



2017-2018 NEWSLETTER

Letter from the Chair

Greetings from Gilman Hall! I'm delighted to restart the tradition of annual newsletters for the History of Art Department, after a hiatus of several years. We hope to produce a newsletter every fall in order to convey the news and activities from the Department for the past year. Since it has been a while since the last newsletter was circulated, I'd like to take the opportunity here to introduce the many new faculty and staff members who have joined the Department in recent years. This space also offers the opportunity for faculty, graduate students, undergraduate students, and others to keep us updated on what they have been doing.

Our faculty has grown and renewed itself over the last several years in the wake of the retirements of Henry Maguire, Herbert Kessler, and Michael Fried. New hires at the junior level include Molly Warnock in 20th century European and North American art, Christopher Lakey in Medieval art and architecture, Ünver Rüstem in Islamic art, and Nino Zchomelidse—who has since been promoted to Associate Professor—in Medieval art and architecture. Our two newest hires join us this fall: Aaron Hyman, who officially joined our faculty in July, 2017, but was on leave last year, specializes in early modern art of the Spanish Empire and transatlantic interactions and Jennifer Stager specializes in the Greco-Roman Mediterranean world with a focus on color in antiquity. In addition, at the senior level, I joined the faculty in fall 2013, bringing ancient Near Eastern art into the Department's orbit, and Rebecca Brown joined as Associate Professor in 2014 after having served in the Department on the teaching faculty for many years offering classes in all periods of South Asia with a particular emphasis on modern and contemporary South Asian art.

In curricular news, the Department has initiated a special Master's degree track for especially promising History of Art undergraduate majors, taken as a fifth-year extension of their bachelor's degree at Johns Hopkins. Admission to the BA/MA program is restricted to current Johns Hopkins undergraduate History of Art majors who are pursuing the honors track in the Department, including the writing of a senior honors thesis. Admission is based on outstanding performance in previous History of Art courses. The BA and MA degrees are conferred consecutively: at the end of the senior year for the BA and the end of the fifth year for the MA. Admissions will be considered this fall for the inaugural year of the program in 2019-2020.

Another exciting development in the Department is the receipt of a major philanthropic gift from Mr. John A. Stokes, Jr., and the Austen-Stokes Ancient Americas Foundation. The gift endows an ongoing, two-year postdoctoral fellowship in the art of the ancient Americas (the Austen-Stokes Ancient Americas Endowed Postdoctoral Fellow), the Stokes Family Programmatic Fund to support programming related to the art of the ancient Americas, and a student research fund (the Stokes Family Research Fund) for study in the art of the ancient Americas. We are excited to begin a search for the first Austen-Stokes Ancient Americas Postdoctoral Fellow, who we hope will be able to take up residency in the Department by fall 2019. Partnered with the existing Austen-Stokes Professorship in Art of Ancient Americas, currently held by Dr. Lisa DeLeonardis, and the arrival of Professor Aaron Hyman, our program in the

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arts of pre- and early modern Americas is thriving.

Before I close this letter, I want to thank those staff members and students who helped to create this newsletter. Ashley Costello, the department's senior administrative coordinator, Ann Woodward, curator of the Visual Resources Collection, and Lael Ensor-Bennett, assistant curator of the Visual Resources Collection have been instrumental, as have been the two students who worked on the layout and formatting, Sarah Rosenberg and Jaeyoung Lee. Additional thanks goes to Michele Asuni and Amy Miranda for their editing assistance.

Marian H. Feldman
Chair, Department of History of Art



Image from Prof. Ünver Rüstem's forthcoming book, *Ottoman Baroque*

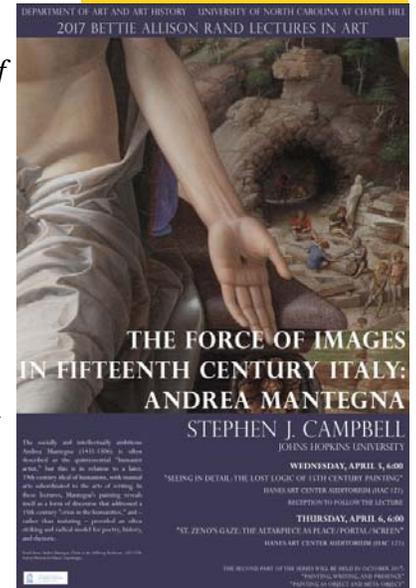
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Rebecca Brown published her most recent book, *Displaying Time: The Many Temporalities of the Festival of India* (University of Washington Press, 2017), the culmination of many years of research and teaching on South Asian art in the museum. Building on her seminars at Johns Hopkins focused on photography, Prof. Brown has been pursuing lines of inquiry related to the photograph in colonial-era India, its use in museum, archival, and pedagogical contexts, and the work of several modern and contemporary Indian photographers. She continues to explore the large field of modern art: most recently, she published an essay in *Third Text* that offered a reflection on the artist-poet Gieve Patel's 1985 essay, "To Pick up a Brush," that explored the tensions within modern art practice in India. She just stepped down as Editor-in-Chief of *Art Journal*—a three year term—where she helped expand the journal's scope to include scholarly voices from outside of Europe and North America, launched an ongoing project to incorporate image description for the blind and partially sighted in the publication, and, with Krista Thompson and Huey Copeland, set in motion an irregular series focused on their conceptualization of reappearing, ever-emergent Afrotropes in the art and visual culture of the African diaspora.

Stephen J. Campbell gave the Betty Allison Rand Lectures at The University of North Carolina at Chapel Hill in March and October 2017: *The Force of Images in Fifteenth Century Italy: Andrea Mantegna*. He participated in a symposium on Leonardo da Vinci at the Denver Museum of Art in April 2018 and in July was keynote lecturer at the conference of the Society for Renaissance Studies, Sheffield, UK. He was one of the organizers of the exhibition *The Renaissance Nude 1400-1530*, to open at the J. Paul Getty Museum in October and the Royal Academy of Arts, London, in February 2019.

Lisa DeLeonardis spent the fall at the American Academy in Rome as the Charles K. Williams II Rome Prize fellow in Historic Preservation and Conservation. Her project examined trans-atlantic responses to anti-seismic building design in eighteenth-century Peru and Italy. The research will contribute to a forthcoming monograph, *Santa Cruz de Lancha: Architecture and the Making of Place in Eighteenth-Century Peru*.

