

UT ART HISTORY NEWSLETTER— FALL 2011 (NEWS FROM 2010-11)

Welcome to the annual online Art History Newsletter which features an overview of the previous year's activities by faculty and graduate students in the University of Texas Art History program.

Alumni and graduate students, when you have news of awards, new positions, publications, conference papers, etc, for 2011-12, please send that information, since we will be gathering news during spring-summer 2012 for next year's Newsletter. *–Linda Henderson, editor [dnehl@mail.utexas.edu]*

CONGRATULATIONS

Special congratulations to Anne Collins Goodyear (PhD, 2002) on being voted President-Elect of the College Art Association

ART HISTORY GRADUATE STUDENTS – FELLOWSHIPS, INTERNSHIPS, AND AWARDS FOR 2011-12

Katie Anania, J. Paul Getty Library Research Grant; Georgia O'Keeffe Museum Research Center Stipend; and Endowed University Continuing Fellowship, UT

Alisa McCusker Carlson, Fulbright Dissertation Research Grant associated with Technical University, Berlin

Jina Chung (MA, 2011), Internship, Ringling Museum of Art, Sarasota, FL

Lea Cline, Postdoctoral Fellowship in Numismatics, Yale University Art Gallery

Amanda Douberley, Vivian L. Smith Foundation Fellowship, Menil Collection, Houston

Wendy Earle (MA, 2010), McDermott Graduate Curatorial Internship, Dallas Museum of Art

Catharine Ingersoll, Germanisches Nationalmuseum Curatorial Fellow, Nuremberg

Ali Kotoch, Kress Fellowship in Art History, Middlebury College Language School;
Foreign Language Area Study Fellowship (FLAS) through Center for European
Studies

Kelley Magill, Lemmermann Foundation Fellowship

Sarah Parker, International Education Fee Scholarship through Study Abroad Office,
UT

Gretel Rodriguez, Tinker Field Research Grant, Teresa Lozano Long Institute of
Latin American Studies, UT, Summer 2011

Alexis Salas, DAAD (Deutscher Akademischer Austauschdienst) Research Grant
and a three-week residency, Banff Centre for the Arts

Meghan Rubenstein, E. D. Farmer International Fellowship, Mexican Center, Teresa
Lozano Long Institute of Latin American Studies, UT, Summer 2011

Luis Vargas-Santiago, E. D. Farmer International Fellowship, Teresa
Lozano Long Institute of Latin American Studies, UT, Summer 2011

Melissa Warak, 2010 Signature Course Interdisciplinary Teaching Award, College of
Undergraduate Studies, UT

Laura Lindenberger Wellen, Public Services Intern, Harry Ransom Center, UT

Abigail Winograd, Endowed University Continuing Fellowship, UT

Hannah Wong, Smithsonian Institution Fellowship

ART HISTORY GRADUATE STUDENTS AND ALUMNI – JOBS, BOOKS/EXHIBITIONS

Don Baciagalupi (PhD, 1993), Director, Crystal Bridges Museum of American Art,
Bentonville, AR

Ashley Busby, Assistant Professor, Susquehanna University, Selinsgrove, PA

Julie Levin Caro (PhD, 2008), Assistant Professor, Warren Wilson College,
Asheville, NC

M. D. Carrasco (and J. D. Staller), *Pre-Columbian Foodways: Interdisciplinary
Approaches to Food, Culture and Markets in Mesoamerica* (Springer, 2010)

David Coleman (PhD, 2005), Director, Wittliff Collections, Texas State University

Catherine Craft (PhD, 2006), Adjunct Assistant Curator for Research and Exhibitions, Nasher Sculpture Center, Dallas

Regina Gee (Ph.D. 2003), promoted to Associate Professor with tenure, Montana State University, Bozeman

John Hopkins (PhD, 2010), Assistant Professor, Rice University, Houston

Alvarro Ibarra (PhD, 2009), Assistant Professor, College of Charleston, SC

Marianne Kinkel (PhD, 2001), *Races of Mankind: The Sculptures of Malvina Hofmann* (University of Illinois Press, 2011), which has been reviewed in *Art in America*

Katherine Crawford Luber (MA, 1985), Director, San Antonio Museum of Art

Joan Marshall, MA coursework in late 1970s and MBA, 1979, Director, Bob Bullock Texas State History Museum

Rachel Mohl (MA, 2008), Curatorial Assistant for Latin American and Latino Art, The Museum of Fine Arts, Houston

Nina Rowe, *The Jew, the Cathedral and the Medieval City: Synagoga and Ecclesia in the Thirteenth Century* (Cambridge University Press, 2011)

Lisa Schrenk (PhD, 1998), Consultant for *Designing Tomorrow: America's World's Fairs of the 1930s*, National Building Museum, Washington, DC, Sept. 2010-Sept. 2011 (based on her 2007 book *Building a Century of Progress: The Architecture of Chicago's 1933-34 World's Fair*)

Maia Toteva, Visiting Assistant Professor, Montana State University, Bozeman

Susan Verdi Webster (PhD, 1992), Mahoney Professor of Art History, College of William and Mary, John Simon Guggenheim Memorial Foundation Fellowship

Michael Wellen, Assistant Curator of Latin American and Latino Art, The Museum of Fine Arts, Houston

Maline Werness (PhD, 2010), Visiting Assistant Professor, Humboldt State University, Arcata CA

GRADUATE STUDENTS ATTENDING OTHER PROGRAMS

Jane Arney, Emory University, PhD program

Nicole Conti, University of Minnesota, PhD program

Mirka Fette, Princeton, PhD program

Vanessa Garcia (MA, 2009), Art Education graduate program, City University of New York, Brooklyn College; during 2011 Vanessa also served as the Education Intern at *Art 21*

