



2018 - 2019 NEWSLETTER

Letter from the Chair

Greetings from Gilman Hall! It has been a busy time in the History of Art Department. First, I'd like to congratulate all our graduates. We had twelve majors graduate this spring -- Kiana Beckmen, Nicole Braun, Tess DeBerry, Ellen Harty, Casey Haughin, Maya Kahane, Emma Rocha, Urmi Roy, Thaara Shankar, Andrea White, Euphie Ying, and Julia Zimmerman – along with two minors: Charlotte Fulwiler and Shreya Kumar. In addition, two PhD students defended their dissertations this year: Nicole Berlin and Gavin Wiens. Congratulations to you all for your hard work and best wishes for all future successes!

Professor Rebecca Brown continues as the Director of Graduate Studies, a role she took on in January after then-DGS Professor Mitch Merback stepped down in order to become director of the Medicine, Science and the Humanities undergraduate program. Professor Ünver Rüstem takes over the duties of Director of Undergraduate Studies this fall.

We are excited to welcome a robust cohort of new graduate students to our department this year. Joining the PhD program are: Ella Gonzalez (arts of the ancient Mediterranean and Greece), Christine Kim (medieval Islamic arts), Kimia Maleki (19th century Islamic arts), Celia Rodriguez Tejuca (early modern arts of Latin America) and Alexis Slater (early modern arts of northern Europe). In addition, we are delighted to welcome our first student to the newly inaugurated BA/MA program: Maya Kahane (ancient art). We look forward to their enriching presence in our community. Please read inside for news on all our graduate students, faculty, and alumni.

Also joining our department this fall is Dr. Allison Caplan as the first Austen-Stokes Ancient Americas Endowed Postdoctoral Fellow. Allison received her PhD from Tulane University in spring 2019. She spent 2018-19 at the Metropolitan Museum of Art as the Sylvan C. Coleman and Pam Coleman Memorial Fund Fellow.

This fall, she will be teaching an advanced undergraduate lecture course called, “Jade, Turquoise, Feathers, and Gold: Valued Materials in Aztec Art,” and she plans to teach a graduate seminar in spring 2020. We are thrilled to have her onboard!

At the end of June, Ann Woodward, Curator of the Visual Resources Collection, retired after more than twenty years of dedicated service to the university, starting in what was then the Slide Collection. A reception celebrating her retirement will be held on October 15. While Ann will be deeply missed, we are happy that she will be able to continue to work part-time for the next year as the VRC prepares for a new future under the helm of Assistant Curator Lael Ensor-Bennett.

This year we are looking forward to a rich and diverse set of programs sponsored or co-sponsored by the department. October 4 and 5, in collaboration with the Walters Art Museum, the department will host a workshop on “Seeing Codicologically.”

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On October 29, Professor Maria Gough (Harvard University) will lead a study day in conjunction with a recent gift to the university by Connie Caplan of a propaganda set from the 1930s by the Russian artist El Lissitzky. November 14-16, the department is organizing a conference on "The Philosophical Image: Art, Wisdom, and the Care of the Self in the Early Modern World, 1200-1700," co-sponsored with the Singleton Center for the Study of Premodern Europe. On March 6, the department will host a multi-field workshop on Form, including an evening event of Extreme Lyric, with Hope Mohr Dance (performance and artist's talk).

Our graduate student organized lecture series offers an exciting slate of visiting speakers, including Professor Sarah Guérin of the University of Pennsylvania, Dr. Kim Benzel of the Metropolitan Museum of Art, Professor Sylvia Houghteling of Bryn Mawr College, and Professor Jesús Escobar from Northwestern University. The Caplan-Rosen Lecture in Modern Art will be held on April 30 with Professor Julia Bryan-Wilson of the University of California at Berkeley as this year's speaker. This year's Distinguished Lecture in the Art of the Ancient Americas, to be held on March 5, will feature Gaylord Torrence, the Fred and Virginia Merrill Senior Curator of American Indian Art at the Nelson-Atkins Museum of Art.

I look forward to a stimulating year ahead and hope to see many of you at our forthcoming events!

Marian H. Feldman
Chair, Department of History of Art

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Rebecca Brown completed her term as Editor-in-Chief of *Art Journal* in 2018, and turned to a new research project during her leave in the fall. She spent a few weeks in India in November meeting with artists, visiting collections, and going through archival material in Mumbai, Thiruvananthapuram, and Chennai, focusing particularly on K.C.S. Paniker (1911–77). She was promoted to full professor in January 2019 and returned to teaching in the spring, taking her students on a special trip to the Gaur collection of South Asian modern art in northern New Jersey.

Stephen J. Campbell was on leave in Fall 2018 and completed work on his book *Andrea Mantegna: Humanist Aesthetics, Faith and the Force of Images*, to be published in 2020. He gave the Sydney J. Freedberg lecture on Italian Art at The National Gallery, Washington, D.C., on November 4, 2018. He was a coordinator and respondent of the sym-

posium, *The Global Nude in the Pre-Modern World* in January 2019, as part of the programming around the Getty/Royal Academy Exhibition *The Renaissance Nude*, which he co-curated with Thomas Kren and Jill Burke. In early June 2019, he co-taught in the Venice Summer School organized by Johns Hopkins and the University of Warwick, and lectured at the Ferdinandeum in Innsbruck, Austria.

Lisa DeLeonardis maintains research on earthquake resistant architecture in early modern Peru and Italy, while keeping one step ahead of the bulldozers in San Felipe, Peru. She has initiated an architectural preservation strategy for a monument that she discovered at the site, the earliest of its kind known for the Paracas culture. An article and papers, "In the Shadow of the Sorcerers..." detail the fieldwork. DeLeonardis co-authored a conservation study on post-fired pigments in *Antiquity* (2018), and continues



K.C.S. Paniker, Words and Symbols (Crows), 1973, oil on anodized aluminum, 59 x 48 in, Paniker Gallery, Thiruvananthapuram. Image courtesy of Prof. Brown

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experimental research on the pigments in Peru and the United States. Her work on the practice of fragmentation in Paracas-Chavín visual culture was presented to Dumbarton Oaks in the fall and will appear in a forthcoming edited volume.

Marian Feldman was kept busy with administrative duties for much of the year, but she made time for two major research trips abroad. In October 2018, along with her collaborator Dr. Antigoni Zournatzi of the National Hellenic Research Foundation, Athens, she organized and hosted an international workshop as part of the “Material Entanglements in the Ancient Mediterranean and Beyond” project funded by the Getty Foundation through their Connecting Art Histories Initiative. Twenty-two scholars from around the world gathered in Athens and Thessaloniki for ten days of intensive presentations, discussions, and site visits. The second and final workshop is planned for the end of September 2019 on the island of Crete. In summer 2019, Feldman was a Visiting Professor at the Institute of Archaeological Research at the University of Freiburg, Germany. While in Germany, she presented current research in Freiburg, Tübingen, and Munich, was a keynote speaker at the Broadening Horizons 6 Conference in Berlin, and spoke at the 65th Rencontre Assyriologique Internationale in Paris.

Aaron M. Hyman delivered invited lectures at Tulane University, The John Carter Brown Library at Brown University, and the University of Chicago and gave conference presentations in Toronto, Florence, and Munich, all while finishing the manuscript of his first book. With Dana Leibsohn (Smith College) he was awarded a publication grant from the Association of Print Scholars for a project about “indigenous” responses to European printed materials in the Americas; the two gave presentations related to this work at the annual meetings of the Modern Language Association and the Renaissance Society of America. Having spent 2017–18 at the Metropolitan Museum of Art, Hyman continued to think and write about the display and exhibition of art produced in colonial Latin America: he authored catalog entries for an exhibition about the Old Testament in colonial painting, which opened in Mexico City’s Museo Nacional de San Carlos; a review article in *Colonial Latin American Review* of the exhibition *Painted in Mexico, 1700-1790: Pinxit Mexici* (Met, LACMA, Banamex, 2017-18); and entries for the Los

Angeles County Museum of Art’s forthcoming handbook on its Latin American collections.