Marian Feldman had a busy year, assuming the duties as chair in addition to several research projects. She wrote the script for and consulted on the produc-



Poster from Prof. Campbell's UNC lectures



Cattedrale di Noto (Sicily)
(Photo: Lisa DeLeonardis)

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tion of a TED-Ed lesson video on the Assyrian Empire, as well as finished several open access modules on Mesopotamian art that were co-authored with Near Eastern Studies graduate students Megan Lewis and Avery Taylor (available through Openstax CNX). She also received a major grant from the Getty Foundation through their Connecting Art Histories Initiative for the project "Material Entanglements in the Ancient Mediterranean and Beyond," in collaboration with Dr. Antigoni Zournatzi of the National Hellenic Research Foundation, Athens. She and Dr. Zournatzi are holding the first of two international workshops in Athens in October 2018. Prof. Feldman presented papers in Chicago (on two separate occasions), Jerusalem, and Munich (in absentia), as well as had several articles and reviews appear in print.

Aaron M. Hyman spent 2017-18 on leave and in residence as the Andrew W. Mellon fellow in the Department of Drawings & Prints at the Metropolitan Museum of Art, New York. There he was at work on, among other things, his first book project, which is tentatively entitled *Rubens in a New World: Prints and Transatlantic Authorship in Colonial Latin America*. An article related to this project, "Inventing Painting: Cristóbal de Villalpando, Juan Correa, and New Spain's Transatlantic Canon," was awarded the 2018 Arthur Kingsley Porter prize by the College Art Association. He is excited to join the Johns Hopkins History of Art community in Baltimore this fall.

Jennifer Kingsley completed a project with the Baltimore Museum of Art focused on how the museum has engaged historically with African American artists, using the museum's 1939 exhibition *Contemporary Negro Art* as a springboard. Like many of the Johns Hopkins Museums & Society program initiatives, the collaboration involved developing and teaching a course and related museum project. The resulting focus show *1939: Exhibiting Black Art at the BMA* runs at the BMA until October 28, 2018. An accompanying website featured her students' research and writing on the artists and artworks of the 1939 exhibition. She wrote an article that considers the memory of the earlier exhibition and analyzes the present installation, both against the trajectory of American racial politics. It will appear next year as part of an edited volume on restaging exhibitions. She was also awarded a practical ethics grant from the Berman Institute for an archiving project and is completing a

toolkit to support inclusive approaches in collections-based teaching.

Christopher Lakey spent 2017-18 as the CRIA Fellow at Villa I Tatti, the Harvard Center for Italian Studies in Florence. There, Prof. Lakey finished his first book, *Sculptural Seeing: Relief, Optics and the Rise of Perspective in Medieval Italy*, which has been awarded a Millard Meiss Publication Grant by the College Art Association and will be published by Yale University Press in fall 2018. Lakey also began research on a second book-length project on the use of gold leaf in late medieval and early modern paintings north and south of the Alps.

Mitchell Merback returned to teaching after a yearlong sabbatical, during which he enjoyed the support of a fellowship from the John Simon Guggenheim Memorial Foundation. Fall semester seemed like the right time to celebrate the publication of his latest book, *Perfection's Therapy: An Essay on Albrecht Dürer's Melencolia I* (Zone Books, 2017), and to give his students a crack at criticizing it: the result was a new seminar, "Albrecht Dürer: Art and Ethics on the Eve of the Reformation." In the meantime, he continued work on a project devoted to the Passion altarpieces of the late Gothic Westphalian painter Derick Baegert, which in part inspired a second new seminar (spring 2018), this one devoted to the phenomenon of "donor portraits" (*Stifterbilder*) in late medieval and Renaissance art. In addition to his usual duties in the Department, he ascended to the office of Director of Graduate Studies this year, and also accepted an appointment as co-director of the Johns Hopkins program in Medicine, Science, and Humanities.

Elizabeth Rodini, founding director of the Program in Museums & Society and Teaching Professor in History of Art, formally left that position on July 1, 2018 but maintains her connection to the Department as a Fellow by Courtesy. After taking a group of Johns Hopkins students to the Venice Biennial, she spent 2017-18 in New York City teaching in the Museum Studies Program at NYU and as a fellow at the Bard Graduate Center. Publications this year included "Mobile Things: On the Origins and Meanings of Levantine Objects in Early Modern Venice," *Art History* (April 2018); "Exhibition Situations," *Art Journal Open*; and three essays on museum history for *Smarthistory*, for which she is now a contributing editor. She presented "Matters of Resemblance and Remem-

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brance, between Istanbul and Venice" at the 2018 College Art Association meeting, a paper that is part of her forthcoming book, tentatively titled *The Sultan's Travels: Lives and Afterlives of an Iconic Portrait*. You can contact Elizabeth at erodini.com.

Ünver Rüstem spent the academic year completing his book, *Ottoman Baroque*, which explores the rise of an internationally resonant new architectural style in eighteenth-century Istanbul, and which will be published in early 2019 by Princeton University Press with the support of the Barakat Trust, a Millard Meiss grant, and an SAH/Mellon Author Award. As well as giving a talk at the Ohio State University, he participated in conferences and workshops at the College Art Association, Indiana University Bloomington, NYU Abu Dhabi, and at Johns Hopkins itself (the 2018 Offit Symposium on Muslims, Christians, and Jews in the Mediterranean World). He taught courses on the visual culture of the medieval caliphates and the architecture of the Ottoman capitals. In 2018-19, Prof. Rüstem will be a fellow at the Aga Khan Program for Islamic Architecture at Harvard, where he will begin work on a new project about the role of costume in Ottoman self-representation.

Jennifer Stager presented her research on color and ancient Mediterranean art in several contexts: as the keynote speaker of the Templeton Colloquium "The Power of Color: Polychromy and Pigments in Ancient Mediterranean and Latin American Art" at UC Davis in conjunction with the most recent iteration of the "Gods in Color" exhibition at the Legion of Honor; and as a moderator of the "The Past is Present: Virtuality, Archaeology, and the Future of History" at UC Berkeley. Prof. Stager published a piece related to her color research, "The Unbearable Whiteness of Whiteness" in *Art Practical* and is currently revising her book, *Rethinking Color*, for publication. In collaboration with David Gissen (California College of the Arts), Prof. Stager began an adjacent project, The Copy Shop, which uses 3D printing to experiment with materials, copies, and replication. Prof. Stager joined the faculty at Johns Hopkins in July 2018 and marked this odyssey with a reading of Emily Wilson's new translation of Homer's *Odyssey* while driving across the country from San Francisco to Baltimore.

