Dear Alums,

The 2017–18 academic year has been a busy one for faculty and students alike, with a diverse and very energetic new cohort of incoming students, along with two student-organized symposia and eleven dissertation defenses.

We welcomed our 2017 cohort of nine students this August and they have settled in nicely. They’ve bonded over the Methods seminar (followed by post-Methods drinks), had a lively new student dinner at Café China in December, and are now busily preparing, through the Pedagogy Practicum, for their first term of teaching in the fall. For more details, please see the introduction to them later in this newsletter.

Currently we are finalizing our incoming class of 2018. As always, we’ve got an interesting mix of students, specializing in topics from Byzantine dress to Land Art in the American Southwest, French Orientalist painting, and Fascist Italy. Stay tuned for our student profiles of them in next year’s alumni newsletter.

This year, we also welcomed a new professor to the Doctoral Faculty: Michael Lobel, of Hunter College. Michael taught a well-regarded course on artists and the idea of biography in the fall, and was elected to the faculty this spring. He brings to our program a wide-ranging expertise in modern and contemporary American art — having worked on artists as varied as Andy Warhol, Laurie Simmons, and John Sloan — and extensive experience as a scholar, teacher, and writer. It’s wonderful to have him on board.

Our current students have had a busy year — I know, I always say that, but this year, even more so! With our Rewald Endowment, we’ve hosted two student-organized conferences in 2017–18. In the fall, we had “Revolution in the Margins, 1917–2017: Modern and Contemporary Art from Eastern, Central, and South Eastern Europe.”

The event was co-organized by GC students Alise Tifentale, Patryk Tomaszewski, and Rachel Wetzler and supervised by Professor Romy Golan and James Gallery curator Katherine Carl. This spring’s conference, “Super/Natural: Excess, Ecologies, and Art in the Americas,” was co-organized with the Institute for Studies on Latin American Art and the IFA, NYU; our student organizers were Horacio Ramos, Gillian Sneed, and Danielle Stewart, with faculty advisors, Anna Indych-Lopéz and Katherine Manthorne.

Both were exciting, well-attended events that highlighted how much our students are doing to question and expand the field of art history — and to foster new communities of scholars engaged with these issues. As someone whose own field of expertise can roughly be characterized as the oldest dead white European males, I am constantly impressed and reinvigorated by their efforts.

For announcements about these events, and many others, you can follow not only our listserv, but also our Facebook page https://www.facebook.com/GCArtHistory/, our Twitter account (@GCArtHistory), and our Instagram feed (@GCArtHistory). All are maintained by our Social Media Fellow, Chloe Wyma, who has done an extraordinary job this year. I’d particularly like to single out her detailed coverage of our students, faculty, and alumni at the College Art Association meetings in Los Angeles; it offered a really vivid picture of the range and quality of work we’re doing. Please follow us online, and also send updates on your own doings to gcarthistoryalumni@gmail.com.

Over the course of the 2017-18 academic year, our students have completed eleven dissertations, on topics ranging from ceiling crosses in Byzantine Cappadocia to women’s suffrage in early twentieth century American art and Mexican memorials of 1968. We’re going to miss them, but are proud of their accomplishments and of the exciting positions they have landed, including the curatorial jobs at the Smithsonian and the Metropolitan Museum, as well as
academic ones at California State University at Sacramento.

We’re also extremely proud of the banner year we’ve been having in external fellowships. Two of our students won awards from the Metropolitan Museum of Art: Matteo Bellucci for his work on interconnections between Medici Florence and Mughal India, and Sarah Mills on mid-century American textile art. Two others won Smithsonian Institution Predoctoral Fellowships; Chris Green will be working with the National Museum of the American Indian, and Eva McGraw at the Archives of American Art. And Gemma Sharpe will be traveling to London and Pakistan with a Research Support Grant from the Paul Mellon Center for Studies in British Art, while Haeyun Park has been in Japan courtesy of the Thesis@Keio program at Keio University there. As I can barely make it away from my desk in New York, I’m cultivating a vicarious enjoyment of their far-flung adventures.

For making possible more travel funding for students, we are grateful to three generous donations this year. A recent gift from Dr. Marian Goodman has allowed us to fund four students, who will be traveling to London, Paris, and the US/Mexico border region.

Additional donations from Professor Emerita Ricki Long and Patricia Phelps de Cisneros will send two students to Central and Eastern Europe, and one to Latin America, respectively.

Dr. Goodman’s gift has also given us the chance to award three tuition fellowships to students completing their dissertations next year. These latter awards were not huge, CUNY tuition being what it is, but they were extraordinarily important for students struggling to finish and distracted by money worries; as one student wrote, “I’m crying with joy as I type.”

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

Best,
Rachel Kousser,
Executive Officer
DEPARTMENT NEWS

DEPARTMENT WELCOMES NEW STUDENTS

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

- Molly Bauer (M.A., University of Chicago)
- Rachel Carty (M.A., University of Oxford)
- Gianna Furia (M.A., Paris Univ. & Columbia Univ.)
- Sonja Gandert (M.A., Tufts University)
- Kirsten Gill (M.A., University of Pennsylvania)
- Tie Jojima (M.A., School of the Art Institute of Chicago)
- Laura Polucha (M.A., Columbia University)
- Kristen Racaniello (M.A., Hunter College)
- Lauren Rosenblum (M.A., Temple 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:

2017-2018: Kaegan Sparks (Dia Foundation), Horacio Ramos (El Museo del Barrio), Ana Perry (Whitney Museum)
Liz Donato: Mellon Research Consortium Fellowship (Museum of Modern Art)

2018-2019: Maya Harakawa (Whitney Museum), Joseph Henry (Dia Art Foundation), and Rachel Valinsky (Queens Museum)
Kaegan Sparks: Mellon Research Consortium Fellowship (Museum of Modern Art)

NEW AWARDS AND INITIATIVES

The Art History Program is excited to announce several new awards and initiatives:

A Travel Award generously funded by former Executive Officer and Professor Emerita, Ricki Long.

The Marian Goodman Travel and Tuition Awards are generously funded by Marian Goodman, founder and owner of the prestigious Marian Goodman Gallery. Ms. Goodman was awarded an honorary degree from the CUNY Graduate Center in 2012.

