I offer my greetings and good wishes from Gilman Hall, where students, staff, and faculty have returned en masse to the libraries, residence halls, museums, and seminar tables to once again study in person the works of art and scholarship that inspire us and have buoyed us through these last months of the pandemic. It’s been a joy to interact with students once again in person, and we are cautiously planning museum visits and trips to special collections in the months ahead.

We send our hearty congratulations our senior majors and minors who graduated this spring: Juliana Berger, Laura Kaye, Clara Leverenz, Julianne Schmidt, Ian Waggoner, Anna Wu, Debbie Haein Kim, Brianna Dang, Rachel Jozwik, Maria Movsheva, Dahyun Park, Elizabeth Raphael, and Joseph White. And we celebrate this year’s cohort of newly minted Johns Hopkins History of Art PhDs: Elizabeth Bernick, Elizabeth Bevis, Miriam Grotte-Jacobs, and Rebecca Teresi. These students’ research interests ranged from the Ancient Americas to contemporary Kashmiri art, and from the bold colors of Alma Thomas and the Washington Color School to the delicate mark making of early modern Italian drawings. We look forward to seeing the new, exciting directions each of you takes in the next chapter of your careers!

One of our great joys each fall is to welcome our new cohort of graduate students to Baltimore, and this year we’re excited to have three: Marco Pomini, who joins us from Italy to study Italian early modern painting; Danielle Ortiz, who joins us from California to study the art of the ancient Mediterranean and its reception; and Laura Kaye, who re-joins us as an MA student, focused on twentieth-century feminist art history. It has been a particular gift to be able to welcome them in person, along with our second-year graduate students, who have all arrived at long last in Baltimore after a year of remote seminars, writing in isolation, and researching in distant libraries. While one tends to have a romantic vision of the graduate student peering over manuscripts alone in a dimly lit archive somewhere overseas (and these things do happen!), in reality one of the grounding elements of graduate life is the community built through chance encounters and vibrant conversations in and around campus. We are excited to reignite those conversations after the hiatus of the past year.

We welcome back Dr. Franco Rossi for his second year as the Austen-Stokes Ancient Americas Endowed Postdoctoral Fellow; we look forward to hosting him for a talk this fall. He and our Austen-Stokes Endowed Professor, Lisa DeLeonardis, are organizing the annual Austen-Stokes Distinguished Lecture for April 2022, alongside a day-long symposium. And as part of the American Council of Learned Societies’ Emerging Fellows, we are excited to have Dr. Jez Flores-Garcia joining us this year. She earned her PhD in 2020 from the University of California, Berkeley and is a scholar of Chicana and Latina art history with significant museum experience. Her work probes the way the artists of Asco, an LA-based group, critically engage the frameworks of the Chicana community in LA, from the limitations and presumptions of Chicana muralism to the biases of Hollywood film. Delving into the particularities of camp’s texture for Chicana practitioners and audiences, Jez complicates what camp critique
might be in these artists’ hands—it’s an exciting and energizing project that we are looking forward to hearing more about over the course of the coming year.

In addition to the talks I’ve already mentioned, our graduate students have organized an excellent slate of speakers for the coming year, including Nancy Um, Sarah Lepinski, David Roxburgh, Daniela Bleichmar, and Philippe Cordez. And we are thrilled to welcome Krista Thompson this spring to give our annual Caplan-Rosen Lecture in Modern Art.

At the first meeting of my photography seminar this fall, I asked our Curator of the Visual Resources Collection, Lael Ensor-Bennett, to help me set up a slide projector and lend us some deaccessioned slides to work with as we thought about what “photography” might mean. Slides went in upside down and backwards, questions about faded images or the choice of black and white over color bubbled up, the images had to be focused and enlarged, the stand repositioned, loose labels reattached. As we used to do when teaching with slides, we adapted our approach, using the materials we had in hand and working with our colleagues and fellow students to find a solution. I took a lesson from this for the coming year: the challenges of the health crisis will linger on, yet I have confidence that, as we have done in generations past, we will get that slide projector back in working order, click forward to the next image, and continue to pursue our art historical study in Baltimore and around the world.

Rebecca M. Brown
Chair, Department of History of Art

Faculty News

Rebecca M. Brown’s Fall 2020 undergraduate seminar focused on photography and the archive, and particularly on the work of Dayanita Singh. It culminated in a web-exhibition entitled The Archive as Constellation. Inspired by the seminar, Brown spent the spring writing on Singh’s work. She also presented work on Annu Matthew’s “Indian from India” project at Hopkins, photo-murals in museums at Ashoka University (New Delhi), Rina Banerjee’s art practice and its “decolonial ecologies” at Nanyang Technological University (Singapore), and the Cholamandal Artists’ Village as a counter-infrastructure in 1960s-70s India at Columbia’s Graduate School of Architecture, Planning and Preservation. She co-organized a panel at CAA and a workshop at Hopkins on “documenting industry” in India and China. She completed an article on KC Paniker, aided by the astute and dedicated research of Ian Waggoner (’21); Alyssa Lee (’23) offered invaluable research support for her Rina Banerjee project.

