

PHD PROGRAM IN ART HISTORY THE GRADUATE CENTER, CUNY

THE
GRADUATE
CITY UNIVERSITY
OF NEW YORK

ALUMNI NEWSLETTER 2017-2018

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

Top Right: New GC Art History professor, **Michael Lobel**.

Bottom Left: Students in **Professor Anna Indych-Lopez's** and GC Alum, **Rocio Aranda-Alvarado's** Mellon Seminar at El Museo del Barrio, "Culturas de Papel: Latino and Latin American Works on Paper" in the Fall 2017 semester. Students visited Pepe Coronado Studio and Print Projects. Photo courtesy Horacio Ramos.

Bottom Center: "Photohistories of Latin America" Mellon Seminar Class co-taught by **Katherine Manthorne** and NYPL Assistant Curator of Photography (and GC Alum) **Elizabeth Cronin** with guest speaker Valdir Cruz, Brazilian photographer.

Bottom Right: First-year student dinner with EO **Rachel Kousser** at Café China in Dec. 2017. Photo courtesy Tie Jojima.



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.



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.

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.

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 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.

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.

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

“Revolution in the Margins, 1917-2017: Modern and Contemporary Art from Eastern, Central, and South Eastern Europe” Organized by **Patryk Tomaszewski, Rachel Wetzler, Alise Tifentale**, and Patricia Manos (PhD Student, Harvard University) with faculty advisers **Romy Golan** and **Katherine Carl**, October 13, 2017

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 (Ph.D. 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 Hispaniola 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 Mariñez who discussed midcentury poetry and activism in Hispaniola 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 Indych-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.



Left: “Revolution in the Margins, 1917-2017” conference, organized by **Patryk Tomaszewski, Rachel Wetzler, Alise Tifentale** (pictured) and Patricia Manos (Harvard Univ.)

Middle: IFA and GC organizers of the “Super/Natural” Latin American art symposium, with keynote speakers Daniela Bleichmar (USC) and Eduardo Kac (SAIC)

Right: A panel of current and former students of Prof. Dell Upton, and **Rebecca Pollack** (pictured), discuss his work at the “Architectural History Redefined” 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

Research Support Grant from the Mellon Center for Studies in British Art: Gemma Sharpe (2018-2019)

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

Smithsonian Institutional Predoctoral Fellow at the Smithsonian American Art Museum and the National Museum of the American Indian: Christopher Green (2018-2019)

International Council for Canadian Studies Graduate Student Scholarship for Dissertation Research: Christopher Green (2018-2019)

Smithsonian Institution Predoctoral Fellow at the Archives of American Art: Eva Gratta McGraw (2018-2019)

Public Humanities Fellow for the New York Council for the Humanities: Chelsea Haines (2017-2018)

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

Capelloni Dissertation Fellowship: Eva Gratta (2017-2018)

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 Tuition Fellowship: Meredith Mowder, Liz Donato, Trinity Martinez (2018-2019)

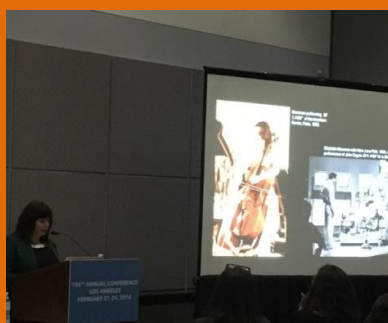
Goodman Travel Fellowship: Maria Quinata, Nadiyah Rivera Fellah, Rachel Valinsky, Alice Walkiewicz (2018-2019)

The College Art Association (CAA) Conference



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

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, Nadiyah Rivera Fellah, Saisha Grayson, Tie Jojima, Natalie Musteata, Haeyun Park, Aaron Slodounik, Gillian Sneed, and Sydney Stutterheim.**



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

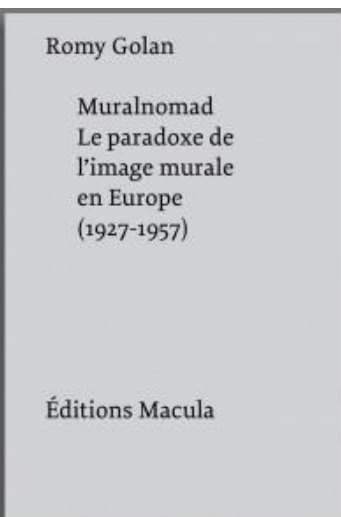
Jennifer Ball spoke at the International Congress of Medieval Studies in May 2017 on “Monastic Dress Codes and the Secular World” and was a plenary speaker this spring 2018 at the conference *Inside Out: Dress and Identity in the Middle Ages*. The Metropolitan Museum catalogue *Jerusalem 1000-1400: Every 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.”