Molly Warnock was on leave in fall 2017 and completed her second book manuscript, *Simon Hantai and the Reserves of Painting* (forthcoming from Penn-

sylvania State University Press), and delivered talks at international conferences at the University of Coimbra, in Portugal, and the University of Saint Andrews, in Scotland, among other venues. Since returning to teaching in spring 2018, she has continued her tenure as Director of Undergraduate Studies, and has been honored to receive a Dean's Award for Excellence in Teaching, having previously received the same award for Excellence in Research. The past year also brought exciting opportunities to engage with alumni: in May, she served as a Faculty Lecturer to another alumni group on a weeklong trip through the Dordogne, France, focusing on the place of prehistoric art in postwar French philosophy and culture. A Reviews Editor for *ASAP/J*, the open-access platform of the Association for the Study of the Arts of the Present, she is enjoying working with a diverse network of writers to encourage and evaluate new scholarship on the arts since 1960. Her own recent, forthcoming, and newly reprinted publications include essays on the American painter James Bishop, the New York-based artist Pieter Schoolwerth, the French abstractionists Daniel Dezeuze and Michel Parmentier, and the legendary avant-garde review *Tel Quel*, in addition to short texts on major midcentury figures Yves Klein and Arshile Gorky for the revised edition of the *MoMA Highlights* handbook.

Nino Zchomelidse continued her research on medieval art in southern Italy, finishing an article on lay patronage in medieval Ravello to be published in a volume on the role of Ravello as a cultural and artistic center in the medieval Mediterranean. In June, Prof. Zchomelidse gave a keynote lecture at an international conference "Exploring Sacred Architecture. Current Trends in Art History" at the University of Bochum, in Germany, in which she discussed medieval strategies that were developed to create sacred space. Prof. Zchomelidse continued to do research on medieval legal charters, in particular on the Marriage Charter of Empress Theophanu (972) and the Privilegium Ottonianum (962), two magnificent Ottonian certificates made in the unusual medium of the vellum scroll. This research is part of her current book project on medieval notions of authenticity, which she plans to finish during her leave this coming year in the Republic of Georgia where, with its fascinating and immensely rich medieval cultural heritage that is due in part to its position at the crossroads of Europe and Asia, the Christian and Islamic Worlds, she will also work on the icon of the Virgin of Chachuli.

Graduate Students



Rachel Young, Benjamin Allsopp, and Rachel Hiser Remmes
Photo: Homewood Photo

New Students

The Department is delighted to welcome three new doctoral students as of fall 2018. Rachel Young, a graduate of University of Massachusetts, Amherst, will be supervised by Stephen Campbell. Benjamin Allsopp, originally from the United Kingdom and a graduate of Syracuse University, will also be supervised by Stephen Campbell. Rachel Hiser Remmes joins the Department from the University of North Texas and will be supervised by Nino Zchomelidse. Welcome Rachel, Ben, and Rachel to Johns Hopkins's Department of the History of Art!

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Benjamin Allsopp spent the majority of the 2017-18 academic year stationed at Syracuse University's Center in Florence. In the Fall 2017 semester, Ben completed his classes for the MA in Renaissance Art History with Syracuse. In November, he presented his MA thesis at the annual Syracuse University Florence symposium. During the spring, Ben received an award for outstanding graduate studies from Syracuse, and accepted a place in the Johns Hopkins PhD program.

Marica Antonucci held the Carlson-Cowart Fellowship in the Department of Prints and Drawings at the Baltimore Museum of Art, where she researched a selection of nineteenth-century prints from the museum's T. Harrison Garrett collection. After completing her dissertation prospectus, she presented at the Department's annual graduate student research symposium. She will continue working on her dissertation in Rome this upcoming year as a predoctoral fellow at the Bibliotheca Hertziana, as a member of the new Rome Contemporary research initiative.

Elizabeth Bernick was the 2017-18 Samuel H. Kress Predoctoral Fellow in the Drawing Institute at the Morgan Library & Museum. She spent six exciting and fruitful months in New York City researching her dissertation at the Morgan, and will now move to Florence in September to begin her two-year Kress Institutional Fellowship at the Kunsthistorisches Institut.

Elizabeth Bevis spent the summer of 2017 as a supervisor for the Santa Susana Archaeological Project (an ongoing excavation of a Roman villa in eastern Portugal), and crisscrossing France doing dissertation research on late Roman villas. In the fall semester, in addition to dissertation work, she taught her Dean's Teaching Fellowship class "Lower, Later, Farther Away: Roman Art Beyond the Center" as a freshman seminar and spoke to the Johns Hopkins Archaeology and Ancient Civilizations Club about the problem of racist appropriation of Classical Archaeology. In January she contributed to a workshop titled "Teaching the Provinces" at the Archaeological Institute of America annual meeting. In the spring she began commuting to Washington, DC, to teach a survey of medieval art at the Catholic University of America and continued work on her dissertation.

Meghaa Ballakrishnen completed her second year of coursework and first year as a teaching assistant, while serving as a co-organizer of the Graduate Student Lecture Series with Jason Mientkiewicz. In the summer of 2018, she travelled to India to look at art in museums and galleries (and, occasionally, walls and rock faces) in Bombay, Delhi, Saligaon, Panjim, Hampi, Aguada, Badami, and Ashvem. Along the way, she conducted long interviews with two contemporary artists and one critic. In August, she returned to Baltimore to begin preparing for comprehensive exams.

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Nicole Berlin is currently writing a dissertation on the renovation of Roman-era houses in Sicily, entitled "Old Houses, New Viewers: Domestic Renovation in Roman Sicily." During the 2017-18 academic year she began her tenure as the Zanvyl Krieger Curatorial Fellow in the Department of Rare Books and Manuscripts at the Walters Art Museum, where she is cataloging their collection of Italian humanist manuscripts. She is also co-curating an exhibition entitled "The Art of the Fable," which will open in May 2019. During the summer of 2018 Nicole spent two weeks in Sicily, where she is currently the Assistant Museum Supervisor for the Contrada Agnese Project as part of the American Excavations at Morgantina. Thanks to a Singleton Travel Grant she conducted research while in Sicily and also in Tunisia, where she visited a number of sites and museums integral to her dissertation.