Additionally, the program is excited to announce a new initiative and partnership with the Building Design and Exhibitions Department (BDED), which includes a new Student Grad B (GAB) Fellowship. The BDED, directed by Ray Ring, maintains the Grad Center's art collection of over 300 objects (on view in the building and in storage). The collection comprises works by a range of modern and contemporary artists, including Frank Stella, Nancy Graves, Richard Serra, Norman Lewis, Picasso, Kokoschka, and Goya, among many others. The BDED also holds extensive archives, exhibition catalogs, and other documents related to the collection, the James Gallery’s exhibition history, and architectural renovation of the B. Altman building that currently houses the Graduate Center.

As a part of this new initiative, alum Cara Jordan (2017), and Ph.D. Candidate Gillian Sneed, organized a tour of the collection for admitted students in March. The BDED and the Art History Program will also be developing a digital humanities project that displays and catalogues these art objects and related archival materials. Next year, several first-year art history students will have work assignments in the BDED. They will be managed by Ph.D. student, Lauren Rosenblum, who will be the new GAB Art Collection Project Coordinator. Keep your eyes peeled for further developments in the near future.

Above: Marian Goodman, Image courtesy WSJ

Above: Cara Jordan leading a tour of the GC’s Art Collection to admitted students, and EO, Rachel Kousser.
STUDENTS AND ALUMS IN THE NEWS

"Bordering the Imaginary: Art from the Dominican Republic, Haiti, and Their Diasporas," (March 15 – April 29, 2018), an exhibition held at BRIC, Brooklyn, and curated by Ph.D. Candidate Abigail Lapin Dardashti, was featured in ArtNews, ArtForum, and on television, including NBC NY’s "Visiones" as well as on Fox 5 NY. http://www.fox5ny.com/news/art-exhibit-dominican-republic-haiti

Recent Grad, Saisha Grayson (2018), newly hired as the Time-Based Media Curator at the Smithsonian American Art Museum (Washington, DC), was featured in a Guardian article titled "The art of diversity: how power is shifting at the top of US museums," written by Nadja Sayej on May 7, 2018. https://www.theguardian.com/artanddesign/2018/may/07/us-museums-diversity-women-power-shifting-washington-new-york

Ph.D. Candidate, Andrianna Campbell was listed as one of the "7 Most Influential Art Critics Today," along with GC alum, Martha Schwendener (2015), which appeared in the Observer on May 9, 2018. http://observer.com/2018/05/the-7-most-influential-art-critics-today/

STUDENTS REPRESENT THE GC IN AREA SYMPOSIA

This Spring, several GC students represented the Graduate Center in some of NYC’s most prestigious art history symposia and seminars:

On May 10-11, Graduate Center Museum Research Consortium (MRC) Fellow, Liz Donato, and MRC study session participants, Horacio Ramos, Sonja Gandert, and Gillian Sneed presented their research on selected objects from the Colección Patricia Phelps de Cisneros (CPPC) donation to a group of scholars and curators including GC faculty members Katherine Manthorne and Anna Indych-López at MoMA.

On April 27, Ph.D. Candidate Siwin Lo represented the GC at this year’s IFA/Frick Symposium, with a paper titled “Becoming Digital, Becoming Textile: Medium and Mediation in the Lives of The Tree," which draws on her research on abstraction and appropriation in the work of Agnes Martin, Sherrie Levine, Yayoi Kusama, and Bridget Louise Riley.

On May 18, Ph.D. student Joseph Henry presented his paper "Empathy from Cacti to Brecht" at the Whitney Museum Independent Study Program Critical Studies Symposium. Joseph’s paper tracked the concept of ‘Einfühlung’ between Neue Sachlichkeit and the dramaturgy of Bertolt Brecht to sketch a new theory of object relations in the interwar (and possibly contemporary) period.

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PARTHENON FRIEZE

Summer 2017 saw the installation of set of plaster 24 plaster casts made from the original marble sculptural decoration of the Parthenon in the Graduate Center’s main lobby and Mina Rees Library. This long-term loan was facilitated by Art History Department faculty member Prof. Harriet Senie and the GC’s Exhibition and Building Manager, Ray Ring, with the support of the Onassis Foundation. The set was made in the mid-19th century from the objects collected by Lord Elgin in Athens and purchased by the British Museum in the early 19th century; in 1852 the set was donated to CUNY’s City College, where they were used in art history and studio classes for more than one hundred years. To celebrate their arrival at the GC, the Center for the Humanities, under the direction of artist Keith Wilson with the help of Art History alumna Cara Jordan (2017), co-organized a two-day symposium with the Yale Center for British Art in October 2017, featuring presentations by EO Rachel Kousser, Provost Joy Connolly, Martina Droth, Ray Ring, Timothy Rohan, Katherine Schwab, Keith Wilson, Harriet Senie, and Rebecca Wade.
RECENT STUDENT & FACULTY ORGANIZED CONFERENCES


This conference proposed the centennial of the 1917 Russian Revolution as an opportunity to re-examine the last century of artistic production in the countries of Eastern, Central, and Southeastern Europe. While acknowledging the significant role of the Soviet Union as both a political superpower and an arbiter of cultural policy in the region, a central aim of this conference was to nuance the picture of art in the region by “provincializing” Russia and challenging the common perception that Eastern European art can be entirely equated with Soviet politics and aesthetics. The keynote address was delivered by Klara Kemp-Welch from The Courtauld Institute, University of London.

“Art and Literature in Contemporary Dominican Republic, Haiti, and their Diasporas” Organized by Abigail Lapin Dardashti and Wilfredo Burgos Matos (PhD Student, LAILAC), March 15, 2018

This conference explored the production of literature and the visual arts by contemporary artists and writers in Haiti, the Dominican Republic, and their diasporas. It examined collaboration and intermingling within the current production of literature and the visual arts in both countries and in the diaspora. It contributed to an essential, growing intellectual discourse about Hispañola and its diaspora in the United States. The conference was a collaboration with the exhibition Bordering the Imaginary: Art from the Dominican Republic, Haiti, and the Diaspora at BRIC, Brooklyn. The event concluded with a keynote lecture by Dr. Sophie Maríñez who discussed midcentury poetry and activism in Hispañola that transcends national boundaries.