Stephen J. Campbell’s book Andrea Mantegna: Humanist Aesthetics, Faith and the Force of Image appeared in December 2020 is a study of one of the most important Italian artists of the 1400s, Andrea Mantegna (ca 1431-1506). The book challenges the stereotypes of an artistic career normally defined in terms of “Renaissance man” stereotypes: “artist as antiquarian,” “Albertian perspectivist,” “literary art,” which have kept from view the more radical potential of Mantegna’s work for a re-description of early Renaissance painting. While continuing to teach online - including a collaborative survey of art after 1400 taught with Ünver Rüstem in Spring 2021, and a course
entitled “Republic in Crisis: Florence 1490-1530” offered in Fall 2020 – he had also committed to a series of lectures and seminars based on his two recent books (University of Iowa; Rome, Hertziana; Munich Zentralinstitut), he presented material related to a current book project on Leonardo da Vinci at University of Toronto, Villanova University, and University of Rochester. The Rochester event included a symposium where he responded to presentations of new research on Leonardo by three younger scholars. With a graduate student from History, he organized a pair of interdisciplinary sessions at the Renaissance Society of America conference in April 2021, where historians, art historians and literary scholars addressed the theme of “thinking with fragments” in Renaissance Europe. In the Winter 2021 issue of the journal Renaissance Quarterly he published a long review of Carmen Bambach’s 3 volume study Leonardo Rediscovered. He served as Director of Graduate Studies in History of Art at Johns Hopkins and served the first of a three year term as a member of the board of advisers for the Center for Advanced Study in the Visual Arts at the National Gallery. The board reviews 200+ fellowship applications from art historians from pre-doctoral to senior level.


Marian Feldman spent the last year, as most people did, working from home and teaching remotely. With children in virtual school, productivity was greatly slowed. She did, however, participate in several virtual conferences, including giving a paper at CAA and serving as a respondent in a session for ASOR’s annual meeting. Feldman also gave talks for the University of Venice, the Embassy of Iraq, and the Getty Institute – all sadly from her Baltimore study. Several articles are forthcoming this fall and spring, and she continues to make slow progress on her current book project that considers aspects of “real” and representational space in Mesopotamia. She is looking forward to returning to teaching in person in fall and to the start of her sabbatical in January 2022.

Aaron M. Hyman spent much of 2020-21 eagerly awaiting the publication of his first book, Rubens in Repeat: The Logic of the Copy in Colonial Latin America (Getty Research Institute), which in the meantime was awarded CAA’s Wyeth Foundation for American Art Publication Grant and a Publication Fellowship from the Historians of Netherlandish Art. As part of an ongoing project with Dana Leibsohn (Smith College) about colonialism and “loss,” he published an article about the fate of a very unusual shipwreck and its goods in West 86th and ran a
workshop of the concept of “terra incognita” at Brown University’s John Carter Brown Library. Furthermore, an essay about the impressive collection of works on paper, mostly Flemish, at the Museo Colonial in Bogotá appeared in the museum’s beautifully illustrated catalog. He gave invited lectures on both his book and newer projects at the Blanton Museum of Art, the Warburg Institute, the Rijksuniversiteit Groningen, and Harvard University. He looks forward to being on leave in 2021-22 with the generous support of the American Council of Learned Societies, the Thoma Foundation, and the Newberry Library.

Mitchell Merback was fortunate to spend the 2020-21 academic year in good health and on leave. In addition to keeping up with his graduate advisees, participating in several dissertation defenses, and serving as interim director of the Medicine, Science and Humanities program (during fall 2020), he completed a book manuscript, titled *The Consolation of Wisdom: Meditation, Dialogue, and Devotion in the Art of Albrecht Dürer and His Contemporaries*. An overview of the project was presented as a lecture, "Ecce pietas est sapientia: Christ-Wisdom in European Art and Piety Before the Reformation,” and was delivered (via Zoom) to the Institut für Kunstgeschichte at the Karl-Franzens-Universität, Graz, Austria, in May 2021. He also wrote an essay on the history and iconography of the enema-syringe in German art, his contribution to the *Festschrift* in honor of Jürgen Müller on his 60th birthday.