Christopher Daly curated the re-opening exhibition of Old Master paintings at the Georgi Museum in Shushan, N.Y., and presented a paper at the conference "Filippino Lippi: Beauty, Invention, Intelligence" at the Dutch Institute for Art History in Florence, the proceedings of which are slated for publication in 2019. After co-teaching the Winter Intersession Course "Renaissance Art in Florence," he formulated his dissertation prospectus on late fifteenth-century Luchese painting under Stephen Campbell. This coming year he will serve as the Hall Curatorial Fellow at the Walters Art Museum.

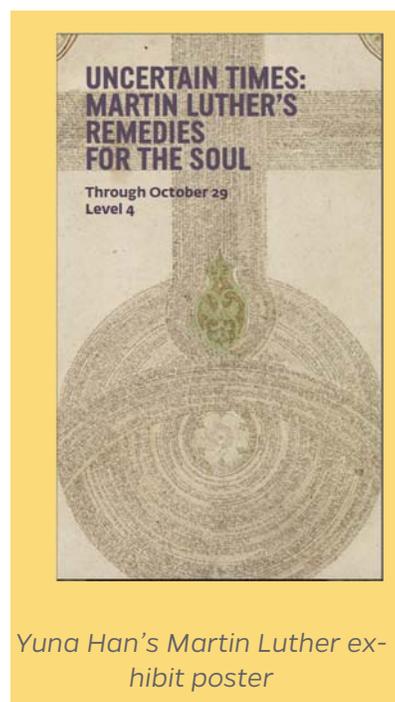
Emily Friedman finished her last semester of coursework in the spring and spent the summer traveling for research before returning to Baltimore to study for her comprehensive exams.

Tamara Golan was in Munich at the Zentralinstitut für Kunstgeschichte on a Samuel H. Kress fellowship. She continued to work on her dissertation and finished an article for an edited volume that will be published in late 2018. In addition to several conferences, she also participated in a workshop with the Nomos of Images research group at the Kunsthistorisches Institut in Florence to present her work and to plan a publication on the intersections of legal theory and art history. She was also awarded a Mellon-ACLS Dissertation Completion Fellowship for 2018-19 and will be spending the next year in the US finishing her dissertation.

Miriam Grotte-Jacobs successfully passed her comprehensive exams and advanced to ABD status in February 2018. During the spring semester, she developed her dissertation prospectus while serving as a TA and auditing classes. Her prospectus was approved and filed with the Department in May. Since then, she has been undertaking travel and archival research related to her dissertation project, which offers a critical analysis of artists associated with the so-called Washington Color School, examining the impact of the specificity of place on the individual practices of Washington-area artists. She also served as a graduate student representative for the Department, organizing professional development workshops and the annual graduate student symposium.

Yuna Han saw the opening of her exhibition "Uncertain Times: Martin Luther's Remedies for the Soul," at the Walters Art Museum in fall 2017, which summed up the work of her two-year curatorial fellowship there. She offered tours and talks, had interviews with the Baltimore Sun and WYPR, and gave a presentation in the Sixteenth Century Society and Conference on this exhibit. Also in the fall semester, she taught an undergraduate course titled, "Image within the Image: Self-referential Pictures in European and Asian Art." In August 2018, she gave a lecture developed from her dissertation project at the George Peabody Library titled, "His Hand Already Holds Me: Consolation and Visual Culture in Sixteenth-Century Lutheran Germany."

Bianca Hand began her first year as a graduate student by becoming the student representative for the Archaeological Institute of America, Baltimore Society. In this position she helped plan the logistics of each lecture. This



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summer, she worked in Turkey with the Tayinat Archaeological Project on their Basalt Reconstruction Project and helped photograph objects for the project's study collection.

Rachel Hiser Remmes received her MA from the University of North Texas in 2017 and her BA from the University of Dallas in 2014. Her master's thesis focused on the eleventh-century frescoes in the Abbazia di Sant'Angelo in Formis in Capua, Italy. In the interim between her graduate work at UNT and starting at Johns Hopkins, she focused on gaining reading proficiency in German. She looks forward to working with Nino Zchomelidse, Christopher Lakey and the other faculty and staff in the History of Art Department at Johns Hopkins.

Maria Lumbreras Corujo followed two years of field work in Spain with a move to Washington, DC, in early September for a year in residency at the Center for Advanced Studies in the Visual Arts, at the National Gallery of Art. Besides partaking in the busy program of activities at CASVA, she spent most of her time during the following months writing and revising chapters of her dissertation. In early May, she traveled to Minnesota to participate in Scientiae's annual conference at a panel on physiognomy and natural temperament in the Renaissance.

Lauren Maceross won second prize in the International Center of Medieval Art (ICMA) graduate student essay award competition in May 2017 for a paper she wrote for a seminar co-taught by Nino Zchomelidse and Martina Bagnoli titled, "'My eye glances at nothing unless it gives my heart delight': Physiological Poetics in a Late Medieval Coffret at the Metropolitan Museum." She also passed her comprehensive exams in October 2017, submitted her prospectus, and began her dissertation research.

Orsolya Mednyanszky conducted research for her dissertation project in Europe with the generous support of a Singleton Fellowship. With the additional help of a travel grant of the Medieval Academy of America, she worked in the libraries of Chantilly and Paris in November. In March, a travel grant from the Charles Singleton Center for the Study of Premodern Europe enabled her to visit the museums, libraries, and archives in Freiburg, Basel, Konstanz, Sigmaringen, and Stuttgart. At the beginning of June, she started a six-month long fellowship at the Herzog Wolfgang Bibliothek in Wolfenbüttel.

Jason Mientkiewicz began his third year in the graduate program in fall 2018. With Meghaa Ballakrishnen, he organized the 2017-18 graduate student lecture series. During the summer of 2018, he traveled to Berlin, Paris, Amsterdam and London before returning to Baltimore to study for his qualifying exams.

