Dear GC Art History Community,

The 2021-22 academic year, my first as Executive Officer, has been filled with lots of activity and many achievements throughout our community. When I first entered the building last August, it felt like a time capsule with fliers from 2020 on the bulletin boards and overdue library books on the reserve shelves in the lounge. While we are increasingly hosting in-person classes, exams and events, we have shifted to a hybrid world in many respects, after acknowledging some of its benefits: our department celebrations are mostly outdoors; our thesis room now doubles as a zoom room for students teaching or taking online classes; we are also enjoying increased attendance at our Rewald lectures and in various workshops with students zooming in from other time zones. We hope to do many events in hybrid format next year and I am researching investing in some better technology to facilitate that.

In the fall we welcomed a small but mighty cohort of six new students after re-allocating funds normally used for a larger incoming class to those unable to move their research forward due to Covid. Our now nearly second-year students are off and embarking on exciting projects! To cite just a few: Jennifer Jones was awarded a grant from the Publics Lab to research Sandy Ground, the oldest settlement of free African Americans in New York City; Araceli Bremauntz-Enriquez will be a fellow at the Morgan Library this summer; and Jonathan Odden was accepted into a summer research seminar at Graz International University in Germany, supported by an award from Professor Emerita Ricki Long.

We also welcomed our 2020 cohort to the building for the first time (!) in 2021. It was a joyous occasion to meet so many people in person whom I had only seen on a tiny screen. Starting remotely was difficult, but this cohort has jumped in with aplomb. This April, Cat Jijón and Kerry Doran worked with colleagues at NYU and Columbia to host the international Sixth Annual Latin American conference with the support of our Rewald Fund. Many in this cohort are active on committees and in student government, including Emily Mangione who is a student representative to Grad Council and to our Executive Committee (and she was awarded a Doctoral Student Summer Research Grant!). Kiki
Barnes, is headed to the American Wing at the Metropolitan Museum next year as a Mellon Curatorial fellow. These are only a small fraction of this group’s numerous accomplishments.

For the Fall 22 semester, I am thrilled to welcome a full cohort of nine outstanding students into the Ph.D. program. Despite the uncertainties that Covid brings, it feels like the GC is coming back to life. The James Gallery, which has long been a hub of activity for our students, was being used for Covid testing all year and has just re-opened its doors this week. I’m so grateful to Director Katherine Carl who managed to keep dynamic programs going online and involve so many of our students in that programming. Lauren Rosenblum and Jin Wang have moderated lively, well-attended panels through the Center for Humanities/James Gallery programming.

This year has been a tremendous one for outside fellowships. Three members of our GC community won Metropolitan Museum of Art fellowships: Samantha Small, Joseph Henry, and alumna (since November), Stephanie Huber. Saskia Verlaan won a prestigious Rome Prize in Italian Modernism at the American Academy in Rome. Jessy Larson will be headed to Washington D.C. for the Joe and Wanda Corn Predoctoral Fellowship at the Smithsonian American Art Museum (with a joint appointment at the National Museum of American History). Maura McCreight became the first doctoral candidate to receive the Singer Family Fellowship from the Ryerson Image Centre, previously only for scholars with doctorates. There are too many to name here, but we applaud their success. (See the complete list included in this letter).

Our scholarly success can also be seen in other honors this year, especially publication awards. Student Nina Stritzler-Levine’s catalogue *Eileen Gray*, co-edited with Cloé Pitiot, was named a 2020 50 Books | 50 Covers award winner by the AIGA, the professional association for design. The catalogue was also awarded an Architectural Book Award 2020 from the Deutsches Architekturmuseum and has just won the 2022 Society of Architectural Historians Exhibition Catalogue Award. Professor Romy Golan’s *Flashback, Eclipse: The Political Imaginary of Italian Art in the 1960s* won Best Art Book 2021 from *The Brooklyn Rail*. It is increasingly common for students to publish in order to be competitive in the job market, but opportunities are few and far between. So it is commendable that students Aubrey Knox and Jessica Fletcher have both published essays this year in volumes on architectural history and that Maya Harakawa was accepted into the American Art journal’s Toward Equity in Publishing initiative, a mentoring program to assist graduate students with publishing their first article.

Professor Harriet Senie retired this year and an event will be held in her honor in the early fall – look for an announcement! We welcome two terrific scholars to our faculty this year: Prof. Joshua Cohen from City College, who works in modern Africa, and Prof. Wen-shing
Chou from Hunter College, who specializes in art of China and the Himalayas. For announcements about all of our happenings, please follow our Instagram feed (@GCArtHistory), our Twitter account (@GCArtHistory), or our Facebook page. I thank our outgoing Social Media Fellow, Kaegan Sparks, who has done terrific work this year and we welcome a new Social Media Fellow, Jess Fletcher, in the fall.

This year we were buoyed once again by Covid relief funds from The Frankenthaler Foundation, which were sorely needed as the ripple effects of Covid on student research and their livelihoods continue. This year I am launching a fundraising effort to support two new initiatives for which I ask for your help.

**Student Summer Research Support**: In recent years, our competitor programs have begun to offer a summer stipend in addition to annual fellowship money for all students, which is impossible for us to match at this time. While our students can apply for a Doctoral Student Research Grant each summer, those funds usually cover only a plane ticket. Students need to study languages, visit archives and museums, attend conferences and participate in summer research seminars, all of which require considerable financial support. I am so grateful to Professors Emerita Long and Webster whose donations already support student travel. My goal is to offer research funds for all students in their first and second summers.

**Visiting Professor Program**: In Fall 2019, we were awarded a $650,000 grant from the Andrew W. Mellon Foundation to fund New Initiatives in Curatorial Training, a five-year project in the Ph.D. Program in Art History. The goal of the Mellon program is to enhance the diversity of curatorial training at the Graduate Center. As the end of the Mellon looms (2024), I hope to raise funds for an annual visiting professor who focuses on curatorial training among other areas of research in high demand, such as decolonial studies, which is so important in museums today.

When you make your gift to Art History via this link your contribution will be directed to our program fund. If you wish, you may further specify the designation by typing in either “Student Summer Research” or “Visiting Professor” in the “Leave a comment” box. If contributing by check please note it on the memo line. Any amount, for these initiatives or for our general fund, is most welcome.

Kind regards,
Jennifer Ball
MAKE A TAX-DEDUCTABLE GIFT TO OUR DEPARTMENT

To make your tax-deductible contribution to the art history department you can 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.