“Super/Natural: Excess, Ecologies, and Art in the Americas” Organized by Horacio Ramos, Gillian Sneed, and Danielle Stewart along with IFA students Brian Bentley, Madeline Turner, Julián Sánchez González, and Juanita Solano Roa, and faculty advisers Anna Indyck-López and Katherine Manthorne, April 19–20, 2018

The 3rd symposium of Latin American Art was presented for the first time by a joint committee of students from the Graduate Center, CUNY and the Institute of Fine Arts, NYU. Funded by ISLAA and the Rewald Endowment, this groundbreaking symposium featured two keynote speakers: Daniela Bleichmar (USC), whose research focuses on the scientific and visual culture of the Early Modern Spanish Americas, and Eduardo Kac (SAIC), the Brazilian-American pioneer of "bio art." The symposium highlighted the complex relationship between humanity and its surrounding environment as explored by artists and peoples in the Americas through twelve talks by graduate students and emerging scholars from throughout the United States and Latin America. Panels were arbitrated by Latin American scholars Mariola Alvarez (Temple), alumna, Ananda Cohen-Aponte (Cornell), and Rachel Price (Princeton).

“Architectural History Redefined” Organized by Professor Marta Gutman, April 13–14, 2018

This two-day conference at the Spitzer School of Architecture at City College of New York, celebrated the scholarship of the influential architectural and urban historian Dell Upton, chair of the Art History Department at UCLA. Current and former doctoral students of Professor Upton discussed his work. Professor Upton delivered the keynote address, “Architecture and Historical Process,” on Friday evening in the Great Hall, Shepard Hall at City College. Jessica May Fletcher, Maya Harakawa, Rebecca Siefert, Rebecca Pollack, and Luisa Valle participated in the conference.
**EXTERNAL AWARDS**

Chester Dale Fellowship at the Metropolitan Museum of Art: Sarah Mills (2017-2018)

Art History Fellowship from the Metropolitan Museum of Art: Matteo Bellucci (2018-2019)

Getty Library Research Grant: Maya Harakawa


College Art Association Professional Development Fellowship for Art History: Sooran Choi (2017)

Thesis@Keio program at Keio Univ. in Japan: Haeyun Park (2017-2018)

Association for Latin American Art, Graduate Student Travel Award: Gillian Sneed


Visiting Scholar at the Yale Center for British Art: Leila Harris

**INTERNAL AWARDS**

Professor Emerita Ricki Long Travel Grant for Center/Eastern European Art: Gwen Shaw, Patryk Tomaszewski (2018)

Open Educational Resource Literature Review Grant from the Teaching and Learning Center: Helena Shaskevich, Gwen Shaw

Lennihan Art & Science Grant Competition: Helena Shaskevich (2018)

Provost’s Pre-Dissertation Research Fellowship: Joseph Henry, Blair Brooks, Ian Wallace, Maya Harakawa

Doctoral Student Research Grant: Whitney Graham, Debra Lennard, Gemma Sharpe, Helena Shaskevich

Lost and Found Summer Research Stipend: Liz Donato, Gillian Sneed, Christopher Green (2018)

Early Research Initiative Knickerbocker Award in American Studies: Meredith Mowder, Elizabeth Hirsch, Rachel Valinsky, Erika Pazian, Jessica Larson, Whitney Graham, Christopher Green, Caroline Gillaspie

Early Research Initiative Award in African Diaspora Studies: Maria Quinata, Dana Liljegren, Remi Poindexter

CUNY New York Botanical Garden Humanities Institute Research Fellowship: Rebecca Pollack (2017-2018)

Fellowship in Interdisciplinary Research in the Service of Public Knowledge: Gillian Sneed

Digital Initiatives Connect New York Fellowship: Meredith Mowder


Carell Dissertation Fellowship: Danielle Stewart (2017-2018)

Altman Dissertation Fellowship: Drew Bucilla (2017-2018)

Dissertation Year Fellowship: Sasha Nicholas (2017-2018)

Graduate Center Spiaggia Dissertation Award: Caroline Gillaspie


Goodman Travel Fellowship: Maria Quinata, Nadiah Rivera Fellah, Rachel Valinsky, Alice Walkiewicz (2018-2019)

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**The College Art Association (CAA) Conference**

CAA session chair Professor Katherine Manthorne as well as many Graduate Center faculty and students presented at the CAA meeting in Los Angeles, held from February 21-24, 2018, including program faculty: Mona Hadler, Gail Levin, and Patricia Mainardi; as well our 9 doctoral candidates who spoke or chaired panels, including: Mya Dosch, Nadiah Rivera Fellah, Saisha Grayson, Tie Jojima, Natalie Musteata, Haeyun Park, Aaron Slodounik, Gillian Sneed, and Sydney Stutterheim.

Above: EO, Rachel Kousser at the GC Alumni Breakfast.

Bottom Left: Recent grad, Saisha Grayson presenting at CAA.

Bottom Center: Alumnae Cara Jordan and Annie dell’Aria at Judy Baca’s Great Wall of LA.

Bottom Right: Current students and alumni with Prof. Rachel Kousser at the CAA dinner.
FACULTY ACCOMPLISHMENTS

Jennifer Ball spoke at the International Congress of Medieval Studies in May 2017 on “Monastic Dress Codes and the Secular World” and was a plenary speaker this spring 2018 at the conference Inside Out: Dress and Identity in the Middle Ages. The Metropolitan Museum catalogue Jerusalem 1000-1400: Every People Under Heaven, for which Ball wrote the essay “Saint Sabas and the Monks of the Holy Land,” won the 2018 Alfred H. Barr Jr. Award for Excellence in Museum Scholarship from College Art Association.

During fall semester, Claire Bishop was a fellow at the GC’s Futures Initiatives, co-teaching a course with Paul Ramirez-Jonas (Hunter College) called Public School: Art in the City. During the spring semester, she was a fellow at NYU’s Center for Ballet and the Arts, where she worked on an article about Merce Cunningham’s Events. She has an article appearing in the summer issue of TDR, titled “Black Box, White Cube, Gray Zone: Dance Exhibitions and Audience Attention.”