Amy Miranda was the Hall Curatorial Fellow at the Walters Art Museum in the Department of Art of the Mediterranean, 5000 BCE-300 CE, where she worked on several projects involving ceramics and sculpture, contributing to installations in the permanent galleries as well as the museum's reinstallation of One West Mount Vernon Place. She was also the Department's Hall Teaching Fellow during the spring 2018 semester, leading a seminar on art and architecture in the Roman provinces. In addition to her curatorial and teaching duties, Amy began work on her dissertation which culminated in a summer research trip to Italy, France, Turkey, and Tunisia.

James Pilgrim spent the past year in Florence, mostly ensconced in the second floor of the Kunsthistorisches Institut with the support of a Paul Mellon Fellowship from the Center for Advanced Study in the Visual Arts.

Antongiulio Sorgini spent much of the past year in and around Baltimore—where he was developing his project on the artistic monuments in the Basilica of the Holy House in Loreto as well as serving as a teaching assistant—and also got to do a fair amount of traveling. In January, he co-taught the Department's Winter Intersession course in Florence, where he led students around the city's churches and museums. More recently, in June and July, he was in the Marches (Ancona, Loreto, Recanati) and Rome, conducting fieldwork for his dissertation.

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Matthew Sova spent his first academic year completing coursework and preparing a paper on the twelfth-century Holy Sepulcher in Gernrode, Germany, for submission to conferences. He received a Cooke Travel Fellowship for Summer 2018, which he used to travel to Cologne in order to conduct research on the medieval churches and chapels in the city. In addition, he visited the early medieval collections of Aachen and Essen, which will form the backbone of his prospective dissertation topic.

Benjamin Stolurow spent his first year as a Doctoral Candidate in the History of Art completing courses on a variety of topics, including medieval materiality, early modern donor portraiture, historiography and methods, and global abstraction. In the spring, he returned to New York to attend the opening of “Grant Wood: American Gothic and Other Fables,” at the Whitney Museum of American Art for which he served as curatorial intern and research assistant. During the summer, Ben traveled extensively in Europe, visiting collections in Paris, Vienna, Frankfurt, Berlin, Amsterdam, and Antwerp.

Rebecca Teresi has been working on her dissertation. In the spring, she was invited to deliver a five-part lecture series on Bartolomé Esteban Murillo as part of the Luis Martin Lecture Series in the Humanities at the Meadows Museum in conjunction with an exhibition celebrating the 400th anniversary of his birth. The lecture series was entitled “Murillo: Artistic Intelligence and the Spanish Golden Age.” For the 2018-19 academic year, Rebecca has been appointed a Lecturer and Graduate Fellow at the Edith O'Donnell Institute of Art History at the University of Texas at Dallas, where she will teach a master's seminar on patronage and collecting at the early modern European court. With the Institute's support, Rebecca will work toward completing a draft of her dissertation.

Robert Vogt successfully completed his exams, which he took in the spring semester (Major Field: Medieval Mediterranean Art; Minor Field: The Arts of Islam in the Medieval Mediterranean). He also audited classes and worked as a Teaching Assistant. Since May, he has served on the International Center of Medieval Art (ICMA) Student Committee. He spent most of June in Berlin at the Kunstbibliothek, where he worked on his dissertation prospectus. With the support of a Katzenellenbogen Fellowship from the Department and an Islamic Studies Summer Research Grant, he traveled to multiple destinations in Europe to conduct preliminary research for his dissertation in July and August. He also relocated to Hamburg, where he will primarily be working on his dissertation at the Kunstgeschichtliches Seminar.

Gavin Wiens spent last September working on his dissertation at the Bodleian Library in Oxford before moving to Siena for the rest of the fall. He returned to Oxford for January and February and then moved back to Siena where he remained until June. Most of his time was taken up by doing chapter revisions, but he also started work on a new project which may or may not make it into the final dissertation.

Rachel Young graduated from the University of Massachusetts, Amherst, in May 2017 with an MA in Art History. Highlights of the following year include lecturing on Botticelli for members of the Springfield Museums, presenting material from her MA thesis at the UMass Graduate Student Conference in Renaissance Studies, and teaching the first half of the Western survey (Prehistory-Medieval) at the University of Hartford.

Dissertations

Katharine Johnson Larson successfully defended her dissertation, “Alberto Burri in Rome, 1946-1960,” on October 3, 2017. Her dissertation was supervised by Profs. Michael Fried and Molly Warnock. Dr. Larson is now pursuing a postdoctoral fellowship at the Maryland Institute College of Art (MICA).

Alexandra Letvin successfully defended her dissertation, “Miraculous Visions, Demonic Temptations: Francisco de Zurbarán at Guadalupe,” on September 29, 2018. Her dissertation was supervised by Profs. Felipe Pereda and Mitchell Merback. Dr. Letvin is the Andrew W. Mellon and Maude de Schauensee Postdoctoral Curatorial Fellow in the Department of European Painting and Sculpture at the Philadelphia Museum of Art where she is currently at work on an exhibition of fifteenth-century panel painting from the Crown of Aragon, opening in December.

Congratulations to both Katie and Alex!

Field Trips: Weiss Travel Fund

On Friday, October 20th, 2017, Prof. Feldman's graduate seminar, entitled "Image, Form, and Function: Seals and their cultural context in the ancient Near East," traveled to New York to visit The Morgan Library and Museum. First published by Edith Porada in 1948, the collection of cylinder seals is unrivaled in the United States, spanning from the fourth millennium to the fourth century BCE. Students received a tour of the cylinder seal collection from Sidney Babcock, Jeannette and Jonathan Rosen Curator and Department Head of the Ancient Near Eastern Seals & Tablets Collection. After their tour, Dr. Babcock led the class as they created their own seal impressions using cylinder seals from the museum's collection. This trip was funded by a generous gift from Dr. Daniel Weiss, who received his PhD from the History of Art Department and is currently the president and COO of the Metropolitan Museum of Art. —Bianca Hand

Undergraduate Students

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Kiana Beckmen held the Robert and Nancy Hall Curatorial Fellowship at the Walters Art Museum last summer, where she worked under the instruction of Christine Sciacca, the Associate Curator of European Art, 300-1400 CE. In this position she gained familiarity with the operations of a universal museum and assisted in research for an upcoming show on medieval Ethiopian Christianity, examining the collection itself, as well as the Walters's history as the hosts of the first exhibit of Ethiopian Christian materials in the US in 1993.