To earmark your donation for a specific use, specify “Student Summer Research” or “visiting professor” in the “leave a comment: for online gifts. If you are mailing a check, include either a note in the memo line or a separate note with the check.
DEPARTMENT NEWS

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

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)

We look forward to welcoming a new cohort of students to the program this fall:

Jessica Bal (MA, CUNY School of Journalism)
Jason Friedman (MA, Hunter College)
Alicia Gallant (BA, American University)
Hannah Maier-Katkin (MA, Freie University, Berlin)
Chiara Mannarino (MA, Courtlaud)
Forrest Pelsue (MA, Parsons School of Design)
Debarati Sarkar (MA, Jadavpur University)
Miller Schulman (BA, Tufts University)
Laura Suarez Rodriguez (BA, Tufts University)

REWALD SEMINARS

The department continued our Rewald Seminars this year online. We were extremely fortunate to welcome a diverse group of scholars to the program:

FALL 2021

SEPTEMBER 14 Marika Takanishi Knowles, University of St. Andrews “Loving in the Age of Paperwork: Deags’s “Bureau Pictures” and Nineteenth-Century Office Culture”

OCTOBER 5 Tatiana Flores, Rutgers University “Latinidad is Cancelled”: Confronting an Anti-Black Construct

NOVEMBER 16 Emily Butterfield-Rosen, Williams College “Modern Art and the Remaking of Human Disposition”

NOVEMBER 30 Siona Wilson, CUNY Graduate Center and College of Staten Island “Decolonizing Documentary: Vietnam’s Feminine War”

SPRING 2022

FEBRUARY 15 Sampada Aranke, School of the Art Institute of Chicago “Death’s Futurity: The Visual Life of Black Power”

MARCH 1 Christiane Gruber, University of Michigan “In Defense and Devotion: Affective Practices in Early Modern Islamic Manuscript Paintings”

MARCH 15 Chinghsin Wu, Rutgers University “Modernism in Japan and Taiwan in the Early Twentieth Century”

MARCH 29 Maggie Cao, University of North Carolina “Submergence: Winslow Homer and the Black Mariner”

APRIL 26 Lynda Klich, Hunter College, CUNY “Revolution as Religion: Neocolonialism and Mexican Muralism”
ADDICTION TO THE DOCTORAL FACULTY

This spring, Professors Joshua Cohen and Wen-shing Chou were elected to the doctoral faculty.

Professor Cohen is an assistant professor at City College, specializing in 20th-century francophone West Africa, southern Africa, and connections to Europe and the US. His areas of interest include African and “global” modernisms; discourses of “primitivism,” “renaissance,” and “black art”; national socialist cultural policies; modern ballet performance; postcolonial studies; and museum studies. His first scholarly monograph, *The "Black Art" Renaissance: African Sculpture and Modernism across Continents* (University of California Press, 2020), was shortlisted and received honorable mention for the Modernist Studies Association First Book Prize (for a book published in 2020).


DEPARTMENT CONFERENCES AND SYMPOSIA

CONQUES IN THE GLOBAL WORLD

Dr. Cynthia Hahn and PhD candidate Kris N. Racaniello have organized the international conference “Conques in the Global World” to take place this July 11 and 12th at the CUNY Graduate Center, with three additional days of student workshops as part of their participation in the European Union’s Horizon 2020 research and innovation project CONQUES. Last summer Dr. Hahn and Racaniello collaborated on a sound project in Conques, France, documenting the acoustics of the Abbey Church. Racaniello gave a keynote lecture at the summer school in June of 2021 entitled “The Shrine Complex of Conques: Compiling Material Narrative” and will deliver a lecture on The “Iron
Man:” Islamic Materiality and Arabic Inscriptions in the Shrine of Sainte Foy at this summer’s conference at the Graduate Center. The summer conference is open to all CUNY students who wish to attend.

Hahn and Racaniello taking readings of the reverb time of the Abbey Church at Conques in June 2021.

CONQUES PROJECT VISITING SCHOLARS AT THE GC

This year, we hosted six scholars as part of the “Conques in the Global World” project, a three-year research consortium of universities supported by a major EU grant, of which the Graduate Center is part. The project aims to study and publish all aspects of the Abbey Church of Ste. Foy in Conques, France and its outstanding treasury. The visiting scholars presented their research at a symposium at the Graduate Center on April 15, 2022.

Klára Doležalová is a Ph.D. student at the Department of Art History at the Masaryk University in Brno and the Department of Church History at the University of Helsinki. In her research, supervised by prof. Ivan Foletti and prof. Juliette Day, she studies selected examples of Early Christian basilicas constructed between the fourth and sixth centuries in the Western part of the Roman Empire and the possible interconnections between architecture, liturgy, and social hierarchy of the Christian community. She also works as a research assistant in the Center for Early Medieval Studies in Brno where she is currently involved in two international research projects: the MSCA-Rise project “Conques in the Global World”,
where she studies the historiography of the medieval monastery of Conques, and the “Cultural Interactions in the Medieval Subcaucasian Region: Historiographical and Art-Historical Perspectives” where she deals with German perspective on the medieval art of Caucasus. Besides, she has been actively involved in the executive editing of the journal Convivium and other publications of the CEMS.

Katarína Kravčíková is a PhD student at the Department of Art History at Masaryk University in Brno and since 2015 also an active member of the Centre for Early Medieval Studies (CEMS). She is interested in issues related to the Early Christian church architecture, its materiality and temporality, means and nature of communication with different audiences it might have, and its ritual use. In her present research, Katarína investigates a group of churches selected from the wide architectural repertoire of the medieval South Caucasus. Based on their shared formal qualities and similar arrangement of ground-plans and space units, the main direction that is currently being explored is the impact of their architectural vocabulary on the “experience of space and place” of their viewers, but also potential origin of such features and ideas in nature. Katarína is currently collaborating on two international research projects held in CEMS; the “Conques in the Global World. Transferring Knowledge: from Material to Immaterial Heritage”, and the ”Cultural Interactions in the Medieval Subcaucasian Region: Historiographical and Art-Historical Perspectives”. Aside from research, she has been collaborating on the number of multimedia presentations of the scientific outputs of the CEMS to the wider public, and is involved in the executive editing of the journal Convivium. Exchanges and Interactions in the Arts of Medieval Europe, Byzantium, and Mediterranean (Brno, Lausanne, Prague 2014–) and other publications of the Centre.