Ünver Rüstem gave invited virtual talks and seminar presentations at ETH Zurich, Harvard University, Smithsonian Associates, and the Warburg Institute, covering such topics as mosque architecture, Ottoman religiopolitical ceremonies, and the Baroque cartouches of a printed Ottoman atlas. He also participated in the American Society for Eighteenth-Century Studies Annual Meeting, where he spoke on Ottoman connoisseurial engagements with Western architectural books and prints. Together with his colleague, Chanchal Dadlani (Wake Forest University), he coedited a special issue of *Journal18* exploring various kinds of architectural referentiality, with articles ranging in topic from Urdu poetic ekphrasis to Ottoman birdhouses (see [https://www.journal18.org/](https://www.journal18.org/) for the full issue). In spring, having spent the fall semester on leave, he offered a new graduate seminar on non-imperial and regional Ottoman architecture, focusing on a number of overlooked geographical contexts and social actors, and he also joined Stephen Campbell in designing and teaching the second part of the department’s reconceptualized undergraduate Introduction to the History of Art.

Jennifer Stager was a fellow at the Center for Hellenic Studies, Washington, D.C. for the academic year and in residence in Spring 2021, researching the visual history of ancient Greek medicine for her second book project. She presented “Cut from the Womb” as a culminating talk of this fellowship. In addition to this research, for which she traveled to Greece this summer, Jennifer finalized her first book on color in ancient Mediterranean art, co-authored a book of essays in classical receptions and feminist criticism, and wrote several articles, ranging from ancient Greek personal containers (*pyxides*) to early archaeological photography. Jennifer recently joined the board of Women, Gender, and Sexuality at Johns Hopkins. For the coming academic year, Jennifer will be a Kershaw lecturer for the Archaeological Institute of America.

Nino Zchomelidse is currently finishing an article on two Ottonian legal documents for publication. In addition, she is completing an essay on artistic and codicological aspects of a Georgian twelfth century liturgical scroll in Tbilisi that builds on a paper delivered at the international workshop on medieval illuminated manuscripts held at the Walters Art Museum and Johns Hopkins in October 2019. She is hoping to participate in person at a conference in Aguilar de Campoo in Spain, where she plans to speak about the intersection of art and science in the Liber at honorem augusti by Peter of Eboli. She is also looking forward to delivering the annual H.P. L’Orange Lecture at the Norwegian Institute in Rome in October 2021.
Facility News

ACLS Emerging Voices Postdoctoral Fellow

The Department of the History of Art is delighted to welcome Dr. Jez Flores-García as our ACLS Emerging Voices Postdoctoral Fellow this fall!

Dr. Flores-García specializes in Chicano Art with a focus on the aesthetic tactics employed by marginalized populations within the United States, notably Chicxrasquache and queer camp. A former museum curator, Jez is also interested in emerging deaccession and acquisitions practices that endeavor to present an inclusive narrative of American art.

Graduate Students

New Students

The Department is delighted to welcome two new doctoral students as of fall 2021: Danielle Oritz and Marco Pomini. In addition, the Department is excited to welcome Master’s student Laura Kaye as a member of the BA/MA program.

Welcome Danielle, Marco, and Laura to Johns Hopkins’ Department of the History of Art!

An additional warm welcome to our second year students who are new to the Homewood campus: Max Hernandez, Kimia Maleki, Kay Min, and Grace Walsh.
**News**

**Benjamin Allsopp** spent the majority of this academic year preparing for his third-year qualifying exams, which he passed in early March; for the major field Ben focused on Italian painting and sculpture c. 1400-1550, while for the minor field he focused on ‘the body’ in European art, culture, and medicine c. 1300-1600. Over the summer, Ben began work on his dissertation proposal, which will focus upon the relationship between Passion relics and art in Northern Italy. In June 2021, Ben had an article on the depiction of blood in Fra Angelico’s frescoes at San Marco published with the *Rutgers Art Review*.

**Marica Antonucci** returned to the United States in the spring of 2021 following a two-year fellowship at the Bibliotheca Hertziana – Max Planck Institute for Art History in Rome where she researched her dissertation and contributed to the institute’s research programming. In January 2020, she published an exhibition review in *ASAP/J* on the Centre Pompidou’s exhibition *Global(e) Resistance*. She also presented dissertation related material at the 2021 CAA annual conference. In March 2021, she began a fellowship at the Center for Italian Modern Art (CIMA)—remotely at first, and then in-person—where she developed and led a virtual exhibition tour and discussion program for colleges and universities. While in residence at CIMA in New York, she gave exhibition tours and prepared a research project related to the center’s current exhibition on the work of Italian painter Mario Schifano. She looks forward to returning to Baltimore in the Fall of 2021 to teach a Dean’s Teaching Fellowship course on feminism and the visual arts.