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.”

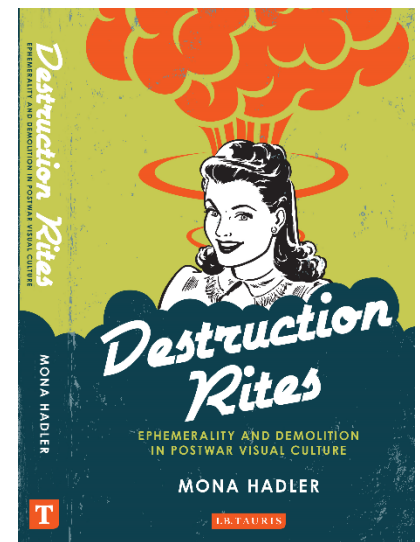
Marta Gutman will be a Distinguished CUNY Fellow at the Advanced Research Collaborative, The CUNY Graduate Center in fall 2018. She will be working with scholars who are researching inequality in all of its manifestations, and her hope to make considerable progress on her new book, *Just Space: Architecture, 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.

Mona Hadler's co-edited volume, *Pop Art and Beyond: Gender, Race and Class in the Global Sixties* (co-edited with Kalliopi Minioudaki), is in press with I B Tauris, London, to be released in 2019. She also published *Rites of Destruction: Ephemerality and Demolition in Postwar Visual Culture*, London: I B Tauris, 2017. Her interview with William



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.



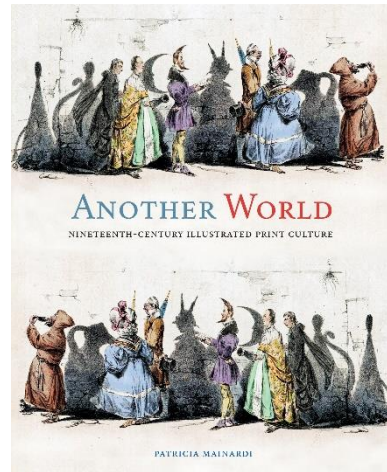
T. Williams appeared in *Bomb Magazine* (February 2018). She co-chaired (with Kalliopi Minioudaki) two CAA sessions titled “Pop Art and Class,” at the College Art Association annual meeting in Los Angeles, February 2018.

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*.

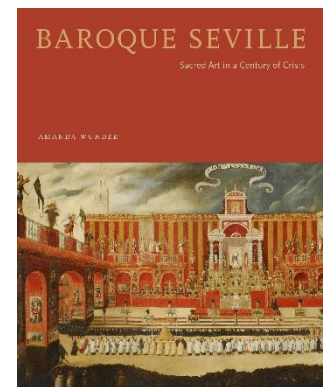
Rachel Kousser had a busy year. Inspired by the arrival of the Parthenon casts at the Graduate Center, she gave two talks on the Parthenon, one to GC alumni and one at the symposium co-organized by Professor **Harriet Senie** and Keith Wilson, Director of the Center for the Humanities. She also spoke 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 **Katherine Manthorne** curated: *The Rockies and the Alps: Bierstadt, Calame & the Romance of the Mountains* (Newark Museum, March-August 2018) with a publication by Giles Ltd.; and *California Mexicana: Missions to Murals, 1820 to 1930* (Getty PST II, LA/LA, Oct. 2017-Jan. 2018) with a publication from University of California Press with entries by students in her Graduate Center seminar. She contributed to numerous other endeavors including “Art School as Inter-American Contact Zone: New York Art Teachers & their Latin American Students,” *A Companion to Inter-American Studies* (Routledge: 2017).



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 of Art History Award.

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.



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

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.



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>.



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.

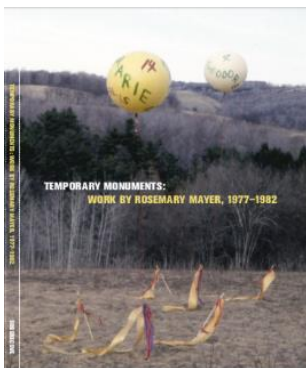
Saisha Grayson successfully defended her dissertation, "Cellist, Catalyst, Collaborator: The Work of Charlotte Moorman," in early March, and joined the staff at the Smithsonian American Art Museum (SAAM) as the curator of time-based media. The museum's time-based media holdings emphasize the breadth 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 Centauress 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.