Marta Gutman will be a Distinguished CUNY Fellow at the Advanced Research Collaborative, The CUNY Graduate Center in fall 2018. She will be working with scholars who are researching inequality in all of its manifestations, and her hope to make considerable progress on her new book, Just Space: Architecture, Education, and Inequality in Postwar Urban America, under contract with the University of Texas Press. Professor Gutman organized and participated in Architectural History Redefined: Celebrating the Scholarship of Dell Upton; the two-day conference was held at the Spitzer School of Architecture, City College of New York, April 13 and 14 2018.

Emily Braun published “Cryptic Corn: Magic Realism and the Art of Grant Wood” in Grant Wood: American Gothic and Other Fables for the retrospective at the Whitney Museum. She contributed to Cubism: CASVA Seminar Papers, vol. 3, with the essay “Shadows, Shading and Shades,” which examines neuro-scientific theories of vision in the writings of D.H. Kahnweiler and Carl Einstein. Among her public lectures were “Giuseppe Penone’s Eco-Poetics” delivered as the 6th Annual Von Henneberg Lectures in Italian Art, Boston College and “Proto-Pop de Chirico,” for the symposium Rethinking the Reception of Giorgio de Chirico and Giulio Paolini, at the Center for Modern Italian Art (CIMA). Also for CIMA, Braun organized the two-day conference, Post-It: Reconsidering the Postmodern in Italian Art and Performance, which included her paper, “Men without Women: The Transavanguardia Revisited.”

Emily Braun

Romy Golan published “Campo Urbano: Episodes from an Unwritten History of Participation,” in Bruno Munari: The Lightness of Art; “Monumental Fairytales: Mural Images during the Ventennio” Post Zang Tum Tum, Prada Foundation, Milan; and Muralnomad in French with Editions Macula. Flashbacks and Eclipses in Italian Art in the 1960s is in press. She also gave the following lectures: “Renato Guttuso’s Boogie Woogie (1954), a Geopolitical Tableau,” at Multiple Modernisms, Louisiana Museum, Copenhagen; “Is Fascist Realism a Magic Realism?,” The Marie G. Ringrose Graduate Lecture in Italian Studies, UC Berkeley; and “Monet: Vertigo 1959-1914,” in La réaction des américains aux Nymphéas, Musée d’Orsay.

Romy Golan

Romy Golan

Muralnomad
Le paradoxe de l’image murale en Europe (1927-1957)

Éditions Macula

Emily Braun


Mona Hadler

Rites of Destruction

Emily Braun

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In 2017, Reaktion press published Cynthia Hahn’s second book on reliquaries, *The Reliquary Effect*, which discusses reliquaries and other artworks that enshrine holy things and meaningful materials—the last chapter is on contemporary art. During 2017–18, she has been on leave, holding a membership at the Institute for Advanced Study in Princeton where she has been working on religious “wearables,” including personal reliquaries, amulets, and badges. She wrote the catalog for the exhibition at the Les Enluminures gallery: “The Thing of Mine I have Loved the Best”: Meaningful Jewels. In Spring of 2017, she co-chaired a symposium at the Kunsthistorisches Institut in Florence on rock crystal in Islam and the Medieval Christian world, which she is now editing for publication.

David Joselit has been working hard on his forthcoming book, *Heritage and Debt: Art in Globalization*, which he will finish over the summer. He has presented material from the project in Singapore, Korea, Denmark, and the United States. He is also proud of a questionnaire on the political state of monuments after the events of Charlottesville, which he co-organized with editorial colleagues at October.

Rachel Kousser had a busy year. Inspired by the arrival of the Parthenon casts at the Graduate Center, she gave two talks on the Parthenon, one to GC alumni and one at the symposium co-organized by Professor Harriet Senie and Keith Wilson, Director of the Center for the Humanities. She also spoke on red and black hard-stone sculpture in Ptolemaic Egypt (Institute of Fine Arts), elephants and ivory in the age of Alexander the Great (Bard Graduate Center), and Alexander’s burning of Persepolis (Archaeological Institute of America). And her recently published book, *The Afterlives of Greek Sculptures: Interaction, Transformation, Destruction* (Cambridge University Press, 2017), was shortlisted for the Runciman Award in Greek studies. She is currently at work on her new book, *Alexander at the End of the World*, which will be published by Custom House/HarperCollins.

This academic year saw the openings of two exhibitions


Patricia Mainardi’s recent publications include: *Another World: Nineteenth-Century Illustrated Print Culture*, Yale University Press; “Of Peaches, Pears, and Politics,” YUP blog; “Julie to Frankenstein to Heidi” in the exhibition catalogue, *The Rockies and the Alps* at the Newark Museum; and “The Invention of the Illustrated Press in France,” in *French Politics, Culture & Society*. Her presentations include: “Drawing Manuals, Albums, Medleys,” and the Linda Nochlin Memorial Session at CAA in Los Angeles; “Trees, Cows and Clouds: Learning to Draw Landscape in the Nineteenth-Century” at the Dahesh Museum; and “Landscape in Print” at the triennial Word and Image Colloquium, Lausanne, Switzerland. She completed program visits and evaluations for four bilingual doctoral art history programs at Montreal universities, and she received the CAA Distinguished Teaching Award of Art History.

Amanda Wunder spent the fall semester at the Bard Graduate Center as a research fellow and had the opportunity to present several talks there on her book-in-progress about Spanish fashion at the court of Philip IV (1621–1665). This book, under contract with Yale University Press, received research and publication awards this year from the Renaissance Society of America, the American Philosophical Society, the Newberry Library’s Weiss-Brown publication subvention, and Princeton’s Barr Ferree Publication Fund. In the spring semester, she led discussions on fashion at study sessions for exhibitions on Murillo and Zurbarán at the Frick Collection, where she also delivered the closing comments at the symposium *Wider Worlds: Art and Audience under the Spanish Crown*. Her 2017 book, *Baroque Seville: Sacred Art in a Century of Crisis* (Penn State University Press) received an honorable mention for the Eleanor Tufts book award from the American Society for Hispanic Art Historical Studies and was the subject of a discussion hosted by the Spanish Consulate at NYU’s King Juan Carlos I Center in April.
STUDENT UPDATES

Margarita J. Aguilar contributed a catalog essay titled “Diego Rivera and The Rockefeller Legacy” to accompany Rivera’s masterpiece, The Rivals, included in The Peggy and David Rockefeller Collection sale, on May 9, 2018 at Christie’s, New York. The Rivals was commissioned by Abby Aldrich Rockefeller in 1931 for her own collection of modern art. The young David Rockefeller first met the artist that year as plans for his solo exhibition at The Museum of Modern Art were being discussed. In 1941 Abby Aldrich Rockefeller gifted the painting to her youngest son, David and his bride, Peggy, as a wedding gift. All sale proceeds will continue to benefit numerous charities Peggy and David Rockefeller supported during their lifetime.