**Meghaa Ballakrishnen** was named the 2020 Asher Family Fellow at the American Institute for Indian Studies (AIIS), although she is still unable to take up that research year due to the pandemic’s staggered unfolding. In the meantime, she has been at work on her dissertation, provisionally titled “*Untitled Abstraction: Nasreen Mohamedi, Geeta Kapur, and the Subject after Feminism, 1950-2000,*” drawing on previous years’ research as well as remote interviews and digital archival materials. Work from this project was presented at the Association for Art History’s Annual Conference and at the WGS Graduate Researchers’ Colloquium, as well as at Montgomery College, funded by the Mellon foundation. Work related to this project is published or forthcoming in *Modernism/modernity, caa.reviews*, the *Brooklyn Rail*, and *ASAP/J*. Ballakrishnen will teach a course on modern art and mass culture as a Dean’s Teaching Fellow before going to India for 2022. In Spring 2023, Ballakrishnen will be a Junior Fellow at the Paul Mellon Centre.

**Betsy Bevis** successfully defended her dissertation “*Aula Sepulta Resurgit: Dissonant Material Discourses and the Local Experience of Late Antiquity at the Roman Villas of the Loire Valley*”, and will spend 2021-2022 as a visiting lecturer in the Department of Classics at the University of Illinois, Urbana-Champaign.

**Christopher Daly** spent the year as the Chester Dale Fellow in the Department of European Paintings at the Metropolitan Museum of Art, New York. In addition to working on his dissertation, he completed four entries for the Met’s online catalogue, on paintings by Jacopo del Sellaio, Francesco Botticini, Cosimo Rosselli and Raffaellino del Garbo. He also contributed one essay (“Dans l’atelier de Sandro Botticelli: l’exemple du Maître des bâtiments gothiques”) and four entries to the catalogue of the upcoming exhibition Botticelli: Artiste et Designer, opening in September at the Musée Jacquemart-André, Paris. This fall he will travel to Italy to continue his dissertation work, beginning his appointment as the 2021-24 David E. Finley Fellow at the Center for Advanced Studies in the Visual Arts, Washington, D.C.

**Emily Friedman** began the first year of her Kress Fellowship at the Institut national d’histoire de l’art in Paris where she continued to make progress on her dissertation. She was an invited speaker at The Morgan Library & Museum Drawing Institute’s Early French Drawings study day and will begin a stage in the department of graphic arts at the Musée des arts décoratifs this coming fall.

**Ella Gonzalez** completed her final year of coursework and enjoyed organizing the lecture series with Christine Kim and Alexis Slater. She will be presenting a paper at the Feminist Art History Conference in the Fall, and she received a WGS Summer Research Fellowship to support this research.

**Miriam Grotte-Jacobs** successfully defended her dissertation in June 2021. She has been invited to participate in the 2021 Teaching with Primary Sources workshop at the Archives of American Art this
**Graduate Students**

summer. In November, she will present a paper on a panel titled "The Washington Color School and its Afterlives" at SECAC.

**Bianca Hand** will begin her time Henry S. Blackwood Fellow at the Metropolitan Museum of Art in New York City this fall. She spent this summer working remotely at the Johns Hopkins University Archaeological Museum and then at the Hatay Archaeological Museum in Antakya, Turkey with the Tayinat Basalt Reconstruction Project.

**Max Hernandez** spent his first year with the Department in Florence, Italy because of travel restrictions tied to Covid-19. There he followed five classes online and was able to do an in-person independent study with Prof. Carl Brandon Strehlke. Paper topics have included Raphael and wooden inlay; the Lombard-Genoese painter Pietro Francesco Sacchi; and the relationship between medieval Carmelites and purportedly ancient holy images. Max contributed with two entries to the upcoming catalogue of the Arvedi Collection in Cremona (Italy), which will be published later this year. Before moving to Baltimore, he spent the summer of 2021 in Italy doing research and assisting the curatorial department of the Isabella Stewart Gardner Museum, Boston.

**Christine Kim** completed her second year of coursework virtually from Istanbul and was awarded a Foreign Language and Area Studies (FLAS) fellowship grant for the academic year to study Arabic. This past year, she was a teaching assistant for Rebecca Brown and Lisa Deleondaris and served as a Graduate Representative and as one of the co-organizers for the Graduate Student Lecture Series. For the summer, she received a language study grant from the Andrew W. Mellon Foundation to continue learning Ottoman Turkish through Koç University’s Research Center for Anatolian Civilizations (ANAMED). She also began preparing for her qualifying exams and was able to travel to a limited extent within Turkey and the Balkans.

**Lauren Maceross** spent a second year in France navigating pandemic restrictions to work on her dissertation as a Kress Foundation predoctoral fellow with the Institut national d’histoire de l’art.