Lauren Hamer, Masters of Landscape Architecture (MLA) program, Graduate School of Design, Harvard University

UNDERGRADUATE NEWS

Hallie Brewer, Art History scholarship for Learning Tuscany

Snigdha Merugu, Art History scholarship for Learning Tuscany

Natalie Svacina (BA, 2008; MA, University of Kansas, 2011), Curriculum Coordinator, Museum of Fine Arts, Houston

FACULTY NEWS

Eddie Chambers

Over the course of the past year Eddie Chambers has published an article in the academic journal *Critical Interventions* as well as writing a catalogue essay for Ben Jones, a New Jersey-based artist. Several other texts have been written and are scheduled for publication in 2012, in academic journals such as *Small Axe* and *Wasafiri*. The *Wasafiri* text relates to fascinating interplays between the work of Mexican artist Frida Kahlo and British artist Donald Rodney. His major current writing project, which should be published next year, is *Things Done Change: The Cultural Politics of Recent Black Artists in Britain* (Rodopi).

What happened to Black-British artists during the 1990s is the chronicle around which *Things Done Change* is built. In the study, the extraordinary changes that the profile of Black-British artists went through between the 1980s and the present time are discussed in a detailed narrative of several sections, each one dealing with particular aspects. In the evolving history of Black-British artists, all manner of factors have their part to play. The art world's turning away from work judged to be overly 'political', and 'issue-based'; the coming to power of Tony Blair's New Labor government, determined to locate a bright and friendly type of 'diversity' at the heart of its identity; the emergence of the precocious and hegemonic yBa (young British artists) grouping; governmental shenanigans; the particularly tragic murder of Black Londoner Stephen Lawrence—all these factors and many others have their part to

play in the telling of this story.

In October 2011 Chambers participated in a two-day conference at the University of Delaware, in which he delivered a paper on representations of slavery in the work of Black-British artists. That month also brought notification that he was a 2011-12 recipient of the John D. Murchison Fellowship in Art.

Michael Charlesworth

This year saw the publication of Charlesworth's book about the life and works of the film-maker, painter, writer, gardener and set designer Derek Jarman (1942-1994). The book is entitled *Derek Jarman* and is published by Reaktion Books as part of a series named *Critical Lives*, about the work of leading cultural figures of the modern period. Against a framework of Jarman's biography, from his troubled childhood to his untimely death, the book packs in an exploration of his entire range of work. For the first time his paintings and writings are properly integrated with his films, demonstrating the strong connections that linked so many varied areas of artistic practice. The book also draws insights from Jarman's fascinating journals, which offer glimpses into the nature of the society in which the artist lived, as well as into the creative process itself. Ultimately the book reveals an ethics to have been the bedrock of Jarman's espousal of love and friendship as he campaigned for the virtues and values of art in an often hostile and unappreciative social atmosphere.

John Clarke

During the 2010-2011 academic year, John Clarke devoted considerable effort to the study and publication of the UNESCO Cultural Heritage Site, Villa A ('of Poppaea') at Oplontis (Torre Annunziata, Italy, 50 BC-AD 79). Working closely with assistant editor Nayla K. Muntasser (Ph.D. 2003), he prepared the chapters for Volume 1, *The Ancient Setting and Modern Rediscovery*. Clarke's own chapter in this volume searches archival documents, including photo collections and notebooks, to reconstruct the history of modern excavations (1964-1983). There are eleven contributors from five countries, including archaeologists, paleobotanists, geologists, and chemists. The contract with the publisher, the American Council of Learned Societies, provides for a four-volume publication as a born-digital electronic book with open access to all. Work on the final preparation of the navigable 3D model of the villa, a collaboration with King's College, London, progressed to completion. Users can now move through the virtual villa at will; clicking on any feature (wall, floor, excavation) connects to the Project database, providing full access to the scholarly work and archival documents.

During the past year Clarke organized a two-day international symposium, *Approaches to Ancient Roman Luxury Villas: Oplontis and Beyond*, held the University of Texas. He also lectured extensively on his research at Oplontis and on other current work, including at Rice University, University College London, the American Academy in Rome, Cambridge University, and Selçuk-Ephesos, Turkey. In addition to publishing an essay and two articles, Clarke has a number of other essays and articles currently in press. Clarke also worked to fund and establish the Department's new Center for the Study of Ancient Italy, which was approved in May. The Center's executive committee (Clarke, Penelope Davies and Nassos

Papalexandrou) conducted a national search that resulted in hiring Michael L. Thomas (Ph.D. 2001) as the Director of the CSAI. In October 2010 Clarke was elected to the Board of Trustees of the American Academy in Rome.

Penelope Davies

Penelope Davies spent the last year working on a book entitled *Architecture and Politics in Republican Rome*, for publication by Cambridge University Press. The book suggests a framework for understanding Roman architecture during the first five centuries of its formation. The few works that touch on this vast body of material tend to address it in terms of typological evolution (with a forceful Hellenizing bias); by contrast, this book places it against the backdrop of political developments (inasmuch as we can reconstruct them). Chapters deal thematically with the early and middle Republic (religious architecture; civic projects; spoils) to assess how individuals fought in increasingly innovative ways to exploit the power of images while the constitution and elite consensus reined them in and obstructed them. Subsequent chapters on the late Republic show how, as consensus and constitutional restraints broke down, so did the controls on visual culture; and as autocrats exploited architecture more fully, so their power increased. The final chapter presents a surprising twist on the fate of Julius Caesar, the man who most exploited visual culture... Methodologically, the project ranges from cultural history to the history of technology and the history of urbanism.

