The art of the second half of the 19th century has been given myriad different narratives. This survey focused on these: the representation of manual and machine labor; the difficulty of capturing the effect of pleinairism in writing; the intersectionality of class, race, and gender politics in Manet’s Olympia; the industrialization of time; the rethinking of genre painting; the anarchism of Pointillism and Divisionism; the novelistic lives of Van Gogh and Gauguin; Art Nouveau/Jugendstil as an animation of the inorganic; the whiplash and racial violence; Monet, Cézanne and the end of
Impressionism; Symbolism and psychologie nouvelle; the world on display at the world fairs; and, throughout, the question of the off-stage and the homology between politics and stagecraft.

SPRING 2021: MELLON SEMINAR: PORTRAITURE
PROFESSOR EMILY BRUAN

This Mellon seminar is conceived in tandem with two exhibitions opening at the Metropolitan Museum in Spring 2021: The Medici: Portraits and Politics and Alice Neel: People Come First. It addresses the timely subjects of picturing individual and collective identity; the self and other as performed and depicted in the Western tradition; and how that tradition has been exploited over the last half century to represent the traditionally underrepresented. With focused topics and flashpoints (class, race, gender and sexuality), we will explore portraiture as genre across mediums and typologies (self-portraits, slave portraits, group portraits, kin and marriage portraits, “citizens and kings”) and as a methodology of the social sciences. Qualities of style, likeness, pose, costume, attributes, skin tone and the gaze will be used to analyze the purported intersubjective experience of portraiture.

SPRING 2021: RACE, SPACE, & MODERN ARCHITECTURE
PROFESSOR MARTA GUTMAN

This doctoral seminar considered the history of modern architecture in relationship to race, space, culture, and power, with a focus on the United States. The pedagogical model was based on a group of independent study projects, one in which students contribute to the seminar, suggesting readings and topics for discussion each
week. Students were also expected to contribute to the class blog, posting comments on readings before the seminar meets. A final paper/presentation was also expected. One goal was for students to understand that there is a dynamic rather than a static relationship between a physical place, its social make-up, and race as an ideal or imagined condition. Students were expected to think about race, space, and modern architecture in relationship to inequality, ethnicity, segregation, racism, gender and sexuality, protest, civil rights, ghettos, ethnic enclaves, liberation movements, civil disobedience, and the design professions.

UPCOMING COURSES, FALL 2021:

METHODS IN ART HISTORY, PROFESSOR JENNIFER BALL
ARCHITECTURAL MODERNITY: A HISTORY, PROFESSOR JOHN MACIUKA
RACE, DISCOURSE, AND THE VISUAL ARTS IN THE US, 1760-1940, PROFESSOR KATHERINE MANTHORNE
THE IMAGE IN CIRCULATION: PRINT CULTURE AND THE MODERN IMAGE, 19TH AND 20TH CENTURIES, PROFESSOR MICHAEL LOBEL
THE ART OF DRESS IN EARLY MODERN EUROPE, PROFESSOR AMANDA WUNDER
MELLON SEMINAR: SURREALISM BEYOND BORDER, PROFESSOR ROMY GOALN
TOPICS IN CONTEMPORARY ART: PERFORMING RESEARCH, PROFESSOR CLAIRE BISHOP

FACULTY UPDATES

Professor Jennifer Ball reports that while Covid threw a wrench into research travel, it seemed to create space for launching new projects, among them: she is editing a volume for Routledge titled Byzantine Dress: A Handbook and has been invited to contribute to Lived Religion in the Central Middle Ages. She spoke about her research for her book Byzantine Silk in the World (co-authored with Thelma Thomas, ARC-Humanities) at the Byzantine Studies Conference in October and at the Branner Forum in March and hopes to get traveling and finish that in the coming year.