Maya Kahane submitted a formal proposal to acquire artwork by local Baltimore artist Reed Bmore as part of "Collecting the Contemporary" with Dr. Virginia Anderson. She also decided on her senior thesis topic which will explore the role theater plays within the ancient Roman home and its relation to propaganda. Outside from academics, she served as the New Member Chairman for Kappa Kappa Gamma women's sorority, graphic design artist for Hoptoberfest, marketing mentor for Johns Hopkins Women in Business, and social media chair for the Photography Forum at Johns Hopkins. In the spring semester, she was also chosen as one of 50 undergraduates for the prestigious Israel on Campus Coalition Grinspoon Fellowship.

Thaara Shankar enjoyed working at the Walters Art Museum as an education assistant within family programs making artworks inspired by the collection and exploring the museum with families. She was also co-president of *Thoroughfare*, an arts and literary magazine on campus, which published two magazines and held open mic nights. She was a member of the research group that explored the lives of the "Goucher" Mummy and the "Cohen" Mummy in the Johns Hopkins Archaeological Museum on campus, which culminated in an exhibition that included digital reconstructions of their faces. She continued to take piano lessons at Peabody Preparatory.

Julia Zimmerman had a very busy academic year. During the summer and into September, she led the creation of an audio tour of the public art on the Johns Hopkins campus. She also curated the exhibition *Present at Peabody* with the help of an Arts Innovation Grant. The exhibition sought to reimagine and activate the architecture, collections, and history of the George Peabody Library through site specific interventions from local student artists. The exhibition featured the work of Johns Hopkins and MICA undergraduate and graduate students, including Gillian Waldo, Margaret Curnow, Courtney Cooper, Mazzy Bell, and Camille Cropley. Visitors have described the exhibition as "an exciting use of a gorgeous space" and "very interesting and innovative."



Bianca Hand rolls a seal with assistance from Sidney Babcock

(Photo: Marian Feldman)

Alumni News

Sarah Abare (BA 2009) received an MA in Art History from the University of Texas, Austin, and currently works in the Education Department at the Walker Art Center in Minneapolis, MN.

Taylor Alessio (BA 2016) received an MA from the Institute of Fine Arts and now works at David Tunick, Inc.

William Allen (PhD 1981) has engaged in teaching, research, and publishing activities before retiring.

Christine Bickel Plumer (BA 1992) has been teaching art history for 25 years, having received an MEd from Towson University and an MLA from Johns Hopkins.

Laura Blom (PhD 2017) is at home in South Dakota working on the academic pursuits of revision and article submission while she waits for a double lung transplant. She looks forward to being able to breathe Tuscan air with new lungs!

Anna Brailovsky (MA 1995) works in the Office of Research at the College of Liberal Arts, University of Minnesota, developing major grant proposals. She has continued the translation work she started while living in Berlin, maintaining her connection to art history. Her most frequent clients are museums in German-speaking countries that require catalog and wall text for traveling exhibitions.

Sarah Braver (BA 2017) worked at an art gallery in South Florida and at an artist's studio in Brooklyn. She is beginning the MA program in Art History at Washington University in St. Louis this fall.

Laura Carrihill Lamb (BA 2007) attended medical school.

Adam Cohen (PhD 1995) is Associate Professor at the University of Toronto and has recently finished a second term as editor of *Gesta*, the journal of the International Center of Medieval Art. His most recent book is *Signs and Wonders: 100 Haggada Masterpieces*. He is currently writing, with Jill Caskey and Linda Safran, a new introductory survey entitled *Medieval Art and Architecture* (forthcoming from Cornell University Press).

Harry Cooper (MA 1992) was the curator of Modern Art at the Harvard Art Museums and now serves as a curator at the National Gallery in Washington, DC, along with fellow Johns Hopkins alum James Meyer (PhD 1995).

Andrea Crane (BA 1990) received an MA in art history from the University of Chicago. Subsequently she has been very involved in the art world—at major auction houses and galleries. After five years as a Director of Gagosian Gallery, she left in 2013 to become a private art consultant working with private collectors and public institutions.

Nathan Dennis (PhD 2016) is Assistant Professor of Art History and Museum Studies in the Department of Art + Architecture at the University of San Francisco. In addition to revising his dissertation into a monograph, he is working with the University of Notre Dame on a large international project, *Baptisteries of the Early Christian World*, which is designed to be both a print monograph and a searchable online database with extensive metadata.

Dianna DeVore (BA 1990) received a PhD in genetics before going to law school. She currently works as General Counsel to a biotech start-up.

Andrea Dodrill (BA 2008) is a litigation attorney in Baltimore, MD.

Ilana Ellenberg Skolnick (BA 2010) worked for seven years at Sotheby's and currently works in business development at Crozier Fine Arts in New York.

Jaroslav Folda (PhD 1968) is the N. Ferebee Taylor Professor Emeritus of the History of Art at the University of North Carolina at Chapel Hill. His most recent book *Byzantine Art and Italian Panel Painting* was published by Cambridge University Press in 2015.

Eric Garberson (PhD 1991) is Associate Professor and Director of Graduate Studies in the Department of Art History at Virginia Commonwealth University. He has served for nine years as director of the interdisciplinary doctoral program in Media, Art, and Text.

Kirsten Gausch (BA 2014) earned an MA in Museology from the University of Washington and currently works in the Education division of the Seattle Art Museum.

Kathryn Gerry (PhD 2008) is currently a visiting faculty member at Bowdoin College, having served in positions at the Walters Art Museum, the University of Kansas, and the Memphis College of Art.

Michael Giden (MA 1989) completed law school and works as a litigator with the Judicial Council of California.

Alumni News

George Gorse (BA 1971) earned MA and PhD degrees from Brown University and currently serves as the Viola Horton Professor of Art History at Pomona College.

Ann Hagerty (BA 1974) earned a Master of Architecture Professional Degree from the University of Pennsylvania and works as a practicing architect.

Cynthia Hahn (PhD 1982) is a full professor at Hunter College and the Graduate Center (CUNY). Her recent work has centered on medieval reliquaries (*The Reliquary Effect*, Reaktion Books). She will be giving the Watson Gordon lecture at the National Gallery in Edinburgh this November.