Davies published two essays in edited volumes, "Living to Living, Living to Dead: Communication and Political Rivalry in Roman Tomb Design," in *Deathscapes. Spaces for Death, Dying, Mourning and Remembrance* (Ashgate Press, 2010) and "Aegyptiaca in Rome: Adventus and Romanitas," in *Cultural Identity in the Ancient Mediterranean* (Getty Research Institute, 2011). She completed two additional essays, "Rome and Her Neighbors: Greek Building Practices In Republican Rome," for *The Blackwell Companion to Roman Architecture* and "The Archaeology of Mid-Republican Rome: The Emergence of a Mediterranean Capital," for *The Blackwell Companion to Roman Republican Archaeology*. She co-authored a ninth edition of *Janson's A Basic History of Art*, and recorded an audio version of the first seven chapters of *Janson's History of Art*. Essays in press focus on pollution and propriety in Republican Rome and the introduction of stone architraves in Roman temple architecture.

George Flaherty

George Flaherty joined the department in August and specializes in Latin American and U.S. Latino visual and spatial cultures since 1945. He is at work on a book, *Hotel de México: Dwelling on '68*, that investigates the spatial dimensions of the 1968 Tlatelolco massacre in Mexico City and its representation, which was researched with the support of the Center for Advanced Study in the Visual Arts, the Social Science Research Council, the Society of Architectural Historians, and a Fulbright grant. Forthcoming publications include an essay on the construction of a Latin Americanist modern architecture in the pages of Mexico's leading architecture journal and another on the Mexican government's politique synthesis of mass media and built environment during the 1968 Olympics. He will present new work on the

role of museums and malls in migrant repatriation along Mexico's northern border cities at the end of the U.S. *bracero* program at the University of Arizona and the Society of Architectural Historians annual meeting in Detroit. In fall 2012 he will take part in the UT Humanities Institute's seminar, "Private & Public," as a faculty fellow.

Andrea Giunta

During the last academic year, Andrea Giunta finished her book *Escribir las imágenes. Ensayos sobre arte argentino y latinoamericano (Writing Images. Essays on Argentine and Latin American Art)* published by Siglo XXI (Argentina-Mexico-Spain). The book proposes a reading of Argentinean and Latin American Art that focuses on the power that some images possesses to condense controversies, articulate social patterns and policies and to inspire interpretations that unleash codified meanings. It covers areas that have been overshadowed or displaced in art writing, such as the insertion of portraits of Eva Perón in the aesthetic scenario of the fifties, the apparently uncommitted realism that arose in Argentina during the seventies during the apex of political violence, liberating strategies in Latin American modernism, or the incorporation of the body in order to manifest the rupture between the sexes. During the past year she published several articles on the subjects of Post-Crisis in Argentine Art after 2001; Art and Human Rights; Latin American Conceptualism; Graciela Sacco and León Ferrari; and Art and Biopolitics. She is currently working on exhibition projects on *Foreignness* (to open in January 2012 at the Universidad Nacional Autónoma de México) and *Radical Woman in Latin American Art* (to open in 2013 at the Museum of Latin American Art, Los Angeles). She presented lectures at St. Mary's College of Maryland, Museum of Contemporary Art, Los Angeles; Getty Foundation; Harvard University; University of Chicago on the subjects of Conceptualism, Lucio Fontana, Human Rights, and Surrealism in Latin America and Archives. As part of her research on women artists in Latin America after World War II and Human Rights and Visual Arts, she is preparing a reader about Latin American Art in the XIX century with the contribution of scholars from different countries of Latin America. During 2010-2012 she is acting as Co-Chair of the track "Performance, Art and Architecture: Critical Approaches" for the Latin American Studies Association conference to be held in San Francisco, California, in 2012.

Julia Guernsey

Julia Guernsey's research and publications continue to focus on the Middle and Late Preclassic periods in ancient Mesoamerica, in particular on sculptural expressions of rulership during this time. She spent several weeks in the summer of 2011 in Guatemala obtaining the final photos for her book, *Sculpture and Social Dynamics in Preclassic Mesoamerica*, which will be published by Cambridge University Press in the spring of 2012. The book deals with the famous, yet enigmatic, "potbelly" sculptures that were erected at dozens of sites during the Preclassic period in many regions of Mesoamerica. She argues that their strange attributes – obese stomachs, closed eyes, and jowly features – link them to themes of ancestry, which factored significantly into the dynamic social formations that accompanied the advent of state formation in Mesoamerica. She also visited Lake Atitlan, a beautiful lake in the

highlands of Guatemala surrounded by three volcanos, where the late Linda Schele, our former faculty colleague, is buried. Linda's grave is oriented to the cardinal directions, like so many sacred places in Mesoamerica, and offers a spectacular view of the lake that, on the day Guernsey visited, was shrouded in clouds of mist.

Guernsey also recently co-edited, with colleagues John E. Clark (Brigham Young University) and Bárbara Arroyo (Francisco Marroquín University), *The Place of Stone Monuments: Context, Use, and Meaning in Mesoamerica's Preclassic Transition*. The volume grew out of a 2007 Dumbarton Oaks symposium held in Antigua, Guatemala, in 2010, and was published in 2010 by Dumbarton Oaks and Harvard University Press. The book offers a consideration, from a variety of perspectives and regions, of the relationships between sculptural production, the rise of civilization, and the political transformations that characterized the Preclassic period.