Claire Bishop has been busy on the virtual circuit, giving talks at her old institutions in the UK (Essex and Warwick), in the US (Arizona, Illinois, and Maine), and in Rotterdam, Melbourne, Singapore, Milan, Buenos Aires, Toronto, and St Petersburg. She also finally published a book of conversations with Cuban artist Tania Bruguera that has been in the works for nearly nine years.
Professor Emily Braun published “Republic” in Peter Sacks: Republic, Sperone Westwater, New York, January 2021; and “Il ragionamento del ragioniere: Presenza e assenza dell’arte italiana del primo Novecento nella Collezione Cerruti” for La Collezione Cerruti, ed. Carolyn Christov-Bakargiev (in press). She used the pandemic year to offer two new graduate courses, one on still life and this spring, a Mellon Seminar on portraiture with curators from the Met. She also authored three essays which will be appearing in books and exhibition catalogues in France and Italy in 2021–2022. Lectures from the past year include: “Looking at Cubist College” for the Hunter at Home Lecture Series; Keynote Lecture, “Visionary Line: The Drawings of Adolfo Wildt” Symposium on Italian Drawings of the Twentieth Century, Menil Collection Houston.


Marta Gutman was awarded the Vernacular Architecture Forum’s 2021 Catherine W. Bishir Prize for her chapter, “Intermediate School 201: Race, Space, and Modern Architecture in Harlem,” in Educating Harlem: A Century of Schooling and Resistance in a Black Community (Columbia University Press, 2019). Her study of the community controversies around the planning, design, and use of I.S. 201 in the 1960s draws on Henri Lefebvre’s concept of production of space and bell hooks’s notion that marginal places can challenge hegemonic social orders. Utilizing oral history, architecture, ephemera, and other primary sources, the chapter shows how public architecture played a complex role in the charged racial politics of mid-20th century America.
The GC has entered in partnership with an EU grant exploring the Romanesque church of Conques. Professor Cynthia Hahn is the professor of record and PhD student Kristin Racaniello also has an important part on the research team. In the next few years, the GC will host a conference and a number of visiting scholars from the project.

For Fall 2021 Anna Indych-López has been appointed a CUNY Distinguished Scholar at the GC Advanced Research Collaborative, an international hub of advanced study promoting interdisciplinary scholarship. In Spring 2022 she will take up the Kirk Varnedoe Visiting Professorship at the Institute of Fine Arts, NYU. In the past year she has contributed essays to anthologies and international exhibition catalogues, including On the Viewing Platform: The Panorama between Canvas and Screen (Yale University Press); Vida Americana: Mexican Muralists Remake American Art, 1925-1945 (Whitney Museum of American Art); and Emiliano: Zapata después de Zapata (Museo del Palacio de Bellas Artes, Mexico City).

Rachel Kousser has had a busy and challenging year being EO during a global pandemic. She wrote two articles, "Images of Greek myth: Sanctuaries, graves and private contexts: The Hellenistic and Republican period" for Cambridge Guide to Greek Myth and the Mediterranean and "From Athens to Persepolis: Condemning and Justifying the Destruction of Monuments in Classical Greece" for After the Monuments Fall: The Removal of Confederate Monuments from the American South. She’s also been trying to work on her book on Alexander, due next year. She is very happy to have received a National Endowment for the Humanities Public Scholar Award for next year and a sabbatical from Brooklyn College so that she has a plausible chance of getting it done.

In late 2020 **Kathie Manthorne**'s two books were published: *Restless Enterprise: The Art and Life of Eliza Pratt Greatorex* (University of California Press) and *Women in the Dark: Female Photographers in the US, 1850-1900* (Schiffer Publishing). She has been lecturing widely on Zoom, from the Hudson River Museum to the Courtauld Institute. She’s at work on a new book focusing on the visual culture of 1870s America.

**Harriet F. Senie** was co-editor with Sierra Rooney and Jennifer Wingate and contributor to the anthology *Teachable Monuments: Using Public Art to Spark Dialogue and Confront Controversy* (Bloomsbury Visual Arts, 2021). Her essay "Addressing Monumental controversies in New York City Post Charlottesville" discusses her experience as a member of the New York City Mayoral Advisory Commission on City Art, Monuments, and Markers.

**STUDENT UPDATES**

In her second year, **Elizabeth Halide Akant** worked in the curatorial and collections department of the Queens Museum as part of the Mellon Curatorial Fellowship. She has been organizing and researching the World’s Fairs of 1939 and 1964 archives so that the material is available to artists-in-residence who are participating in the museum’s Year of Uncertainty program. In her academic work, she has focused on Turkish architecture and decorative arts during the transition from Empire to Republic.