Laura Gardener Hyrman (MA 1981) completed a PhD in Chinese art history from the University of Minnesota. In 1988 she moved to Berea, KY, and works as an adjunct instructor at Bluegrass Community and Technical College in Lexington, KY.

Talia Hughes (BA 2013) spent four years in New York working first at artnet Auctions and at Christie's. She is now in her second year at Washington & Lee University School of Law.

Leslie King Hammond (PhD 1976) holds emeritus positions at the Maryland Institute College of Art as Graduate Dean, Art History faculty member, and Founding Director (1973-2014) of the Center for Race and Culture. She has served as a trustee and board member at many cultural institutions in Baltimore including the Baltimore Museum of Art and the Reginald Lewis Museum of African American History and Culture.

KeriAnn Kuperman (BA 2007) attended graduate school to become a physician's assistant and has recently returned to the Washington, DC, area.

Bridget Liu (BA 2007) completed medical school and now works as a physician.

Alexis Marotta (BA 2001) has worked at the Calder Foundation in New York since graduating from Johns Hopkins, and is currently the director of the Archives. She has completed the Association for Research into Crimes against Art (ARCA) course, and lectures about artist estates and archives.

Jennifer Moore (BA 1995) has worked in advertising and marketing as well as becoming a restaurant entrepreneur.

Jennie Nadel (BA 2018) will begin an MA program in art business at Sotheby's Institute.

Jane Nguyen Tom (BA 1991) earned a BS in architecture from Catholic University of America and currently works as a real estate developer in Bethesda, MD.

Kirstin Noreen (PhD 1999) has held positions at CASVA, Louisiana State University, and Loyola Marymount University, Los Angeles.

Jill Pederson (PhD 2008) is an Associate Professor of Art History at Arcadia University in Glenside, PA.

Chloe Pelletier (BA 2013) is a doctoral candidate at the University of Chicago in the Art History Department. She will be spending the next year in Italy on a Fulbright Fellowship.

Ann Roberts (BA 1974) is the James D. Vail II Professor of Art History and Associate Dean of the Faculty at Lake Forest College.

Shane Rosen-Gould (BA 2007) graduated from Brooklyn Law School and has practiced in areas of matrimonial and real estate law.

Melinda Schlitt (PhD 1991) is a Professor of Art History and the William W. Edel Professor of Humanities at Dickinson College.

Ariel Schneider (BA 2007) is an event producer.

Joseph Shaikewitz (BA 2015) is working toward an MA degree in Art History at Hunter College while working in the Center for Curatorial Leadership.

Amy Shatz (BA 1993) earned both MPH and MSW degrees.

Cynthia Sherburn (BA 1979) received a JD from the University of Michigan Law School and is the Associate General Counsel for the Family Division of the Third Circuit Court of Michigan in Detroit.

Meredith (Raucher) Sisson (PhD 2015) is the Assistant Director of the National Scholarship Office at Virginia Commonwealth University.

Gregory Smith (BA 1972) earned an MA as a member of the first class of the Graduate Program in the History of Art at Williams College and the Clark Art Institute. He recently retired after 41 years working in arts administration, and has moved to the Washington, DC, area.

Alumni News

Tanya Tiffany (PhD 2004) is an Associate Professor of Art History and the Director of Graduate Studies at the University of Wisconsin—Milwaukee where she is currently at work on two book projects.

Victoria Tillson Evans (BA 2001) earned a PhD in Italian Language and Literatures at Harvard. Subsequently she launched her own business, Distinctive College Consulting, to help families navigate the ever-stressful college admissions process.

Daniel Weiss (PhD 1992) served several years on the faculty and as dean at Johns Hopkins before moving on to positions as the president at Lafayette College and Haverford College. He is currently the President and Chief Operating Officer of the Metropolitan Museum of Art.

Alessandra Wood (BA 2006) received an MA degree in History of Decorative Arts and Design from Parsons/The Cooper Hewitt Museum and a PhD in American Civilization from the University of Dela-

ware. She currently works as Head of Style at a tech start up in San Francisco called Modsy, which is reimagining how we design and shop for our homes using 3D graphics technology. She writes that as she has built her team at Modsy she has specifically hired humanities majors (4 out of 6 with History of Art degrees).

Nicole Ziegler (BA 2016) works at Gladstone Gallery in New York, assisting with the management of artists and the sales of their work.

Calendar of Upcoming Events

For more information about upcoming events, please visit our website: <https://arthist.jhu.edu> and <https://arthist.jhu.edu/vents/>