Mya Dosch accepted a tenure-track position in Art of the Americas at California State University-Sacramento, and will start in fall 2018. She was an invited to speak at a roundtable in conjunction with the 2017 exhibition Grupo Suma: No calles, manifiéstate at the Universidad Iberoamericana in Mexico City. She also presented her work on Mexico City’s 1968 Student Movement and public practice at CAA 2018 and at the Seminario Internacional sobre Arte Público en Latinoamérica. Additionally, she co-organized and moderated a conversation at The Cooper Union on Confederate monuments in conjunction with a class on Monuments and Memory in the Americas.

Sasha Nicholas received the Dissertation Year Fellowship from the Graduate Center for the 2018–19 academic year. In fall 2017, she presented on Imogen Cunningham's photographs of her children at the Southeastern College Art Conference in Columbus, Ohio. She also curated an exhibition entitled About Face at Fountain House Gallery in NYC, which opened in March 2018 and featured recent portraits by the gallery's artists. In spring 2018, Michelle Millar Fisher became The Louis C. Madeira IV Assistant Curator of European Decorative Art and Design at The Philadelphia Museum of Art. Her most recent exhibition, Items: Is Fashion Modern? at MoMA (co-organized with Paola Antonelli) and the accompanying catalogue were cited as one of the “Best of 2017 museum exhibitions and books” in the New York Times end of year round up.

Saisha Grayson successfully defended her dissertation, “Cellist, Catalyst, Collaborator: The Work of Charlotte Moorman,” in early March, and joined the staff at the Smithsonian American Art Museum (SAAM) as the curator of time-based media. The museum’s time-based media holdings emphasize the breadth of the field, including 16mm black-and-white films, computer-driven cinema, artistic video games, closed-circuit installations, digital animations and more. Grayson’s responsibilities include research, exhibitions and acquisitions related to this distinguished collection. For her first program at SAAM, she has invited media artist Saya Woolfalk to present July 22 at the popular annual event SAAM Arcade.

Trinity Martinez recently published "A Newly Discovered Textual Source for the Master of the Orpheus Legend’s Chiron Plaquettes," in the Fall 2017 issue of Source: Notes in the History of Art. The article is based on material from chapter two of her dissertation and it was presented at the Renaissance Society of America (RSA) conference in Boston, in March of 2016. Trinity presented "Amor Crudel: Decoding the Metropolitan Museum of Art’s Dish with Centaur and Centaurs Battling," at RSA in New Orleans this past March. Trinity is also the recipient of the Marion Goodman Level III Tuition Fellowship for 2018–2019.

Liz Donato is the 2017–2018 Mellon Museum Research Consortium (MRC) Fellow at the Museum of Modern Art in the Department of Photography. While at MoMA, Liz has been actively involved in projects related to Latin American art, including research on an upcoming exhibition and publication on Brazilian modernist photography, acquisitions of Latin American photography, and the MRC Study Session focused on the Cisneros gifts. She was also awarded a Lost & Found Archival Research Grant and the Marian Goodman Fellowship.

Jennifer Favorite is a new Co-Chair of Public Art Dialogue, a member organization devoted to public art that is also an affiliate of CAA and a companion to the journal Public Art Dialogue. http://publicartdialogue.org.
This year saw Joseph Henry finish coursework and prepare for his Oral Exams. He was a Helena Rubinstein Critical Studies Fellow at the Whitney Independent Study Program, which concluded with a symposium at the Whitney in May 2018. He also presented research as part of the “Revolution in the Margins, 1917-2017” conference at the Graduate Center, organized by students from the Art History program and Harvard University. This summer, he’ll travel to Europe with support from the Provost’s Pre-Dissertation Research Fellowship and the Kirchner Museum Davos. And next year, he’ll be a Mellon Curatorial Fellow at the Dia Art Foundation.

Lauren Rosati was appointed Assistant Curator at The Metropolitan Museum of Art in the Department of Modern and Contemporary where she works in the Leonard A. Lauder Research Center for Modern Art.

This past Spring, Gillian Sneed presented papers at both CAA in L.A. and LASA in Barcelona. She was also co-organizer of the symposium “Super/Natural: Excess, Ecologies, and Art in the Americas” held at the GC and the IFA. She was the recipient of an ERI Fellowship in Interdisciplinary Research in the Service of Public Knowledge and a Lost and Found Archival Grant, and a participant in MoMA’s Museum Research Consortium. She also wrote an essay in the forthcoming monograph on Rosemary Mayer, titled Temporary Monuments: Work by Rosemary Mayer, 1977-1982, which will be released in June by Soberscove Press.

María Laura (Mari) Steverlynck’s essay entitled “Public ‘Lifescapes’: Gonzalo Fonseca’s Designs for Life and Play (1964–1969)” will be published as a chapter of New Geographies of Abstract Art in Postwar Latin America, an anthology edited by Mariola V. Alvarez and Ana M. Franco. The forthcoming volume will be published by Taylor & Francis/Routledge. María Laura and her husband James have also welcomed their first son Julian Leon V McIntyre, on December 11, 2017.

Danielle Stewart had a very productive year! Her article "Geraldo de Barros: Photography as Construction" was published in H-ART: Revista de historia, teoría y crítica de arte (Jan 2018), she presented a portion of her doctoral research at the Society for American City and Regional Planning History Annual Conference, helped co-organize "Super/Natural: Excess and Ecologies in the Americas" the Third Annual Symposium of Latin American Art at the IFA and GC, and received a Carrell Dissertation Completion Fellowship for the 2018–2019 school year. She is presenting a paper on the role of mid-century illustrated magazines in shaping urban spaces in the Americas at LASA in Barcelona this May.