Martin F. Lešák studied Art History at the Masaryk University of Brno (Czech Republic) where he obtained his M.A. in 2016, with a thesis on the tower at Torba and its mural paintings from about 800 AD. Afterwards, Martin spent several months as a predoctoral fellow at the Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte in Rome and as an intern at the Peggy Guggenheim Collection in Venice. He also participated in the experimental project Migrating Art Historians, during which he studied the dialogue between medieval pilgrims, landscape, and architecture. In January 2022, Martin received his doctorate at the University of Poitiers and the Masaryk University of Brno, with research on the relationship between monumental mosaic decorations conceived in early medieval Rome and the stational liturgy of the city (Rome 795–844: Ritual Spaces, Presbytery Mosaics, and Stational Liturgy). He was a holder of French government doctoral scholarship for the dual degree Ph.D. (cotutelle) with Campus France. He is now a research fellow and executive
Adrien Palladino wrote his doctoral dissertation between the Masaryk University, Brno, and the University of Fribourg, under the direction of professors Ivan Foletti and Michele Bacci. Prepared for publication in Fall 2022 under the title *Inventing Late Antique Reliquaries. Reception, Material History, and Dynamics of Interaction (4th-6th centuries CE)*, the study explores the material dimensions of the earliest manifestations of the cult of relics in Late Antiquity, re-examining the phenomenon from a historiographical and art historical point of view. During his studies, Palladino has been fellow at the Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte in Rome.

Sabina Rosenbergová studied History and Art History at the Masaryk University (Brno, CZ), while her study stays at Sapienza Università di Roma (2015) and Université de Poitiers (2017) and internships at Bibliotheca Hertziana, Max Planck Institute for Art History in Rome (2016 and 2018) were also a crucial formative experience. Since 2018, she is a PhD student in Art History in a cotutelle between Masaryk
University and Sapienza Università di Roma under the supervision of Professors Ivan Foletti and Manuela Gianandrea. Her doctoral thesis focuses on the art-historical reassessment of 10th century Rome, with a particular interest in historiographic issues and lay patronage of the period. She is also currently a PhD student at Bibliotheca Hertziana in the department of Tanja Michalsky, where collaborates on the MSCA-RISE project “Conques in the Global World. Transferring Knowledge: From Material to Immaterial Heritage”. Her research is focused on the sacred space and landscape around the important medieval monastery in Conques, and studies the site from the perspective of 10th–12th-century textual sources. As part of this project, she is a visiting scholar at the Graduate Center for six months. In the past, she collaborated on the project “Migrating Art Historians: Reconsidering Medieval French Art through the Pilgrim's Body (2016–2018)” under the leadership of Ivan Foletti, and the project “Potential of Migration. Contribution of the Russian Emigration to Interwar Europe” (Masaryk University, 2019–2021) supported by the Technology Agency of the Czech Republic. (Photo copyright Enrico Fontolan)

Pavla Tichá is a PhD Candidate and research assistant at the Art History Department at the Masaryk University in Brno (the Czech Republic) and a member of the Centre for Early Medieval Studies (CEMS). She has been involved in the executive editing of CEMS’ publications and the journal Convivium, as well as organizing public lectures. She graduated in Art History at the same institute. She also devoted a year to the Ancient Greek language training. During her studies, she spent a year at the Sapienza University in Rome and a year at the University of Poitiers as an exchange student. She acquired her BA degree with a work on the function of fourth-century Hypogeum at Via Livenza in Rome. Her MA thesis Churches and the City (carried out within the project Migrating Art Historians: Reconsidering Medieval French Art through the Pilgrim’s Body and awarded by Dean’s Prize) explored manifestations of the sacred throughout the medieval cityscape of Nevers in Burgundy around 1100. Her current PhD research, supervised by Ivan Foletti (Masaryk University, Brno) and Jaś Elsner (University of Oxford), focuses on the cults of foreign deities and their visual representation within the cosmopolitan environment of Late Antique Rome, where cults “from the East” – Christianity included – were increasingly gaining popularity. She is especially interested in the visual representation of “us” versus “the other” in this context. The research is part of a broader project Radical Conversion? Visual Arts, Rituals, Performance and Conversion in Early Christian Initiation supported by the Rector’s Office of the Masaryk University. Her academic interests include the encounters of cultures and religions, the activation of sacred spaces, and the role of the human body and its ephemeral appearance in the perception of the environment.
The Symposium is collaboratively presented by The Institute of Fine Arts at New York University, The Graduate Center at the City University of New York, Columbia University in the City of New York, and the Institute for Studies on Latin American Art (ISLAA). Doran and Jijón organized the Symposium alongside their colleagues at the IFA, Chloë Courtney and Shannah Rose, and Columbia University, Mónica Ramírez Bernal and Sophia Gebara. Faculty advisors from the Graduate Center, Dr. Anna Indych-López and Dr. Katherine Manthorne, as well as the Art History Department’s Executive Officer, Dr. Jennifer Ball, were instrumental in this year’s organizing; each also participated by offering introductory remarks to keynotes or the days’ events. Agustín Ceretti designed this year’s trilingual (English, Portuguese, Spanish) poster and promotional materials.

As an affiliate event of the Symposium, Doran and Jijón organized “Networked Communities and Mutual Aid: NFTs from and for the Global South” on April 5, with Cibelle
Cavalli Bastos, Linda Dounia, Zoe Osborne, and p1xelfool, which raised nearly $8,000 for Los Deliveristas Unidos.

Doran, Jijón, and Ramírez Bernal are co-editing the forthcoming issue of *Vistas*, published by ISLAA, which will include a selection of edited presentation papers from the Symposium and a jointly authored introductory essay.

**GC AT CAA**

The following members of the GC Art History community presented papers of convened panels at the virtual iteration of the 2022 CAA Annual conference, which took place over the course of two weekends.

**Weekend One**

**THURSDAY, FEBRUARY 17**

**Sonja E. Ganert**, “Santeros Uprooted: Ecologies of Woodcarving in New Deal-Era Hispano New Mexico”  
Session: U.S. Latinx Art, Pre-1950

**Emily Mangione**, “Simone Leigh as Homemaker”  
Session: Reimagining the Past Alongside Black Women Artists

**FRIDAY, FEBRUARY 18**

Session: Picturing the Subterranean Frontier: Extraction, Waste, and Environmental Advocacy, **Tobah Aukland-Peck** (session co-chair)

**SATURDAY, FEBRUARY 19**

**Chaeheun Lee**, “Convoluted and Labyrinthine: Carols Villa’s Radical Approach to Identity”  
Session: Beyond In/visibility: The Politics of Asian American Representation in American Art History

**Weekend Two**

**THURSDAY, MARCH 3**

**Helena Shaskevich**, “Shigeko Kubota’s Video Girls and Video Songs for Navajo Sky (1973)”  
Session: A Roundtable: Intersectionality and the Video Art of Asian American Women Artists

**FRIDAY, MARCH 4**

**Dana Liljegren**, “Female Agency and Contemporary African Art”  
Session: Making Women Visible in the Non-Western and Pre-Modern Art History Classroom

**Tobah Aukland-Peck**, “Turner’s Pencil: Mineral Extraction and the British Sketching Tour”  
Session: Material Design Histories