Graduate Student Lecture Series

November 6, 2018: Prof. Emine Fetvacı of Boston University

November, 26, 2018: Prof. Diane Bodart of Columbia University

February 27, 2019: Prof. Adam Eaker of the Metropolitan Museum of Art

April 4, 2019: Prof. Jeffrey Hamburger of Harvard University

Distinguished Lecture in the Art of the Ancient Americas

March 7, 2019: Prof. Stephen Houston of Brown University

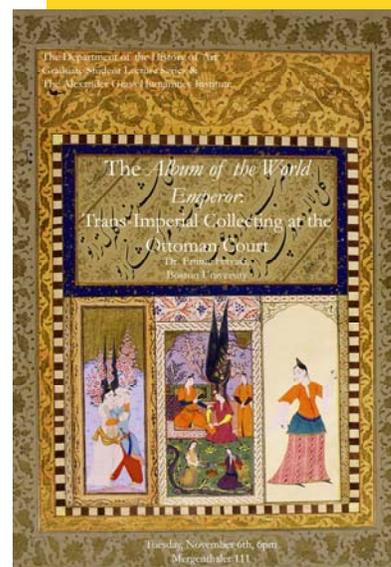
Curatorial Workshops

October 26, 2018: Michelle Kuo, Museum of Modern Art

November 30, 2018: Melissa Ho, Smithsonian American Art Museum

March 29, 2019: Kristen Hileman, Baltimore Museum of Art

April 19, 2019: Kevin Tervalá, Baltimore Museum of Art

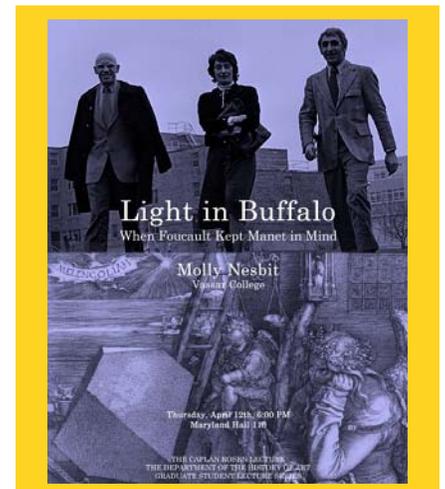


Graduate Student Lecture Series

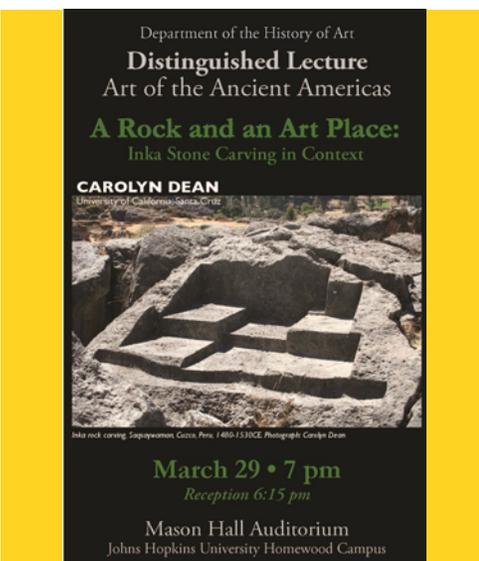
For the 2017-18 Graduate Student Lecture Series, Meghaa Ballakrishnen and Jason Mientkiewicz invited three speakers—two in the fall and one in the spring. Erika Naginski (The Graduate School of Design, Harvard University) joined us on the 17th of October, expanding on her larger interests in architecture, ruin, and structures of evidence with a talk entitled “Colonial Origins of Architecture: Building the ‘Maison Rustique’ in Cayenne, French Guiana.” On the 14th of November, Saloni Mathur (University of Los Angeles, California), excerpted her ongoing book project on the politics of the avant-garde in contemporary South Asia, focusing on two key figures: the art critic Geeta Kapur, and her partner, the artist Vivan Sundaram. Co-sponsored by the Alexander Grass Humanities Institute, the lecture (“A Fragile Inheritance: Radical Stakes in Contemporary Indian Art”) moved between close readings of dense art-historical moments and broader conceptual questions about the difficulty of political responsibility. With Classics, the Department hosted Verity Platt (Cornell University) on the 10th of April. Analyzing the material dimensions and textual intricacies of Pliny’s *Natural History* (“Orphaned Objects: Pliny’s *Natural History* and the Phenomenology of the Incomplete”), Platt compelled us to revisit our assumptions about wholeness, channeling instead the beauty and sadness of the province of the fragmentary. All three talks were rigorously interdisciplinary, mobilizing insights and analytical tools from the history of architecture, classics, anthropology, history, and literature; yet they foregrounded deep questions about specific objects and actors to articulate the rich contemporary shape of our discipline. —Meghaa Ballakrishnen & Jason Mientkiewicz

Caplan-Rosen Lecture

On April 12th, Molly Nesbit (Vassar College) delivered the Department’s annual Caplan-Rosen Lecture, “A Light in Buffalo: When Foucault Kept Manet in Mind,” examining Michel Foucault’s recurrent preoccupation with Edouard Manet, the subject of an unfinished book. Proceeding from the curious fact that Foucault worked on Manet during moments he was most directly engaged in student activism in the 1960s and 70s, Professor Nesbit traced the alignment between these ostensibly apolitical aesthetic concerns and Foucault’s political philosophy. Her talk focused specifically on Foucault’s time teaching at SUNY Buffalo and his involvement in student protests, using interviews, notes and extensive archival research to posit a speculative reconstruction of an untranscribed lecture on Manet delivered at the Albright-Knox Art Gallery. —Meghaa Ballakrishnen & Jason Mientkiewicz



Distinguished Lecture in the Art of the Ancient Americas



On March 29th, Carolyn Dean (University of California, Santa Cruz) delivered the Austen-Stokes Distinguished Lecture in the Art of the Ancient Americas. Her talk, “A Rock and a Hard Place: Inka Stone Carving in Context,” examined practices of stone masonry and material agency in the Inca Empire. By analyzing the integration of stone in architecture as well as carved stones left on the roads between quarries and construction sites, Professor Dean argues that these materials were understood to possess agency, determining whether or not they would collaborate with those who sought to use them. Rather than a simple utilitarian or technical concern, the manipulation of stone and its position within this culture served as a means not only of understanding the natural environment, but negotiating one’s own position within it. —Meghaa Ballakrishnen & Jason Mientkiewicz

VRC News

The last few years have been a busy time for the Visual Resources Collection. The VRC completed an online platform migration to JSTOR Forum, making 162,000 local images available alongside the more than 2.5 million images available through Artstor. Recently the digital image collection has been augmented with additions in the areas of world architecture and sculpture; Italian Renaissance and Baroque art; Late Antique and Roman art; contemporary Asian art; Islamic art; and images related to the history of medicine and technology. Current activities include working on collaborative projects with the Milton S. Eisenhower Library and the Johns Hopkins Archaeological Museum. The VRC continues to assist instructors with developing digital imaging projects, with employing best practices for organizing and storing images, and using image editing software. Staff give in-class presentations on finding and using images in an academic context.



VRC Students at Work: Emily McDonald & Mecca McDonald

The VRC employs between seven and fourteen graduate and undergraduate students each semester and is pleased to acknowledge two graduate students who have long served the collection. Last year the VRC bid farewell to Ashley Arico (PhD, Near Eastern Studies) who had been a welcome fixture in the collection since 2009. Current History of Art graduate student Elizabeth Bevis celebrates her sixth year working in the collection. In other staff news, Assistant Curator Lael Ensor-Bennett is currently serving as the Secretary for the Homewood Council on Inclusive Excellence, and as Vice President for Conference Arrangements for the Visual Resources Association.

Donors and Gifts

Thank you to our donors who gave during academic year 2017-2018! It would not be possible to continue the tradition of academic excellence without the generous support from our donors. The Department would like to thank the following :

Susan MacMillan Arnsberg

Austen-Stokes Ancient Americas Foundation

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