

PhD PROGRAM IN ART HISTORY THE GRADUATE CENTER, CUNY

THE
GRADUATE
CENTER
CITY UNIVERSITY
OF NEW YORK

ALUMNI NEWSLETTER 2015-2016

Dear Alums,

The 2015-16 academic year has been a busy one for faculty and students alike, with an exciting new cohort of incoming students, as well as student-organized symposia, exhibitions, ten (!) dissertation defenses, and retirements.

We welcomed our 2015 cohort of nine students this August and they have settled in nicely. They bring a wealth of experience to the program in diverse fields including art appraisal, teaching, curating, and law. For more details, please see the introduction to them later in this newsletter. Currently we are finalizing our incoming class of 2016. It's an exciting year, with students coming from Peru and Poland, Britain and the United States, and specialties ranging from transatlantic Early Modern, to 19th century France, to contemporary film. Stay tuned for our student profiles of them in next year's alumni newsletter.

Our current students have had a busy year, with the extraordinary energy and talent that GC art history students bring to everything they do. They've organized two symposia this spring: the first, "Shift: Space, Alterity, Art," by Jonathan Patkowski and Andrianna Campbell, explored questions of space and public access; the second, "Art, Race, and Fluidity in Dominican Republic and Haiti," by Abigail Lapin Dardashti, examined the historical relationship and art of the two nations on one island.

We're also very proud of our latest student-curated exhibition at the James Gallery, Chelsea Haines' "Christian Palestinian Archive: A Project by Dor Guez," on show April 7-May 26. Next year we'll be looking forward to another student-curated show at the James Gallery, this one by Kaegan Sparkes.

Over the course of the 2015-16 academic year, our students have completed ten dissertations, on topics ranging from East Asian photography to Los Angeles artists of the 1970s. We're sorry to see these accomplished students go, but excited by the many impressive places they are moving on to, from the Metropolitan Museum to Miami University in Ohio and the University of Rochester.

One bittersweet aspect of the year has been a series of retirements. Last summer, we bid a fond farewell to professors Anna Chave and James Saslow. Luckily for us, both have been back. Anna shepherded three students through their dissertation defenses this fall, and Jim was the honoree at a constantly thought-provoking, and frequently very funny, symposium entitled "A Saslow Renaissance: Seeing Sex and Gender in the Rinascimento." This spring brings the retirement of Professor and long-serving Executive Officer Ricki Long. Her symposium this April brought back a host of alums to celebrate Ricki's legacy as professor, mentor, and historian of German and Eastern European art; it was a fitting tribute.

Lastly, we will say goodbye to Assistant Program Officer Andrea Appel at the end of July. I'm still not sure I believe it's possible, but Andrea maintains that she really is retiring, with plans to study Latin, watch more zombie movies, and visit her son and daughter-in-law in Maryland. Please stop by the office to say goodbye (Andrea loves visitors), since she doesn't want an official retirement 'event' with all the attention focused on her.

For announcements about these events, and many others, you can follow not only our listserv, but also our webpage <https://gcarthistory.commons.gc.cuny.edu>, our Facebook page <https://www.facebook.com/GCArtHistory/>, our Twitter account (@GCArtHistory), and our recently added Instagram feed (@GCArtHistory). Please follow us, and send updates on your doings to gcarthistoryalumni@gmail.com.

Finally, please consider making a donation to support the program's activities. Particularly in the current funding climate, with widespread cuts to public higher education, your assistance makes a difference in supporting needy students; any amount is welcome.

Sincerely,
Rachel Kousser,
Executive Officer

DEPARTMENT NEWS

DEPARTMENT WELCOMES NEW STUDENTS

The department congratulates our newest cohort of students who began their studies at the GC this fall: **Blair Brooks** (B.A., Wellesley College, M.A., Columbia University); **William Chan** (B.A., Columbia University, Ph.D., Harvard Law School); **Whitney Graham** (B.A., McGill University, M.A., University of Oxford); **Laura Hillegas** (B.A., University of Chicago); **Chaeun Lee** (B.A. Seoul National University, M.A., Columbia University); **Debra Lennard** (B.A., University of Cambridge, M.A. Courtauld Institute); **Siwin Lo** (B.A. and M.A., University of British Columbia); **Samantha Small** (B.A. George Washington University, M.A., Institute of Fine Arts); and **Rachel Valinsky** (B.A., Columbia University).

ART HISTORY STUDENTS RECEIVE MELLON GRANTS

The following students have received Mellon funded internships as part of the department's grant from the foundation:

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

Summer 2015: **Abigail Lapin Dardashti** (Studio Museum)

2015 – 2016: **Matilde Guidelli Guidi** (Dia Art Foundation), **Nadiah Fellah** (Newark Museum), **Lauren Rosati** (Whitney Museum)

2016-2017: **Liz Hirsch** (Dia Art Foundation), **Chloe Wyma** (Queens Museum), **Matilde Guidelli Guidi** (Whitney Museum), **Kaegan Sparks** (James Gallery)

Symposium Honors Professor Rose-Carol Washton Long

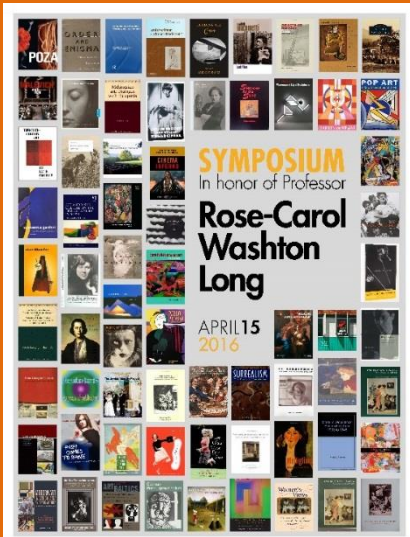


Image credit: Concept: Rosemary O'Neill; Design: Carolina Arevalo; Liz Hirsch, and Elizabeth Berkowitz

Professor Long's symposium was a stellar success. It was introduced by Chase F. Robinson, the President of the Graduate Center, Rachel Kousser, the Executive Officer of the Ph.D. program in Art History, and Rosemary O'Neill, alumna and symposium organizer. The organizing committee included, Faculty Liaison, **Mona Hadler**, and Assistant Program Officer, **Andrea Appel**; Among the students who assisted with the symposium and the reception afterward were: **Lizzie Berkowitz**, **Liz Hirsch**, **Gillian Sneed**, **Michelle Vangen**, and **Chloe Wyma**. The room was filled to capacity by students, colleagues, family, and friends who listened to an array of scholarly papers and remembrances. The presentations, delivered by **Dennis Crockett**, Associate Professor, Whitman College; **Elizabeth Cronin**, Assistant Curator of Photography, NYPL; **Peter Chemetzky**, Professor, University of South Carolina; **Marek Bartelik**, Visiting Professor, Cooper Union and AICA President; **Katerina Romanenko**, Associate Director of Education, National Museum of American Jewish History; and **Maud Lavin**, Professor, School of the Art Institute of Chicago; attested to the important and ongoing scholarship of her former students.