**Kimia Maleki** started her first year of coursework in fall 2020. In spring 2021, she co-authored an article titled "The Emamzadeh Yahya at Varamin: A Present History of a Living Shrine, 2018–20" published in the *Journal of Material Cultures in the Muslim World*. Throughout summer 2021, Kimia studied Modern Turkish at the University of Wisconsin–Madison.

**Orsolya Mednyanszky** continued her dissertation research during the academic year. She presented papers drawn from her dissertation at the conference “Engaging Margins: Framing Imagery as Embodiment of Cognitive Processes” at the Université catholique de Louvain and at the virtual annual meeting of the RSA, and participated in the “Caused Self” seminar at the Sewanee Medieval Colloquium. Next year, she will continue her work as the Zanvyl Krieger Curatorial Fellow at the Walters Art Museum.

**Kay Min** is an incoming second year PhD student. This past academic year, she has been completing coursework remotely from Alberta, Canada. She also remotely attended medieval art gatherings, including MAA conference sessions on migration, illuminated manuscripts, and museum practices, as well as a “The Book and the Silk Roads” workshop sponsored by the Princeton Institute for Advanced Studies and the University of Toronto on manuscripts and their textile bindings. This summer, she will be learning Italian for the first time through JHU.

**Danielle Ortiz** is an incoming History of Art graduate student who just finished a two-year Post-Bacc in classics at UCLA, where she spent most of her time immersed in learning ancient and modern languages. Her interests include the reception of classical art and architecture, both in reconstructing ancient viewership and contemporary viewshere of antiquity. Danielle is excited to draw new parallels between the ancient Mediterranean, ancient contemporaries, and the modern era regarding viewing and using ancient art artistically and politically. She was also accepted to excavate at the Athenian Agora for Summer 2020 and hopes she will finally get to go in the near future.
Graduate Students

Rachel Remmes passed her qualifying exams in April 2021. Her dissertation will focus on Genesis illuminations in thirteenth-century Bolognese Bibles. She was also a TA for Christopher Lakey’s class “Art and Architecture of the Global Medieval Mediterranean World” in Fall 2020.

Celia Rodríguez Tejuca was the recipient of the 2021 Carrie M. Kurrelmeyer award for excellence in coursework. Highlights of her second year included examining several copies of the first illustrated natural history book published in Havana at the National Library of Cuba, giving a lecture on eighteenth-century Havana for the course Arts of the Spanish Empire taught by Professor Aaron Hyman, and collaborating with History Professor Philip Morgan in an international database of early modern maps of the Caribbean. This summer, she visited several cities in northern Mexico with the support of a Cooke Fellowship. She is excited to serve as one of the 2021-2022 History of Art Lecture Series co-organizers.

Alexis Slater enjoyed her second year as a Hopkins graduate student. She took classes on topics like authenticity in the medieval period, postcolonial theory, artistic geographies, and the cartographic imaginary. Taking advantage of the library’s re-opening, Alexis was thrilled to be able to handle materials in-person again, writing papers that addressed objects in special collections, including Abraham Ortelius’ Theatrum Orbis Terrarum and an early seventeenth-century book representing a collection of engraved gems. Another highlight of this past year was the independent study she completed with Dr. Merback, loosely titled “The Social Reality and Symbolism of the Other in the Northern Renaissance.” This year marks a wonderful end to her official coursework obligations and she looks forward to embarking on the next stage of her degree/career. This summer she is living on Dutch-time (despite being in Baltimore), taking Dutch language classes and reading for exams.

Antongiulio Sorgini spent much of the Fall 2020 semester on his Dean’s Teaching Fellowship course “The Art of Pilgrimage” in which he and a small but dedicated group of undergraduates considered how works of art and visual culture shaped pious travel in Renaissance Italy. He spent the remainder of the academic year working on his dissertation on works of art at the Basilica of the Santa Casa of Loreto, pausing long enough to serve as a respondent at an online conference called “Tattooed Bodies in Early Modern Worlds” organized by King’s College London.

Rebecca Teresi defended her dissertation, supervised by Felipe Pereda and Mitchell Merback, in early June. This year, she presented papers (virtually) at the annual RSA conference as well as at the Courtly Encounters conference hosted at the Open University in London. She also delivered three virtual public lectures on Velázquez.