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 SoberSCOPE 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.



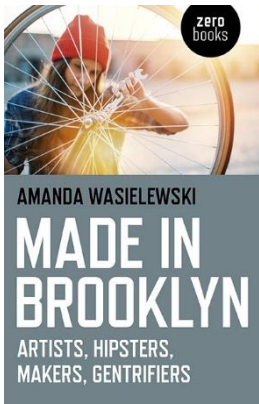
Danielle Stewart had a very productive year! Her article “Geraldo de Barros: Photography as

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.

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*.



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.”



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>).

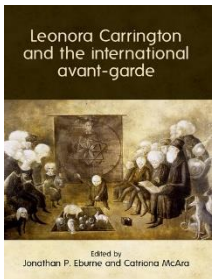
Rachel Valinsky was a Curatorial Fellow at The Kitchen, New York, in 2017–2018. In May, she will present research as part of the “Objects of Study” conference organized by the Theater and Performance Studies Department at The Graduate Center. This summer, Rachel will travel to Los Angeles for preliminary 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.

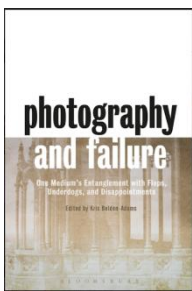
ALUMNI NEWS



Susan Aberth (2004), published “Leonora Carrington’s Animal Kingdom” in *Leonora Carrington: Cuentos Mágicos*, Museo de Arte Moderno & INBA, Mexico City, 2018; “Juanita Guccione, reclaiming a Mystical Artist” in *Juanita Guccione: Otherwhere*. San Francisco: Weinstein Gallery, 2018; “Harbingers of the New Age: Surrealism, Women and the Occult in the United States” in *Surrealism, Occultism and Politics: In Search of the Marvelous*. Edited by Tessel M. Baudin, Victoria Ferentinou and Daniel Zamani. New York: Routledge, 2018; and “An Allergy to Collaboration: The Early Formation of Leonora Carrington’s Artistic Vision,” Jonathan P. Eburne and Catriona McAra (eds.), *Leonora Carrington and the International Avant-Garde*. Manchester University Press, 2017. She was

the Keynote Speaker at “Seeking the Marvellous: Ithell Colquhoun, British Women and Surrealism,” an international symposium at Plymouth College of Art, Plymouth, England, March 2018, where she presented a lecture titled “Leonora Carrington and the Nonhuman.”

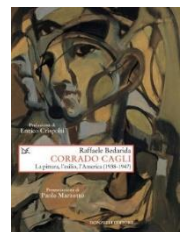
Anastasia Aukeman (2013) curated the exhibition *Rat Bastard Protective Association* at Susan Inglett Gallery in New York (April-June 2017) in conjunction with her recent book, *Welcome to Painterland: Bruce Conner and the Rat Bastard Protective Association* (Oakland: University of California Press, 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)**.

Raffaele Bedarida (2016), Assistant Professor of Art History at Cooper Union, has published a book, *Corrado Cagli: La pittura, l'esilio, l'America* (Rome: Donzelli, 2018), and two articles: “Transatlantic Arte Povera,” in *Postwar Italian Art: Untying 'the Knot,'* eds., Sharon Hecker and Marin Sullivan (New York: Bloomsbury Academic, 2018) pp. 194-213; “Towards an

International Redefinition of Italian Futurism: Kiesler’s Collaborations with Prampolini and Depero,” in *Frederick Kiesler: Face to Face with the Avant-Garde*, eds., Peter Bogner and Gerd Zillner (Basel: Birkhäuser, 2018), pp. 173-195. He presented a paper, “Out of the Rubbles: Fontana and Cagli” at the 2018 CAA Annual Conference in LA.



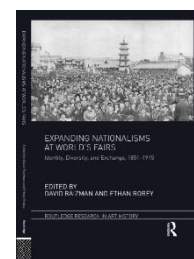


Maurice Berger (1988) is the recipient of the 2018 Infinity Award for Critical Writing and Research from the International Center of Photography for his monthly Race Stories column for the Lens Section of the *New York Times*. This year he will contribute numerous essays to books and exhibition catalogs, 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.

Elizabeth Block's (2011) article, "Winslow Homer and Women's Bathing Practices in Eagle Head, Manchester, Massachusetts (High Tide)," will appear in the summer 2018 volume of *American Art Journal*. In February, she presented on the panel "Born-digital and Other E-journals in Art History: Crossing Boundaries Among Art Historians, Editors, and Librarians" at the Art Libraries Society of North America's annual conference. She continues in her position as senior editor in the Publications and Editorial department at The Metropolitan Museum of Art.