**SATURDAY, MARCH 5**

**Flora Brandl**, “The Body after Actionism: Women Artists in Post-Soviet Russia of the 1990s”  
Session: Rethinking the Body in Art from Imperial Russia to Post-Soviet Space
STUDENT FELLOWSHIPS AND AWARDS

EXTERNAL

**TOBAH AUCLAND-PECK:** 2012-2022 MoMA research seminar

**KIKI BARNES:** 2022-2023 Mellon Curatorial Fellowship, the Metropolitan Museum of Art

**COURTNEY BERG:** Kress Fellowship, Middlebury Language Institute

**FLORA BRANDL:** Linking Art Worlds: American Art and Eastern Europe from the Cold War to the Present traveling research seminar, The Leibniz-Institute for the History and Culture of Eastern Europe

**MARÍA BEATRIZ HARO CARRIÓN:** 2022-2023 Mellon-Marron Research Consortium fellowship, the Museum of Modern Art

**ANNA FICEK:** three-month research grant in Paris, the Deutsches Forum für Kunstgeschichte (2021); one-month research fellowship, the Huntington Library; visiting research fellowship, the Houghton Library at Harvard; 2021 Levin Award for research in the History of Art (pre-1750), SECAC

**SONJA GANDERT:** 2021-2023 Mellon-Marron Research Consortium fellowship, the Museum of Modern Art; 2022 ISLAA Forum: Latin American and Latinx Art and Visual Culture Dissertation Workshop at the Center for Latin American Visual Studies (CLAVIS), the University of Texas at Austin

**MAYA HARAKAWA:** 2022 Towards Equity in Publishing initiative, *American Art* journal and the Smithsonian American Art Museum

**JOSEPH HENRY:** 2022-2023 Diamonstein-Spielvogel Fellowship in Drawings and Prints, the Metropolitan Museum of Art

**STEPHANIE HUBER:** 2022-2023 Postdoctoral Fellowship at the Lauder Center, Metropolitan Museum of Art

**ISABEL ELSON:** 2022-2023 Mellon Curatorial Fellowship, DIA Foundation

**JESS FLETCHER:** 2022-2023 Andrew W. Mellon Pre-Doctoral Award in Women’s History, the New-York Historical Society

**CAT JIJÓN:** 2012-2022 MoMA research seminar

**TIE JOJIMA:** 2022 research fellowship, Patrica Phelps de Cisneros Collection

**JESSY LARSON:** 2022-2023 Joe and Wanda Corn Predoctoral Fellowship, the Smithsonian American Art Museum and the National Museum of American History; third prize, 2021 New York City Digital Humanities Graduate Student Digital Project Award

**MAURA MCCREIGHT:** 2022 Singer Family Doctoral Fellowship, the Ryerson Image Centre; Research grant, American Institute for Maghrib Studies

**VICTORIA NEREY:** 2022 Summer Latino Studies Program, the Smithsonian

**JONATHAN ODDEN:** 2022 International Summer School, Graz University, Austria

**HORACIO RAMOS:** 2022 Cisneros Institute Latin American Fellowship, the Museum of Modern Art
SASKIA VERLAAN: 2022-2023 Rome Prize in Modern Italian Studies, The American Academy in Rome; GAP – Graffiti Art in Prison intensive, ErasmusPlus Strategic Partnerships for Higher Education

INTERNAL

TOBAH AUKLAND-PECK: Art + Science Connect Dissertation Award
MOLLY BAUER: Teaching and Learning Center Fellowship
GILAD BENDAVID: Frankenthaler Covid Relief Fellowship
FLORA BRANDL: Doctoral Student Research Grant
ARACELI BREMAUNTZ-ENRIQUEZ: Early Research Initiative/Morgan Library and Museum Graduate Fellowship
MIA CURRAN: Early Research Initiative/Digital Initiatives Connect New York Fellowship
JANINE DEFEO: Rewald Foundation Award
ISABEL ELSON: Doctoral Student Research Grant
KIRSTEN GILL: Art and Science Connect Dissertation Award; Center for Place, Culture, and Politics Award
TAYLOR HARTLEY: Doctoral Student Research Grant
JOSEPH HENRY: Spero-Goldreich Award in European and American Sculpture 1775-1960
CAROLINE HOUSE: Catherine Voorsanger Award
JENNIFER JONES: Publics Summer Public Research Grant; 2022-2023 James Gallery Mellon Curatorial Fellow
KAREN KLOCKNER: Early Research Initiative Pre-Dissertation Award; Doctoral Student Research Grant
EMILY MAGIONE: Doctoral Student Research Grant
MAURA MCCREIGHT: winner, the Graduate Center Images of Research contest; Frankenthaler Covid Relief Fellowship
HADLEY NEWTON: Early Research Initiative Pre-Dissertation Award
JONATHAN ODDEN: Rose-Carol Washton Long Travel Fellowship
SUZIE OPPENHEIMER: Catherine Voorsanger Award; Rewald Foundation Award
KRISTEN RACANIELLO: Doctoral Student Research Grant
HORACIO RAMOS: Graduate Center Dissertation Year Fellowship
LAUREN ROSENBLUM: The Kristie Jayne Award; Rewald Foundation award
SAMANTHA SMALL: Early Research Initiative Award in African American and African Diaspora Studies
KAEGAN SPARKS: Center for Place, Culture and Politics Dissertation Award; Frankenthaler Covid Relief Fellowship; Albert K. Webster Memorial Fellowship
JIN WANG: Rewald Foundation Award; Art History Fund Award
Students performing as part of the “Festival of Graduate Misfits” in Washington Square Park.

This was an experimental, practice-based class for students who want to think about alternative and public-facing means of dissemination for their writing. The emphasis was on New York City as a site, and classes were held at a different outdoor location each week. Topics included lecture performances, audio-books, chapbooks, radio/podcasts, street vending, and delegated performance. At the end of the semester, the students held a performance, collectively titled “Festival of Graduate Misfits,” in Greenwich Village’s Washington Square Park.
SPRING 2022: MORGAN MANUSCRIPTS
Professor Cynthia Hahn with Morgan Library and Museum curator Joshua O’Driscoll

Students examine one of the Morgan Library’s medieval manuscripts with Professor Hahn and Joshua O’Driscoll.

This course attended to the complex and surprising ways that medieval people related to their books: the ways they made them, touched them, read them, altered them, and the ways they used books to construct identities. Whether by turning their pages made of smooth and polished animal skin, or interacting with them in more unexpected encounters—as amulets, charms, rituals objects, or reliquaries—medieval books both invoked and provoked bodies.