Jennifer Kingsley had a busy year, assuming the duties of Director of the Program in Museums & Society in addition to several pedagogic, museological, and academic research projects. Her article “The Canon as Provocation: Partnering with Museums for the Future of Art History Teaching” appears in the September issue of *Art History Pedagogy & Practice*. With colleagues in the Departments of History and Africana Studies she completed an archiving and oral history project focused on the university’s African-American staff. Kingsley taught several seminars based in the Baltimore Museum of Art, one of which will manifest as an exhibition slated to open at the museum in 2020. Kingsley has also launched a new research project focused on Baltimore women ranging from scholars to volunteer groups and high-status collectors, who served as key advocates for modern art during the first half of the twentieth century, a moment of gendered institutional interests and competing visions over what the story of modern art would be.

Christopher Lakey had his first book published by Yale University Press. *Sculptural Seeing: Relief, Optics, and the Rise of Perspective in Medieval Italy* appeared in August and was mentioned by *Apollo Magazine* as a notable recent publication in its “Off the Shelf” series. A related article on theological aesthetics and relief in late medieval painting also appeared in the volume, *Chiaroscuro als ästhetisches Prinzip: Kunst und Theorie des Helldunkels 1300–1500*. Additionally, Lakey finished two articles which will appear in 2019, one on the relationship between optical theory and sculptural practice in the work and writings of Lorenzo Ghiberti; the other investigates the relationship between phenomenology and iconography in the writings of Erwin Panofsky and Meyer Schapiro. He also gave talks in London, at the Courtauld Institute, and at the University of Amsterdam.

Mitchell Merback received an invitation to present a colloquium paper on “Pieter Bruegel and Speculation” at the Institut national d’histoire de l’art (Paris 1 Panthéon-Sorbonne) on the very day Notre Dame in Paris caught fire. Despite the short notice, Merback accepted, but the very day he arrived in Paris, so too did the mortifying Heatwave of 2019. “What is the universe trying to tell me?” he wondered. In December, Merback strayed farther from home, this time to Tel Aviv University,

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where he delivered the keynote address at a conference on violence in medieval art. He also stopped by the Mandel School of Advanced Studies at Hebrew University, Jerusalem, to give a talk and see old friends. Thankfully no jet setting was required for Merback's third special engagement of the year, this past April, when he offered a talk in conjunction with the little exhibition "Albrecht Dürer" at the Washington County Museum of Fine Arts (yes, it was his first visit to Hagerstown). While on the ground in Baltimore, Merback taught his usual array of classes, shepherded his graduate advisees, continued as Director of the Medicine, Science, and the Humanities program, and collaborated with Stephen Campbell on a special Johns Hopkins humanities conference, coming up this fall, on November 14-16, 2019: "The Philosophical Image: Art, Wisdom, and the Care of the Self in the Early Modern World, 1200-1700." *Don't miss it!*

Ünver Rüstem spent the 2018–19 academic year as a fellow at the Aga Khan Program for Islamic Architecture at Harvard University, where he made progress on a new book project that explores the role of costume in Ottoman cross-cultural and diplomatic self-representation. His first book, *Ottoman Baroque: The Architectural Refashioning of Eighteenth-Century Istanbul*, was published by Princeton University Press in February and had its London launch at the Royal Asiatic Society in June. As well as being invited to give a talk on the Ottoman Baroque at ETH Zurich, Rüstem presented at the workshop "Hagia Sophia in the Long Nineteenth Century" at Ohio State University and the conference of the Historians of Eighteenth-Century Art and Architecture at Southern Methodist University. Rüstem also attended the Historians of Islamic Art Association Fifth Biennial Symposium at Yale University, having served on the committee that put together the program, which centered on the theme of "Border Crossing." Following a summer spent in London, Istanbul, and Cyprus, Rüstem is happy to be back at Hopkins, where he will be offering an introductory survey of Islamic art and a new graduate seminar entitled "Performing Power: Ceremonial, Diplomacy, and Gift-Giving in and beyond the Ottoman Empire."

Jennifer Stager had an excellent first year at Hopkins. Invited talks took Stager to Cornell's Visual Culture Colloquium to speak on mosaics, to Penn-

sylvania State University, State College, to speak on the materiality of color, to the Pacific Ancient and Modern Languages Association (PAMLA) in Bellingham to speak on Sappho, to Syracuse for the Theoretical Archaeology Group to speak on Pandora and an ethics of care, and finally to Seattle to speak on inlaid eyes and theories of matter and vision at the University of Washington. With her Spring graduate seminar, she traveled to New York to meet with curators and conservators at the Metropolitan Museum of Art and to visit renowned material store, Kremer Pigments. Joining the board of the Johns Hopkins Archaeological Museum and the Committee on Archaeology, as well as an affiliate appointment in Classics, brought the chance to work closely with faculty in other departments. At the invitation of colleague Molly Warnock, Stager applied some of her work on ancient Mediterranean color to a contemporary context in reviewing Asli Çavuşoğlu's *The Place of Stone* at the New Museum in New York for *ASAP*. All of this continues to energize her research as she completes her first book manuscript, *Seeing Color in Ancient Mediterranean Art*.

Molly Warnock completed a number of essays, including "Tel Quel and the Subject of American Painting" (*Tate Papers*, December 2019); "Full Disclosure: Molly Warnock on Gilles Aillaud's *Rhinocéros, eau et rochers*, 1969" (*Artforum*, summer 2019); and "Pieter Schoolwerth: The Painting of *Délire*" (in *Pieter Schoolwerth: Model as Painting*, Sequence Press and MIT Press, 2019). She is working on her next book project, on art and theory in the context of the fabled review *Tel Quel*, and looking forward to the publication of her most recent monograph, *Simon Hantäi and the Reserves of Painting*, which is forthcoming from The Pennsylvania State University Press in the spring of 2020. She continues her tenure as reviews editor for *ASAP/J*.

Nino Zchomelidse spent 2018-19 on leave in Tbilisi (Georgia). There she continued to work on her book project on medieval notions of authenticity, now close to its completion. She also worked on a 12th century Georgian illuminated scroll with the Liturgy of Saint Basil at the National Georgian Center for Manuscripts. She will discuss codicological aspects of this scroll in a paper at the international workshop on medieval illuminated manuscripts to be held at the Walters Art Museum and Johns Hopkins in October 2019. She also taught a graduate seminar "Art and Ritual in Medieval Southern Italy" at the Tbilisi State University and

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gave invited lectures at the National Georgian Manuscript Center and the Ilia State University in Tbilisi. Drawing on the research leave in Georgia, Zchomelidse will teach a graduate seminar in the spring semester 2020 on Georgian medieval art and architecture, with a plan to take students to Georgia after classes have ended. This will also be an opportunity for graduate students to meet their peers at the Tbilisi State University. In March 2019, she gave a lecture at the international workshop on Liturgical Sources and Sacred Space at the Bibliotheca Hertziana (Max-Planck-Institut) in Rome, in which she discussed the complexities of information provided by medieval liturgical sources. She also wrote the introductory essay for the edited volume on medieval art and architecture of Terracina to be published 2020. She is currently finishing an essay on southern Italian illuminated liturgical scrolls for the “Companion to the Beneventan Zone,” to be published by Brill.