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.



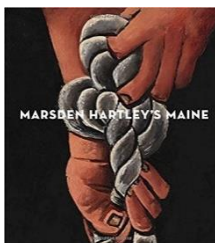
Ananda Cohen-Aponte (2012) published "Forging a Popular Art History: Indigenismo and the Art of Colonial Peru," *RES: Anthropology and Aesthetics* 67-68 (2016-2017): 273-289 and "Decolonizing the Global Renaissance: A View From the Andes," in *The Globalization of Renaissance Art: A Critical Review*, edited by Daniel Savoy, 67-94. Leiden: Brill, 2017. She also published a two-part essay for the website *Age of Revolutions* entitled "Genealogies of Revolutionary Iconoclasm, from Tupac Amaru to Central Park": <https://ageofrevolutions.com/2017/10/11/genealogies-of-revolutionary-iconoclasm-from-tupac-amaru-to-central-park-pt-ii/>.

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.

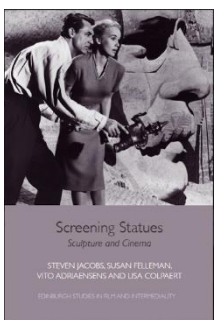


Elizabeth Finch (2005), Lunder Curator of American Art at the Colby College Museum of Art, co-curated *Marsden Hartley's Maine* (2017), an exhibition organized by the Colby Museum and The Metropolitan Museum of Art. With her curatorial collaborators, Randall R. Griffey from The Met and Donna M. Cassidy 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."

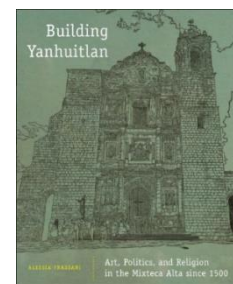


Russell A. Flinchum (1998) has received tenure as Associate Professor in the Department of Graphic Design & Industrial Design at NC State University's College of Design, where he teaches History of Industrial Design, and History of Graphic Design. He published "Henry Dreyfuss and Bell Telephones" in 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).



Susan Felleman (1993) co-authored *Screening Statues: Sculpture and Cinema* in 2017 with Steven Jacobs, Vito Adriaenssens, and Lisa Colpaert. It was published by Edinburgh University Press.

In 2017, **Alessia Frassani (2009)** published the books: *Building Yanhuitlan: Art, Politics, and Religion in the Mixteca Alta since 1500* (University of Oklahoma Press) and *Artistas, mecenas y feligreses en Yanhuitlán, Mixteca Alta, siglos XVI a XXI* (Instituto de Investigaciones Estéticas, UNAM/Ediciones Uniandes, Bogota). She also published the article "Color y monocromo en el Códice florentino." *Estudios de Cultura Náhuatl* (UNAM).



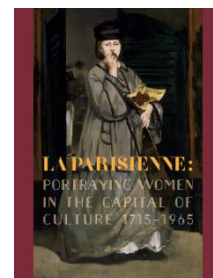
Beth S. Gersh-Nešić (1989) organized two exhibitions through her company the New York Arts Exchange, LLC: *Art Above the Sofa: Anything But Banal* at 121 Elizabeth Street, NYC, April 26-30, 2017; and *Bosom Bodies: An Exhibition in Honor of Breast Cancer Awareness Month*, SIA Gallery, Peekskill, NY, October 7 – 29, 2017. She also curated *Clarity Haynes: Bearing Witness – the Breast Portrait Project, 1998 – Present*, Payne Gallery, Moravian College, Bethlehem, PA, September 7-October 14, 2017. She and French poet, Jean-Luc Pouliquen published *Transatlantic Conversation About Art and Poetry* (in English); *Conversation Transatlantique autour de l'art et de la poésie* (in French).

Kerry Greaves (2015) is currently Mads Øvlisen Postdoctoral Research Fellow in Art History at the Department of Arts and Cultural Studies, University of Copenhagen. She was recently awarded the Prize for Emerging Scholar of 2018 by the Historians of German, Scandinavian, and Central European Art and Architecture. Her current book project, *The Danish Avant-Garde and World War II: The Helhesten Collective* is under contract with Routledge, forthcoming February 2019. Her essay, "Smile at the World, and It Will Laugh at You: Helhesten's Folkelig Avant-Garde," will appear in *A Cultural History of the Avant-Gardes in the Nordic Countries, 1925-1950* (Leiden: Brill) later this year. She also recently published "Thirteen Artists in a Tent: Avant-Garde Exhibition Practice in World War II Denmark," *Dada/Surrealism* 21, no. 1 (2017): 1-23.