During the semester, students engaged with illuminated medieval manuscripts from the renowned collection of the Morgan Library & Museum. Seminar sessions (9 at the Morgan) included curator-led examinations of key manuscripts as well as discussions of recent scholarship. Microscopic examination, and discussion of conservation were also included. For their final project, students researched and presented a paper on a Morgan manuscript which they were able to examine themselves.
SPRING 2022: REPRESENTING RACE
Professor Judy Sund

The course began with a panhistoric survey of the way “Black” people have been represented in the Western world, with emphasis on the ancient and Medieval origins of enduring tropes of Blackness and consideration of the question whether “race” is a viable term in discussions of visual cultures that predate the invention of racial categories. This overview prefaced discussion of their re-presentations in modern art; of Black self-representation (including contemporary artists’ pushbacks against longstanding tropes); and of museological re-presentations in current exhibitions and installations. The class included visits to the Metropolitan Museum of Art, where curators discussed the intents and strategies that shaped the Afrofuturist period room (“Before We Could Fly”) and the Carpeaux exhibition (“Why Born a Slave!”).

During a visit to the Metropolitan Museum of Art, students met with Elyse Nelson, one of the curators of the exhibition Fictions of Emancipation: Carpeaux Recast.

UPCOMING COURSES FALL 2022

METHODS OF ART HISTORY, PROFESSOR CLAIRE BISHOP
ART IN EUROPE 1848-1900: FROM REALISM TO THE END OF IMPRESSIONISM, PROFESSOR ROMY GOLAN
UNSEEN AND UNSPOKEN: GENDER, SEXUALITY, AND CULTURAL ALTERITY IN MUGHAL INDIA, PROFESSOR MOLLY AITKIN
JERUSALEM: MONUMENTS AND MEMORY FROM CONSTANTINE THE GREAT TO SULEIMAN THE MAGNIFICENT, PROFESSOR WARREN WOODFIN
A FEMINIST HISTORY OF ITALIAN RENAISSANCE ART, PROFESSOR MARIA LOH
REMAPPING THE ART OF THE AMERICAS VIA MOBILITY, PROFESSOR KATHERINE MANTHORNE
VISUAL GEOGRAPHIES OF MEXICO CITY, PROFESSOR ANNA INDYCH-LÓPEZ
CUBISM AND THE TROMPE L’OEIL TRADITION, PROFESSOR EMILY BRAUN
AESTHETICS IN FILM, PROFESSOR NICOLE WALLENBROCK
DISSERTATION WORKSHOP, PROFESSOR JENNIFER BALL
FACULTY UPDATES

Jennifer Ball spent most of the year learning the ropes of being Executive Officer for our program. She was on the podcast Byzantium and Friends (Episode 62, January 6, 2022) on the topic of “Byzantine dress and fashion” with Elizabeth Dospel Williams, in anticipation of a volume she is editing on the topic. She has several other projects in the works and expects to have more publication news soon.

Joshua Cohen was awarded a Dedalus Senior Fellowship to do research for his next book.

Mona Hadler’s book, a co-edited anthology with Kalliopi Minioudaki, *Pop Art and Beyond: Gender, Race and Class in the Global Sixties*, was published by Bloomsbury Press in April 2022 and includes fifteen essays written by an array of international scholars. Hadler also wrote a foreword to the book, *Art and Occupation*, which was drawn from a series of essays written by Mike McKiernan for the journal *Occupational Medicine*.

Cynthia Hahn held a Clark Fellowship in Williamstown Massachusetts during the Fall semester. She presented her work on the Utrecht Psalter in their lecture series. She also wrote essays for two exhibitions: one on England’s involvement in the Crusades for Holy Cross college; and another for an exhibition in Cologne on rock crystal; as well as an essay for a Routledge book on the use of materials from medieval reliquaries to Contemporary art. Other essays are in press but one on ‘crystalline vision’ has appeared in a volume from Brepols: *Medieval Art at the Intersection of Visuality and Material Culture*. She continues work for a Reaktion volume on the ornamentation of the body with jewelry and a range of other things: *Making and Marking the Medieval Body*.

Anna Indych-López participated in the Advanced Research Collaborative at the Graduate Center in the Fall of 2021. For Spring 2022, she served as the Kirk Varnedoe Visiting Professor of Modern Art at the Institute of Fine Arts, NYU and delivered the Varnedoe Memorial lecture on May 4, 2022 (“Cosmic Thing and CDMX: Modes Modes of Making, Knowing, and Seeing from the Global South.”). She co-authored with Charlene Villaseñor Black an editorial commentary, “The Politics and Praxis of Peer Review in Art History Publishing: Challenges, Ethics, and Reform,” for the *Latin American and Latinx Visual Culture Journal* (April 2022). And with her collaborators GC alumna Abigail Lapin Dardashti (UC, Irvine) and Kency Cornejo (Univ of New Mexico), she is the recipient of a Mellon-funded Crossing Latinidades Humanities Research Initiative two year grant for their project “Situating the Networks of Latinx Art.”
Rachel Kousser has been enormously enjoying her sabbatical, courtesy Brooklyn College, an NEH Public Scholar grant, and the Center for the Humanities at the NYPL. To honor the terms of the grant, she has avoided talks, book reviews, articles, and everything else in order to focus on finishing her book on Alexander the Great. She is happy to report that she has just completed a draft and turned it in to her editor at HarperCollins. As of June 1st, she will be Executive Officer of the Ph.D. Program in Classics, and invites everyone to stop by her new office, just on the other side of the elevators from Art History.


Katherine Manthorne is happy to report that her new book Fidelia Bridges: Nature into Art is in press and should be published by Lund Humphries in Spring 2023, in time for the centenary of the artist’s death. She has contributed essays to several exhibition catalogues and essay collections that appeared in 2022: “Thinking Big: Reiss and Muralism in America,” in The Multicultural Modernism of Winold Reiss: (Trans)National Approaches to his Work (Berlin: Deutscher Kunstverlag); “Lois Weber; Art/Truth/Representation: Lois Weber’s Dumb Girl of Portici” in Screening the Art World (Amsterdam: University of Amsterdam Press); and “Cuba-United States Artistic Relations,” for In the Mind’s Eye: Landscapes of Cuba (Giles Ltd. for Frost Museum, Miami); exhibition to open September 2022. A fourth compendium has been delayed due to Covid: “If Not for France: The

Maria Antonella Pelizzari has co-edited two books on photography focusing on issues of cultural hegemony based on the British perception of Italy in the 19th century (Yale Press, 2022) and the contemporary and ongoing gentrification of Harlem’s 125th Street (Hirmer, 2022). She has also co-edited an issue of *History of Photography* centering on the idea of circulation and remediation in 19th and 20th century photography and media, and has reviewed a book published by Paola Bonifazio, *The Photoromance* (MIT Press, 2021).