Dissertations


**Undergraduate Students**

**Michael Harper** enjoyed several great opportunities and experiences over the past year. During the summer of 2020, he worked as a research assistant for artist Nicholas Kahn of the duo Kahn & Selesnick, finding source material used towards their Tarot of the Drowning World deck. He also saw the exhibit, A Perfect Power: Motherhood & African Art open to the public, having worked on the exhibit with fellow students and interning for Kevin Tervalta of the BMA’s AAPI Department. This summer, Michael researched the Stephen R. Parks collection of A.W. Pugin and the Gothic Revival, recently acquired by Sheridan Libraries and overseen by Dr. Earle Havens. He feels fortunate to have been able to handle the materials in person and gain new academic appreciation and interest within this area.

**Laura Kaye** graduated this spring from Hopkins with honors. They majored in History of Art and Medicine, Science and the Humanities and minored in Jewish Studies. Before the pandemic, Laura studied abroad for a semester in Jerusalem. They wrote their honors thesis on the conceptual and material absurdity in Eva Hesse’s three-dimensional works. Laura will continue their studies in art history at Hopkins in the combined BA/MA program.

**Debbie Kim** graduated in May 2021 with general and departmental honors in History of Art and Archaeology. Her History of Art thesis, “Luxurious Diplomacy: Visual Literacy in Xultún and Yomootz,” was advised by Dr. Lisa DeLeonardis. She will be spending a gap year in Washington, D.C., working as a Project Associate in the Curatorial and Exhibit Team of the Milken Center for Advancing the American Dream. After her gap year, she will be attending Cornell University for the MA Program in Archaeology.

**Alumni News**

**Giustine Altschuler (BA 2001)** is currently the Senior Director of Development for Cohen Children’s Medical Center. She lives in New York with her family.


**Rachel Danford (PhD 2016)** is an assistant professor in the School of Art and Design at Marshall University in Huntington, WV. She has been there since Fall 2017.

**Anne van Dijk (PhD 1996)** is co-editor (with Gregor Kalas) of *Urban Developments in Late Antique and Medieval Rome: Revising the Narrative of Renewal*, a multi-disciplinary collection of essays that appeared in 2021. She continues in her position of Associate Professor of Art History at Northern Illinois University.


**George L. Gorse (BA 1971)** had a long year of remote teaching at Pomona College in Art History, but was, at least, able to attend and give a paper (remotely) in Genoa on the 17th-century republic. This summer he is footnoting his article on the Virgin Mary as Queen of Genoa in 1637, a fascinating story of a republic claiming...
equal status to rival principalities, a contested global iconography, for the conference proceedings. This June he celebrated his 50th Reunion and had a great couple of days of virtual contact with old classmates. It was a very special time to remember all that Johns Hopkins did for him in launching his art history career and putting his life on a direction he would have never imagined as a first year student in 1967. “Go Hop! New Visions! Many Thanks!”

**Maya Kahané (MA 2020)** moved to New York City and began a new position as the Communications Associate for Uprise Art, an online contemporary art gallery that sells original artwork by emerging artists. Located at the intersection of SoHo and Chinatown, Uprise Art supports the next generation of art collectors through its robust exhibition programming and in-house art advisory.

**Alexandra Letvin (PhD 2017)** is assistant curator of European and American art at the Allen Memorial Art Museum, Oberlin College, where she oversees a collection of approximately 5,000 paintings, sculptures, and works on paper before 1900. Her recent exhibitions include “How can Museum Labels be Antiracist?” “Mobility and Exchange, 1600-1800,” and “DIS/POSSESSION,” co-curated with Hannah Wirta Kinney. In August 2021, she was a Tyson Scholar at Crystal Bridges Museum of American Art as part of the Tyson Think Tank program.

**Amy Miranda (PhD 2020)** is a postdoctoral fellow at the Centre for Urban Network Evolutions (UrbNet), Aarhus University, School of Culture and Society, which is funded as a Centre of Excellence by the Danish National Research Foundation. She is currently at work on the project, “Archive Archaeology: Preserving and Sharing Palmyra’s Cultural Heritage through Harald Ingholt’s Digital Archives.” The project will publish the Danish archaeologist and theologian’s archive of Palmyrene sculpture and architecture (Brepols 2022).

**Elizabeth O’Ferrall (BA 2010)** earned her Master’s degree in Museum Education and Childhood Development from Bank Street College of Education. While earning her degree, she interned at The Metropolitan Museum of Art and the New York Historical Society. She has been teaching 4th and 5th grade at the Ella Baker School in Manhattan for seven years and is certified in general education and special education. Currently, she is working on her Advanced Certification in Community Leadership from the CUNY School of Labor and Urban Studies.

**Meredith Raucher Sisson (PhD 2016)** is still enjoying life in Richmond, VA, where she continues her work in Virginia Commonwealth University’s National Scholarship Office. She has dedicated much of the last year developing a course and online workshops to teach the undergraduate and graduate students she works with the fundamental skills of writing applications for competitive scholarships and fellowships. She and her husband, Andrew, recently welcomed their second son, Noah, in April.