The speakers revealed the seminal role Professor Long has played in early twentieth century German art history particularly in asserting the importance of race, gender, and photography, as well as her mentoring of students interested in Soviet and Polish art. The remembrances read by **Laurie Wilson**, Art Historian and author; **Susan Chevlowe**, Curator and Director of the Derfner Judaica Museum; and **Vanessa Rocco**, Assistant Professor, Southern New Hampshire University, who also quoted from the letter by **Melody Davis**, Assistant Professor Sage College of Albany, were beautiful and moving testimonies of her commitment to student mentorship. The afternoon was cap-stoned by Long's own brief but unforgettable speech where she spoke about her years as an art historian and her leadership role in the Graduate Center Art History Program. Her final words had a clear impact on the audience as she revealed the difficulties she had encountered as a woman of her generation during her graduate school years and her early years as an academic. Professor Long has had a distinguished publishing career and, as the afternoon proved, has been a beloved mentor to scores of students.

RECENT STUDENT ORGANIZED SYMPOSIA AND CONFERENCES

“Form and Feeling: The Making of Concretism”

Organized by Luisa Valle, February 8, 2016

This conference and the forthcoming exhibition of the same name at the Bronx Museum of Art explored the sensorial, experience-based, and participatory practices developed throughout the 1950s by concretist artists in Brazil.

“Shift: Space, Alterity, Art” *Organized by Jonathan Patkowski and Andrianna Campbell, March 17, 2016*

Recent oppositional movements such as Occupy and Black Lives Matter have demonstrated how acts of cultural-political resistance and commemoration are closely linked to questions of space and public access. This conference explored how an image, an art object, and/or performance can not only refer to some past occurrence, but can also perform and project its agency into a world beyond its initial presentation.

“Art, Race, and Fluidity in Dominican Republic and Haiti”

Organized by Abigail Lapin Dardashti, April 12, 2016

Composed of two panels, a performance, and a discussion about the performance, this symposium explored the historical relationship of the Dominican Republic and Haiti and their diasporas, with a particular emphasis on migration, race, and the visual arts. Composed of visual artists, community members, performers, and scholars, the event addressed the past and present relationship of Haiti and the Dominican Republic from an anthropological, literary, and art historical perspective. Participants explored the revision of Hispañola’s flawed historical narrative, which constructed Euro-Centric racial hierarchies in the early 20th century in the Dominican Republic.

UPCOMING STUDENT ORGANIZED CONFERENCES

“Scales of Visibility in Global Indigenous Art” *Organized by Christopher Green, Joseph Henry, and Ian Wallace, October 14, 2016*

This half-day conference will convene scholars, artists, and curators to explore how the commodification and visibility of ethnic difference increasingly plays a role in the globalized world of contemporary art. Situated amidst a surge of interest in indigenous art and culture both at the Graduate Center and in the field of art history overall, the conference will take up contemporary art by indigenous practitioners to ask how the institutional understanding of indigenous art is defined, how such artists position themselves in relation to the global art world, how practices oppose the cultural logics of the colonial nation-state, and how a pan-indigenous solidarity might operate, among other queries.

“American Identities on Land and at Sea: A Conference in Honor of the 45th Anniversary of the Graduate Center’s Ph.D. Program in Art History” *Organized by Eva McGraw, Shannon Vittoria, and Bree Lehman, April 21, 2017*

Landscape and seascape have been abiding interests in American art that have inspired iconic national imagery. As studies of American art are increasingly informed by transnational methodologies and cross-disciplinary methods, like Atlantic and Pacific Studies, how can scholars reinterpret images of land and sea? This half-day conference, consisting of papers by graduate students and established scholars, will explore the ways that new approaches to landscape and seascape imagery across media can problematize or reimagine the notions of American identity traditionally associated with American landscape and marine painting.

Student Organized Exhibition at the James Gallery



Image credit: Installation view showing *40 Days*, 2012 [left] and *Scanogram #1*, 2010 [right]. Courtesy the artist and The James Gallery, The Graduate Center, CUNY. Photos by Marc Tatti.

Christian Palestinian Archive: A Project by Dor Guez, curated by **Chelsea Haines**, displays the work of Jerusalem-born Guez, who presents the story of his grandmother, Samira Monayer, through a series of videos and digitally manipulated archival materials the artist calls “scanograms.” Both Samira’s biography and Guez’s aesthetic strategies reveal gaps between established histories of the Middle East and individual lives in the region. Through an installation that combining diverse practices in video and photography, Guez’s work asks how contemporary art can narrate unwritten histories and re-contextualize visual and written documents. The exhibition is on view at the James Gallery from April 8 – June 4, 2011

EXTERNAL AWARDS

Paul Mellon Centre for British Art Research Support Grant:
Elizabeth Berkowitz (October 2015)

CASVA Chester Dale 12-month Fellowship:
Andrianna Campbell (2016 – 2017)

Architectural Historians New Scholars Study Tour Fellow:
Liz Donato (September 2015)

Robert Storr Travel Grant:
Michelle Millar Fisher (October 2015)

Samuel H. Kress Foundation Digital Grant:
Naraelle Hohensee (Fall 2015)

Havner Curatorial Fellowship, Crystal Bridges Museum of American Art:
Remi Poindexter (Summer 2016)

Warhol Art Writers Grant:
Martha Schwendener (December 2015)

Terra Foundation Travel Grant:
Gillian Sneed (Fall 2015)

MoMA/Mellon Research Consortium Fellowship:
Abigail Lapin Dardashti (2016 – 2017)

INTERNAL AWARDS

Social Science Research Council Dissertation Proposal Development Program: Nadiah Fella, Leila Harris, Abigail Lapin Dardashti

Early Research Pre-Dissertation Fellowship: Haeyun Park

Early Research Initiative Award for Archival Research in American Studies: Mya Dosch, Betsy Hawley, Ana Perry, Gillian Sneed, Danielle Stewart, Alice Walkiewicz

Early Research Initiative Award for Archival Research in African American and African Diaspora Studies: Maria Quinata

Provost's Pre-Dissertation Summer Research Award:
Caroline Gillaspie, Chelsea Haines

Graduate Center Dissertation Fellowships: Mya Dosch, Bree Lehman, Saisha Grayson, Lauren Rosati

Voorsanger Fellowship: Whitney Thompson

Goodman Travel Award: Matteo Bellucci, Lizzie Berkowitz, Drew Bucilla, Sooran Choi, Mya Dosch, Eva Gratta, Chelsea Haines, Leila Harris, Betsy Hawley, Stephanie Huber, Michelle Millar Fisher, Sarah Mills, Erika Nelson, Joy Partridge, Aaron Slodounik, Gillian Sneed, Danielle Stewart, Alisa Tifentale, Amanda Wasielewski

Student Presentations at the College Art Association (CAA) Conference



CAA session chair Professor **Katherine Manthorne** and 15 Graduate Center students presented papers at the CAA meeting in Washington, D.C., held from February 3-6, 2016, including: **Mitra Abbaspour, Elizabeth Berkowitz, Randall Edwards, Jennifer Favorite, Michelle Millar Fischer, Arnaud Gerspacher, Yusuke Isotani, Cara Jordan, Abigail Lapin Dardashti, Christina McCollum, Erika Nelson, Ana Perry, Beth Saunders, Maria Laura Steverlynck, and Chloe Wyma.**



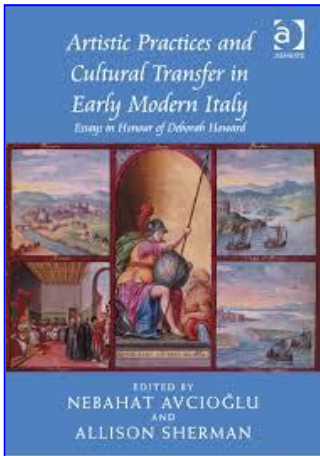
Image Credits:

Above Left: CAA Poster Sessions, image courtesy of CAA/Bradley Marks

Above Middle: CAA Keynote Speaker, Tania Bruguera, image courtesy of CAA/Bradley Marks

Right: CUNY Graduate Center Ph.D. Candidate, Maria Laura Steverlynck, presenting a paper, image courtesy of Maria Laura Steverlynck

FACULTY ACCOMPLISHMENTS



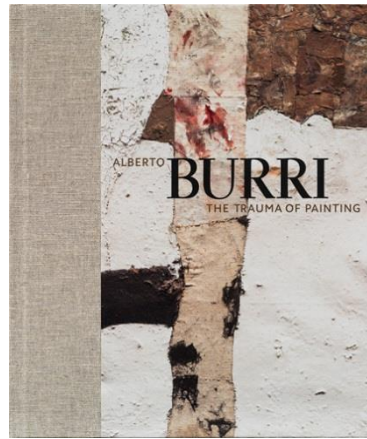
Professor **Naby Avcioglu**'s latest publications are *Artistic Practices and Cultural Transfer in Early Modern Italy: Essays dedicated to Deborah Howard*, eds. with Allison Sherman, Routledge [Ashgate Publishing]: 2015; "Afterword" in Azra Aksamija, *Mosque Manifesto*, Revolver Publishing: Berlin, 2015; "Le Hammam: a case of cultural rivalry between Paris and London", in Paris-Londres, eds., Dana Arnold and Jean-Louis Cohen, INF, Paris: 2015. She acted as jury at the 12th Annual Graduate Student

Symposium in Nineteenth-Century Art. Dahesh Museum, in New York. In 2015-16 she was invited to speak at the University of Michigan, Columbia University in Paris, at Hunter College and Yale University as well as at the Universidad Nacional Autonoma de Mexico (UNAM) and at Rutgers University.

Professor **Jennifer Ball** wrote the catalogue essay for the contemporary art exhibition *The Hunt of the Unicorn* at Gitler & _____ Gallery, New York, December 12, 2015-January 23, 2016. She also wrote the essay "Charms: Protective and Auspicious Motifs," for the exhibition catalogue *Designing Identities: Gender and Power in Late Antique Textiles*, New York: Institute for the Study of the Ancient World, NYU, February 2016. In October, she chaired the local committee that brought the annual Byzantine Studies Conference to The Graduate Center.

Professor **Claire Bishop** published two long reviews for *Artforum*—one on Danh Vo at the Venice Biennale (Sept 2015) and one on Fischli and Weiss (April 2016)—and a review of "Historias Mestiças" in *The Exhibitionist*. She gave lectures in Dusseldorf, Duke University, the Hague, and at art schools in London, Munster, Toronto, and Houston. She was the Visiting Research Fellow at the Stedelijk Museum and Amsterdam University (Jan 2016). She was also interviewed by Terry Smith for his book *Talking Contemporary Curating* (NY: Independent Curators International, 2015) and was interviewed for various magazines in China, Poland, and Portugal. She curated a one-day festival/conference for the Rietveld Academie at De Brakke Grond, and she performed in Boris Charmatz's "Expo Zéro", a two day performance at Tate Modern as part of "If Tate Modern were Musée de la Danse?" (May 2015).

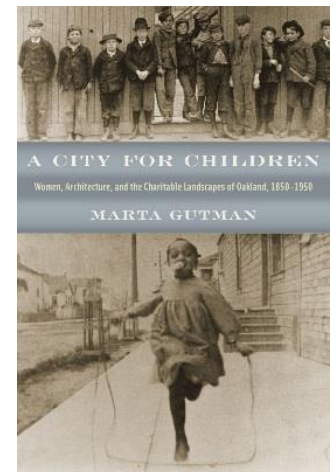
Professor **David Joselit** co-curated *Painting 2.0: Expression in the Information Age*, which opened at the Brandhorst Museum in Munich in November, 2015 and will run all summer in Vienna at mumok.



Professor **Emily Braun**, along with her co-editor Rebecca Rabinow, received First Place for Best Catalogue from the AAMC (Association of American Art Curators) Awards of Excellence for *Cubism: The Leonard A. Lauder Collection* in May 2015. The publication also won the Henry Allen Moe Prize for Catalogues for Distinction in the Arts from the New York Historical Society. Braun was the curator of the exhibition *Alberto Burri: The Trauma of*

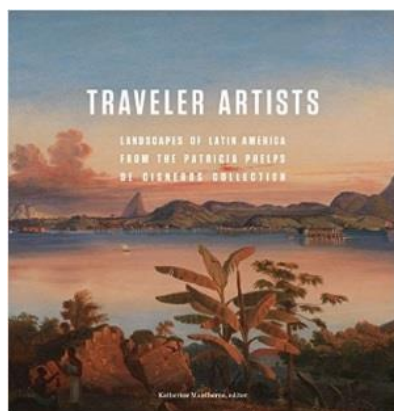
Painting, which opened at the Solomon R. Guggenheim Museum this past October. She also authored the catalogue, the first monograph in English on the artist. In May she was the Distinguished Alumna Speaker at the IFA/ NYU Graduation Commencement and also gave the annual Walter S. Cook Lecture at the IFA in December.

Professor **Marta Gutman**'s book, *A City for Children: Women, Architecture, and the Charitable Landscapes of Oakland, 1850-1950*, has been awarded the 2015 Kenneth Jackson Award from the Urban History Association for the best North American book published in 2014. She has been elected to the board of directors of the Society for American City and Regional Planning History. She participated in the panel, "Is This for Everyone? Design and the Common Good," at the Museum of Modern Art; she delivered the keynote address at *Suffragette City: Gender, Politics, and the Built Environment: A Symposium in Art & Architectural History* at the College of Charleston, South Carolina; and she presented at the Rewald Seminar at the Ph.D. Program in Art History at the CUNY Graduate Center.



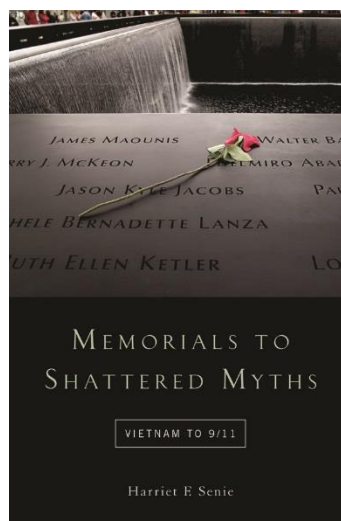
Professor **Romy Golan** wrote "Realisms," co-authored with Nikolas Drosos, for *Postwar: Art Between the Pacific and the Atlantic, 1945-1965* at Haus der Kunst, Munich and "Campo Urbano: Episodes from an Unwritten History of Participation," in *Bruno Munari, Matilde Nardelli and Pierpaolo Antonello* eds. Peter Lang pub (both forthcoming this fall.) Her lectures were: "Flashback on Pop," at "Rome Revisited: Rethinking Narratives in the Arts 1948-1964," The American Academy, Rome; "'Stupore lucido': Italy's Magic Realism," on the occasion of *New Objectivity*, LACMA; a "Synthesis Undone," Shared Practices: The Intertwining of the Arts in the Culture of Socialist Eastern Europe, KUMU Art Museum, Tallinn, Estonia (keynote); "Let's talk a bit about exhibitions," The Cover-Up: Contribution to a Political Iconography, Deutsches Haus, NYU, 2016; and "Terragni's Casa del Fascio and its Afterlife" for the panel "Time Travel" at the European Architectural History Network, Dublin.