**STUDENT UPDATES**

Flora Brandl was accepted as a junior scholar in the traveling seminar series “Linking Art Worlds: American Art and Eastern Europe from the Cold War to the Present.” As part of this seminar series, Flora will be attending seminars and workshops in Prague, Budapest, Berlin, New York, and Giverny between 2022 and 2024. The opening seminar took place in Prague in May 2022, accompanying a conference on “Dissent in a Transatlantic Perspective”.

Kerry Doran is curating two upcoming exhibitions: p1xelfool, with Feral File (online) in July 2022; and Ryan Kuo, with M+ (Hong Kong) in September 2022. They are presenting their paper “The Tactics of Erasure/Erasing the Tactic: ‘Tactical Media,’ Whiteness, and the Global Majority,” on the panel “Art History’s Omissions” at SECAC in October 2022. Doran’s essay on the performance and video work of Wanda Raimundi-Ortiz is
forthcoming in an anthology on Nuyorican/Diasporican Art, edited by Arlene Dávila, Yasmin Ramirez, and Néstor David Pastor, and published by Duke University Press. Doran is also contributing to the book, On NFTs, edited by Robert Alice, forthcoming from Taschen in 2023. In addition to organizing the Sixth Annual Symposium of Latin American Art (March 30-April 1, 2022), Doran and Cathryn Jijón organized an affiliate event, “Networked Communities and Mutual Aid: NFTs from and for the Global South,” with Cibelle Cavalli Bastos, Linda Dounia, Zoe Osborne, and p1xelfool, which raised nearly $8,000 for Los Deliveristas Unidos. Doran and Jijón, along with a Symposium co-organizer, Mónica Ramírez Bernal, are editing Vistas 9, published by the Institute for Studies on Latin American Art (ISLAA); the issue will include a selection of edited papers from the Symposium and a jointly authored introductory essay. In May 2022, Doran was in conversation with Argentinian performance art collective Lolo y Lauti on the occasion of their three-month residency at the International Studio & Curatorial Program.

Monica Espinel presented “Embodying the Abject: Maria Evelia Marmolejo’s Anónimo 4 (1982),” at the Sixth Annual Symposium of Latin American Art, co-organized by The Institute of Fine Arts at New York University, The Graduate Center, CUNY, Columbia University, and the Institute for Studies on Latin American Art (ISLAA) on April 1, 2022. Her writing was included in Tatiana Arocha - Impending Beauty, published by the Brooklyn Arts Council, 2021. She joined the Board of Directors of the International Studio & Curatorial Program, Brooklyn and launched the podcast Parcharte.

Anna Ficek was awarded the Levin Award for Research in Art History, as well as short-term research fellowships at both the Houghton Library at Harvard and the Huntington Library in California. She is currently an International Dissertation Research Fellow, supported by the Social Sciences Research Council.

Jessica Fletcher published a peer-reviewed article titled, “‘Where Tenants and Tenets Don’t Agree’: Elisabeth Coit and the Planning Practices of the New York City Housing Authority (1934-1951),” in the Fall 2021 issues of Buildings & Landscapes: The Journal of the Vernacular Architecture Forum. She also wrote two essays for The Baffler magazine - one reviewing the Alice Neel exhibition at the Metropolitan Museum of Art and one reviewing a book about public space in Mayor Lindsay’s New York by Mariana Mogilevich, Beyond
this, she presented her dissertation research at the New York Public Library's Works in Progress series and is currently working on K-12 curricula about local New York history for the NYPL's Center for Educators and Schools.

Sonja Gandert’s essay “Una fe de justicia social: Liberation through Print and Word in Antonio Martorell’s Salmos,” which received an Honorable Mention for the 2019 Peter C. Marzio Award for Outstanding Research in Latin American and Latino Art from the International Center for the Arts of the Americas (ICAA) at the Museum of Fine Arts, Houston, was published in the May 2021 issue of the ICAA’s journal Working Papers. During the 2021–2022 academic year, Sonja was the Mellon-Marron Research Consortium Fellow in the Department of Painting and Sculpture at the Museum of Modern Art and an inaugural Engaging and Amplifying Rhizomes (EAR) Fellow through the Mexican American Art Since 1848 digital humanities initiative at the University of Minnesota, Twin Cities. She presented a paper entitled “Deals with the Devil in the Diablo a pie: Ecologies of Woodcarving in New Deal-Era Hispano New Mexico” in a session on U.S. Latinx Art, Pre-1950 at the 2022 CAA Annual Conference. In April 2022 she showcased work from her in-progress dissertation on Chicana/o artists in New Mexico and Texas as part of the ISLAA Forum: Latin American and Latinx Art and Visual Culture Dissertation Workshop, organized by the Center for Latin American Visual Studies (CLAVIS) at the University of Texas at Austin in collaboration with the Institute for Studies on Latin American Art (ISLAA).

This April, Maya Harakawa defended her dissertation on Harlem in the 1960s. Starting in July, she will be Assistant Professor of Black and Latinx Diasporas in the art history department at the University of Toronto. She is currently working on an article on the collective Smokehouse Associates, which has been supported by Towards Equity in Publishing, a new initiative run by the Smithsonian American Art Museum’s journal American Art.

This year, Joseph Henry continued work on his dissertation, titled “Spiritualized Machines: Die Brücke, Expressionism, and Wilhelmine Modernity,” supported by the Albert K. Webster Memorial Fellowship and a Creative GC Art and Science Connect Dissertation Fellowship. He maintained his criticism practice, writing for publications such as Texte zur Kunst and Artforum, including a widely-read essay on the “immersive Van Gogh” phenomenon, and contributed the lead essay for an exhibition catalogue on the artist James Richards. He also began a position as a Joan Tisch Teaching Fellow at the Whitney
Museum of American Art and acted as a graduate advising fellow for the CUNY Baccalaureate for Unique and Interdisciplinary Studies, an undergraduate program. At the end of the spring semester, he won the department’s Spero-Goldreich Award in European and American Sculpture from 1775 to 1960. Next fall, he will join the German Studies Association’s Emerging Scholars Workshop in Houston on the topic of Black German Studies and join the Metropolitan Museum of Art’s Department of Drawings and Prints as an inaugural Diamonstein-Spielvogel Fellow, through which he will (hopefully) complete his dissertation.

**Cathryn Jijón** will be presenting the paper "Beyond Slow Violence: Artistic Interventions in Ecuador, Colombia, and the US" as part of the panel *Art, Ecology and Environmental Catastrophe in the Americas: Lands, Territories, and Extractivism* at SECAC in Baltimore this fall.