View of Linda Schele's tomb overlooking Lake Atitlán, Guatemala, July 2011

Linda Henderson

In summer 2011 Linda Henderson completed a new, 100-page Reintroduction for the MIT Press reprint edition of her 1983 book *The Fourth Dimension and Non-Euclidean Geometry in Modern Art*, which will appear in fall 2012. Her new text augments the original book's treatment of the period 1900-1950 with the scientific context for early 20th-century interest in the spatial fourth dimension (ether physics) and adds a new section on Stuart Davis's response to Einstein and space-time in the 1940s. Part 2 of the Reintroduction ranges from a discussion of Moholy-Nagy, Duchamp, and Buckminster Fuller as "keepers of the flame" of the spatial fourth

dimension through Robert Smithson and the Park Place Gallery in the 1960s to string theory and the digital "liquid architecture" of Marcos Novak in the 1980s and 1990s. Her book-length study of this subject, completed over the last decade, will be published as a sequel to the original book.

In fall 2010 Henderson was on leave on a Faculty Research Assignment, and during May-July 2011 she returned as a Senior Fellow to the IKKM [International Research Institute for Cultural Technologies and Media Philosophy] in Weimar at the Bauhaus University. Two of her previously published essays appeared in translation in German collections in 2011, and she wrote several new essays, including texts for a Marcel Duchamp anthology and for the Raymond Rousset exhibition at the Reina Sophia in Madrid. She also gave lectures on various aspects of her new project, "The Energies of Modernism: Art, Science, and Occultism in the Early 20th Century," at the Bauhaus University (Weimar), the Humboldt University (Berlin), and Oxford and served as the keynote speaker at a conference of the combined Swiss "Pro-Doc" program in Art & Science in Berne.

Joan Holladay published an article in a volume of essays entitled *Representing History in the Middle Ages, 900-1300*. The article, "Charting the Past: Visual Configurations of Myth and History and the English Claim to Scotland," is related to a chapter of her book in progress on images with genealogical content in the high and late middle ages. She also published, with Lesley Coote of the Department of English at the University of Hull (England), a short article on genealogical rolls and chart in the *Encyclopedia of the Medieval Chronicle*.

Her main pre-occupation, however, continues to be *Gothic Sculpture in America 3: The Museums of New York and New England*, a project sponsored by the International Center of Medieval Art, which received substantial grants for the project from the National Endowment and the Humanities and the Getty Foundation. This catalogue will include entries for 451 objects written by thirty-one authors, including Holladay herself. Her main task at the moment is editing entries as they arrive from the authors for both content and conformity to the style sheet established in the two previous volumes. She is also accumulating an extensive bibliography and ideas for the introduction to the volume. At present nearly three hundred entries have been completed and another sixty-two have been edited and returned to the authors. The hope is that the volume can go to a professional copy editor by the summer of 2012.

Holladay continues as assistant chair, in the second year of her two-year term.

Janice Leoshko

For Janice Leoshko 2010 was a year of concluding ongoing projects; one involved the final editing of a volume of papers to be published by Oxford University Press that were originally presented in an international symposium on the great ancient Indian emperor Ashoka held in New Delhi in the summer of 2009. The three-day conference, co-sponsored by the Jawaharlal Nehru University, New Delhi and the University of Texas, was entitled "Ashoka and the Making of Modern India." The volume contains 21 papers as well as an introduction co-written by Janice Leoshko

and Himanshu Prabbha Ray (JNU), who along with Patrick Olivelle (Asian Studies, UT) organized the symposium.

Leoshko also curated a small photographic exhibition shown in conjunction with the symposium; it was remounted in 2010 for display during the Commonwealth Games at the Gandhi Memorial Library, New Delhi. Entitled "For as Long as the Sun and Moon Exist: Looking at Ashoka's Traces in India," the exhibition examines the different types of evidence documenting the reign of Asoka who ruled twenty-three hundred years ago. A particular focus is on the ongoing dialogues of the past with the present, especially the significance for the newly independent India in 1947, which adopted Ashokan imagery as the emblem of the new Republic. The exhibition will find yet another long term showing as the first exhibition of the virtual museum of the American Institute of Indian Studies.

Stephennie Mulder

Stephennie Mulder is on leave this year and at work on several projects, completing her book manuscript *The Shrines of the 'Alids in Medieval Syria: Sunnis, Shi'is, and the Architecture of Coexistence*, for which she has a contract with Edinburgh University press' series Edinburgh Studies in Islamic Art. Her book argues that in medieval Syria, the rapid growth of shrines and devotional culture was part of a popular shift in the perception of the land as sacred, in which Muslim patrons embraced an inclusive and ecumenical piety in the aftermath of internal sectarian conflict and the impact of expansive Crusader building activities. Dr. Mulder is also completing research on the archaeological ceramic material from Princeton University's excavations at the medieval Islamic city of Balis in Syria, where she works as the ceramicist. This year, she submitted two articles for publication, a substantial essay for the *Cambridge Encyclopaedia of World Architecture* titled "Shrines in the Central Islamic Lands" and a second study, entitled "Seeing the Light: Enacting the Divine at three Medieval Islamic Shrines."

With Nasser Rabbat, the Aga Khan Professor of Islamic art at M.I.T., she co-organized and participated in a conference, also held at M.I.T., called "Islamic Art: where does the Field Stand Today?" She also gave several public lectures, one, at the University of Texas, to commemorate the 1000th anniversary of Ferdowsi's *Shahnameh*, the Persian Book of Kings. This is one of the world's longest epic poems and the focus of some of Islamic art's most sumptuous illuminated manuscripts. Another lecture at the Houston Jamatkhane focused on the art of the 10th-12th century dynasty of the Fatimids in Cairo. Dr. Mulder is also at work on a new baby, a significant project that she hopes will be completed in December of 2011.