Professor **Mona Hadler**'s new book *Rites of Destruction: Ephemerality and Demolition in Postwar Visual Culture* is forthcoming from I B Tauris Press in Fall, 2016. She delivered a paper at the College Art Association on the topic in New York, February 2015, entitled, "The Demolition Derby and Games of Destruction in the Postwar Era," and received a PSC CUNY research grant for the project. She is also continuing her work on Lee Bontecou, delivering a lecture at the Menil Collection, Houston Texas, April 1, 2014, "Lee Bontecou: Nature, Wonder, Horror and Play." The content was published in the *Woman's Art Journal*, Spring/Summer 2014 in an article entitled, "Lee Bontecou and Drawing: From the Real to the Strange."



Professor **Katherine Manthorne** is celebrating the publication of two long-term projects: *Traveler Artists: Landscapes of Latin America from the Patricia Phelps de Cisneros Collection* (Seattle, WA, 2015) that includes essays by doctoral students in her seminar at the Graduate Center; and *Picturing the Americas. Landscape Painting from Tierra del Fuego to the Arctic*

(New Haven and London, 2015), for which she served as principal advisor and author. She has been busy curating *Mexico/California, 1820-1930* for the Laguna Museum of Art, part of Pacific Standard Time 2 LA/LA funded by the Getty Foundation. The exhibition will open in September, 2017. She co-organized the International Conference "From Darkness to Light: Writers in Museums, 1798-1898" in Venice, Italy, April 27-29, 2016.



Professor **Harriet F. Senie**'s new book, *Memorials to Shattered Myths: Vietnam to 9/11*, was published in January by Oxford University Press. This past year, she has presented book talks at the Mildred Land Kemper Art Museum, St. Louis and St. Ann's Church, Brooklyn. A talk, "Remembering Oklahoma City and Columbine" will take place on April 20th at Pen and Brush, NYC. Professor Senie will participate in a panel discussion on memorials at the annual pre-conference for Americans for the Arts on June 16.

Professor **Gail Levin** held a Distinguished Fulbright Chair in India from October 2015 through January 2016. She was based at the College of Fine Arts in Thiruvananthapuram, Kerala and lectured at such places as Punjab University in Chandigarh, J. Nehru University in Delhi, and the National Gallery of Modern Art in Bangalore. Her research project is on artistic and cultural exchange between American and Indian artists from 1893 until the present. She also wrote the first draft of a book on the Indian contemporary artist, Sajitha Shankhar.

Professor **Antonella Pelizzari** published the book chapter, "The Utopias of Italian Abstract Painting, 1910s-1950s. A Contested History," in *Painting in Italy 1910s-1950s: Futurism, Abstraction, Concrete Art* (Turin: Umberto Allemandi; New York: Sperone Westwater Gallery, 2015); and the forthcoming "The Charade of Bruno Munari's Photo-reportage (1944)" in *Bruno Munari. An Anthology* (London: Peter Lang, 2016). She also organized the two-day conference at the NYPL, titled "Print Matters: Histories of Photography in Illustrated Magazines," from April 8-9, 2016.

Spring 2016 Departmental Events

Rewald Seminars

February 2 - **Maggie Iversen**, Essex University, "Vision in Slow Motion"
 February 16 - **Zainab Bahrani**, Cornell University, "Sumerian Art and the Modernist Avant-Garde"
 March 1 - **Rachel Kousser**, Brooklyn/GC, "Iconoclasm and Iconophilia in Ancient Greece"
 March 15 - **Marta Gutman**, CCNY/GC, "I.S. 201: Space, Race, and Modern Architecture in Harlem"
 March 29 - **Rachael Delue**, Princeton University, "Darwin's Diagram"
 April 19 - **Jay Oles**, Wellesley, "Mexico's Forgotten Muralist: Lola Álvarez Bravo and Photomurals in the 1950s"
 May 3 - **Liz Kotz**, UC Riverside, "Huebler in Transition, 1968"

Other Events Sponsored by the Department

February 16 - Art+Feminism Wikipedia Workshop, Professor **Michael Mandiberg**
 February 18 - Art History Department meet-and-greet with students and faculty in the Graduate Center's Ph.D. Program in Hispanic and Luso-Brazilian Literatures and Languages (HLBLL)
 March 18 - VoCA Artist Interview Workshop
 March 22 - Smarthistory Workshop with GC alums, **Steven Zucker** and **Beth Harris**, creators/editors of Smarthistor

STUDENT UPDATES

Leslie Anderson-Perkins assumed the position of Curator of European, American, and Regional Art at the Utah Museum of Fine Arts (UMFA). She curated the exhibition *A Land Enchanted: The Golden Age of Indiana Art, 1877-1902* at the Indianapolis Museum of Art, where she served previously as Curatorial Assistant in the Departments of European and American Painting, Sculpture, and Works on Paper. Her upcoming activities include a presentation on the reinstallation of the UMFA's American galleries at the annual meeting of the Association of Art Museum Curators and an appointment as a Reader for the College Board's Advanced Placement Exam in Art History.



Ted Barrow presented at the *Currents and Confluences: A Symposium of Art + Ideas* conference at The Studios of Key West in Florida on March 3-6.

His paper, titled "Swamp Things and Beach Boys: Exploring the Tropical Tropes of Winslow Homer and John Singer Sargent in Florida" was an overview of his intended dissertation topic.

Elizabeth DeRose, currently working on her dissertation "Defying Graphic Tradition: Printmaking Strategies of Latin American Conceptualists (1963 - 1984)", received the Marian Goodman Travel Grant, which was used for research in Buenos Aires, Sao Paulo, and Santiago. Her essay "Leon Ferrari's *Heliografias*" was published in the September-October 2015 issue of *Art in Print* that focused on art in extremis.

Liz Donato was the Society of Architectural Historians' Scott Opler Fellow to the Rio de la Plata in fall 2015.

Caroline Gillaspie was accepted into the one-week intensive summer seminar in environmental history and visual culture hosted at the American Antiquarian Society this July 2016.

Michelle Millar Fisher helped to co-organize MoMA's cross-collection reinstallation, *From The Collection: 1960-1969*, co-wrote the CAA guidelines for Evaluation of Digital Scholarship (with fellow GC student Alice Lynn McMichael), co-launched *Art History Pedagogy and Practice*, a new, Kress Foundation-funded e-journal (with fellow GC-ers Karen Shelby, Nara Hohensee, Kathy Wentrack, Renee McGarry, Amy Raffel, and Jon Mann), co-taught a class at Harvard's Graduate School of Design, and acquired the Rainbow Flag into MoMA's permanent collection.

Saisha Grayson is currently in D.C. as a Smithsonian American Art Museum Predoctoral Fellow. She is completing her dissertation on Charlotte Moorman, for which she will also receive the Vartan Gregorian Dissertation Fellowship from the Graduate Center. Essays on Andrea Geyer's *Time Tenderness* and Tracey Moffatt's *Doomed* were published this spring in the catalogue, *Andrea Geyer: Travels on a Slender Thread* (The New Foundation, 2016), and in *Moving Image Review & Art Journal* (vol. 4, is. 1-2), respectively. As a co-curator of *Agitprop!* at the Brooklyn Museum, she moderated the discussion with Andrea Bowers, Nancy Buchanan and Martha Rosler published in *e-flux journal* (March 2016).