**Julie Swanson (MA 1978)** is still in love with art and architecture.

**Ittai Weinryb (PhD 2010)** co-founded (together with Caroline Fowler and Princeton University Press) the book series ART/WORK, which is set to narrate a new history of art founded in the study of objects, materials, and technology. The ART/WORK series will respond to the latest trends in art history, pairing art history with conservation science in order to engage questions about manufacture and materials on a global scale and provide innovative narratives that aim to change how art history as a discipline is imagined.

**Gavin Wiens (PhD 2019)** continues his exciting work as a strategic policy analyst for the Government of Canada. Lately he has been developing a number of policy papers relating to greening government IT, the future of work, and regional economic development.
**Donors and Gifts**

Thank you to our donors who gave during academic year 2020-2021! 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:

- Alice H. Beckwith
- Anthony Bond
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**Calendar of Upcoming Events**

For more information about upcoming events, please visit our website: [https://arthist.jhu.edu](https://arthist.jhu.edu) and [https://arthist.jhu.edu/vents/](https://arthist.jhu.edu/vents/)

**History of Art Lecture Series**

- **Tuesday Sept. 28, 2021:** Franco Rossi, Austen-Stokes Postdoctoral Fellow
- **Tuesday Nov. 2, 2021:** Nancy Um, Binghamton University
- **Tuesday Nov. 16, 2021:** Sarah Lepinski, Metropolitan Museum of Art
- **Thursday Dec. 2, 2021:** David Roxburgh, Harvard University
- **Tuesday Mar. 1, 2022:** Daniela Bleichmar, University of Southern California
- **Mar. 2022:** Philippe Cordez, DFK Paris

**Caplan-Rosen Lecture**

March 29, 2022: Krista Thompson, Northwestern University

**Distinguished Lecture in the Art of the Ancient Americas**

The Department welcomes Heather Hurst, Skidmore College for “The Seat of Kings: An Investigation of Xultun’s Royal Complex,” rescheduled for April 21, 2022. Following the lecture, post-doctoral fellow Franco Rossi will lead a workshop with leading Mayanists in the field of glyphic studies, the results of which will be presented in a public forum, April 23.

**Other Upcoming Events**

Friday Mar. 4th– Saturday Mar. 5th, 2022: Admitted Student Weekend and Graduate Symposium
History of Art Lecture Series

In an exceptionally unusual (and often trying) year, with students and faculty scattered across the globe, the Department of the History of Art Lecture Series at Johns Hopkins University was an invaluable tool in helping us feel connected to one another as a community. Although COVID-19 precautions prevented us from gathering in-person, we quickly re-oriented towards a virtual format, holding both lectures and a series of workshops for graduate students over Zoom. Fortunately, this challenge came with a number of silver linings—including the new ease with which we could include people in far-flung corners of the globe and the opportunity to include additional speakers for a total of five lectures from scholars representing a broad range of art historical subfields.

On September 29, Jennifer Trimble, Associate Professor of Classics and Associate Professor by courtesy in the Department of Art and Art History at Stanford University, presented “Modern Statue Destructions and Ancient Roman Damnatio Memoriae,” a lecture which connected the official imperial practice of damnatio memoriae with the populist destruction of confederate and colonialist/imperialist statues that intensified during the Black Lives Matter protests of the preceding summer. She also invited students to a workshop in which she shared her expertise as Editor of Journal of Roman Archaeology and discussed the process of submitting work for peer-reviewed publication.

On October 27, Shira Brisman, Assistant Professor in Early Modern Art at the University of Pennsylvania, examined the ways in which the Jamnitzer workshop and their peers in Nuremberg grappled with issues of abundance and depletion, both intellectual and material, in a talk titled “The Idea of Scarcity in Early Modern Art and Law.” She also held a workshop for students titled “The Expectancy of Meaning: Art History and the Long-Term Project in an Era of Social Change,” exploring how to allow for change within a long-term research project as one’s own concerns and questions evolve in response to the current social climate.

On February 3, Gerhard Lutz, the Robert P. Bergman Curator of Medieval Art at the Cleveland Museum of Art, gave a talk titled “The Font, the Griffin, and the Lion: Hildesheim as a European Hub from the 11th to the 13th Centuries” in which he examined the localization of bronze art in the Middle Ages through a case study of Hildesheim, Germany and its nearby copper mines of the Harz Mountain range. He also offered a workshop for students centered around the topic of curating remotely in which he shared his own experiences adjusting to the conditions of the global pandemic and starting a new job from across the Atlantic Ocean.