Austen-Stokes Ancient Americas Postdoctoral Fellow

The Department of the History of Art is delighted to welcome the inaugural Austen-Stokes Ancient Americas Postdoctoral Fellow, Allison Caplan!

Allison comes to Hopkins following a fellowship at the Metropolitan Museum of Art in New York, where she completed her doctoral dissertation, “Their Flickering Creations: Value, Appearance, Animacy, and Surface in Nahua Precious Art,” which reconstructed indigenous art theory under the Aztec Empire for the creation of works from precious stones, feathers, and metals. In 2018-2019, Allison also co-edited a forthcoming special issue on “Indigenous Knowledge of Birds and Feathers in Ancient Mesoamerica” for *Ethnohistory* and completed a forthcoming article for *MAVCOR Journal*. Additionally, she presented papers at the American Society for Ethnohistory and the Renaissance Society of America and co-organized a CAA panel on “Indigenous Languages of the Americas and the Language of Art History.” At Johns Hopkins, Allison looks forward to working on her first book and to teaching courses on materiality and language-art interactions in ancient Mesoamerica.

Graduate Students

New Students

The Department is delighted to welcome five new doctoral students as of fall 2019. In addition, the Department is excited to welcome its first Master’s student, Maya Kahane, as a member of the inaugural BA/MA program.

Welcome Ella, Maya, Christine, Kimia, Celia, and Alexis to Johns Hopkins’ Department of the History of Art!



Christine Kim, Alexis Slater, Celia Rodriguez Tejuca, Maya Kahane, Ella Gonzalez,
Photo: Ashley Costello

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Benjamin Allsopp spent his first year in the Johns Hopkins PhD program in the Department of the History of Art. Ben completed a variety of classes that focused on the medieval and early modern periods. Research papers he produced throughout the year focused on medieval manuscript illustrations of female dissections, sixteenth-century Venetian medical illustrations and the depiction of the non-West, and intersections between medieval cult image and Renaissance portraiture. Having been awarded the Cooke Fund for summer research, Ben travelled around northern Italy in July, spending time in Parma, Mantua, Bologna, Venice, Padua, Verona, and Milan. His visits to various sites and monuments this summer, including Cremona Cathedral, the Arena Chapel, and the Accademia in Venice, will be incorporated into his future work at Johns Hopkins.

Marica Antonucci spent the year in Rome at the Bibliotheca Hertziana as a predoctoral fellow in the “Rome Contemporary” research initiative. In addition to working on her dissertation, she organized a series of invited lectures on topics related to her own research interests. Along with visiting various archives located in Rome, she traveled to London, Turin, Paris, and Venice to undertake research for her dissertation.

Meghaa Ballakrishnen successfully completed comprehensive exams in twentieth-century art, critical theory, and the philosophy of aesthetics in Spring 2019, and is currently developing a prospectus on the Indian artist Tyeb Mehta. For the academic year 2019-2020, she is the Prize Teaching Fellow at the Program for Women, Gender, and Sexuality at Hopkins, in which capacity she will lead an upper-level seminar in Spring 2020 on modernism and postcolonial feminism in the visual arts. Through 2018-2019, supported by the J. Brien Key Fund, the Department of the History of Art, and the Program in Islamic Studies, she undertook archival and on-site research for her dissertation in India, France, and the United States. In 2019, she was invited to present her work at the Berkeley/Stanford Graduate Symposium at the San Francisco Museum of Modern Art, and by the Islam and the Humanities Research Initiative at Brown University.

Elizabeth Bernick started her two-year Kress Institutional Fellowship at the Kunsthistorisches Institut in Florence in September 2018. During her first months in residence, she wrote and submitted an article that appeared in the June 2019 volume of *Master Drawings*. This article is based on the research she conducted during her time as the Kress Predoctoral Fellow in the Drawing Institute at the Morgan Library & Museum. She also gave two presentations at the KHI that form the core of two chapters in her dissertation.

Elizabeth Bevis continues work on her dissertation “*Aula Sepulta Resurgit: Dissonant Material Discourses and the Local Experience of Late Antiquity in Roman Villas of the Loire Valley*,” and spent the summer of 2019 as Field Director of the Santa Susana Archaeological Project, based in Redondo, Portugal.

Nicole Berlin successfully defended her dissertation, “Old Houses, New Viewers: Domestic Renovation in Roman Sicily,” on December 14, 2018. She is currently the Zanyl Krieger Postdoctoral Curatorial Fellow at the Walters Art Museum, where she recently curated the show “Animal Tales: Hidden Stories in Medieval Manuscripts.” Nikki is also actively involved with the Contrada Agnese Project archaeological excavations at Morgantina, Sicily.

Christopher Daly spent the 2018-2019 academic year working on his dissertation on late 15th-century Lucchese painting, conducting research in Baltimore and in collections and archives throughout the US and Italy. He was also the Hall Curatorial Fellow at the Walters Art Museum, where he curated the installation “Growing the Collection: Henry Walters and 16th-Century Italian Painting” under the guidance of Joaneath Spicer. In addition, he contributed nine entries to the catalogue of the forthcoming exhibition *La Collection Alana, chefs-d’œuvre de la peinture italienne*, opening in September 2019 at the Musée Jacquemart-André in Paris.



Graduate students at the Evergreen Museum
(Photo: Aaron Hyman)

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Emily Friedman passed her comprehensive exams and began work on her dissertation project, which focuses on art and intellectual culture in Lyon between the years 1500 and 1550. She was co-organizer of the 2018-2019 Graduate Student Lecture Series, and participated in the Warwick-JHU inaugural summer school in Venice. Next year Emily will serve as the Carlson/Cowart Fellow at the Baltimore Museum of Art, Department of Prints, Drawings, and Photographs.

Ella Gonzalez graduated second in her class (despite being blocked on Interlibrary Loan an estimated seven times during the year) from Pepperdine University in April 2019 with bachelor's degrees in both art history and journalism. In February 2019, she presented her research with her professor at CAA in New York, titled "Teaching Greek Art in the Age of #MeToo" based on an article published in *Hyperallergic*. She also completed her senior thesis project examining visual representations of the myth of Niobe throughout time. This past summer she served as a curatorial intern at the Getty Villa in Malibu, California, where she helped with upcoming exhibitions, provenance research, and also developed personal research projects.

Tamara Golan spent the last year hunkered down in the frozen environs of upstate New York, where she finished her dissertation with the support of a Mellon-ACLS Dissertation Completion fellowship. In fall 2019 she will join the History of Art department at the University of Chicago as their new Assistant Professor of Medieval Art.

Miriam Grotte-Jacobs continued her dissertation research while serving as a teaching assistant during the fall and spring semesters. She also designed and taught an introductory survey to African American art of the twentieth century during the 2019 Intersession term and held a position as an exhibition researcher at the Baltimore Museum of Art. She received a research grant from the Getty Research Institute to travel to the museum in March to perform archival research and also visited dissertation-related archives and collections in Toronto in May. In June, she participated in the two-week Summer Institute for Technical Studies in Art at the Harvard Art Museums, focusing on the theme of "color."

Yuna Han has focused on completing her dissertation with the generous support of a Singleton Fellowship. Her dissertation defense is scheduled for September 2019.

Bianca Hand spent her second year in the department completing coursework and assisting in the planning of the Graduate Student Lecture series for 2019-2020. She received the Katzenellenbogen Fellowship for the summer of 2019 to travel to Paris for the 65th Rencontre Assyriologique Internationale, an annual conference for Assyriology and Near Eastern Art and Archaeology. She also visited London to see the British Museum's collection of Near Eastern artifacts before returning home to work on the Cypriot ceramics collection at the Johns Hopkins Archaeological Museum.