Chelsea Haines curated the exhibition *Christian Palestinian Archive: A Project by Dor Guez*, on view at the James Gallery from April 7-June 4, 2016. This solo project with Guez presents the story of his grandmother, Samira Monayer, through a series of videos and digitally manipulated archival materials the artist calls "scanograms." A related series of talks includes Mitra Abbaspour, Ariella Azoulay, Susan Buck-Morss, Susan Meiselas, and Debashree Mukherjee.

Trinity Martinez received the GC's Conference Travel Award in Sept. 2015. She presented "Centauromachy and Civility: A Centaur's Tale," at SECAC, in Pittsburgh, PA (October 21-24, 2015) and "A 'Cast' of Creatures: Depictions of Centaurs in Italian Renaissance Bronzes," at the Renaissance Society of America conference, in Boston, MA (March 31-April 2, 2016). Both papers were based on research for chapters of her dissertation-in-progress. She also received the Goodman Grant, which allowed her to conduct research in Florence and in Rome in Sept. 2015.

Sasha Nicholas is a consulting curator on the team organizing *Human Interest: Portraits from the Whitney's Collection*, which opened April 27 at the Whitney Museum.

Allison Rudnick joined the Department of Drawings and Prints at the Metropolitan Museum of Art as Assistant Curator in July 2015. She manages the Study Room for Drawings and Prints and oversees the collection of popular prints and ephemera.

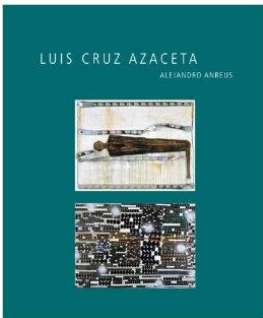
Lee Hallman traveled to England in March to present a paper in the symposium "Generation Painting: Abstraction and British Art, 1955-65" at the University of Cambridge's Downing College. She also organized a special concert at Tate Britain in the galleries of the Frank Auerbach retrospective featuring the world premiere of composer Michael Alec Rose's "Mornington Caprice" for violin and viola, performed by Peter Sheppard Skaerved and Diana Mathews. She was selected to participate in the 2016 Center for Curatorial Leadership/Mellon Foundation Seminar in Curatorial Practice.

Lauren Rosati is the Andrew W. Mellon Curatorial Fellow in the Department of Performance at the Whitney Museum of American Art, where she is co-organizing a retrospective and festival on the free jazz pianist Cecil Taylor to open in April 2016. She also received a 2016-17 Graduate Center Florence Bloch Dissertation Fellowship for the completion of her dissertation on sound, technology, and the interwar avant-garde.

Kaegan Sparks is a 2015-16 Helena Rubinstein Fellow in the Whitney Independent Study Program. She will deliver a culminating research paper tentatively titled "Routine Performance: Self-Management and Affective Labor in Martha Wilson's Early Works" at a symposium at the Whitney Museum of American Art in May. She recently curated the exhibition *Zoe Beloff: The Infernal Dream of Mutt and Jeff* at Momenta Art in Brooklyn, which received press coverage in *The New York Times*, *Artforum*, *artnet News*, and *Hyperallergic*.

Gillian Sneed won a Getty Foundation Connecting Art Histories Grant to participate in the seminar "Making Life in Latin American / Latino Art" at MAC-USP, São Paulo, Brazil (June 2015). She also organized the exhibition *Acciones en la Calle: Street Works in New York and Latin America circa 1970* at the Wallace Gallery at SUNY Old Westbury (Nov.-Dec. 2015).

ALUMNI NEWS



Alejandro Anreus (1997), published *Luis Cruz Azaceta*, a monograph of the *A Ver* series (UCLA Chicano Research Center Press) at the end of 2014. The book received the Latino Book Award for Best Art Book in English in 2015. His essay "Whatever Happened to Realism After 1945?" will be in the catalogue of the exhibition *Postwar 1945-1965*, which opens at the Museum of Fine Arts in Munich, Germany, in the Fall of 2017. Anreus also authored an essay on the Cuban exiled painter Rafael Soriano (1919-2015), which will appear in the catalogue of the artist's traveling retrospective, *The Artist as Mystic*. The exhibition will open at the McMullen Museum of Art at Boston College in February 2017.

Sarah Archino (2012), Assistant professor at Furman University, published "New York, Anarchism and Children's Art" in "Utopia: The Avant-Garde, Modernism and (Im)possible Life" and a catalogue essay for "Marcel Duchamp – Dada and Neodada" at the Museo Comunale d'Arte Moderna Ascona, Switzerland. Her essay on the

sculptor Virginia Maksymowicz will appear in the July issue of *Sculpture*. She co-curated the latest exhibition from the AndOr Project, "Pacific Binaries" at www.andorproject.com and published a creative archive of the project with the *VASA Journal on Images and Culture*.

Anastasia Aukeman (2013) was awarded CAA's Meiss/Mellon Author's Book Award and the Wyeth Foundation for American Art publication grant for her forthcoming book, *Welcome to Painterland: Bruce Conner and the Rat Bastard Protective Association* (University of California Press, 2016). The study, based on her dissertation, is devoted to the inflammatory, close-knit community of artists who called themselves the Rat Bastard Protective Association and lived and worked together in mid-century San Francisco. Aukeman is also curating an exhibition of works by Rat Bastard Protective Association artists at the Landing, Los Angeles in 2017.



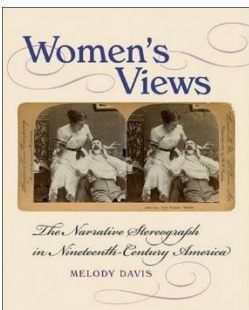
Christina Brungardt (2014) was recently appointed as the Deputy Director of the Houston Museum of Contemporary Art.

Katherine Bussard (2009), presented her interdisciplinary exhibition *The City Lost and Found: Capturing New York, Chicago, and Los Angeles, 1960–1980*, last spring at the Princeton University Art Museum where she serves as the Peter C. Bunnell Curator of Photography. The publication accompanying the exhibition, featuring 21 scholar's contributions, was the recipient of the Society of Architectural Historian's prestigious Philip Johnson Exhibition Catalogue Award for 2014–15. Apart from devising her next major project and continuing to delve into her relatively new job, Kate is kept on her toes by her very talkative and strong-willed toddler Juniper.

Peter Chametzky (1991), Professor of Art History and Director of the School of Visual Art and Design, University of South Carolina, delivered the Festvortrag (Keynote Lecture), "Revising and Refunctioning as Restitution," (in German), at the opening ceremony for the inaugural exhibition of the Kunsthaus Dohle museum in Berlin on June 11, 2015. His chapter, "Postcards on the Edge in Nazi Germany," is forthcoming in *Carte Postale et Création*, ed. Isabelle Ewig, Emmanuel Guigon, Line Herbert-Arnaud (PUPS: Presses de l'Université Paris Sorbonne).

Elizabeth Cronin (2011) co-curated *Public Eye: 175 Years of Sharing Photography* at New York Public Library. She also co-chaired the session "A Social Medium: Photography's History of Sharing" at CAA. In February 2015 Cronin published her book *Heimat Photography in Austria: A Politicized Vision of Peasants and Skiers* in both English and German editions with Fotohof editions in Salzburg.