Moyo Okediji

Moyo Okediji was recently appointed Director of the Center for the Art of Africa and its Diasporas. In January, he was invited by the Smithsonian National Museum of African Art in Washington, DC, to hold a public conversation with Nick Cave, the Chicago-based installation and performance artist. From January 28 to March 12, he curated an exhibition titled *Womanscape: Race, Gender and Sexuality in African Art* at the Visual Arts Center of the University of Texas at Austin. In July he held a joint

exhibition of terra cotta shards and paintings with Tola Wewe at the Civic Center in Lagos, Nigeria. From June to August, he organized and led a ceramics workshop with indigenous Yoruba women potters in Ibule, Nigeria. In September, Okediji was invited by the Blanton Museum to participate in a public conversation with African artist El Anatsui and exhibition curator Lisa Binder, on the occasion of the opening of Anatsui's exhibition at the museum. In November, the University of Rochester Press released his book, titled *Western Frontiers of African Art*. Okediji also writes a weekly art column for *The Nation*, the Nigerian newspaper with the largest circulation.

Nassos Papalexandrou

In 2010-2011 Papalexandrou continued work on his book-length study of monsters, fear, and the uncanny in Early Greek culture. This project explores how monsters in art and ritual can be viewed as symptoms of new ways of vision in the wake of renewed contacts between Greece and the Near East from the late eighth century BCE onward. A second substantial project has to do with the role of Greek antiquities as state gifts in Greek-U.S.A relations after WW II. As Greece's financial troubles threaten to throw world economy off balance, it is worth remembering that in times of distress Greece has always invested on its antique roots as its major symbolic, cultural, and ideological capital. This is precisely what this project explores on the basis of a good number of exquisite works of art that lie hidden in presidential libraries around the U.S., including the LBJ Library and Museum and the Blanton Museum of Art here at the University of Texas at Austin.

In 2010-12 Papalexandrou was busy on multiple fronts, most notably he gave lectures at the Annual Meeting of the Archaeological Institute of America and the University of California at Berkeley. He published two articles, one of which is the official publication of a late sixth century BCE East Greek sarcophagus at the Art Museum, Princeton University. Finally, he was very happy to reintroduce to the Art History undergraduate and graduate curriculum courses on the Art and Archaeology of the Ancient Near East.

Glenn Peers

During this past year, Glenn Peers assumed the role of Director of Medieval Studies at UT, and he spent time with colleagues discussing and devising ways for interdepartmental collaborations in this diverse area to grow. He travelled to Israel twice to advance research projects, one on late Byzantine and early Islamic sites in the Negev Desert, and another on medieval Eastern Christian and Muslim presence in the coastal city of Ascalon in the centuries before its final destruction in the mid-thirteenth century. He has continued to develop exhibition plans for a show on Byzantine materiality at the Menil Collection (2013) and for a photography show (*Under Gods*) by a British artist, Liz Hingley, in 2012; and he continues to work on venues for a first-ever show on the medieval art of the Greek emirate of Trebizond. He gave a set of lectures to colleagues and students at the Tbilisi State University in Georgia, where he enjoyed remarkable hospitality and extraordinary monuments.

During the academic year 2011-12, Peers is a Whitehead Professor at the American School of Classical Studies at Athens, where he is engaged in teaching

and research, as well as benefiting from contacts with generous and stimulating colleagues in Greek universities and museums---who continue to withstand truly difficult conditions with good grace and humor.

Susan Rather

Venturing into theater history, in a digression arising from her current art historical research, Rather recovered key information about the life of a celebrated but historically elusive performer on the Anglo-American stage; those findings appeared in "Miss Cheer as Lady Rosehill: A Real-Life Drama in Late-Colonial British America," for the British journal *Theatre Notebook* (2010). Also out this past year: "'The Limner': Harry Crosswell, Newspaper Politics, and the Portraitist as a Public Figure in the Early Republic," in *Shaping the Body Politic: Art and Political Formation in Early America* (Charlottesville: University of Virginia Press, 2011), a multi-authored volume that grew out of the biennial Thomas Jefferson Foundation Distinguished Lecture Series at the University of Virginia. Rather received a Faculty Research Assignment for fall 2011, during which she continued work for her book "The American School: Artist and Identity in the Late Colonial and Early National Era."

Ann Reynolds

This past academic year Ann Reynolds published one long essay, "Curving into a Straight Line," in the catalogue for the exhibition *So you see I am here after all: Zoe Leonard*. (Dia Art Foundation) and completed two additional essays that are currently in press: "Dwelling as a World," for *Charles Simonds* (Washington, D.C.: Dumbarton Oaks) and "Moving and Still Life," for a volume on the relationship between film and sculpture entitled *Sculpting in Time and Space* (Ashgate Press). She is currently working on two other commissioned essays on Jack Smith that will appear sometime next year. She presented lectures on Susan Sontag at the Center for the Humanities, CUNY, N.Y. on Robert Smithson at the Museum of Modern Art, Warsaw, Poland; on Christina Eglesias in La Paz, Mexico; and on Zoe Leonard at Texas Tech University in Lubbock.