Christine Kim spent the 2018-19 academic year completing her MA at Koç University in Istanbul, Turkey. Her thesis focused on Islamic weaponry, specifically a group of Timurid shamshirs believed to be from Samarkand, Uzbekistan. Previously, she received her BA in Art History from Columbia University in 2016. She looks forward to joining the department at Johns Hopkins this upcoming fall.

Maria Lumbreras Corujo spent the past year as a visiting fellow at Harvard working to complete her dissertation. In the 2019-2020 academic year, she will be the Sylvan C. Coleman and Pam Coleman Memorial Fund fellow at the Metropolitan Museum of Art, where she will work at the Department of Drawings and Prints. She was awarded a fellowship to build on and revise her dissertation by studying interactions with prints in early modern Spain and their relationship to the period's interest in error, ignorance, and the fringes of knowledge production.

Lauren Maceross was the Carlson/Cowart Fellow in the Department of Prints, Drawings and Photographs at the Baltimore Museum of Art, where in addition to cataloging and inventorying a variety of works on paper she developed a proposal for a focus exhibition on a selection of prints from the collection depicting medieval monuments. She gave a presentation related to her dissertation project at the 24th Annual

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Graduate Student Symposium on the History of Art at the Barnes Foundation. In September, Lauren will be moving to Paris to begin a two-year Kress Foundation Institutional Fellowship hosted by the Institut national d'histoire de l'art where she will continue dissertation research.

Kimia Maleki planned and researched quarterly rotations of Islamic art galleries at the Art Institute of Chicago. She also conducted provenance research on the Islamic art collection in the Asian Art department. Following her study on the shaping of the collection of Islamic Art at the Art Institute, she travelled back home to Iran after four years to find more about the traces of the many Persian objects in the collection. Through the summer, she had a chance to visit sites/architecture from the 11th to 19th century in Tabriz, Zanjan, Qazvin, Tehran, Isfahan, and Mashhad.

Maria Gabriella Matarazzo was a visiting PhD student from Scuola Normale Superiore of Pisa during the 2018-2019 academic year, with the support of the Singleton Center for the study of Premodern Europe. At Johns Hopkins, she attended courses with Stephen Campbell, Aaron Hyman and Jennifer Stager, which greatly enriched her perspective on the art-historical discipline. While working on her dissertation on the Graphic Arts in Baroque Rome, she completed an article on Cherubino Alberti's prints after Polidoro da Caravaggio for an edited volume to be published in 2020. In March, she attended the 2019 RSA meeting in Toronto and gave a talk entitled "Natura Simulaverat Artem: Representing Terms from the Idea to the Living Model," focusing on the chiaroscuro terminal figures in the Farnese Gallery in Rome.

Orsolya Mednyanszky spent the Fall semester conducting research in the Herzog August Bibliothek in Wolfenbüttel with the support of a fellowship of the Rolf und Ursula Schneider Stiftung. In the Spring semester, she taught a Dean's Teaching Fellowship course on Western medieval book painting with a focus on the medieval manuscript collections of Johns Hopkins and the Walters Art Museum.

Jason Mientkiewicz completed his exams during the 2018-19 academic year and began researching his dissertation. After spending the summer in Moscow, he looks forward to returning to Baltimore.

Amy Miranda held a Dean's Teaching Fellowship during the fall 2018 semester, which allowed her to teach a class on Roman sculpture and politics. She spent the first several months of 2019 abroad—in January she participated in the winter session course on Renaissance art in Florence, Italy, while February was full of travel around Jordan and Tunisia for dissertation research. Amy gave papers at symposia in Boston and Tallahassee in early March before finally returning to Baltimore where she is diligently at work on her dissertation.

James Pilgrim spent the year in Florence, conducting dissertation research at the Kunsthistorisches Institut with the support of a Paul Mellon Fellowship from CASVA.

Rachel Remmes travelled to London, Florence, Assisi, Siena, Perugia, and Milan over the summer to begin archival research for her dissertation, which focuses on Italian Gothic manuscripts. To begin her research, she visited three European libraries - The British Library, the Biblioteca Nazionale Centrale Firenze, and the Biblioteca Trivulziana - where she consulted various trecento manuscripts. This upcoming year Rachel will serve as one of the Co-organizers of the annual Graduate Lecture Series, as she finishes up her second year of coursework. She has a forthcoming publication, reviewing the recent catalogue *The McCarthy Collection: Italian and Byzantine Miniatures* (2019).

Celia Rodriguez Tejuca received her MA from the University of Massachusetts, Amherst in 2019. In Summer 2019, she traveled back to her hometown in Cuba, where she spent time looking at colonial art and



Orsolya Mednyanszky, Curator Lynley Herbert, and students from Orsolya's Fall 2019 class
(Photo: Orsolya Mednyanszky)

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objects. With the support of a Decorative Art Trust's Summer Research Grant and a Walter B. Denny scholarship, Celia also spent a week in Mexico conducting research on a viceregal cabinet from Puebla.

Antongiulio Sorgini spent the fall semester as a TA for Aaron Hyman's course on the visual culture of the Spanish Empire while also auditing Prof. Hyman's seminar on art history's "global turn." In January, he traveled to Florence to teach an intersession course on Renaissance art. He returned to Italy over the summer to participate in a workshop in Venice on cultural exchange and to conduct dissertation research in Loreto and elsewhere in the Marches.

Alexis Slater graduated from the University of Texas at Austin in May 2019 with an MA in Art History. Highlights from the most recent school year include traveling to Vienna in 2018 to see the *Bruegel* exhibition, participating in the Musea Brugge Research School alongside graduate students in art history from all over the world, and serving as a teaching assistant for a global survey of ancient to medieval art. Her Master's thesis is titled *Mayken Verhulst: A Professional Woman Painter and Print Publisher in the Sixteenth-Century Low Countries*. She is looking forward to joining the Johns Hopkins History of Art community and to beginning her doctorate coursework this fall.

Matthew Sova spent his second year completing coursework and developing his interests in the early medieval plastic arts. He received a Katzenellenbogen Fellowship for Summer 2019, which he used to travel to London in order to conduct research on the medieval collections in the city. Currently, he is studying for his comprehensive exams, under the direction of Profs. Christopher Lakey and Nino Zchomelidse.

Benjamin Stolurow completed his second year of coursework and first year as a teaching assistant. During the 2018-2019 academic year, Ben served as a Co-Organizer of the annual Graduate Student Lecture Series and as Department Representative to the Johns Hopkins Graduate Representative Organization (GRO). During the summer term, Ben attended the Summer Course for the Study of the Arts in Flanders. Ben spent the remainder of the summer in Germany, the Netherlands, and at home in California studying for comprehensive exams.

Rebecca Teresi was a fellow at the Edith O'Donnell Institute of Art History for the 2018-2019 academic year, where she taught a graduate seminar on patronage and collecting at the early modern European court and spent time writing. In November, she traveled to London to conduct dissertation research and to give a paper at the Iberian (In) tolerance conference sponsored by the London Arts and Humanities Partnership. This spring, she delivered another paper at the annual meeting of the Renaissance Society of America in Toronto. She expects to defend her dissertation in Spring 2020.

Robert Vogt spent the past year at the Kunstgeschichtliches Seminar der Universität Hamburg with the support of the Krieger School of Arts and Sciences, the Deutscher Akademischer Austauschdienst (DAAD), and the Universität Hamburg. He worked on his dissertation, visited archives across Europe, and, among other things, co-organized the International Center of Medieval Art (ICMA) Student Committee's panel "Art, Science and the Natural World" at the 54th International Congress on Medieval Studies in Kalamazoo.