Susan Felleman (1993), Professor of Art History & Film and Media Studies, also of the University of South Carolina, delivered a lecture, "Something about abstraction that we may not want to know": liquid color and feminine sexuality in *An Unmarried Woman*," to a symposium on Film and Painting at the Yale-NUS college, Singapore, March 5, 2016. Her co-authored book on sculpture and film will be published later this year by Edinburgh University Press.



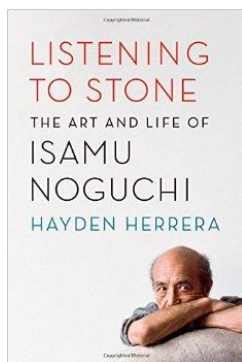
Melody Davis (2004) is the Program Coordinator for Art History at the Sage College of Albany, where she was recently awarded tenure. Her new most recent book, *Women's Views: The Narrative Stereograph in Nineteenth-Century America* was published by the University of New Hampshire Press in 2015.

Annie Dell'Aria (2016) successfully defended her dissertation, "The Moving Image in Public Art: U.S. and U.K., 1980-Present" in December 2015 and graduated February 2016. She recently published articles in *The Conversation*, *Moving Image Review* and *Art Journal*, and *Public Art Dialogue* and contributed a chapter to a recent book, *Making Sense of Cinema: Empirical Studies into Film Spectators and Spectatorship* (Bloomsbury, 2016). She was a Visiting Assistant Professor of Art History at Hanover College (Indiana) academic year 2015-2016, and will be an Assistant Professor of Art History at Miami University (Ohio) beginning in fall 2016.

Sarah Johnson (2005), is the director of the Cahoon Museum of American Art in Cotuit, Massachusetts.

Herbert R. Hartel, Jr. (2002) published "Aspects of Presbyterianism and Buddhism in Agnes Martin's Catharsis and Meditation," in *Art and Christianity* 83 (Autumn 2015) and "Raymond Jonson: A Southwestern Modernist Alone on the Prairies," in Cynthia Fowler, ed., *Locating American Art* (Burlington, VT.: Ashgate, 2016). In October 2015 he presented "Dane Rudhyar's Symbolic Geometry and the Transcendental Painting Group (1938-1941)" and "Wassily Kandinsky's Design and Color Theories as a Lexicon for Abstract Painting" at the 71st Annual Conference of the Southeast College Art Conference in Pittsburgh.

Katie Hanson (2011) is an assistant curator of European paintings at the Museum of Fine Arts, Boston. She curated the exhibition *Pairing Picasso* (13 February – 26 June 2016) and reinstalled four galleries of the permanent collection, focusing on paintings post-1800. She has given a variety of lectures at the Museum on topics including Degas's technical process, Van Gogh's painting practice, and Picasso's engagement with the Old Masters. Outside work, she contributed an essay to *Exhibiting Outside the Academy, Salon and Biennial, 1775-1999: Alternative Venues for Display*, edited by Andrew Graciano (Ashgate, 2015).



Hayden Herrera (1981) recently finished her latest book, *Listening to Stone: The Art and Life of Isamu Noguchi*, which was published by Farrar, Straus & Giroux in 2015. She has given lectures about Noguchi at venues including the Wadsworth Atheneum, the Arts Club of Chicago, the Graduate Center, and the Library of Congress.

Mary Anne Hunting (2007) spoke at the 2016 Wellesley-Deerfield symposium, "New England Modernism." Her talk, "Adherents of Modernism: The Women Architects in New England between the Wars," stems from research for a book on women architect's roles in the development of Modernism, which she will co-author with Kevin D. Murphy, Andrew W. Mellon Chair in the Humanities Professor of History of Art at Vanderbilt University.

Sharon Jordan (2010) contributed the essay "'The Rhythm of Our Time is Jazz': Popular Entertainment during the Weimar Republic" to the Neue Galerie New York's exhibition catalogue *Berlin Metropolis 1918 – 1933*. She will have a book on the subject of jazz in modern art published in December 2016.

Gayle Rodda Kurtz (2000) became the Acting Chair of the History of Art and Design Department at Pratt Institute in June of 2015, after nine years of serving as the assistant chair.

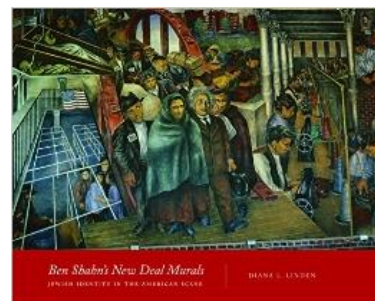
Margaret R. Laster (2013) is Associate Curator of American Art at the New-York Historical Society. In addition to her responsibilities there, she is the co-editor (with fellow GC Art History Alumna, Chelsea Bruner, 2013) of a forthcoming anthology, *New York, Cultural Capital of the Gilded Age*.

Heather Lemonedes (2006) has been named Chief Curator of the Cleveland Museum of Art. The current Curator of Drawings and Interim Co-Chief Curator will assume her duties in May, as the museum prepares to celebrate its June centennial. As Chief Curator at the CMA, Lemonedes will work closely with the director and curators to strengthen the museum's celebrated permanent collection and expand its nationally recognized program of exhibitions. In addition, she will supervise the Conservation Department, Department of Collections Management, and the Library and Archives. She will work closely with the Director of Education and Academic Affairs, not only with regard to the interpretation of the museum's collection, but also in connection with the institution's long-standing joint program in art history with Case Western Reserve University, as well as the launch of the Keithley Institute, a partnership between the CMA and the University.

Valerie Ann Leeds (2000) was the guest curator and author of the catalogue for the first museum retrospective of the Connecticut painter, Charles H. Davis, *Charles Harold Davis (1856-1933), Mystic Impressionist* presented by the Bruce Museum in Greenwich. She also lectured on Davis at the 20th Anniversary American Art Conference, held at the Grad Center, and also at the Bruce Museum. She also spoke on Robert Henri and the Ashcan painters at Texas A & M, SUNY Orange, Middletown, New York, the Art Students League, and lectured on Eugene Speicher at the New York State Museum in Albany, New York.

Diana L. Linden (1997) lives in Claremont, California with her husband Peter W. Ross (CUNY-GC, 1998, Philosophy) and our 13 1/2 year old twins Emily Rose and Alexander Daniel Linden-Ross. Her book, *Ben Shahn's New Deal Murals: Jewish Identity in the American Scene* (Wayne State University Press, 2015), was a finalist for the 2015 National Jewish Book Awards in the category of Visual Arts.

Barbara L. Michaels (1986) is currently writing an essay for an exhibition of photographs by Clarence H. White, which will open at the Princeton Art Museum in 2017. Another essay, "The Photography Book that Wasn't," will appear in *Photography and Failure* edited by Kris Belden-Adams. The essay is based on Michaels' research for a forthcoming book on the life and times of Samuel M. Kootz, the noted art dealer and promoter of Abstract Expressionism.



Anna Mecugni (2013) has been hired as Curator and Coordinator of Academic Programming at the Newcomb Art Museum, at Tulane University where she will develop, implement, and oversee all aspects of the schedule of exhibitions and academic programs at the museum. In collaboration with faculty members, she will develop exhibitions and academic programs that interpret and contextualize diverse historical art movements for audiences from across the region.

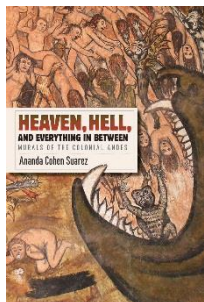
Sarah Richardson (2015) is Chief Curator of Citibank's Department of Fine Art, where she runs the firm's corporate art collection worldwide.