**Anna C. Carroll** will spend the summer studying Medieval Greek with the support of an Early Research Initiative Pre-Dissertation Research Grant, in anticipation of an independent study on the use of architecture in 4th through 6th century Byzantine icons.
Monica Espinel curated the 2020 International Artist-In-Residence Program at Artpace, San Antonio. The exhibitions included Milagros De La Torre’s “Systems and Constellations;” Daniel Ramos’ “The Land of Illustrious Men;” and Carlos Castro Arias’s “I Came to Set The World On Fire, And I Wish It Were Already Kindled” —Luke 12:49.” Her writing was included in the exhibition catalog, *Carlos Castro Arias: Remorses and Other Maladies*, held at Bread and Salt in San Diego. Espinel spoke about Carmen Herrera in a conversation hosted by El Museo del Barrio; about Ana Mercedes Hoyos in a conversation hosted by Henrique Faria Fine Art for Frieze Masters; and spoke with Carlos Castro Arias, Milagros de la Torre, and Daniel Ramos for Artpace, San Antonio.

Anna Ficek’s article, “Courtly Figures: Collecting Meissen and the Creation of National Identity in the Court of Augustus II and Beyond,” appeared in *Studies in Eighteenth Century Culture*. She also published a short essay on teaching eighteenth-century objects during the pandemic in a special issue of *The Eighteenth Century: Theory and Interpretation*, focused on Scholarship in a Time of Crisis. In the coming year, she will be heading to Brown University as a Short-Term Research Fellow at the John Carter Brown Library and her article, “Colonial Pantomime: Marie I of Portugal’s Human Cabinet of Curiosities” will be published in *Women and the Art and Science of Collecting*, a volume edited by Dr. Arlene Leis and Dr. Kacie Wills, published by Routledge.

Alexandra Foradas curated the group exhibition *Kissing through a Curtain* (MASS MoCA, through December 2021), which focuses on contemporary artists addressing translation. She also edited the book associated with the exhibition (spring 2021), which includes contributions by Antena Aire, Osman Khan, Ken Liu, Kameelah Janan Rasheed, Clarissa Tossin, and Cecilia Vicuña, among others.
Maya Harakawa contributed multiple texts to the 2021 New Museum exhibition “Grief and Grievance: Art and Mourning in America.” While she enjoyed teaching Introduction to African American Art this past fall and spring, she is looking forward to some time away from the classroom next year. She plans to complete her dissertation on 1960s Harlem as a doctoral fellow at the GC’s Institute for Research on the African Diaspora in the Americas and the Caribbean during the 2021-2022 academic year.

Tie Jojima is currently Assistant Curator at Americas Society. She is helping to organize an exhibition—and its accompanying publication—on Latin American artists living in New York in the 1960s and 70s, which will open later this year. Last fall she contributed a text to the exhibition “Popular Painters and Other Visionaries” at El Museo del Barrio. In April 2021, Tie and Horacio Ramos co-organized the 5th Annual Symposium of Latin American Art, “Touch, Taste, Turn: Unleashing the Senses in the Art of the Americas” with the mentorship of Professors Anna Indych-López and Katherine Manthorne. The Symposium included keynotes by artist María Magdalena Campos-Pons and curator Claire Tancons, as well as an online performance by artist Castiel Vitorino Brasilheiro. The event was co-organized by Ph.D. candidates from The Graduate Center, CUNY; Columbia University; and the Institute of Fine Arts, New York University, with the support of the Institute for Studies on Latin American Art (ISLAA) and the John Rewald Endowment at The Graduate Center, CUNY.

Jessica Larson received the Luce/ACLS Dissertation Fellowship in American Art for the 2021-2022 academic year.

While finishing her last semester of coursework, Maura McCreight participated in Art Teleported 2021 with her essay "Visual Mobility & Containment: Movement Between North Africa and Europe" and co-organized the inclusion of works by Ursula Biemann in the Art Teleported 2021 exhibition at the CICA Museum. She presented her paper "Distinct Images: The Interior Lives of FLN Moudjahidates" at the AHGSA Symposium: Art Histories of Activism. Her book review of The Franco-Algerian War Through a Twenty-First Century Lens by Nicole Beth Wallenbrock will be published in the winter issue of French Politics, Culture and Society. She also wants to invite the GC community to view her ongoing online exhibition “The Intimate Archives: Solidarity and Storytelling from Photographs of the Algerian War of Independence.”
Michelle Millar Fisher’s book Designing Motherhood: Things That Make and Break Our Births, which tackles the arc of human reproduction through the lens of design, will be out via MIT Press on September 7, 2021.