Rachel Young completed her first year of coursework at Johns Hopkins. Supported by the Cooke fellowship, she spent the month of June in Italy. She visited major collections and architectural monuments in Tuscany, Umbria, Emilia-Romagna and Lombardy. One of the highlights was visiting the Visconti



Rebecca Teresi in London
(Photo: Rebecca Teresi)

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Castle in Pandino, outside of Milan; its well-preserved but little-studied Trecento wall paintings are the topic of a seminar paper written for Prof. Campbell.

Undergraduate Students

News & Awards

Tess DeBerry will be attending Columbia University in the fall to obtain a Masters degree in Modern and Contemporary Art: Curatorial and Critical Studies. Tess graduated in May 2019 from Johns Hopkins with both departmental and general honors. To achieve honors in the History of Art, Tess wrote a thesis during her senior year, entitled *Erotic Text and Image in Urban Spaces of Ancient Rome: Gender Hierarchies in a World of Penetration.*"

Casey Haughin was accepted to the University of Cambridge's MPhil program in Heritage Studies, and will begin her degree in the fall with a focus on the intersection of museum narratives surrounding Classical collections and constructed notions of Western identity. She continued her work as a Museum Assistant at the Johns Hopkins Archaeological Museum, completing her third and final year as a student employee. Haughin also presented the results of her research on locally produced ceramics at a Roman villa complex in Portugal from the 2018 field season of Santa Susana Archaeological Project during the Archaeological Institute of America's yearly conference. She returned to the Santa Susana Archaeological Project in a new position of lab manager for the 2019 field season. Haughin graduated in May with departmental and university honors, as well as membership in Phi Beta Kappa.

Maya Kahane will be the first History of Art undergraduate student to enter into the accelerated BA/MA program this fall. Last academic year, Maya was a curatorial intern in the Prints, Drawings and Photographs department at the Baltimore Museum of Art. Her essay, entitled *The Power of a Vase: Magic and Astrological Divination in the Medieval Islamic World*, was published in the spring issue of *Kunstammer*, the Princeton University Undergraduate Journal of Art. In April, Maya was awarded the Stanton-Forgione Prize for outstanding achievement by an undergraduate in the History of Art Department, and graduated Phi Beta Kappa from Johns Hopkins in May.

Rachel Lorenc (Class of 2020), was awarded \$5,600.00 Stokes Family Undergraduate Research Award for her project "Preserving the Legacy of Chachapoyas Stone Monuments in the Cloud Forest of Peru." In August, Rachel will make the arduous trek to La Morada with a team to create a 3D model of an important stone monument in danger of destruction.

Thaara Shankar studied abroad in Rome in Fall 2019 through Cornell University's Rome Program. In Rome she studied art from antiquity to the present and interned at the Fondazione Giuliani. In the spring she completed her Woodrow Wilson Fellowship project, "Investigating Cremonese Stringed-Instruments: The Enduring Legacy of the Stradivari, Amati, and Guarneri del Gesù workshops" as well as her Arts Innovation Grant, "Inside the Studio," which was a collaborative project between Johns Hopkins and MICA students visiting artist studios in Baltimore. This summer she is interning in the International Program Department at the Museum of Modern Art in New York. In August she will begin her Fulbright-Nehru Grant in New Delhi, where she will be researching the Delhi arts landscape from Partition to the Present.

Alumni News

Sarah Bresler Baughn (BA 2011) is currently a senior designer at Williams Sonoma Inc., where she designs tabletop and kitchen textile products. Prior to Williams Sonoma, she worked in the fashion industry designing textiles for women's wear in Los Angeles. She launched her own indie line of textile designs and hand crafted jewelry and accessories, Beetle + Bee, in 2017.

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. He has written, edited, and/or contributed to eight published works since graduating.

Hayley Frank (BA 2011) began working at the National Gallery of Art's Center For Advanced Study in the Visual Arts after graduation in 2011. She is now back in Baltimore and works at the Walters Art Museum as the Manager of Special Events.

David Glover (BA 2014) returned to Johns Hopkins for an MS in Biomedical Engineering. He is currently a Technical Operations manager for a large government healthcare project.

Alexandra Good (BA 2012) earned a Master of Arts Management from Carnegie Mellon University and a Juris Doctor from the University of Pittsburgh School of Law. Ali is currently an associate attorney at Morgan, Lewis & Bockius LLP, where she focuses her practice on mergers and acquisitions, securities, and corporate governance.

George Gorse (BA 1971) went to Brown University for graduate

school in Art History, earning an MA in 1973 and PhD in 1980. He was an Instructor in Art History at the University of Pennsylvania in 1979-80 and was hired as Viola Horton Assistant Professor of Art History at Pomona College in 1980, Associate Professor (1985) and Professor (1993). At Pomona, he taught current department Professor, Rebecca Brown. Gorse continues to teach at Pomona College and his research is on the Medieval and Renaissance city of Genoa with publications on admiral Andrea Doria, palaces and villas, urban history, and most recently the Virgin Mary as Queen of Genoa in 1637. Professor Phoebe Stanton's survey course at Johns Hopkins "converted" Gorse from an International Relations major to Art History. He says, "Johns Hopkins University's Art History department opened the door to my future."

Betsy Hess (MA 1973) served on the staff of the Baltimore Museum of Art (1972-76) and the Baltimore County Commission on the Arts (1977-79) before working as the Mayor's Coordinator of Special Purpose Museums (1982-85). She is a freelance photographer and, along with her husband, George, has six grandchildren.

Allison Leader (BA 1990) received an MA in art history from University of Michigan and worked at the Yale University Art Gallery Department of Prints and Drawings for one year. She later attended law school and since has become in-house counsel at the Associated Press and currently at the American Red Cross.

Hilary Letwin (PhD 2014) works as the Assistant Curator at the West Vancouver Art Museum in Canada.

Whitney Levandusky (BA 2008) graduated from University of Maryland School of Law and works as an attorney-advisor at the U.S. Copyright Office.

Alison Luchs (PhD 1976) is the curator of early European sculpture and deputy head of the department of sculpture and decorative arts at the National Gallery of Art, where she has worked since 1980. In 2019 she was part of the team preparing the exhibition "Verrocchio: Sculptor and Painter of Renaissance Florence."

Kathryn Ombam (BA 1996) is Historical Collections Coordinator at Tyler Arboretum, caring for and interpreting a decorative arts collection that dates from the 17th century with its provenance centered on one Quaker family that began the arboretum.

Chloe Pelletier (BA 2013) is a 6th year PhD candidate in the University of Chicago's art history department. She specializes in Italian Renaissance painting and is writing a dissertation about the intersection of artistic practice and conceptions of the environment. She was a 2018-19 Fulbright Fellow and will be spending next year as a Mellon Curatorial Fellow at the Art Institute of Chicago.

Shane Rosen-Gould (BA 2007) is an assistant general counsel with the New York City Department of Buildings.

Julie Salathe (PhD 1997) is Director of Grants and Sponsorships at the Wing Luke Museum of the Asian Pacific American Experience in Seattle.

Alumni News

Ji Mary Seo (BA 2017) was the 2017-2018 Lifchez-Stronach Curatorial Intern at The Metropolitan Museum of Art. She is currently the Imaging and Rights Coordinator at the Walters Art Museum. This fall, she will attend Harvard University to pursue a PhD in the History of Art, focusing on the ancient Americas.