In her work as Assistant Curator at Americas Society, **Tie Jojima** has co-edited and wrote essays for the book *This Must Be The Place: An Oral History of Latin American Artists in New York, 1965-75*, which was co-published in May 2022 by Americas Society and the Institute for Studies on Latin American Art (ISLAA). She wrote an essay for the catalog of an exhibition that she is co-curating focused on the work of the Mexican sculptor Geles Cabrera to open on June 8.

In support of her research on medieval maps, **Karen Klockner** received a Doctoral Student Research Grant and a Provost’s Pre-Dissertation Research Fellowship. Along with Kristen Racaniello and Gilad BenDavid, she presented papers at the Vagantes Conference on Medieval Studies, co-sponsored by Case Western Reserve University and the Cleveland Museum of Art.


Over the 2021-2022 academic year, **Jessica Larson** has held the Luce/ACLS Dissertation Fellowship in American Art, as well as the CUNY Dissertation Fellowship at the New York Public Library’s Schomburg Center for Research In Black Culture. She has also been
awarded the Joe and Wanda Corn Predoctoral Fellowship at the Smithsonian American Art Museum and the National Museum of American History for the 2022-2023 academic year.

Dana Liljegren joined MoMA’s Department of Painting and Sculpture in January 2022 as part of the curatorial team for *Matisse: The Red Studio*. The exhibition opened on May 1 and will be on view until September 10.

Michelle Millar Fisher’s *Designing Motherhood* exhibition will travel to the free contemporary MassArt Museum (MAAM) in Boston, opening in June 2022, and then will go on to two other venues yet to be announced in 2023 and 2024, one on the West Coast and one in Europe. She also secured her next contract for a project tentatively titled *Craft Schools: Where We Make What We Inherit*, which will be published in late 2024.


Horacio Ramos was awarded the *Museum of Modern Art’s Latin American Collection Fellowship*, which he will use for a research trip to Peru, and the Graduate Center Dissertation Competition Fellowship, which will enable him to focus on writing his dissertation. In August 2021, Horacio authored a catalog essay on the work of Brazilian designer John Graz in the context of that artist’s retrospective at the Pinacoteca do São Paulo, where he also offered a public lecture. More recently, in May 2022, he participated in a panel on the present-day afterlives of Pre-Columbian objects at the Latin American Studies Association Conference.

Vanessa S. Troiano recently authored the chapter, “Bauhaus Specters and Blueprint Illuminations: Josef Albers and Robert Rauschenberg,” in *Bauhaus Effects in Art, Architecture, and Design* (Routledge, 2022). She was invited to contribute to this book during the Bauhaus centennial in 2019, when her research inspired the exhibition, “Bauhaus Transfers: Albers/Rauschenberg,” at Penn State
University’s Palmer Art Museum. This Spring, CUNY’s Center for Humanities awarded Vanessa a grant for her dissertation research on Susan Weil’s poemumbles, the artist’s self-coined term for her distinctively original image poems. Since 2020, Vanessa has curated the annual lecture series, “A Tour of the World in 6 Artworks,” for Baruch College’s Weissman Center for International Business. Among her invited lecturers this year was fellow Ph.D. candidate Dana Liljegren, who presented on recent mixed media work by Senegalese artist Viyé Diba.


Saskia Verlaan was awarded the Lily Auchincloss Rome Prize in Modern Italian studies by the American Academy in Rome. She will travel to Rome in September and will spend 10 months there researching and writing her dissertation.

ALUMNI UPDATES

Margarita J. Aguilar (2020) will curate the exhibition Disturbing the Peace at the Museo de Arte (MUSA) at The University of Puerto Rico (Mayagüez campus) in 2023. The exhibition will highlight several photographic series by the late Nuyorican artist Adál Maldonado whose work was the focus of her dissertation (“Traditions and Transformations in the Work of Adál: Surrealism, el sainete, and Spanglish”). Most recently she contributed essays about the C.C. Spenuzza Collection for the publication Spanish Colonial Paintings. She organized the archives of Héctor P. Aguilar (1926-2016), one of the pioneers of Spanish language media in the United States; these are held at the Smithsonian Institution’s National Museum of American History and the Cuban Heritage Collection, University of Miami Libraries. A joint conference is planned for next year.

The past few years have been both productive and challenging for Elizabeth Berkowitz (2018). Among other things, she welcomed her third daughter, Eve Nessa, in October 2020, and began her new role as Executive Director of The American Trust for the British Library. She writes that it has been a fascinating opportunity to put various aspects of her academic, professional, and personal interests to good use in support of an organization undergoing a major institutional evolution. One of the projects she is most excited about has been spearheading the growth and development of the library’s nascent Transatlantic Fellowship program. She encourages current GC students and early career alums to apply and to contact her to discuss the alt-academic career path: elizabeth.berkowitz@atbl.us.
Laurene Buckley (1996) was a consultant for the national American Alliance of Museums as a peer reviewer for the Montclair State Museum Art Galleries (2022). She was also chosen as one of the women who made a significant contribution to the city of New Britain, Connecticut, as Executive Director of the New Britain Museum of American Art.


Last summer Annie Dell’Aria (2016) published her first book, *The Moving Image as Public Art: Sidewalk Spectators and Modes of Enchantment* (Palgrave Macmillan, 2021). Since 2016 she has been on faculty at Miami University in Oxford, Ohio as Assistant Professor of Art History, and in February of 2022 she was awarded tenure and promoted to the rank of Associate Professor.


This May, Arnaud Gerspacher’s (2017) first book was published by the University of Minnesota Press. *The Owls Are Not What They Seem: Artist as Ethologist* is a selective history of modern and contemporary engagements with animals in the visual arts and how these explorations relate to the evolution of scientific knowledge regarding animals. Gerspacher argues that artistic knowledge, with its experimental nature, ability to contain contradictions, and more capacious understanding of truth-claims, presents a valuable supplement to scientific knowledge when it comes to encountering and existing alongside nonhuman animals and life worlds. Though critical of art
works involving animals that are unreflective and exploitative, Gerspacher’s exploration of aesthetic practices by Allora & Calzadilla, Pierre Huyghe, Agnieszka Kurant, Araya Rasdjarmreasook, Martin Roth, David Weber-Krebs, and others suggests that, alongside scientific practices, art has much to offer in revealing the otherworldly qualities of animals and forging ecopolitical solidarities with fellow earthlings.

Cara Jordan (2017) is now president and chief editor at Flatpage, an editorial agency and publishing house based in Washington, DC. With a roster of academic editors with PhDs (many in art history) and varying expertise, Flatpage offers manuscript evaluation and editing, as well as job application assistance, book proposal critique, and other forms of writing support. Dissertation writers can also receive feedback and copyediting for reduced rates. Visit flatpage.com or email info@flatpage.com for more info!