Patryk Tomaszewski was awarded the Rose Carol Washton Long Travel Grant for research travel to Germany and Poland. He also curated Wojciech Fangor: The Early 1960s, the inaugural exhibition at Heather James Fine Art New York located on the Upper East Side and wrote the catalogue essay titled “Wojciech Fangor’s Movement in the Early 1960s.” Additionally, he presented a paper “War, Trauma, and Andrzej Wróblewski’s Execution (1949)” at the 24th Biennial Art History and Archaeology Graduate Student Association Symposium at the University of Missouri, Columbia titled “Material Culture, Natural Disaster, and the Human Experience.”

During the past year, Eva McGraw has presented research drawn from her dissertation on the Civil War marine painter Xanthus Smith at SECAC and the Union League of Philadelphia. For the 2018–2019 academic year, she has been awarded the Graduate Center’s Capelloni Dissertation Fellowship, a Mellon Short-Term Fellowship from the Library Company of Philadelphia/Historical Society of Pennsylvania, and a Dissertation Fellowship from the Archives of American Art, Smithsonian. Additionally, she is a regular contributor to Civil War Navy.
Amanda Wasielewski’s book Made in Brooklyn: Artists, Hipsters, Makers, Gentrifiers will be published on June 29 of this year by Zero Books (http://www.zero-books.net/books/made-brooklyn).

Rachel Valinsky was a Curatorial Fellow at The Kitchen, New York, in 2017–2018. In May, she will present research as part of the “Objects of Study” conference organized by the Theater and Performance Studies Department at The Graduate Center. This summer, Rachel will travel to Los Angeles for preliminary dissertation research on a 2018 Early Research Initiative Knickerbocker Award for Archival Research in American Studies. She will also attend the Bibliothèque Kandinsky’s Summer University at the Centre Pompidou in Paris in July 2018 with support from the Marian Goodman Travel Fellowship.

Stephanie Huber’s daughter Manon was born on September 19, 2017.

**ALUMNI NEWS**


Anastasia Aukeman (2013) curated the exhibition Rat Bastard Protective Association at Susan Inglett Gallery in New York (April-June 2017) in conjunction with her recent book, Welcome to Painterland: Bruce Conner and the Rat Bastard Protective Association (Oakland: University of California Press, 2016). She appeared in conversation with New Yorker editor Deborah Treisman at City Lights Bookstore in San Francisco (June 2017); presented a paper at the conference “Revisiting the Summer of Love, Rethinking the Counterculture” (Northwestern University and the California Historical Society, July 2017); and participated on a UC Press exhibitor panel at CAA in Los Angeles, Feb. 2018.

Kris Belden-Adams (2010) published the edited volume Photography and Failure: One Medium’s Entanglement with Flops, Underdogs, and Disappointments (Bloomsbury Academic Press, 2017). She contributed two chapters to the book, which also includes essays by former Graduate Center professor Geoffrey Batchen, and alumni Allison Moore (2008), and Kevin Mulhearn (2010).

Maurice Berger (1988) is the recipient of the 2018 Infinity Award for Critical Writing and Research from the International Center of Photography for his monthly Race Stories column for the Lens Section of the New York Times. This year he will contribute numerous essays to books and exhibition catalogs, including Gordon Parks: The New Tide, Early Work 1940–1950 (National Gallery of Art, Washington, D.C.), Dawoud Bey: Seeing Deeply (University of Texas Press), Arthur Ashe: Crossing the Line (Hannibal Press), and Elia Alba: The Supper Club (Hirmer/University of Chicago Press).

Margaret B. Betz (1984) is still enjoying retirement in Savannah, GA—with its lively art scene, both historical American regional, and contemporary—where she taught at the Savannah College of Art and Design (SCAD), for 18 years before retiring. She will be traveling to the Boston area and Portsmouth, RI in mid-June, if any old friends from those areas want to meet up, email her or contact her on Facebook.


M. Elizabeth Boone (2006) published “The 1910 Centenary Exhibition in Argentina, Chile, and Uruguay: Manufacturing Fine Art and Cultural Diplomacy in South America,” in David Raizman and Ethan Robey, eds. Expanding Nationalisms at World Fairs: Identity, Diversity and Exchange, 1851–1915. New York: Routledge, 2017, 195–213. This essay uses the collection of paintings sent by the United States to Argentina, Chile and Uruguay to explore the relationship between the fine arts, agriculture and the applied arts, as well as to examine the ideological use and political motivations for international exhibitions in the southern cone.


Elizabeth Cronin (2012), Assistant Curator, Photography Collection, New York Public Library, curated the exhibition: Viewpoints: Latin America in Photographs at the Library in the spring on 2017. In October of 2017, she presented her research on the little-known Pictorialist photographer Elizabeth Buehrmann at the Princeton University symposium "Rethinking Pictorialism: American Art and Photography, 1895 to 1925."

Gina D’Angelo (2004) was a contributing author to “‘The Quiet Circle,’ Women and Girls in 19th-Century America,” at the Bartow-Pell Mansion Museum, Bronx, New York (exhibition dates: September 1 - November 9, 2017). She was also a guest lecturer at the Old Bridgewater Historical Society, West Bridgewater, MA, where she presented a talk titled “Francis Davis Millet (1846-1912): Mural Impresario and Muralist in the American Renaissance,” on April 15, 2018.

Annie Dell’Aria (2016) completed her second year as Assistant Professor of Art History at Miami University in Oxford, Ohio. Last summer she participated in the NEH Summer Institute on Space, Place, and Humanities at Northeastern University. She recently presented research at the 2018 Society for Cinema and Media Studies annual conference and in February at an invited lecture in Stockholm, Sweden. She plans to conclude work on her book project on moving images in public art this summer and next fall.