In March, Anna Orton-Hatzis was awarded a GC Arts and Science Connect Fellowship to conduct research in France this summer. As the recipient of the 2020–2021 Mellon Foundation Curatorial Graduate Fellowship, she is currently curating an exhibition on the topic of virtual repatriation that will open at the James Gallery in Fall 2021.

Ana Cristina Perry will begin an appointment as Assistant Professor of Modern and Contemporary Art at Oberlin College in Fall 2021.

In December 2020, Horacio Ramos published the article “The Manual Industries of Peru: indigenismo, trabajo manual y tutelaje artístico entre Lima y el Museo de Arte Moderno de Nueva York (1942–1948)” in Illapa Mana Tukuq, the main art history journal in Peru. In February 2021, he participated in the CAA panel “A Multiplicity of Perspectives at Museum of Modern Art” with a paper entitled “Out of Place: Indigenous Arts Decenter the Modern Art Survey.” Horacio also co-curated “Negar el desierto,” a show of more than seventy modern and contemporary artworks that will open at Lima’s Museo de Arte Contemporáneo in June 2021. Currently, he is finishing a catalog essay for the retrospective of Swiss-Brazilian designer John Graz, which will open at the Pinacoteca de São Paulo later this year.

Doctoral Candidate Luisa Valle contributed the essay "Twisting the Modernist Curve: Mary Vieira’s Polyvolume: Meeting Point, 1960–1970” to the volume Form and Feeling: The Making of Concretism in Brazil, edited by Antonio Sergio Bessa, Director of Curatorial Programs of the Bronx Museum. Published by Fordham University Press in February 2021, Form and Feeling is a collection of essays that grew from a conference on Brazilian Concretism organized by Valle for the Bronx Museum and conveyed at the Graduate Center, in 2016, with the support of Professor Anna Indych-López.
In September 2020, Saskia Verlaan began her tenure as the inaugural Pre-Doctoral Fellow at the Menil Drawing Institute in Houston. Together with Edouard Kopp, John R. Eckel, Jr. Foundation Chief Curator, Menil Drawing Institute and Irina Zucca Alessandrelli, Curator, Collezione Ramo, she co-organized a three-day online symposium on modern Italian drawings that took place between April 7-9, 2021. The symposium opened with a keynote lecture by GC Professor Emily Braun and featured panels on Italian draftswomen and the interconnections between Italy and the United States. The online format attracted a wide, international audience and recordings of all three days remain available online at the Menil website. On May 26, Saskia will deliver a lecture at the Menil on her current research titled "Cy Twombly/Leonardo da Vinci: Bodies of Drawing." Finally, during her time at the Menil, Saskia had the opportunity to co-curate with Edouard Kopp the exhibition Spatial Awareness: Drawings from the Permanent Collection, which will open on October 29, 2021.

ALUMNI NEWS

Elizabeth L. Block, PhD (2011) has a forthcoming book, Dressing Up: The Women Who Influenced French Fashion (MIT Press, October 2021). The book won three publications grants: the Aileen Ribeiro Grant from the Association of Dress Historians; a Pasold Fund Publication Grant; and an Association for Art History Grant. The chapter of her book that won the Aileen Ribeiro Grant is published in the spring 2021 volume of the Journal of Dress History and is available for free download. The article title is "Gowns and Mansions: French Fashion in New York Homes During the Late Nineteenth Century." Liz continues in her position at senior editor, Publications and Editorial department, The Metropolitan Museum of Art, where she is the managing editor of the Metropolitan Museum Journal.

As Professor Emerita at Bergen Community College, Susaan Boettger (1998) has happily resumed her pre-grad school life as full time writer/lecturer. Her

At the end of 2020, Lauran Bonilla-Merchav (2014) was named co-chair of the standing committee for the museum definition, ICOM Define, of the International Council of Museums. Through a participatory, global 12-step process, a proposed new definition will be put to a vote in 2022.