Julie Swanson (MA 1978) has worked at a large accounting firm in Baltimore before moving onto the United States Postal Service, and then Wildhorse Resort & Casino in her hometown of Pendleton, Oregon.

Beeta Tahmassebi (BA 1998) went to Georgetown for her MBA and has been working in international development consulting. A far cry from History of Art, but she remembers her time with the department and at Johns Hopkins fondly. "I believe the critical analysis and writing skills I honed there as an undergraduate have served me well throughout my career," she says.

Victoria Tillson Evans (BA 2001) recently co-authored her first book, *Stairway to College Heaven*, and has doubled the size of her business, Distinctive College Consulting, over the last year.

Ittai Weinryb (PhD 2010) is an Associate Professor at Bard Graduate Center.

Nicole Ziegler (BA 2016) currently works at Gladstone Gallery in New York City. She works on secondary market art sales, research, and fair preparation for the gallery's Partner.

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

October 8, 2019: Prof. Sarah Guérin of the University of Pennsylvania

November 5, 2019: Dr. Kim Benzel of the Metropolitan Museum of Art

February 18, 2020: Prof. Sylvia Houghteling of Bryn Mawr College

March 10, 2020: Prof. Jesús Escobar of Northwestern University

Caplan-Rosen Lecture

April 30, 2020: Prof. Julia Bryan-Wilson, University of California, Berkeley

Distinguished Lecture in the Art of the Ancient Americas

March 5, 2020: Dr. Gaylord Torrence, the Fred and Virginia Merrill Senior Curator of American Indian Art at the Nelson-Atkins Museum of Art

Upcoming Department Conferences and Workshops

October 4-5, 2019: Walters Art Museum conference with Prof. Nino Zchomelidse

October 29, 2019: El Lissitzky study day with Prof. Maria Gough

November 14-16, 2019: The Philosophical Image: Art, Wisdom, and the Care of the Self in the Early Modern World, 1200-1700, co-sponsored by the Singleton Center for the Study of Pre-modern Europe and organized by Profs. Campbell and Merback

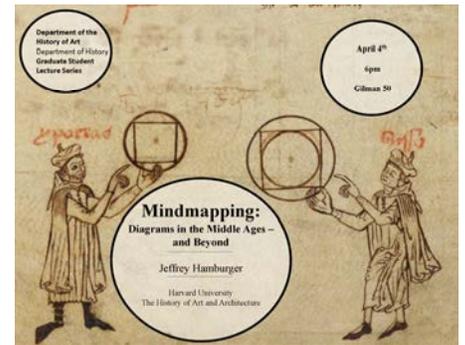
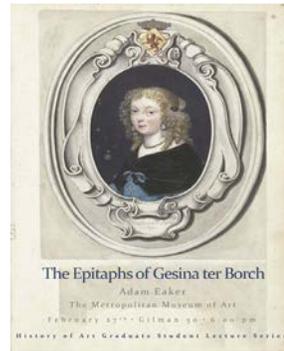
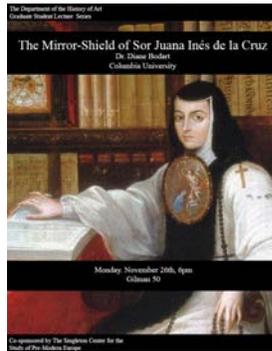
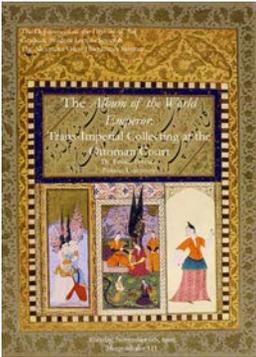
March 6, 2020: Form workshop organized by Prof. Jennifer Stager

Dissertations

Nicole Berlin successfully defended her dissertation, “Old Houses, New Viewers: Domestic Renovation in Roman Sicily,” on December 14, 2018. Her dissertation was supervised by Profs. Marian Feldman and Jennifer Stager. Nikki is completing her Krieger Fellowship at the Walters Art Museum.

Gavin Wiens successfully defended his dissertation, “Making Siena: Art and State Formation, 1404 – 1487,” on April 19, 2019. His dissertation was supervised by Profs. Stephen Campbell and Christopher Lakey.

Congratulations to both Nikki and Gavin!



Posters from the talks of Fetvacı, Bodart, Eaker, and Hamburger.

Graduate Student Lecture Series

On November 6th, 2018, Prof. Emine Fetvacı, Associate Professor in the Department of Art and Architecture at Boston University, opened this year's Graduate Student Lecture Series with a presentation on Ottoman album books. Dr. Fetvacı's talk, "The Album of the World Emperor: Trans-Imperial Collecting at the Ottoman Court," questioned the role of identity developed through the compilation of a multimedia album by analyzing the album's diverse costumes, calligraphy, border decorations and foreign prints.

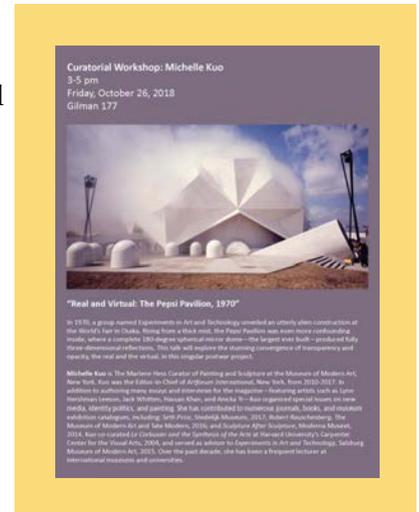
On November 26th, 2018, Prof. Diane Bodart, David Rosand Assistant Professor of Italian Renaissance Art History at Columbia University, delivered the second installment of the Graduate Student Lecture Series, entitled "The Mirror-Shield of Sor Juana Inés de la Cruz." Focusing on painted representations of Sor Juana Inés de la Cruz, the lecture considered the ways in which the celebrated seventeenth century Mexican poet and Hieronymite nun worked to fashion a self-image through her use of a certain category of wearable image—the nun badge—as well as the broader practice of wearing images in the early modern period, focusing on the modes of interaction activated by the inscription of images on the body.

On February 27th, 2019, Dr. Adam Eaker, Assistant Curator of European Prints and Drawings at the Metropolitan Museum of Art, delivered the third installment of the Graduate Student Lecture Series entitled, "The Epitaphs of Gesina ter Borch." The lecture explored the albums, calligraphy, and drawings of the Dutch artist Gesina ter Borch (1633-1690), examining the ways in which this rich archive provides insight into the life of an artistic family in the early modern Dutch Republic while at the same time challenging conventional accounts of the relationship between artists and models, and professionals and amateurs in the Dutch "Golden Age."