Roberto C. Ferrari (2013), Curator of Art Properties at Columbia University, was co-curatorial project manager for the MA in Art History at Columbia exhibition on the prints of Robert Nanteuil (c.1623-1678), held in Avery Library. He published an essay on the early years of sculptor John Gibson (1790-1866) in The British School of Sculpture, c.1768-1837 (Routledge, 2017), gave a lecture "Thinking about Rodin: A Century Later" at the Florence Academy of Art, and co-chaired conference panel sessions at ARLIS/NA in New York and the Association for Art History in London.
Elizabeth Finch (2005), Lunder Curator of American Art at the Colby College Museum of Art, co-curated Marsden Hartley’s Maine (2017), an exhibition organized by the Colby Museum and The Metropolitan Museum of Art. With her curatorial collaborators, Randall R. Griffey from The Met and Donna M. Cassidy from the University of Southern Maine, she co-authored the associated catalogue published by The Met and distributed by Yale University Press. In addition, Beth organized and participated on the symposium committee for "'Somehow a Past': New England Regionalism, 1900 to 1960," which took place at Colby College on October 6, 2017.

In 2017, Giovanna Fiorino-Iannace (2004) completed a Masters in Library and Information Science at St. John's University in Queens. She contributed a chapter to the DeGruyter Saur publication Organization, Representation and Description through the Digital Age: Information in Libraries, Archives and Museums, released in early 2018. The chapter was co-written with Jennie Choi on "Information Management Systems at the Metropolitan Museum of Art."

Russell A. Flinchum (1998) has received tenure as Associate Professor in the Department of Graphic Design & Industrial Design at NC State University's College of Design, where he teaches History of Industrial Design, and History of Graphic Design. He published "Henry Dreyfuss and Bell Telephones" in the most recent issue of Winterthur Portfolio (available at: https://bit.ly/2qcvHcG). He also published "Southern Roots" on the history of the College of Design at NC State in the March issue of Metropolis, and contributed a chapter on Transportation Design (with co-author Hampton Wayt) to the catalogue Industrial Design in the Modern Age (New York: Rizzoli Electa/Kravis Design Center, 2018).


In 2017, Vivien Greene (2005), Senior Curator, 19th- and Early 20th-Century Art, Guggenheim Museum, organized Mystical Symbolism: The Salon de la Rose+Croix in Paris, 1892–1897, presented at the Guggenheim Museum in NY and at the Peggy Guggenheim Collection in Venice. She authored the lead essay in the catalogue, for which she also was the editor. This was the first museum exhibition on this subject and only included artworks shown at the original Salons.

Lee Hallman (2017) is Associate Curator, Collection Research at the Modern Art Museum of Fort Worth, where she is directing and editing the forthcoming catalogue *Modern Art Museum of Fort Worth: Highlights from the Collection*. In 2019, she will be the museum’s curator-in-charge of the David Park Retrospective, organized by the San Francisco Museum of Modern Art.

Herbert R. Hartel, Jr. (2002) published *Raymond Jonson and the Spiritual in Modernist and Abstract Painting* with Taylor & Francis / Routledge in March 2018. He presented the paper “Albert Pinkham Ryder, Ralph Albert Blakelock and the Ultimate Darkness of Tonalism,” in the panel “Making Sense of Color: Material and Immaterial,” at the 73rd Annual Conference of the Southeast College Art Conference, on October 27, 2017 in Columbus, Ohio. He has contributed numerous essays to the *Art Market Dictionary* (forthcoming) and *The Bible and Its Reception in the Visual Arts* (2017), both published by de Gruyter Press. He is now teaching the survey courses and various electives at Queens College, CUNY.


Cara Jordan (2017) is currently Provost’s Fellow in the Arts in the GC’s Center for the Humanities in addition to working as a freelance editor for artists, academics, and publishing houses. Since completing her PhD in 2016, Cara has published in *FIELD* and the *Journal of Curatorial Studies*, as well as contributing a catalogue essay for the exhibition *Gordon Matta-Clark: Anarchitect at the Bronx Museum*. Cara is the author of *Peter Halley Paintings of the 1980s: The Catalogue Raisonné* (JRP|Ringier, 2018) and teaches writing in the Bronx Museum’s Artist in the Marketplace Program. She recently joined the board of Public Art Dialogue.

Sharon Jordan (2009) received tenure and promotion to Associate Professor of Art History at Lehman College, CUNY. In November 2017, her first book was published. *Two Steps Ahead of the Century: Jazz and Art* (Hamburg: Earbooks, 2017) examines the relationships between ragtime, jazz and modern art throughout the twentieth century. The publication contains over 120 full-color illustrations and includes three CDs of curated ragtime and jazz music.


In summer 2017, Hong Kong University Press published Maud Lavin's (1989) edited anthology, *Boys’ Love, Cosplay, and Androgynous Idols: Queer Fan Cultures in Mainland China, Hong Kong, and Taiwan*, co-edited with Ling Yang (Xiamen) and Jing Jamie Zhao (Warwick). It is distributed in the US by Columbia UP. Lavin's essay in the volume is "Hong Kong-Based Fans of Mainland Idol Li Yuchun: Elective Belonging, Gender Ambiguity, and Rooted Cosmopolitanism."


Valerie Mendelson (2004) completed a chapter "Rooms and Galleries: Spaces of Art in the Nineteenth Century" included in the edited volume *Experiencing Architecture in the Nineteenth Century* from Bloomsbury Press, 2018, and a curated exhibition *Artwork as Collection/Collection as Artwork* at the Delaware Valley Arts Alliance in Narrowsburg, NY, in May 2018. She also presented "Interior Vistas: Xavier de Maistre's Voyage autour de ma chambre" at the NCSA conference in Philadelphia.

In 2017, Lauran Bonilla-Merchav (2014) published "The Message of Detritus in the Twenty-first Century: Costa Rican Contemporary Art Made from Waste," in the journal *Diálogo, an Interdisciplinary Studies Journal* Published by the Center for Latino Research at DePaul University. She is on the Steering Committee of the EU-funded, bi-regional project EU-LAC Museums: Museums and Community: Concepts, Experiences, and Sustainability in Europe, Latin America and the Caribbean, which runs through the year 2020. She is a member of the International Council of Museums (ICOM) Standing Committee for the Museum Definition, representing Latin America and the Caribbean in this context.