Yun-Chiahn C. Sena

Yun-Chiahn C. Sena received the Hanban Peking University Fellowship for International Scholars of Sinology in September, 2010. While in Beijing, Sena presented a paper in the Seminar Lecture Series at the Institute of Chinese Archaeology, Peking University. In the talk, she discussed methodological issues in Chinese archaeology using Sichuan caches as examples. The paper is part of the research project for her book manuscript, *Pursuing Antiquity: the Chinese Antiquarian Movement in the 10th to 13th Century*, which adopts a new methodological approach to the antiquarian movement in Song China. By incorporating archaeological discoveries and historical archives, Sena analyzes in this book the ways in which Chinese antiquity was preserved, interpreted, used, and propagated during the middle period of Chinese history. In addition to the book manuscript, Sena is also working on an article about Southern Song caches for the

journal *Meishushi yanjiu jikan* and another article on Song antique catalogues for the journal *Kaogu yu wenwu*. Her book chapter on Song antique collections in the volume, *Antiquarianism*, edited by Alain Schnapp, is scheduled for publication in 2013. In addition to her research projects, Sena also taught a new course in spring 2011 which examined images of women in China and Taiwan with a focus on representations of goddesses and heroines. This class was created with a course development fund from Taiwan Studies, University of Texas at Austin.

Richard Shiff

Richard Shiff conducts research and publishes in the areas of nineteenth-century art, twentieth-century art, and contemporary art. Most recently (September 2011), he published a book on Willem de Kooning, *Between Sense and de Kooning*—an interpretive study that respects the painter's desire not to be categorized. This investigation is in part methodological and theoretical, dealing with the problem of maintaining a sense of the integrated, experiential value of the work of art, even as one analyzes its separable features. Shiff's other projects of the past year have included essays on Paul Cézanne, Vincent van Gogh, Dan Flavin, Donald Judd, Joel Shapiro, Zeng Fanzhi, Peter Doig, and Julie Mehretu. He also completed theoretical essays on "specificity" and on the tension between thinking and viewing when facing a work of pictorial art.

Shiff serves on a number of editorial and advisory boards, and also museum boards, including The Museum of Modern Art's Committee on Painting and Sculpture. In recent months, Shiff has been an invited lecturer at the University of Toronto, the School of the Art Institute of Chicago, the University of Vienna, the Art Gallery of New South Wales (Sydney), the German Institute for Art History (Paris), the Kunsthall at Rotterdam, Florida State University, Hunter College, the Freie Universität (Berlin), and the University of Oslo.

Cherise Smith

In 2011, Cherise Smith was promoted to Associate Professor with tenure. Her book *Enacting Others: Politics of Identity in Eleanor Antin, Nikki S. Lee, Adrian Piper, and Anna Deavere Smith* was published by Duke University Press the same year. She was nominated for a College of Fine Arts Distinguished Teaching Award. Having coordinated the *Lectures in Art of the Black Diaspora* series for five years and directed the initiative to establish the Center for Art of Africa and its Diasporas, she is concentrating attention on a new project: considering the Conceptualist strategies, critical appropriation, and portrayal of abjection in works by artist Carrie Mae Weems.

Jeffrey Chipps Smith

Jeffrey Chipps Smith tries to stay busy. As President of Frühe Neuzeit Interdisziplinär, he is organizing the group's next conference, which will be held on 29-31 March 2012 at Duke University, on the theme "Visual Acuity and the Arts of Communication in Early Modern Germany." He serves as co-editor for the *Journal of the Historians of Netherlandish Art* (www.jhna.org). Smith's recent lectures on German early modern art were presented at Cambridge University, the Victoria and

Albert Museum in London, the University of North Carolina at Chapel Hill; and at conferences in Basel and Würzburg.

The Essential Dürer, co-edited by Larry Silver and Smith, was chosen as an “Outstanding Academic Title for 2010” by *Choice* and was issued in a paperback edition (2011). His recent articles include “The ‘Invention’ of Dürer as a Renaissance Artist,” in *Renaissance? Perceptions of Continuity and Discontinuity in Europe, c. 1300-c. 1550*, eds. A. Lee, P. Péporté, and H. Schnitker (Leiden, 2010); “Münster’s Belated Renaissance: Iconoclasm as Catalyst,” in *Städte, Höfe und Kulturtransfer: Studien zur Renaissance am Rhein*, eds. S. Hoppe, A. Marksches, and N. Nussbaum with J. Jachmann (Regensburg, 2010); “Albrecht Dürer as Collector,” *Renaissance Quarterly* 64 (2011); and “Albrecht Dürer,” an annotated bibliography in *Oxford Bibliographies Online – Renaissance and Reformation*, ed. Margaret L. King (Oxford University Press, 2011 [<http://www.oxfordbibliographies.com/>]). His monograph on Dürer will be published by Phaidon Press in late spring 2012.

David Stuart

Over the past several months David Stuart reports that he has been concentrating on a number of different academic projects centered at UT and in nearby Antigua, Guatemala, where the Department has established its Casa Herrera facility (from where he writes). Perhaps the greatest endeavor at the moment is the Study Abroad program that runs throughout the fall, the first such program the Department has ever done in Antigua. Stuart has been teaching an interdisciplinary set of courses along with faculty from UT's Department of History, and the students, he reports, are wonderful and fully engaged, while also enjoying the good life of Guatemala. In the wake of the great success of The Maya Meetings in Austin last March, Stuart and staff are now planning for the next Maya Meetings to be held in Antigua in the spring, which he hopes will attract scholars and students from throughout Latin America.