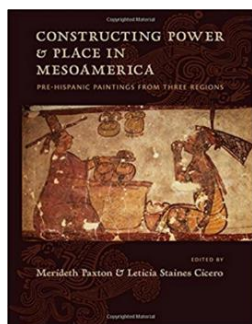
In 2017, **Vivien Greene (2005)**, Senior Curator, 19th- and Early 20th-Century Art, Guggenheim Museum, organized *Mystical Symbolism: The Salon de la Rose+Croix in Paris, 1892–1897*, presented at the Guggenheim Museum in NY and at the Peggy Guggenheim Collection in Venice. She authored the lead essay 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.

Katie Hanson (2011) is an assistant curator at the Museum of Fine Arts, Boston, where she is responsible for European paintings post-1800. She curated *Klimt and Schiele: Drawn* (MFA Boston, February 25 – May 28, 2018) and published the related book *Klimt and Schiele: Drawings* (MFA, 2018). Her touring exhibition *La Parisienne: Portraying Women in the Capital of Culture, 1715-1965* was shown at three venues in Japan: Nagoya/Boston Museum of Fine Arts, Setagaya Art Museum in Tokyo, and the Hiroshima Prefectural Art Museum between June 2017 and June 2018, accompanied by her catalogue of the same title. Her next exhibition, *French Pastels: Treasures from the Vault*, opens at the MFA Boston June 30, 2018.



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.



Angela Marie Herren (2005) published "Early European Book Conventions and Legitimized Mexica History in Codex Aubin," in *Pre-Hispanic Mesoamerican Traditions for Constructing Power and Place*, edited by Merideth Paxton and Leticia Staines. 95-109. Albuquerque: University of New Mexico, 2017. Her new book, *Portraying the Aztec Past: Codices Boturini, Azcatitlan, and Aubin* (Austin: University of Texas Press, 2018), just became available for pre-order from UT Press.

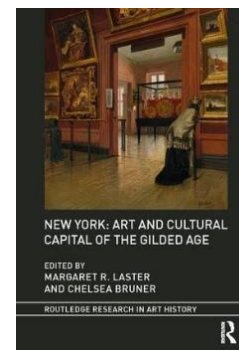
Julia P. Herzberg (1998) was editor of a Special Section on "Pacific Standard Time: LA/LA" for www.artelaldia.com (March 2017-January 2018), and author of "Past – Present: Conversations with María Lau and Katarina Wong," in *Circles and Circuits: Chinese Caribbean Art*. Eds. Alexandra Chang and Steve Wong. Los Angeles: Chinese American Museum, 2017 (Duke University Press, distribution). The exhibition was part of Pacific Standard Time: LA/LA (September 2017-January 2018), pp. 180-195. She also authored the article "Leandro Katz in Conversation with Julia P. Herzberg," for www.artelaldia.com (Feb. 2017).

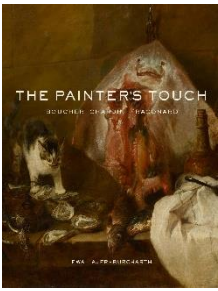
Cara Jordan (2017) is currently Provost's Fellow in the Arts in the GC's Center for the Humanities in addition to working as a freelance editor for artists, academics, and publishing houses. Since completing her PhD in 2016, Cara has published in *FIELD* and the *Journal of Curatorial Studies*, as well 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.

Margaret R. Laster (2013) and **Chelsea Bruner (2013)** edited *New York: Art and Cultural Capital of the Gilded Age*. New York and London: Routledge Research in Art History, 2019 (projected release: August 2018)

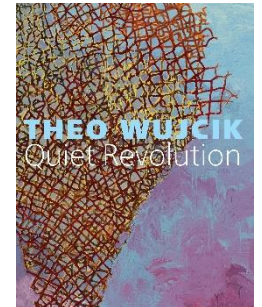




Ewa Lajer-Burchardth's (1992) recently published *The Painter's Touch: Boucher, Chardin, Fragonard* (Princeton University Press, 2018). She also co-edited with Elizabeth Rudy, *Drawing: The Invention of the Modern Medium* (Harvard Art Museums, 2017), the catalogue for an exhibition she curated with Rudy and Harvard students at the Harvard Art Museum.

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."