Christopher Green (2020) curated "Speculations on the Infrared" at the Elizabeth Foundation for the Arts Project Space, an exhibition of contemporary Indigenous art which ran January 30–March 6, 2021. The show explored tactics of speculative Indigenous futurism that foreground and redeploy the subsumed and repressive nature of the settler state’s relationship to colonized peoples as a potential tool of sovereignty. Considering how such undercurrents might be aestheticized, the contributing artists speculate on the latent desires for Indigeneity and imagine how sovereign structures, relations, and visions might be erected upon the rubble of what is, from an Indigenous perspective, already a post-apocalyptic colonial landscape.
Elizabeth (Betsy) Hawley (2018) (Northeastern University) recently curated Native Feminisms at the NYC gallery apexart, after her proposal was selected through apexart’s Open Call Program. The exhibition showcased the aesthetic richness and political power of artworks produced by contemporary Native North American artists whose practices address intersectional issues of feminism and Indigeneity. The project and related events received coverage in The New Yorker and The New York Times. Hawley’s article, “Tonita Peña and the Politics of Pueblo Art,” appeared in the Spring 2021 issue of American Art, and she returned to the GC (virtually) to give a Rewald Seminar talk on this subject. She is currently a Lunder Institute Research Fellow, undertaking research on modern arts of the American Southwest.

Abigail Lapin Dardashti (2020) is currently assistant professor of art history at San Francisco State University. In fall 2020, she will begin a new appointment as assistant professor of art history at University of California, Irvine. She has several upcoming publications, including a co-edited dossier with Dr. Ana Magalhães about the popular and the modern in midcentury Brazilian art published by the École des hautes études en sciences sociales’ peer-reviewed journal "Brésil(s)," which will be available in May 2021; an article about Afro-Brazilian geometric abstraction in Art Journal in fall 2021; and an article about an Afro-Brazilian art exhibition in West Africa in Third Text Africa that will appear in July 2021.


Emily Schuchardt Navratil (2015) curated two exhibitions opening in 2021: “Ralston Crawford: Air + Space + War,” which debuts at the Brandywine River Museum of Art in June and travels to the Dayton Art Institute in October; and “Marsden Hartley: Adventurer in the Arts,” which opens at the Bates College Museum of Art in September. She contributed an essay to each of the accompanying catalogues.


In July 2020, Marshall Price (2011) was promoted to the position of Nancy A. Nasher and David J. Haemisegger Chief Curator and Curator of Modern and Contemporary Art at the Nasher Museum at Duke University. In the fall, his exhibition catalogue, *Roy Lichtenstein: History in the Making, 1948–1960*, co-edited with GC alumna, Beth Finch, was published by Rizzoli Electa. The exhibition which it accompanies opened at the Colby College Museum of Art, Waterville, Maine in February and will travel to the Parrish Art Museum, the Columbus Museum of Art, Ohio, and conclude at the Nasher Museum in 2022. During the spring 2021 semester, Price taught The History and Theory of Curatorial Practice as part of the Art, Art History, and Visual Studies department’s museum concentration at Duke.


Gillian Sneed, PhD (2019) published several articles this past academic year, including an essay on Brazilian artist Letícia Parente’s videos of the 1970s in the peer-reviewed journal *Diacrítica* (August 2020) and an essay on the ecofeminist works of Brazilian artist Regina Vater in MoMA’s online journal *post / notes on art in a global context* (May 2021). Gillian’s exhibition reviews have also appeared in *The Brooklyn Rail* and *Texte zur Kunst*. In the fall, she will begin her new position as Assistant Professor of Art History in the School of Art + Design at San Diego State University.
Alise Tifentale (2020) was a Researcher in Riga Stradins University, Latvia, where she led a government-funded research project (funding EUR 500,000). She continued her own research and gave a talk entitled “Brazilian Modernist Photography and the Global Photo-Club Culture of the 1950s and 1960s” in São Paulo, Brazil. Her chapter in the Routledge Companion to Photography and Visual Culture was translated into Chinese. She began curating the estate of photographer Zenta Dzividzinska and painter Juris Tifentals with a new online resource. She wrote an article for MoMA Post “Entering the Elusive Estate of Photographer Zenta Dzividzinska” and gave a talk at the exhibition “Communism Through the Lens: Everyday Life Captured by Women Photographers in the Dodge Collection” at the Zimmeri Art Museum in New Brunswick, New Jersey.