Stuart received a John Simon Guggenheim Memorial Foundation Fellowship for 2011-12, and that is now allowing him to focus on a planned book on the history of early Maya writing and its place in the development of Mesoamerican script traditions in general. When not teaching in Guatemala, he is studying samples of early glyphs in the archaeological lab. Stuart has also been focusing on a related project, recording and writing on a remarkable set of Maya wall paintings just discovered last spring in northern Guatemala, at the ruins of Xultun. In addition to showing some beautiful representations of a Maya king and his courtiers, these paintings contain a number of wall “scribbles,” including informal calendrical and astronomical calculations—completely unique in Maya archaeology. Apart from these specific projects, he is preparing edits for the paperback version of his recent book *The Order of Days* (Random House, 2011) which will be published early next year. With the year 2012 looming, he also continues to be interested in public dissemination of research and knowledge about ancient Mesoamerica and the Maya in particular, in order to correct many misconceptions and misrepresentations in the popular media.

Louis A. Waldman

Worldwide celebrations throughout 2011 marked the five-hundredth birthday of the man with arguably most deserving to be called the father of art history: Giorgio Vasari (1511-1574). An unexpected epicenter of the Vasari festivities was the southern Hungarian city of Szeged, where Dr. Waldman recently discovered an important painting made by Vasari in 1571 for the private chapel of Pope Pius V (who rewarded the versatile painter-architect-author with knighthood). Waldman lectured about this discovery in the cathedral square of the city on 21 May 2011, and spoke about it on Hungarian television and radio; his essay on the painting is the centerpiece of a bilingual monograph about the new Vasari painting published this year in Hungary. He also spoke, at an international conference on the Renaissance in Szeged, about a different theme: "Italian Artists and Renaissance Hungary."

The fascinating odysseys of Florentine artists across Europe is been an abiding theme of Dr. Waldman's research. This year he collaborated on an exhibition at the Museo Nazionale del Bargello in Florence that explored the relationship between two artists who spent their final years in France: Leonardo da Vinci and his Giovan Francesco Rustici. The little-known story of the Italian artists who served the learned Hungarian king, Matthias Corvinus, forms the subject of his new book, published this fall by Harvard University Press, called *Italy and Hungary: Humanism and Art in the Early Renaissance* (co-edited with Péter Farbaky). And, as if to prove Pope Boniface VIII's *obiter dictum* that the Florentines were the fifth element making up the universe, Dr. Waldman recently completed a book about the activity of Florentine sculptors and architects in Tudor England: *The Anglo-Florentine Renaissance*, co-edited with Cinzia Sicca of the University of Pisa, will be available from Yale University Press early next year.

GRADUATE STUDENT CONFERENCE PAPERS PRESENTED, 2010-11

Ashley Busby, "'Pixie' Mystic: Pamela Colman Smith and the Tarot," Society for Literature, Science and the Arts Annual Meeting, Indianapolis, IN, October 2010

Ashley Busby, "Surreal Encounters with Astronomy: Science at the 1937 Palais de la Découverte," Western Society for French History, Lafayette, LA, October 2010

Kara Carmack, "*Anton Perich Presents* and *TV Party*: Queering Television on Manhattan Public Access Channels, 1973-1982," "Doing Queer Studies Now" conference, University of Michigan, Ann Arbor, October 2010

Kate Erin Dempsey, "Weaving Correspondence: Anni Albers and Ray Johnson," "Reviewing Black Mountain College 2" Conference, Asheville, NC, October 2010

Caitlin Earley, "Nuevas Interpretaciones sobre el Arte de Chiapa de Corzo," "Simposio de la Arqueología de las Tierras Altas y la Depresión Central de

Chiapas," Centro de Estudios Mayas, Universidad Nacional Autónoma de Mexico, Mexico City, December 2010

Caitlin Earley, "El Arte Maya de la Frontera Oeste: La Escultura del Valle de Comitán, Chiapas," XXV Simposio de Investigaciones Arqueológicas en Guatemala, Guatemala City, July 2011

Kimberli Gant, "Spatializing Difference: Zarina Bhimji's *Out of Blue*," 15th ACASA Triennial, UCLA, Los Angeles, CA, March 2011

Katie Geha, "Beryl Korot: Weaving the Apparatus," "A Past that Has Never Been Present" Conference, University of King's College, Halifax, June 2011

Kate Green, "Vito Acconci's Videos: Mediated Performances," Society for Literature, Science, and the Arts Annual Meeting, Indianapolis, IN, October 2010

Kate Green, "The Meaning of Mediation in Vito Acconci's Early 1970s Videos," Southeastern College Art Conference, Richmond, VA, Fall 2010

Leticia Rodriguez Hinojosa, "The Competitive Connoisseur: Scipio Aemilianus and His Round Temple to Hercules Victor in the Forum Boarium," University of Virginia, Classics Graduate Colloquium, March 2011

Catharine Ingersoll, "The Gendered Months: Issues of Gender and Time in Late Medieval Calendar Images," Gender and Medieval Studies Annual Conference, Swansea, England, January 2011

Catharine Ingersoll, "Medieval Margaret, Enlightenment Edinburgh: Alexander Runciman's Etchings of St. Margaret of Scotland in their Historical Contexts," American Society of Eighteenth-Century Scholars Annual Meeting, Vancouver, March 2011

Tara Kohn, "Between Visibility and Darkness: Veiled Jewishness in Alfred Stieglitz's *Camera Work*," "Picturing the 'People of the Book': An Interdisciplinary Symposium on Art in the Jewish Diaspora," organized as part of the Lectures on Art and Diaspora series at UT Austin, February 2011

Tara Kohn, "In the Penumbra: Reflections on Jewish Identity in and Between the Pages of *Camera Work* 36," "Conney Conference on Jewish Arts," The University of Wisconsin-Madison, April 2011