On April 4th, 2019, Prof. Jeffrey F. Hamburger, Kuno Francke Professor of German Art and Culture in the Department of the History of Art and Architecture at Harvard University, delivered the fourth installment of the Graduate Student Lecture Series entitled, "Mindmapping: Diagrams in the Middle Ages – and Beyond." Working from medieval examples—in particular, those related to representations of the Cross (Hrabanus Maurus), itself a fundamentally diagrammatic image—but embracing modern discourses on diagrams from semiotics to post-structuralism, the lecture considered the implications of diagrammatic modes of thought and representation on such age-old philosophical questions as what is an image and what relationship do images have to the truth. -Rachel Remmes and Benjamin Stolurow

Curatorial Workshops

On October 26, 2018, Michelle Kuo, Marlene Hess Curator of Painting and Sculpture at the Museum of Modern Art and former Editor-in-Chief of *Artforum*, visited the Department of the History of Art to discuss the largest spherical mirror dome ever built, the Pepsi Pavilion, installed at the 1970 World's Fair in Osaka. Excerpting from her current book project on the artists' group Experiments in Art and Technology (E.A.T.) responsible for the installation, Kuo deftly recovered the staggering procedural groundwork (including inflatable rubber constructions, wooden supports, and faceted exteriors) preceding the final reflective surface (made of mylar and secured by vented vacuum pressure). Of particular interest to Kuo was the unstable relationship between viewing subjects and their mirrored reflections, always distant and sometimes distorted, within the dome. Instability, or precariousness, was further dramatized by the structure's assertions of, on the one hand, permanence and temporariness (it was made to be taken down) and on the other, materiality and immateriality (the complex emerged from a weighty mist), which contributed to a complex of phenomenological effects. The presentation was followed by a more general conversation about curation, and the difficulties posed to museums by site-specific works. First in a series of curatorial workshops, the event was sponsored by the Department and coordinated by Prof. Molly Warnock.



On November 30, 2018 Melissa Ho, the Smithsonian American Art Museum's curator of twentieth-century art, spoke to the Department about her then upcoming exhibition, *Artist's Respond: American Art and the Vietnam War, 1965-1975*. Focusing on a decade of unprecedented political involvement in North American artistic practice following "cool" or "autonomous" artistic movements, Ho's exhibition brought together nearly a hundred works by both more canonical and lesser-known artists and was on view at the Smithsonian American Art Museum until August 2019. Ho's workshop, part of a series organized by Prof. Warnock on curatorial methods, addressed the challenges of bringing together diverse artistic materials responding to a potent historical moment; the importance of moulding exhibitions with the climate of contemporary world-historical developments in mind; and the quality of the turn in this period to art's engagement with, and responsibility for, the world it occupies.



Kevin Tervala, Associate Curator of African Art and Department Head for the

Arts of Africa, the Americas, Asia, and the Pacific Islands, at the Baltimore Museum of Art, joined the Department for a curatorial workshop organized by Prof. Warnock on April 19, 2019. Tervala spoke of the complications of curating art from the non-Western world for Western audiences, and about the difficulty of establishing the adequate contextual information for understanding, but still paying attention to, artworks. Considering the historical differences between what art means, and how it should be experienced, in different cultural traditions, and drawing from the archives of African art displays at the Baltimore Museum of Art, he outlined various strategies curators use for African art before sharing a few thoughts and questions about an upcoming exhibition on matrilineal relationships he is in the process of putting together. Intimate, and honest, discussions about responses to the setting and presentation of artworks, as well as the design of museum spaces, followed.



Kristen Hileman's curatorial workshop, last in a series organized by Prof. Warnock, and titled "Volume Control: Balancing the Voices of Curators, Artists, and Viewers in Exhibition

Curatorial Workshops

Interpretation,” raised questions pertinent to debates about inclusion and representation in museums displaying contemporary art: how does one present disturbing images? Who can claim to speak for whom? How does one deal with the biography of the artist? Hileman drew both on her long experience as Curator of Contemporary Art at the Baltimore Museum of Art between 2009 and 2019, as well as her own encounters with artists and with recent exhibitions of contemporary art in the United States, in order to concretely position and negotiate these questions; she consciously drew graduate students and faculty, who in their own capacities are committed to introducing art to broader publics, into the conversation. -Meghaa Ballakrishnen



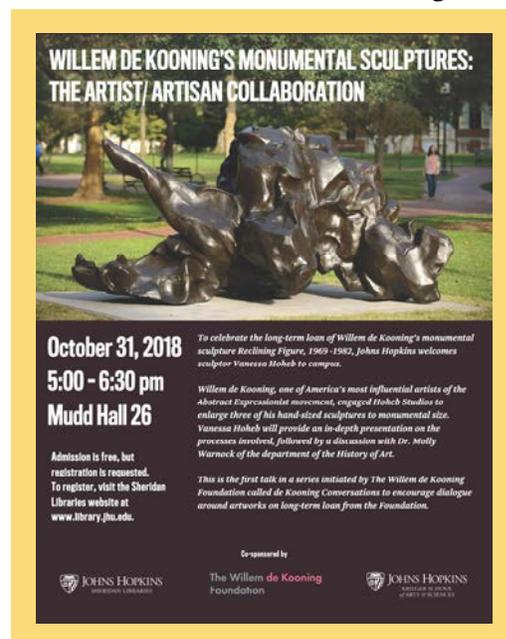
Department Events



Graduate students and faculty at lunch with Dr. Weiss
(Photo: Jennifer Stager)

On Monday, April 8th, 2019, Daniel Weiss, Johns Hopkins alum and President and CEO of the Metropolitan Museum of Art, visited Prof. Jennifer Stager's class, "The Idea of Athens." Students were able to ask Dr. Weiss questions about future exhibitions at the Met, the accessibility of the collections to student researchers, and how the Met plans to take on exhibiting problematic artists in the age of "Me Too." These questions led to a lively discussion of the ways in which museums today are developing ongoing dialogues with their constituents and are becoming more transparent in their decision making processes. Afterwards, graduate students were able to have lunch with Dr. Weiss, during which he spoke about his career trajectory leading to his current position, the intricacies of his position at the museum, and his time at Johns Hopkins as a student, professor, and dean. Dr. Weiss's visit produced an enlightening view into the complex world of museum administration for both undergraduates and graduate students alike. -Bianca Hand

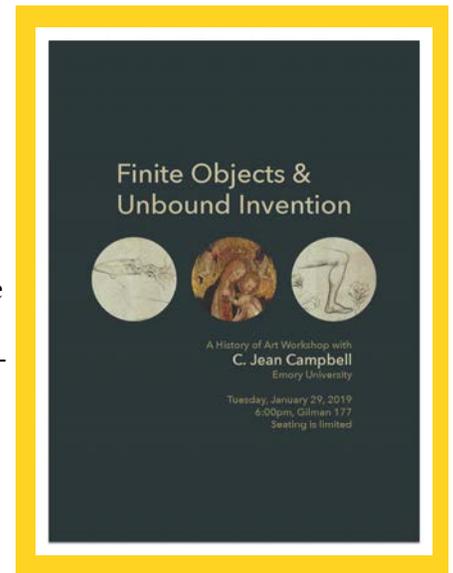
Reclining Figure, fifth in an edition of seven cast bronzes and on long-term loan from the William de Kooning Foundation, is sixteen times larger than the hand-sized wet clay model that de Kooning pressed, pinched, and molded into shape in 1969. Vanaessa Hoheb, who translated the work into its monumental present form, visited Homewood campus on the October 31, 2018, for a conversation about the process sponsored by the de Kooning Foundation, the Sheridan Libraries, and the Krieger School of Arts and Sciences. Hoheb carefully recounted the laborious and intricate process, noting the stages of fabrication (involving cardboard, fiberglass, styrofoam, and plasticine) and experimentation (aided by the failure of her first attempt, which de Kooning termed "too accurate") required for the dimpled planes, nubby forms, and expressive spontaneity of the dynamic sculpture, now holding court between Remsen and Dunning Halls. Hoheb's talk was accompanied by a delightful slide presentation, which revived, through grainy contemporary photographs (of her in her paint splattered overalls for relative size; of her in her pick-up truck delivering goods; of her with the de Koonings), every excitement of a now inaccessible studio and its then revolutionary methods. -Meghaa Ballakrishnen



Lecture Series and Events

On January 29, 2019 Jean Campbell, Professor of History of Art at Emory University and alumna of the History of Art Department at Johns Hopkins, was invited by Prof. Merback to speak to graduate students about her current book project on Pisanello. Campbell used Cennino Cennini's *Il libro del arte*, a technical manual for painters, to theorize Pisanello's work as a rigorous and laborious practice that, in securing the material and physical space for painting, prepared a ground for invention. By attending to the socially transmitted, and physical, procedures of painting and drawing, but expanding on these technical aspects to conceptualize something like the creative excess produced by the execution and repetition of shared technical advice, Campbell presented her working theory of Pisanello's art as both socio-historically fed and subjectively inventive. A special treat was a box of artistic materials Campbell passed around containing, among other items, cuttlefish bones, recommended by Cennini for preparing canvas or panel.