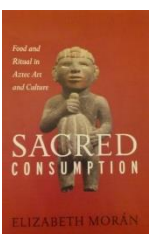
Valerie Ann Leeds (2000) served as curator for the first museum retrospective of the work of the well-known Bucks County painter, George Sotter, titled: *George Sotter: Light and Shadow*, presented at the James A. Michener Art Museum, Doylestown, Pennsylvania, July 29–December 31, 2017, and authored the accompanying catalogue. She also served as guest curator for the memorial exhibition of the Tampa artist and influential professor *Theo Wujcik: Quiet Revolution*, which was presented at the Museum of Art - DeLand, Florida, October 13, 2017–January 7, 2018, and authored the lead essay in the accompanying catalogue, and was a featured speaker in the Walter May Lecture Series at the Museum of Art - DeLand, FL, "A Survey of the Art of Theo Wujcik," on October 14, 2017. She gave talks at the Delaware Art Museum on "Robert Henri: Reconciling Nationalism and Internationalism in his Art and Ideas," in International Perspectives in the Era of John Sloan and the Ashcan School, on November 3, 2017; and at the Woodstock Artist's Association and Museum, New York, on "Summer in the Country: Robert Henri and Friends in Woodstock, 1921," on December 10, 2017.



Barbara L. Michaels (1985) published two articles in exhibition catalogues during 2017. Her essay "Bringing Fiction to Life: Clarence H. White's Photographic Illustrations," appeared in *Clarence H. White and His World: The Art and Craft of Photography 1895-1925*, edited by Anne McCauley and published by the Princeton University Art Museum in connection with the Clarence H. White and His World exhibition that began at Princeton and is traveling to other museums during 2018-2019. Her essay "Introducing Sam Kootz: From University of Virginia Law Student to 'New Young Art Critic from the South'" appeared in *The History and Legacy of Samuel M. Kootz and the Kootz Gallery*, edited by Jennifer Farrell and published by the Fralin Museum of Art at the University of Virginia in connection with the exhibition, "Dealer's Choice, The Samuel Kootz Gallery 1945-1966," and with an enlarged version of that exhibition at the Neuberger Museum at SUNY Purchase in 2018. In August, Dr. Michaels described "An Ideal Job: My five years at the Kootz Gallery, 1958-1963" to visitors at the Fralin Museum.

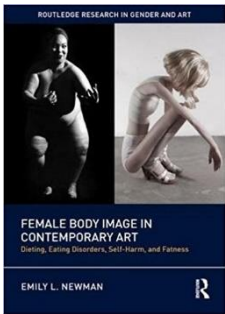
Valerie Mendelson (2004) completed a chapter "Rooms and Galleries: Spaces of Art in the Nineteenth Century" included in the edited volume *Experiencing Architecture in the Nineteenth Century* from Bloomsbury Press, 2018, and a curated exhibition *Artwork as Collection/ Collection as Artwork* at the Delaware 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.



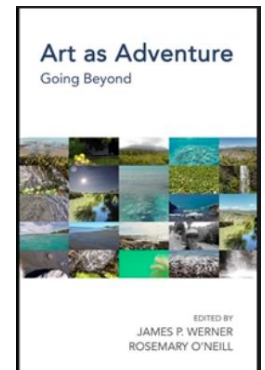
Elizabeth Morán's (2007) book, *Sacred Consumption: Food and Ritual in Aztec Art and Culture*, was published by UT Press in late 2016.

Alan W. Moore (2000) lives between Madrid and Milwaukee. Recent publications include: "ABC No Rio as an Anarchist Space," chapter in Tom Goyens, ed., *Radical Gotham: Anarchism in New York City from Schwab's Saloon to Occupy Wall Street* (University of Illinois Press, 2017); Gloria G. Durán and Alan W. Moore, "La Tabacalera of Lavapiés: A Social Experiment or a Work of Art?," *Field Journal* (online at field-journal.com), Fall 2015; *Occupation Culture: Art, Squatting and the City from Below* (Minor Compositions/Autonomea, 2015, print); PDF online at <http://www.minorcompositions.info/?p=684>; co-editor (with Alan Smart), *Making Room: Cultural Production in Occupied Spaces* (Journal of Aesthetics & Protest/Other Forms, 2015, print); PDF online at <http://joaap.org/press/makingroom.htm> blogging reports on events of the European municipalist movement at "Occupations & Properties," 2016-17 ongoing; "How To Do Now," a primer on municipalism for Lumpen, Chicago, Fall 2017; online at: <http://www.lumpenmagazine.org/how-to-do-now/>.