The academic year 2017-2018 has been a monumental one for Emily L. Newman (2012). This was her first year as a tenured Associate Professor of Art History at Texas A&M-Commerce. Additionally, her second edited collection (with Emily Witsell) was published: ABC Family to Freeform TV: Essays on the Millennial-focused Network and Its Programs. But the crowning achievement has to be publication of her ten-year project (which began as an independent study with Anna Chave, to dissertation project, to greatly-revised and expanded work) as part of the Routledge Research in Gender and Art series: Female Body Image in Contemporary Art: Dieting, Eating Disorders, Self-Harm, and Fatness comes out officially in June 2018. Unsurprising to those who know her, her book is dedicated to her dog Fred who is her constant companion, writing partner and friend.


Vanessa Rocco (2004) is Associate Professor of Humanities and Fine Arts at Southern New Hampshire University in Manchester, NH. She is currently serving as a juror for the Alfred H. Barr Jr. Award of the College Art Association. Her new book, Photofascism: Photography, Film, and Exhibition Culture in 1930s Germany and Italy is scheduled to be published next year.


Midori Yamamura (2012) was appointed as an Assistant Professor at Kingsborough Community College. Together with Jeehey Kim, Midori co-chaired a panel entitled "Art and the Cold War in Asia: Long 1970s" at the College Art Association Annual Conference in Los Angeles and presented a paper. At KBCC, she received a CUNY Book Completion Award and a PSC grant for her second book project, *Japanese Art after 1970: Emergence of the Local in the Age of Globalization*.

**IN MEMORIAM**


**Ralph Sessions** (1999) passed away on September 14, 2017 after a long illness. He was a renowned historian and expert in American Art, and for the past ten years was the director of special projects for DC Moore Gallery in New York City. He was the author of *Poetic Vision: American Tonalism* (2005); and *The Shipcarvers’ Art: Figureheads and Cigar-store Indians in Nineteenth Century America* (2005).

**Jacqueline Barnitz** (1985) passed away on October 28, 2017, at age 93. She was was an internationally known scholar of Latin American art and Professor Emerita at the University of Texas. In 1969 she began teaching courses on Latin American art SUNY Stony Brook while attending the Graduate Center. In 1981, she joined the art history faculty of UT Austin, where she taught until her retirement in 2007. Her book, *Twentieth-Century Art of Latin America* (2001), was the first text to comprehensively chart the history of modern and contemporary art from Latin America. Memorial contributions may be made to the Jacqueline Barnitz Graduate Endowment in Art History in the Department of Art and Art History, The University of Texas at Austin, to support student research in the field of Latin American art. Please mail to Sondra Lomax, College of Fine Arts, UT-Austin, 2305 Trinity Street, D1400, Austin, TX, 78712.

**Linda Nochlin** (former professor, 1980-1989), passed away in October 2017 at age 86. Nochlin was a celebrated art historian whose feminist approach permanently altered her field. Her article "Why Have There Been No Great Woman Artists?," published in *Art News* in 1971, is credited as a founding text of feminist art history. Author of innumerable books and essays, her last book, published posthumously and released in April 2018, is *Misère: The Visual Representation of Misery in the 19th Century*. Mischievous, provocative and iconoclastic, Nochlin took on the powerful institutions of the art world, especially as they impacted on women. At her death she was Professor Emerita at the IFA, NYU.
Departmental Workshops 2017-2018

Fall 2017
Sept. 27: “Practical Strategies for Grant Writing in the Humanities” with Professor Maciuika
Nov. 10: “Research Trips Workshop” with Professor Manthorne
Nov. 17: “Workshop: The First Exam” with Professor Manthorne

Spring 2018
May 4: “Art since 1900 Oral Exam Workshop” with Professor Bishop
May 18: “From Dissertation to First Book: A Guide to Publishing for Art Historians” with Professor Manthorne and Intellectual Publics department’s Ken Wissoker

Rewald Seminars 2017-2018

Fall 2017
Sept. 26 – Gayatri Sinha, Critical Collective, “Embedding the Memory Landscape: Revisiting Asia’s Cultural Past in Contemporary Art”
Oct. 17 – Craig Buckley, Yale University, “Graphic Assembly: Montage, Media, and Experimental Architecture in the 1960s”
Oct. 24 – Marnin Young, Yeshiva University, “Seurat and Space”
Nov. 14 – Anna Arabindan-Kesson, Princeton University, “Black Bodies, White Gold: Cotton and the Materiality of Race”

Spring 2018
Feb. 6 – Christine Poggi, The Institute of Fine Arts, “The Face of Our Time: Kazimir Malevich's Zaum Self-Portrait in the Context of the War”
Feb. 27 – Alessandra Russo, Columbia University, “Creating Universals: Artistic Equality Through Singularity”
Mar. 6 – Emilie Boone, City Tech, CUNY, “Deferred Renown: The Emergence of James Van Der Zee's Harlem Renaissance Photographs in the Year 1969”
Mar. 20 – John Curley, Wake Forest University, “Reframing High Modernist Painting: The Case of Morris Louis”
April 24 – Daniel Abramson, Boston University, “Representing the American Welfare State”

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DISSERTATIONS IN PROGRESS 2017-2018

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


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

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

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

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

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


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


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


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

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

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

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


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


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


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

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


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


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

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

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

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


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)

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

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


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

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)

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

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


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

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

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

Sneed, Gillian, "Gendered Subjectivity and Resistance: Brazilian Women's Performance-for-Camera, 1974-1985" (A. Indych-López)
Steverlynck, María-Laura, “The School of the South Experiment: The Pedagogy and Legacy of a New World Modernism” (A. Indych-López)

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

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


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


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


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

**DISSERTATIONS DEFENDED 2017-2018**

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

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


Hawley, Elizabeth S., "Modern Arts and Pueblo Traditions in Santa Fe, 1909-1931" (K. Manthorne)

Heung, Elsie, “Women's Suffrage in American Art: Recovering Forgotten Contexts, 1900-1920” (G. Levin)

McCollum, Christina, “Exhibitions of Outsider Art since 1947” (R. Golan)

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

Partridge, Joy, “Visualizing Knowledge in the Illuminated Manuscripts of the *Breviari d'amor*” (C. Hahn)

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)

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