Hillary Langberg, "British Photographs and Kālīghat *Paṭas*: Constructions of Identity in Late 19th Century Calcutta Images," "Articulating Identity in Visual Culture," University of Kansas History of Art Graduate Student Symposium, Lawrence, KS, March 2011

Joelle Lardi, "The Artist, the Bureaucracy and the River: Baccio Bandinelli and his work for the Florentine Ufficiali dei Fiumi", "The Role and Practice of Artists in Society" Student Symposium, California State University at Los Angeles, January 2011

Kelley Magill, "Christian Archaeology and Antiquities in Early Jesuit Art and Devotional Practices," Renaissance Society of America Annual Conference, Montreal, March, 2010

Jennifer L. Muslin, "From One Republic to Another: Studying Italian Archaeology at the University of Texas at Austin," "The Archaeology of Italy: The State of the Field 2011" Conference, The Joukowsky Institute for Archaeology and the Ancient World, Brown University, Providence, RI, March 2011

Roja Najafi, "Materialized Perception; Cubism of Material in Jean Dubuffet's Table Series in the 1950s" Society for Literature, Science, and the Arts Annual Conference, Indianapolis, IN, October 2010

Sarah Celentano Parker, "That You Yourself are God's Temple': Shifting Identities and the Foundation of Faith in the *Hortus Deliciarum* Tabernacles." "Seeing, Hearing, Reading and Believing: Authorities in the Middle Ages" Conference, Helsinki, Finland, September 2010

Anne Proctor, "Adorning the Uffizi: Arts Administration in Medici Florence," Sixteenth Century Society Conference, Montreal, October 2010

Anne Proctor, "A Family Legacy: The Danti Brothers in the Academies of Florence and Perugia," "The Role and Practice of Artists in Society," California State University, Los Angeles, Graduate Student Symposium, Los Angeles, January 2011

Anne Proctor, "Staying Out of the Fray: Vincenzo Danti and Conflict at the Medici Court," Renaissance Society of America Conference, Montreal, March 2011

Anastasia Rees, "Kuleshov Effect: Moscow in Context," Southeastern College Art Conference, Richmond, VA, October 2010

Tatiana Reinoza, "Quintin Gonzalez's Avatars: Race, Identity, Consciousness," University of Kansas Graduate Student Symposium, Lawrence, KS, March 2011

Tatiana Reinoza, "Chicano Avatars: The Electronic Body and Chicano Art," "Latino Art Now" conference, University of Notre Dame and UCLA's Chicano Studies Research Center, Los Angeles, CA, November 2010.

Noah Simblist, "Out of Place," on panel "Interdependent Identities: Paradigm and Paradox in Contemporary Israeli and Palestinian Art" (also co-chair of panel), College Art Association Annual Conference, New York, NY, February 2011

Noah Simblist, "Out of Place," "Open Engagement" Conference, Portland State University, May 2011

Ivo van der Graaff, "The Recovered Tympanum of Cubiculum 11 at Villa A ("of Poppaea") at Oplontis (Torre Annunziata, Italy): A New Document for the Study of City Walls," Poster presentation at the 11th International Colloquium of the Association Internationale pour la Peinture Murale Antique, Ephesos, Turkey, September 2010

Ivo van der Graaff, "Oplontis Villa A: The Excavations Since 2006," "Approaches to Ancient Roman Luxury Villas Oplontis and Beyond" Symposium, UT Austin, April 2011

Luis Vargas-Santiago, "The Three Zapatas: Models to Construct Nation," "Latino Art Now" Conference, University of Notre Dame and UCLA's Chicano Studies Research Center, Los Angeles, November 2010

Luis Vargas-Santiago, "Imágenes inequívocas en archivos incuestionables," "Art ↔ Archive: Latin American and Other Geographies from 1920 to the Present: Second International Research Forum for Graduate Students and Emerging Scholars," UT Austin, October 2010

Melissa Warak, "'I'll Purify My Ears': Poetry, Sound, and Silence in Larry Poons's Dot Paintings," Society for Literature, Science, and the Arts Annual Meeting, Indianapolis, IN, October 2010

Melissa Warak, "La Monte Young and Minimal / Maximal Time," "Time's Excesses and Eccentricities Conference," Université de Caen Basse-Normandie, France, May 2011

Jessica Weiss, "Inquisitive Objects: Late Medieval Material Culture and the Spanish Inquisition," Texas Medieval Association Conference, Dallas, October 2010

Jessica Weiss, "Creating Isabella: Juan de Flandes and the Formation of Royal Identity," "The Role and Practice of Artists in Society" Student Symposium, California State University, Los Angeles, January 2011

Jessica Weiss, "Bishop Juan Rodríguez, Juan de Flandes, and the Crafting of Identity in the *Retablo Mayor* of Palencia Cathedral," "Articulating Identity in Visual Culture," University of Kansas Annual Graduate Student Symposium, Lawrence, KS, March 2011

Abigail Winograd, "Turning the Archive Against its Compilers: Artists and Governmental Archives," "Art ↔ Archive: Latin American and Other Geographies

from 1920 to the Present: Second International Research Forum for Graduate Students and Emerging Scholars," UT Austin, October 2010

Abigail Winograd, "Remembering the Forgotten: Christian Boltanski's *Missing House*," "Drawing a Blank: Past and Present" Graduate Student Conference, Department of Art and Archaeology, Princeton University, April 2011

Natalie Zeldin "Skulls, Shields and Narratives: Beth Chaim Cemetery in Ouderkerk aan der Amstel," "Jewish Cemeteries and World Cultural Heritage" Conference, Kulturwissenschaftliche Bibliothek Warburg, Hamburg, Germany, May 2011