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.

Rosemary O'Neill (2003) has co-edited a volume titled *Art as Adventure: Going Beyond* (Cambridge Scholars Publishing, 2017) with James P. Werner. She also contributed the first chapter of the book titled, "Christoph Fink's Atlas of Movements: Between Cartography and Poetry." In addition, she contributed a catalogue essay for the exhibition, *A Propos de Nice: 1947-1977* titled "A Propos de Nice: de-centering the avant-garde, 1947-1977" exhibited at the Musée d'Art Moderne et d'Art Contemporain, Nice, France (2017). Her catalogue essay has also been re-published in *School of Nice: From Pop art to Happenings, Hong Kong: Le French May* (2018). O'Neill also co-organized two conferences. "Centre Pompidou at 40," the second international colloquium sponsored by EPCAF (European Postwar and Contemporary Art Forum) held at Parsons Paris, June 17, 2017. She also contributed a paper to this conference. And, on March 2-3, 2018, she co-organized "Unruly Design: Making, Changing and Breaking the Rules," sponsored by Parsons School of Design and The Cooper-Hewitt Smithsonian Design Museum.

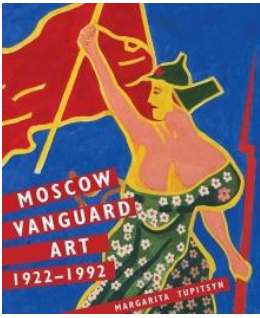


Marjorie Pearson (1999), and **Mary Beth Betts (1999)**, co-chaired a session entitled "Working with Mr. Gilbert: Cass Gilbert and His Collaborators" at the 71st International Conference of the Society of Architectural Historians, held in St. Paul, April 20, 2018. Presenting at the session was Barbara S. Christen (1966). Dr. Pearson is also the author of "The Intersection of Faith and Family: Three Rural North Dakota Cemeteries" published in *North Dakota History*, Winter 2017/2018. She is also the author of "Approaching the Capitol: The Story of the Minnesota State Capitol Mall" published in *Minnesota History*, Winter 2016/2017.

Neil Printz (2000) lectured on Andy Warhol's After de Chirico paintings at the Center for Italian Modern Art, New York, June 21, 2017. Volume 5 of the *Andy Warhol Catalogue Raisonné: Paintings 1976-1978*, edited by Dr. Printz, will be published by Phaidon Press on September 2018.

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.

Kathleen Wentrack (2006) recently published "1970s Feminist Practice as Heterotopian: The Stichting Vrouwen in de Beeldende Kunst and the Schule für kreativen Feminismus," in *All Women Art Spaces in the Long 1970s* by Liverpool University Press in 2018. She is writing a monograph on the work of Ulrike Rosenbach. Kathleen serves on the Soho20 Advisory Board and is a co-coordinator of The Feminist Art Project for New York City.



Margarita Tupitsyn (1996) published the following essays: "From Black Square to Room Square," *Journal of Visual Culture*, vol.16, no.1, April 2017, pp. 20-27; "Boris Mikhailov" (pp. 134-137), and "Descending Toward Socialist Realism" (pp. 18-25) in *The Revolution is Dead. Long Live the Revolution: From Deineka to Bartana*, ed. Michael Baumgartner, Kathleen Buhler, and Nina Zimmer, Prestel, 2017; and "On Utopian Aspirations, Social Allegories, and Fordism: A Conversation with Margarita Tupitsyn," in *Victor Tupitsyn, Vis-a-vision: Conversations with Russian artists, 1979-2013*, Spector Books, 2018. She authored: *Moscow Vanguard Art, 1922-1992*, Yale University Press, 2018; and *Russian Dada, 1914-1924*, The MIT Press, 2018 and co-authored with Victor Tupitsyn, *Anti-Shows: APTART, 1982-84, Afterall, Exhibition Histories*, 2017.

She also curated the exhibition *Russian Dada, 1914-1924* at the Museum Reina Sofia, Madrid (5 June- 22 October, 2018).

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



Pamela Ivinski (2003) passed away in November 2017. She was Research Manager of the Cassatt Catalogue Raisonné, and author of *Maurice Prendergast: Paintings of America* (2007); *Women Impressionists: Berthe Morisot, Mary Cassatt, Eva Gonzalès, Marie Bracquemond* (2008, co-written with Linda Nochlin, Sylvie Patry, Griselda Pollock, and Anna Havemann); *American Works on Paper: 1880/1930* (2009, co-written with Lisa Bush Hankin); and *Mary Cassatt: works on paper* (2010, co-written with Barbara Stern Shapiro, Marc Rosen, Susan Pinsky, and Warren Adelson).