Tetsuya Oshima (2008) is associate professor at Hiroshima University in Japan, a position she has held since 2015.

Britany Salsbury (2015) is a post-doctoral curatorial fellow in the Department of Prints, Drawings, and Photographs at the Museum of Art at the Rhode Island School of Design from 2015-18.

Karen Shelby (2008) was awarded a Fulbright-Terra Foundation Award in the History of American Art (Fall 2015) during which she taught at Universiteit Gent in Flanders, Belgium. She published "A Lion for Flanders," in the *Journal of War and Culture*; "Here is our Blood. When are our Rights?: Graffiti as Relic of the Great War," in *Languages and the First World War: Memory and Representation*, and "Belgian or Flemish: National Identity in the World War I Belgian Military Cemeteries" in the *Journal of First World War Studies*. She co-launched *Art History Pedagogy and Practice*, a new, Kress Foundation-funded e-journal. The first issue will be published in the Fall of 2016.

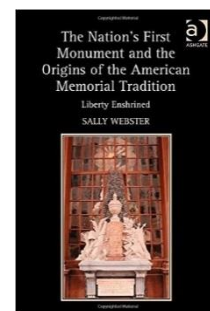
Elena FitzPatrick Sifford (2014) in her second year on the tenure track at Louisiana State University in Baton Rouge. She was recently appointed graduate coordinator and is mentoring her first graduate student through their master's program. Sifford teaches courses in Renaissance, Baroque, and colonial Latin American art and architecture.



Ananda Cohen Suarez (2012) has a new book *Heaven, Hell, and Everything in Between: Murals of the Colonial Andes* forthcoming from University of Texas Press.

Midori Yamamura (2012) was appointed as a consultant for Yayoi Kusama's forthcoming Hirshhorn Museum exhibition catalogue. Following the success of her first book on Kusama, her new book project, *Japanese Contemporary Art Since 1989: Emergence of the Local in the Age of Globalization*, was nominated for a two-year postdoctoral fellowship by the Japan Society for the Promotion of Science and selected for the Japan Foundation long-term fellowship. In April and May 2015, she will be presenting part of her new research at the Penn State, Bard, and Columbia University. In June, she will relocate to Japan and will work on her new book.

Sally Webster (1985) is Professor Emerita of American Art at Lehman College and the Graduate Center, CUNY. An authority on historic murals and monuments, her latest book, *The Nation's First Monument and the Origins of the American Memorial Tradition*, was published last year by Routledge. She is also the author of *Eve's Daughter/Modern Woman: A Mural by Mary Cassatt*. More recently she has co-authored an essay on the history of modern mural painting for inclusion in the forthcoming *Blackwell Companion to Public Art*, and has co-edited a special issue on murals for the journal *Public Art Dialogue*. Professor Webster is a writer in residence in New York Public Library's Wertheim Study.



IN MEMORIAM

Professor **Laurie Schneider Adams** passed away on June 19, 2015. She joined the faculty of the newly-established John Jay College, CUNY, in 1966. She taught at John Jay and the Graduate Center until 2011. She specialized in the Italian Renaissance and in the application of psychoanalytic theory to art history. She was the author of numerous books including *A History of Western Art*, *Art Across Time*, *The Methodologies of Art*, *Art and Psychoanalysis*, and *Italian Renaissance Art*. She was the editor-in-chief of the journal *SOURCE: Notes on the History of Art* from 1984 to 2015. She received her Ph.D. from Columbia University.



Amy Brandt (2011) died tragically after a valiant struggle with her health in May 2015. She had been Curator of Modern and Contemporary Art at the Chrysler Museum. Holding a newly-endowed position, she oversaw the nearly 2,400 works of art that comprise the Museum's post-1945 holdings. She organized and curated more than ten notable installations and exhibitions in her brief time there including *Colorama*, *Mark Rothko: Perceptions of Being*, *Cities of Light: Photographs from the Chrysler Collection*, *Diamond Dust: An Installation by Judith Braun*, and *Many Wars: Photography by Suzanne Opton*. The museum reported that her untimely death came at a moment of great professional success: in April 2015 her exhibition *Tseng Kwong Chi: Performing the Camera* opened at NYU's Grey Gallery. She is survived by her husband David Arthur and daughter Emma, born in August 2013. She is greatly missed.

Student and Alumni Family News



Sarah Archino's (2012) son, Hank, is three years old, builds Lego "statues" and talks about "restoring" sand castles.



Elena FitzPatrick Sifford (2014) lives in Baton Rouge's Garden District with her husband Justin, their daughter Maeve (almost three!), and their pug, Pancho.



Elizabeth Cronin (2011) gave birth to a baby girl on May 27, 2015.



Clara Tobak, (almost) two and A half! Parents: **Lizzie Berkowitz**, and Marc Tobak



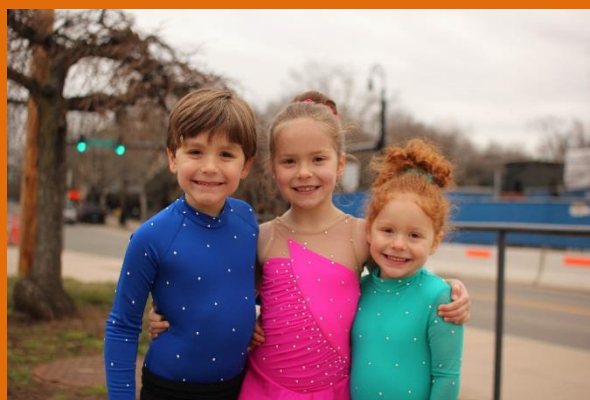
Peter Chametzky's (1991) and **Susan Felleman's** (1993) son Benjamin graduated from the University of Chicago, with honors, in August and their daughter Hallie graduated high school, with honors in June and is a freshman in the Honors College and BFA program in dance and choreography at Virginia Commonwealth University.



Gillian Sneed's son, Tadeu, is two years old. His current interests include trains, planes, and mud.



Liz Hirsch and Joshua Smith welcomed their son Jonas Bertrand Hirsch on December 10, 2015.



Elizabeth DeRose's three oldest children (of four), Luke, Rose, and Lena following their skating competition at Champions Ice Center in Cromwell.



Romy Silver Kohn and her husband Jesse welcomed their second daughter, Marin Sage Silver Kohn into the world on June 26, 2015. Her big sister, Lena, is four years old.



Left: **Danielle Stewart** and her husband, Brandon, welcomed another baby girl, Ellie Marilyn Stewart on March 30, 2016. Ellie's older sister, Lucia Rose, was born July 11, 2014 and is now a precious toddler.

Right: **Hyewon Yi's** (2012) daughter Emma was born on Valentine's Day in 2015. She celebrated her first birthday in the traditional Korean style.



The Graduate Center Awards Honorary Degrees to Lorna Simpson and Reba White Williams



Lorna Simpson first achieved national prominence in the 1980s with large-scale works that drew on photography and text to confront the topic of race. Today, Simpson is known internationally for her provocative works that address concepts of gender, ethnicity, culture, and identity. She was born in Brooklyn, attended the High School of Art and Design and the School of Visual Arts in New York, and received an M.F.A. from the University of California, San Diego. She started as a documentary street photographer; later, she composed photographs in her studio. By the mid-1980s, Simpson was celebrated as a pioneer of conceptual photography. A decade later, she was creating multi-panel works, printed on felt. More recently, she has expanded to include film and video. Her work has been widely exhibited by museums including the Museum of Modern Art in New York. In 2007, the Whitney Museum of American Art presented a 20-year retrospective of her work.