On March 2, Maia Nuku, Evelyn A. J. Hall and John A. Friede Associate Curator for Oceanic Art at the Metropolitan Museum of Art, gave a sneak-peek at the renovations and ambitious re-installation of the Oceanic collections currently underway at the Met and the curatorial decisions involved in “Expanding the Visual Canon: 40 years of Oceania at the Met.”
On March 9, Bridget R. Cooks, Curator and Associate Professor at the University of California Irvine, presented “The Black Index,” in which she shared artworks from the eponymous traveling and online exhibition which explores the paradox of blackness in America. In partnership with the Baltimore Museum of Art, Dr. Cooks also participated in a conversation with Assistant Curator of Decorative Arts Brittany Luberda concerning the museum’s exhibition, She Knew Where She Was Going: Gee’s Bend Quilts and Civil Rights, about Black craftswomen from Gee’s Bend, Alabama.

**Caplan-Rosen Lecture**

The Department of History of Art’s annual Caplan-Rosen lecture, part of the Graduate Student Lecture Series, was delivered by Julia Bryan-Wilson, Doris and Clarence Malo Professor of Modern and Contemporary Art at the University of California, Berkeley, on the 16th of March 2021. Titled “Nevelson’s Palace,” Bryan-Wilson’s lecture, which draws on her forthcoming (Yale University Press) book-length project on Nevelson, focused on Mrs. N’s Palace (1964-1977), a monumental installation now at the Metropolitan Museum of Art. Constructed over thirteen years of over a hundred found objects from New York City, and painted a thick (over time, dusty) black, the work offers an entry, Bryan-Wilson argues, not only to Nevelson’s career as a whole, but also to the contradictory comingling of grandeur and intimacy, sobriety and playfulness, disclosure and withholding that characterizes it. In homage to the artist’s laborious work and architectural accretion, as well as to her subversive aesthetics, Bryan-Wilson’s book to come is itself, as she described it, mobile and tactile: a physical triad of three rearrangeable spines homed in one case.
Greetings from the VRC

I’ve been working with the VRC since 2019. Though it’s sadly been well over a year since many of us were last in the office, we’ve still been keeping busy from our own home and dorm workspaces. VRC staff use a remote desktop program to access our office computers, allowing us to use the software we need to complete our work no matter where we are, be it Baltimore or elsewhere in the United States.

VRC staff have been working on a wide variety of different projects throughout the year. As for myself, I’ve been able to use this time to learn some new skills. First, with Lael’s help, I was able to familiarize myself with image cataloguing. This past semester, I’ve used a database called FileMaker to input information about various works and their artists that will later be available in our collection in Artstor. Another big project I’ve been working on involves cataloguing a collection of history of medicine images, many of which require significant research to complete. It’s somewhat like a puzzle – if the image has any keywords I’ll search with those, if the record has anything written I’ll do some digging with that, and my last resort is a reverse image search to try to see if it’s featured anywhere else on the Internet. This sometimes yields results, but other times just proves even more confusing: in searching 20th century medical advertisement posters, I found a great deal of them featured on Pinterest as home décor (apparently there’s a big market for them!) I then add the information I can find to the record, and the image eventually gets published with that data included. Besides these projects, I’ll occasionally also assist with data clean-up tasks, such as adding JHU Catalyst links to image records in order to make the books easier to find on the library website.

All of this to say, there’s never a dull moment at the VRC! Though some of our fellow student workers graduated in spring 2021 and are very much missed, we’ve been fortunate enough to add some new members to the team, and are looking forward to seeing what we can accomplish this coming year! — Alana Barry, senior, International Studies and East Asian Studies

Congratulations to VRC employee Julianne Schmidt who graduated in May 2021. Julianne played a significant role in several important VRC projects including a continuing effort to build the local image collection in the areas of African, African Diaspora, and African American art history.

The VRC also bids a fond farewell to Elizabeth Bevis who successfully defended her dissertation this spring. We are especially sad to say goodbye to Betsy as she has been a fixture in the VRC since the spring of 2012. Working on countless projects across disciplines, our online collections owe quite a debt to Betsy and her hard work! — Lael Ensor-Bennett, Curator, VRC

In Remembrance

Marjie Lynn Baker unfortunately passed away on April 2, 2021. She was engaged at the time in studying The Annunciation (of Mary’s conception of Jesus) as depicted in Western art from earliest times to the present. Her studies took her to Europe on seven occasions where she visited museums, cathedrals, churches, and other public spaces in search of images of The Annunciation. She collected many thousands of images on her travels, which she is willing to share with any serious student at Hopkins. Marjie always recalled her time at Hopkins with pride and joy. Any serious student who wishes to use images from Majie’s collection is encouraged to email Norman Koehler, her spouse, at normtucson@gmail.com.