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 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 Maciuka**

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. 10 – **Tara Zanardi**, Hunter College, "Bedroom Politics and Rococo Ambition: Isabel de Farnesio, Lacquer, and the Modern Interior"

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. 13 – **Itay Sapir**, Université du Québec à Montréal, "Dying and Time: Depictions of the Instant of Death in Early Modern Italian Painting"

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)
- Ackerman, Emily**, "Selling Dreams: Nickolas Muray and Commercial Photography in the United States, 1920-1965" (A. Pelizzari)
- Aguilar, Margarita**, "Traditions and Transformations in the Work of Adal: Surrealism, El Sainete, and Spanglish" (K. Manthorne)
- Bacall, Analisa Coats**, "Post-Function: U.S. Fiber Art between Bauhaus and Feminist Textiles" (M. Hadler)
- Barrow, Theodore**, " 'Gilded Tropics': Winslow Homer and John Singer Sargent in Florida, 1885-1917" (J. Sund)
- Bellucci, Matteo**, "Pietro Dura/Parchin Kari: Mediations between Florence and Mughal India" (M. Aitken)
- Bucarelli, Viviana**, "Awe in Quietude: Transcendentalist Magic Realism" (E. Braun)
- Bucilla, Drew**, "Europ: Expanded Cinema, Projection and the Film Co-op in Western Europe, 1966-1979" (D. Joselit)
- Burleigh, Paula**, "The Labyrinth and the Cave: Archaic Forms in Utopian Projects in Europe, 1952-1972" (M. Hadler)
- Campbell, Andrianna**, "Norman Lewis: Linearity, Pedagogy and Activism in his Abstract Expressionism, 1946-1964" (D. Joselit)
- Cappetta, Andrew**, "Pop/Art: The Birth of Underground Music and the British Art School, 1960-1980" (C. Bishop)
- Cardon, Alexandra**, "Circa 1700: Royal Retreats, Academic Unrest and the Roots of Rococo" (J. Sund)
- Choi, Sooran**, "The South Korean 'Avant-garde', 1967-1992: Subterfuge as Radical Agency" (M. Hadler)
- DeRose, Elizabeth**, "Defying Graphic Tradition: Printmaking Strategies of Latin American Conceptualists (1963-1984)" (A. Indych-López)
- Donato, Elizabeth**, "A Series of Acts that Disappear: The Valparaíso School's Fleeting Architectures, 1952-1982" (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)
- Gillaspie, Caroline**, "'Delicious Libations': Representing the Nineteenth-Century Brazil-U.S. Coffee Trade" (K. Manthorne)
- 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)
- Green, Christopher**, "Masked Moderns: Northwest Coast Native Art Beyond Revival" (D. Joselit)
- Guidelli-Guidi, Matilde**, "Archipelagos of Knowledge: Le Corbusier's Unrealized Museums, 1919-1965" (R. Golan)
- Haines, Chelsea**, "Staging the Modern, Building the Nation: Israeli Exhibitions, 1948-1965" (R. Golan)
- Harris, Leila**, "Labor and the Picturesque: Photography, Propaganda, and the Tea Industry in Colonial India and Sri Lanka, 1880-1914" (A. Pelizzari)

Hirsch, Elizabeth, "Inevitable Associations: Art, Institution, and Cultural Intersection in Los Angeles, 1973-1988" (D. Joselit)

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

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

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)

Lapin Dardashti, Abigail, "Politics, Religion, and Modernity in Transregional Afro-Brazilian Art, 1962-1988" (A. Indych-López)

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

Liljegren, Dana, "L'art de la poubelle: Récupération and Politics of Trash in Senegalese Art, 1970-2010" (C. Bishop)

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)

Mowder, Meredith, "Art after Dark: Performance in Downtown New York, 1978-1988" (C. Bishop)

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)

Park, Haeyun, "Electronic Esperanto: Trans-Pacific Development of Video Art, 1969-1991" (D. Joselit)

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)

Rivera Fellah, Nadiyah, "Stills of Passage: Photography and Migration in the U.S.-Mexico Borderlands, 1978-1992" (A. Indych-López)

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)

Stutterheim, Sydney, "Accomplices in Art: 1971-1987" (D. Joselit)

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

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)

Wasielewski, Amanda, "Krakers in the Virtual City: From Squats to Net Art in Amsterdam, 1980-1994" (D. Joselit)

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)

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)

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

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)