Between 2020 and 2021, Midori Yamamura (2013) was busy co-editing an anthology, Visual Representation and the Cold War: Art and Postcolonial Struggles in East and Southeast Asia (Routledge, 2021). The book examines the artistic responses to the world that had transitioned from the communist/capitalist ideological divide into the new global power structure under neoliberalism. She has also been busy co-curation an exhibition, "UnHomeless NYC," for Kingsborough Art Museum (fall 2021). The show will connect the college campus with the local community to think about the neoliberal housing crisis and alternative future. She also completed two book chapters, one journal article, and a catalog essay for a forthcoming Japanese American color field painter, Kikuo Saito’s anthology.
IN MEMORIAM

Lisa Patt (2003) passed away on November 16, 2019. She received her PhD under the supervision of Rosemarie Bletter with a dissertation entitled “That Which Stimulates and Numbs Us: The Museum in the Age of Trauma. She was the founder of the Institute for Critical Inquiry in Los Angeles and the editor of Searching Sebald: Photography after W.G. Sebald (2007).

William Menking passed after a battle with a rare form of blood cancer on April 11, 2020. He had reached the ABD stage and was intending to write a dissertation supervised by Rosemarie Bletter. William was the editor-in-chief and founder of The Architect’s Newspaper and was a tenured professor at Pratt Institute.

DISSERTATIONS COMPLETED, 2020-2021

Margarita Aguilar, Traditions and Transformations in the Work of Adal: Surrealism, El Sainete, and SpanGLISH (Manthorne)

Drew Bucilla, Europ: Expanded Cinema, Projection and the Film Co-op in Western Europe, 1966-1979 (Joselit)

Andrianna Tamara Campbell-Lafleur, Norman Lewis: Linearity, Pedagogy and Politics in His Abstract Expressionism, 1946-1964 (Joselit)

Christopher Green, Northwest Coast Native Art Beyond Revival, 1962-1992 (Joselit)

Chelsea Haines, Staging the Modern, Building the Nation: Israeli Exhibitions, 1948-1965 (Golan)


Eva McGraw, “Xanthus Smith: Marine Painting and Nationhood” (Manthorne)

Meredith Mowder, Art After Dark: Economies of Performance, New York City 1978-1988 (Bishop)


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


Aaron Sloodounik, The Painter and His Poets: Paul Gauguin and Interartistic Exchange (Manthorne)
SYDNEY STUTTERHEIM, ACCOMPLICES IN ART: THE EXPANSION OF AUTHORSHIP IN THE 1970S AND 80S (Joselit)

IAN WALLACE, COMPROMISED VALUES: CHARLOTTE POSENENSKE, 1966–PRESENT (Joselit)

DISSERTATIONS IN PROGRESS

TOBAH AUKLAND-PECK, MINERAL LANDSCAPES: THE MINE AND BRITISH MODERNISM (Golan)

THEODORE BARROW, THE GILDED TROPICS: WINSLOW HOMER AND JOHN SINGER SARGENT IN FLORIDA: 1885–1917 (Sund)

BLAIR BROOKS, HEINZ BERGGRUN: DEALING AND COLLECTING MODERN ART IN THE SHADOW OF WORLD WAR II (Braun)

VIVIANA BUCARELLI, AWE IN QUIETUDE: TRANSCE ndentalist Magic Realism (Braun)

ALICIA CANNIZZO, MATTER EN TRANSIR: THE TRANSI TOMB AND THEORIES OF MATTER IN THE LATE MIDDLE AGES (Hahn)

ALEXANDRA CARDON, CIRCA 1700: ROYAL RETREATS, ACADEMIC UNREST, AND THE ROOTS OF ROCOCO (Sund)

JACK CRAWFORD, FLAMBOYANT ABUNDANCE: PERFORMING QUEER MAXIMALISM 1960–1990 (Bishop)


AGNIESZKA FICEK, FROM ALLEGORY TO REVOLUTION: THE INCA EMPIRE IN THE EIGHTEENTH-CENTURY FRENCH IMAGINATION (Sund)

JESSICA FLETCHER, A MUNICIPAL MODERNITY: WOMEN, ARCHITECTURE, AND PUBLIC HEALTH IN WORKING CLASS NEW YORK, 1913–1950 (Gutman)


KIRSTEN GILL, EXPANDED FRAMES ON BLACK FREEDOM: RACIAL IMAGINARIES OF EXPERIMENTAL FILM AND VIDEO, 1965–80 (Wilson)

CAROLINE GILLASPIE, DELICIOUS LIBATIONS: SLAVERY AND ENVIRONMENT IN THE VISUAL CULTURE OF THE BRAZIL-U.S. COFFEE TRADE (Manthorne)