Reba White Williams (1996) has had a wide and varied career — as an expert on fine art prints, a mystery writer, and a philanthropist. She earned an M.B.A. from Harvard Business School in 1970, where she was one of 30 women in her graduating class; an M.A. in Art History from Hunter College; and a Ph.D. in Art History from the Graduate Center. She also received an M.A. in Fiction Writing from Antioch University. In the mid-1970s, Williams and her husband, Dave H. Williams, began to collect American fine-art prints, focusing on the early 20th century. Over the next three decades, they had amassed a collection of more than 5,000 prints, most of which they donated to the National Gallery of Art in Washington in 2008.



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DISSERTATIONS IN PROGRESS

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

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

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

Anderson-Perkins, Leslie, "Picturing Pedagogy: C.W. Eckersberg, the Royal Academy, and Artistic Labor in Denmark's 'Golden Age'" (P. Mainardi)

Barber, Karen, "Writing with Light: Cameraless Photography and its Narrative in the 1920s" (R. Long)

Berkowitz, Elizabeth, "Bloomsbury's Byzantium and the Writing of Modern Art" (R. Long)

Brown, Mary, "An Avian Intervention: The Emergence of the Bird in Andean Paracas Art, c. 600-200 BCE" (E. Keber)

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

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

Caplan, Lindsay, "Open Works: Between the Programmed and the Free, Art in Italy from 1962 to 1972" (R. Golan)

Cappetta, Andrew, "Pop/Art: The Birth of Underground Music and the British Art School, 1960-1980" (C. Bishop)

Choi, Sooran, "The South Korean Avant-garde, 1967-1992: Subterfuge as Radical Agency" (M. Hadler)

Clark, Marci Muhlestein, "I.M. Pei, William Zeckendorf, and the Architecture of Urban Renewal, 1945-1970" (J. Maciuiika)

DeRose, Elizabeth, "Defying Graphic Tradition: Printmaking Strategies of Latin American Conceptualists (1963-1984)" (A. Indych-López)

Donato, Elizabeth, "The Intimate City: the Valparaíso Architecture School in the Urban Sphere, 1952-1972" (A. Indych-López)

Dosch, Mya, "Creating 1968: Art, Architecture, and the Memory of the Mexican Student Movement" (A. Indych-López)

Edwards, Randall, "Beyond Land Art: Site, Body, and Self in the Work of Dennis Oppenheim, 1967-75" (H. Senie)

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

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

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

Gerspacher, Arnaud, "Posthumanist Animals in Art: France and Belgium 1972-87" (C. Bishop)

Gontar, Cybèle, "José Francisco Xavier de Salazar y Mendoza and Jacques Guillaume Lucien Amans: Portraiture, Identity, and Plantation Society in New Orleans, 1790-1890." (K. Manthorne)

Grayson, Saisha, "Cellist, Catalyst, Collaborator: The Work of Charlotte Moorman, 1963-1980" (C. Bishop)

Hallman, Lee, "Staking Ground: The London Landscapes of Frank Auerbach and Leon Kossoff, 1950 to Present" (E. Braun)

Hawley, Elizabeth, "Imaging the Indian/Imagining the Indian: Modern Art and Native Tradition in Santa Fe, 1909-1931" (K. Manthorne)

Heung, Elsie, "Portraying Women's Suffrage: Visual Arts and the Campaign for the Vote in the United States, 1900-1920" (G. Levin)

Isotani, Yusuke, "The Quest for Identity in French Photography: The History of Arts et Métiers Graphiques (1927-1939)" (R. Golan)

Jordan, Cara, "Joseph Beuys and Social Sculpture in the United States" (H. Senie)

Kaplan, Lauren, "Crossing the Atlantic: Italians in Argentina, 1916-1946" (E. Braun)

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

Laux, Barbara M., "Claude III Audran, Modern Ornemaniste of the Rococo Style" (J. Sund)

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

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

Mann, Jonathan, "Portrait of A[nother] Decade: David Alfaro Siqueiros, 1950-1960" (K. Manthorne)

Martinez, Trinity, "The Rise and Fall of the Civilized Centaur in Italian Renaissance Art" (J. Saslow)

McCollum, Christina, "Exhibitions of Outsider Art Since 1947" (R. Golan)

McGraw, Eva, "Xanthus Russell Smith and Maritime Imagery in America" (K. Manthorne)

McMichael, Alice Lynn, "Rising Above the Faithful: Monumental Ceiling Crosses in Byzantine Cappadocia" (J. Ball)

Musteata, Natalie, "From Radicality to Romanticism: The Institutionalization of the Artist as Curator, 1970-2010" (C. Bishop)

Nakagawa, Ikuyo, "Negotiating Boundaries: Nationalism and Internationalism in the Art of Tsuguharu Foujita" (E. Braun)

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

Partridge, Joy, "Thinking Through Diagrams: Abstract Imagery and Thought in Late Medieval Astronomical and Cosmological Diagrams" (C. Hahn)

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

Pistell, Gillian, "Ray Johnson: Artist as Archivist" (M. Hadler)

Raffel, Amy, "Merchandise, Mass Media, and Accessibility: Keith Haring's Pop Shop" (S. Wilson)

Ramsey, Rosemary, "Biases and Bridges: Reception of the Italian Avant-Garde in the United States, 1949-1957" (E. Braun)

Robbins, Ola, "The Construction of Alterist Identities in the Self-Portraits of James Ensor" (J. Sund)

Roje, Natasha, "After Abstract Expressionism: Revisiting the 'Death of Painting' Problematic" (D. Joselit)

Rosati, Lauren, "Mechanical Kingdoms: Sound Technologies and the Avant-Garde, 1930-1933" (E. Braun)

Sadow, Samuel, "Provisional Capital: National and Urban Identity in the Architecture and Planning of Bonn, 1949-Present" (J. Maciuka)

Saunders, Beth, "Developing Italy: Photography, History, and National Identity during the Risorgimento, 1839-1855" (A. Pelizzari)

Schoenberger, Janna, "Ludic Conceptualism: Art and Play in the Netherlands from 1959 to 1975" (C. Bishop)

Scott, Hallie, "Doing=Teaching: Interdisciplinary Pedagogy in California, 1966-1974" (C. Bishop)

Siefert, Rebecca, "The Work of Lauretta Vinciarelli in Context: Artist, Teacher, Theorist" (M. Hadler)

Simpson, Nicole, "Prints on Display: Exhibitions of Engraving and Etching in England, 1780-1858" (K. Manthorne)

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

Sneed, Gillian, "Gendered Subjectivity and Resistance: Brazilian Film and Video Performance Art of the 1970s and 1980s" (A. Indych-López)

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

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

Thompson, Whitney, "Foreign-born Artists Making 'American' Pictures: The Immigrant Experience and the Art of the United States, 1819-1893" (K. Manthorne)

Tifentale, Alise, "An International Style of Photography, 1952-1964" (S. Wilson)

Vangen, Michelle, "Left and Right: Politics and Images of Motherhood in Weimar Germany" (R. Long)

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

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

Wei, Chu-Chiun, "Globalism and Identity in Taiwanese Contemporary Art, 1978-2009" (C. Bishop)

Weintraub, Sara, "From Design to Completion: The Transformation of U.S. War Memorials on the National Mall" (H. Senie)