-Meghaa Ballakrishnen

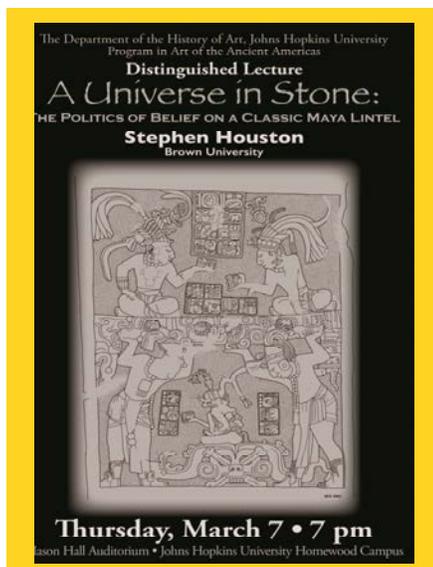
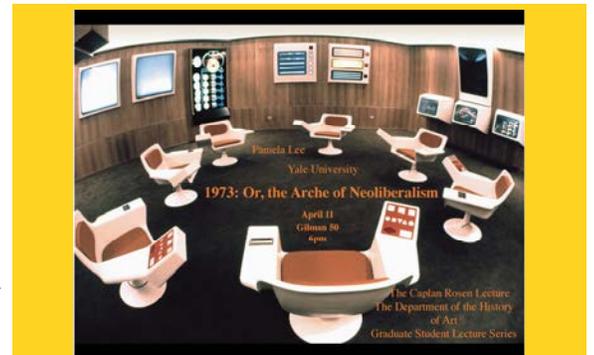


Caplan-Rosen Lecture

The Department of History of Art's annual Caplan-Rosen lecture, part of the Graduate Student Lecture Series, was delivered by Pamela Lee, Carnegie Professor of Modern and Contemporary Art at Yale University, on April 11, 2019. Titled "1973: Or, the Arche of Neoliberalism," Lee's lecture, which forms a section of her forthcoming book project (*Think Tank Aesthetics: Mid-Century Modernism, The Cold War, and the Rise of Visual Culture*), charts the history and rise of Cybersen (1971-1973)—a sort of proto-internet;

brainchild of British cybernetician Stafford Beer and Salvador Allende's government in Chile—and positions it as the "arché" of neo-liberalism. Lee's talk focused particularly on the aesthetics of Cybersen's strikingly modernist, if never fully operational, Opsroom in Santiago, where real-time aggregates of the Chilean economy were registered from telex machines across the country on two computers, to describe emergent thinking on systems, planned economies, and the newly nodal social sciences. Arguing that such concentrated and centralized control came at the cost of history, Lee analyzed a deeply historical source to understand the status of historical consciousness, and so artistic production, after neo-liberalism.

-Meghaa Ballakrishnen



Distinguished Lecture in the Art of the Ancient Americas

The Department welcomed Stephen Houston, Dupee Family Professor of Social Sciences at Brown University, for the annual lecture. Houston presented two talks that examined how Classic Maya royals imagined and imprinted their vision of dynastic statecraft. In "A Universe in Stone: The Politics of Belief on a Classic Maya Lintel," Houston considered deity impersonation in crafting royal identity. "Temple of the Night Sun: Sacrifice, Sacred Kingship, and Royal Tombs among the Ancient Maya" centered on the tomb of El Diablo and the impact of local dynastic families on funerary ritual.

-Lisa Deleonardis

Field Trips

New York Field Trip

In December 2018, Prof. Warnock organized a two-day research trip to New York for resident graduate students working on modern and contemporary art. Funded generously by Dr. Marshall and Mrs. Jacoba Urist, the trip introduced students to a range of developments in contemporary painting through visits to galleries in Chelsea and the Lower East Side. A highlight was the exhibition *Bubble Revision*, featuring works by Alexander Carver, Pieter Schoolwerth, and Avery Singer, at the Miguel Abreu Gallery. Schoolwerth—about whose work Prof. Warnock has written previously—himself walked the students through the objects on view and presented a slide-lecture discussing his development as a painter and the issues at stake in his work, attending especially to his interests in figural representation and pictorial space. Through close in-person examination of works and extended conversations with artists and gallerists, the research visit emphasized the specific pressures and excitements of working with, and developing a critical language for, the arts of the present. -Meghaa Ballakrishnen

South Asian Art Field Trip

On March 9, 2019, students in Prof. Brown's undergraduate course "Modern and Contemporary Art in South Asia" visited Umesh and Sunanda Gaur's collection in northern New Jersey. With undergraduate and graduate students from the College of New Jersey and Rutgers University, Dr. Gaur gave the students a tour of the exhibition "Looking In Looking Out: Contemporary Indian Photography from the Gaur Collection," which was displayed in the Gaur's downstairs gallery space after having been exhibited at the Stephen D. Paine Gallery at the Massachusetts College of Art and Design. In addition to seeing this exhibition, the students saw some of the Gaur's favorite works, which are displayed around their home, and learned about how the Gaur's began to collect and the field of Modern and Contemporary South Asian art collecting. -Thaara Shankar



Left: Group with Prof. Brown, Johns Hopkins students, students from the College of New Jersey and Rutgers University, and Dr. Gaur. Right: Members of the Johns Hopkins' Modern and Contemporary Art of India seminar at the Umesh and Sunanda Gaur Collection, standing in front of Naveen Kishore, *Performing the Goddess*, 1999. From left: Thaara Shankar, Shreya Kumar, Allison Cuesta, Rebecca Brown, Grace Ren, Clara Leverenz, Julianne Schmidt, and Euphie Ying.
(Photo: Rebecca Brown)

VRC News

June 2019 marked the retirement of Ann Woodward, longtime Curator of the Visual Resources Collection. Ann joined the collection 24 ½ years ago and has since become synonymous with the VRC. Her always cheerful demeanor, helpful attitude, and dedication to the collection will be deeply missed.

In the last academic year the VRC has added more than 20,000 new images to their online local collection, including a large collection of world architecture. They continue to work with the Sheridan Libraries and the Johns Hopkins Archaeological Museum on digital imaging projects and best practices.

VRC Assistant Curator Lael Ensor-Bennett is looking forward to the Visual Resources Association's annual conference which will be held in Baltimore, March 24th to 27th 2020. As Vice President for Conference Arrangements for the Visual Resources Association, Lael will be working with local institutions and other visual resources professionals around the country and abroad to plan the conference.



Ann Woodward celebrates the beginning of her retirement from the VRC (Photo: Ashley Costello)

Donors and Gifts

Thank you to our donors who gave during academic year 2018-2019! 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 :

Austen-Stokes Ancient Americas Foundation

Alice H. R. H. Beckwisch

Constance R. Caplan

Anne Dawson Hedeman

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Maya Kahane

Allison Luchs

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Carol A. Nathanson

Sue Srinivasan

John A. Stokes, Jr.

Marshall and Jacoba Urist

Daniel H. Weiss

Saul E. Zalesch