MAYA HARAKAWA, AFTER THE RENAISSANCE: ART AND HARLEM IN THE 1960S (Wilson)

JOSEPH HENRY, SPIRITUALIZED MACHINES: DIE BRÜCKE, EXPRESSIONISM, AND WILHELMINE CAPITALISM (Golan)

STEPHANIE HUBER, CULTURAL PREDICAMENTS: NEO REALISM IN THE NETHERLANDS 1927–45 (Braun)

TIE JOJIMA, PORN ART MOVEMENT, 1980–84: BODY, TECHNOLOGY, AND SUBJECTIVITY IN BRAZILIAN ART (Indych-López)
OLGA ZAFERATOS KARRAS, CONSTRUCTING GREEK GENRE PAINTING, VISUALIZING NATIONAL IDENTITY, 1850–1990 (Pelizzari)

JESSICA LARSON, BUILDING BLACK MANHATTAN: ARCHITECTURE AND THE POLITICS OF RESPECTABILITY, 1857–1914 (Gutman)


DANA LILJEGREN, L’ART DE LA POUBELLE: RÉCUPÉRATION AND POLITICS OF TRASH IN SENEGALESE ART, 1970–2010 (Bishop)

SIWIN LO, DERIVATIONS: APPROPRIATING ABSTRACTION BEFORE AND AFTER PICTURES; 1965–2015 (Joselit)

MARIA LUCCA, THE SIENESE SCULPTURAL RENAISSANCE: A CASE STUDY OF CROSS-CULTURAL EXCHANGE IN CENTRAL ITALY (Saslow)

SASHA NICHOLAS, PORTRAIUTRE AND THE MAKING OF THE MODERN AMERICAN ARTIST, 1918–1929 (Manthorne)

ERIKA NELSON PAZIAN, VISUAL CULTURE AND THE FORMATION OF NATIONAL IDENTITY DURING THE U.S.-MEXICAN WAR (Manthorne)


REMI POINDEXTER, EXOTIC AND FAMILIAR: CONSTRUCTING MARTINIQUE, 1763–1902 (Sund)

REBECCA POLLACK, CONTEXTUALIZING BRITISH HOLOCAUST MEMORIALS AND MUSEUMS: FORM, CONTENT, AND POLITICS (Senie)

MARIA QUINATA, BLACK NETWORKS IN POSTCOLONIAL BRITAIN, 1966–1990 (Wilson)

HORACIO RAMOS, PERFORMANCES OF RACE: THE MAKING OF AN EXPERIMENTAL ARTE POPULAR IN PERU, 1979–1990 (Indych-López)


JENNIFER SARATHY, EXPANDED CARTOGRAPHIES: POSTWAR BRITISH LAND ART 1966–79 (Wilson)

ANALISA SATO, HALF-LIFE: POSTWAR U.S. FIBER ART AND THE BAUHAUS LEGACY (Hadler)

HELENA SHASKEVICH, SPECULAR NETWORKS: BIOPOLITICS & FEMINIST VIDEO IN 1970S AMERICA (Wilson)

SAMANTHA SMALL, FRANZ VON STUCK, PAINTER PROVOCATEUR (Braun)

KAEGAN SPARKS, MIERLE LADERMAN UKELES AND THE POLITICS OF SOCIAL REPRODUCTION, 1969–PRESENT (Wilson)

PATRYK PAWEL TOMASZEWSKI, SOCIALIST REALISM ON DISPLAY: STATE-SPONSORED EXHIBITIONS OF ART IN POLAND, CZECHOSLOVAKIA, AND EAST GERMANY, 1949-1959 (Golan)

VANESSA S. TROIANO, SUSAN WEIL: ARTISTIC TRAILBLAZER (Levin)
ANNA TRUXES, WILLEM DE KOONING AND THE CINEMA (Levin)


SASKIA VERLAAN, DISEGNO APERTO: DRAWING IN ITALY, 1959-1979 (Braun)

ALICE WALKIEWICZ, FROM THE ‘SONG OF THE SHIRT’ TO THE CALL TO ORGANIZE: THE SEAMSTRESS IN LATE-19TH-CENTURY ART IN EUROPE AND THE UNITED STATES (Sund)

CHLOE WYMA, LABOR AND PLEASURE IN THE ART OF THE KIRSTEIN CIRCLE, 1932-1956 (Lobel)

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