Maud Lavin (1989) retired from teaching and is now a professor emerita at the School of the Art Institute. She is writing creative nonfiction, for example, the article “The Floor, the Couch, the Toys,” in *Portable Gray* (Fall 2021).

Alan Moore (2000) has written a memoir, *Art Worker: Doing Time in the New York Artworld* (Journal of Aesthetics & Protest, 2022). It discusses his work as a writer with *Artforum*, *Art-Rite*, and the *East Village Eye*, his years with the artists’ group Colab, the Lower East Side space ABC No Rio, his time at the Graduate Center, his teaching career, and art in Staten Island.


Daniel Palmer (2021) was appointed Chief Curator of the SCAD Museum of Art.

Erika Pazian (2021) began her position as assistant professor of art history at Central Washington University in Fall 2021.

Sandra Phillips (1985) edited the volume *American Geography, Photographs of Land Use from 1840 to the Present*. It is a book
about the ways we use land in our country, from the 19th century to the present day, with essays divided by region, and photographs illuminating the range of attention, from 19th century pictures to contemporary, from cities to the open country. The book is forwarded by a text by Barry Lopez, and includes an essay by Richard Woodward on the Northeast, by Hilary Green on the South, by Jenny Reardon on Kansas, by Layli Long Soldier on Native American relationship within native people, and an essay by Richard White as well as a poem by Beverly Dahlen.

**Gemma Sharpe** (2019) was awarded a [Getty/ACLS Postdoctoral Fellowship in the History of Art](https://www.getty.edu/research/fellowships/fellowship_in_history_of_art.html) to work on her book, *Modernist Agencies: Modernism and Cold War Politics in Pakistan*. The fellowship is awarded to ten exceptional early-career art historians from around the world whose projects stand to make substantial and original contributions to the understanding of art and its history. Her article titled "Iqbal Geoffrey v. The Museum of Modern Art" is forthcoming with *Art History*. In Fall 2023, she will take up a position as Assistant Professor in Art History at the Cleveland Institute of Art.

**Gillian Sneed** (2019) completed her first year as Assistant Professor of Art History in the School of Art + Design at San Diego State University. Her essay "Sex, Satire, and Censorship: Lygia Pape’s Eat Me: Gluttony or Lust, 1975–1976," was published in the peer-reviewed journal *Revista de História da Arte* in Fall 2021 and her review of Judy Baca’s retrospective at the Museum of Latin American Art appeared in *caa.reviews* in April 2022. Sneed was selected as a participant in the NEH Summer Institute for Higher Education Faculty “Engaging Latinx Art,” taking place at the Museum of Fine Arts, Houston and the University of Houston in June 2022. She is also co-editor, with Marie Warsh, of an edited volume of letters between feminist artist Rosemary Mayer (1943-2014) and her sister poet Bernadette Mayer, titled, *The Letters of Rosemary & Bernadette Mayer, 1976–1980*, published by Lenbachhaus/Ludwig Forum/Spike Island/Swiss Institute, to be released in August 2022.
DISSERTATIONS COMPLETED, 21-22

MAYA HARAKAWA: After the Renaissance: Art and Harlem in the 1960s (Wilson)
STEPHANIE HUBER: Cultural Predicaments: Neorealism in The Netherlands, 1927–1945 (Braun)
OLGA ZAFERATOS KARRAS: Hellenikotita — Greekness: Constructing Greek Genre Painting, Visualizing National Identity, 1850–1900 (Pelizzari)
ERIKA PAZIAN: The U.S.–Mexican War: Visualizing Contested Spaces from Parlor to Battlefield (Manthorne)
REBECCA D. POLLACK: Contextualizing Britain’s Holocaust Memorial and Museums: Form, Content, and Politics (Senie)
NATASHA ROJE: After Abstract Expressionism: Reconsidering the “Death of Painting” at Midcentury (Joselit)
LUISA VALLE: The Beehive, the Favela, the Castle, and the Ministry: Race and Modern Architecture in Rio de Janeiro, 1811–1945 (Gutman)

DISSERTATIONS IN PROGRESS, 21-22

TOBAH AUKLAND-PECK: Mineral Landscaptes: The Mine and British Modernism (Golan)
THEODORE BARROW: The Gilded Tropics: Wislow Homer and John Singer Sargent in Florida: 1885-1817 (Sund)
BLAIR BROOKS: Heinz Berggruen: Dealing and Collecting Modern Art in the Shadow of World War II (Braun)
VIVIANA BUCARELLI: Awe in Quietude: Transcendentalist 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)
MARÍA BEATRIZ H. CARRIÓN: Picturing America: Indigeneities and Modern Visuality in the USA and Latin America (Manthorne)
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)
SONJA ELENA GANDERT: La Resolana: Chicano Artistic Imaginaries of Place, Race, and Activism in New Mexico and Texas, 1969-1985 (Indych-López)
CAROLINE GILLASPIE: Delicious Libations: Slavery and Environment in the Visual Culture of the Brazil-U.S. Coffee Trade (Manthrone)
JOSEPH HENRY: Spiritualized Machines: Die Brücke, Expressionism, and Wilhelmine Capitalism (Golan)
AUBREY KNOX: The Remodeled Body: Art and Medicine At the Grand Palais During World War I (Golan)
JESSICA LARSON: Building Black Manhattan: Architecture and the Politics of Respectability, 1957-1914 (Gutman)
DANA LILJEGREN: L'Art de la Poubelle: Récupération and Politics of Trash in Senegalses Art, 1970-2010 (Bishop)
MARIA LUCCA: The Sienese Sculptural Renaissance: A Case Study of Cross-Cultural Exchange in Central Italy (Saslow)
SASHA NICHOLAS: Portraiture and the Making of the Modern American Artist, 1918-1929 (Manthorne)
ANA CRISTINA PERRY: Raphael Montañez Ortiz and Affect as Institutional Critique from 1966-1972 (Indych-López)
REMI POINDEXTER: Exotic and Familiar: Constructing Martinique, 1763-1902 (Sund)
MARIA QUINATA: Black Networks in Postcolonial Britian, 1966-1990 (Wilson)
ALLISON RUDNICK: The Politics of Technique and the Art of the New Deal, 1935-1943 (Lobel)
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 and Feminist Video in 1970s America (Wilson)
GWENDOLYN SHAW: Franz Boas and his Influence: Cultural Relativism, Race and Inclusion, Exhibitions and Display (Hadler)
SAMANTHA SMALL: Franz von Stuck, Painter Provocateur (Braun)
KAEGAN SPARKS: Mierle Laderman Ukeles and the Politics of Social Reproduction, 1969-Present (Wilson)
ATRYK 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: Wilhem 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-Nineteenth-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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