



JOHNS HOPKINS

KRIEGER SCHOOL
of ARTS & SCIENCES

A detailed medieval manuscript illustration, likely from the Casanatense Exultet. It depicts a scene with several figures in a landscape. One figure is seated on a red and blue patterned surface, while others stand around. The background is filled with stylized, colorful foliage in shades of blue, green, red, and yellow. The style is characteristic of 12th-century Italian manuscript illumination.

HISTORY OF ART DEPARTMENT

2022-2023 Newsletter



LETTER FROM THE CHAIR

As the Interim Chair for the fall 2023 semester, I am delighted to look ahead to welcoming Mitch Merback to a second term as the History of Art Chair beginning in spring 2024. First and foremost, on behalf of the department, I extend our heartfelt gratitude to the departing chair, Rebecca Brown, for her leadership over the last three years, especially during the challenging times of the Coronavirus pandemic. We wish her a productive and restorative sabbatical leave this year!

The department takes great pride in celebrating the achievements of our students in the 2022-2023 academic year. Congratulations to Marina G. Bien-Aime, Eleanor G. Franklin, Byungwook (David) Oh, Yuqi (Claudia) Zhang, and Daniel Ong, who graduated as majors and minors this spring and summer. Additionally, we are thrilled to congratulate our successful MA and PhD recipients from the past year. Michael Harper successfully earned his MA this spring through our BA/MA program. In fall 2022, Antongiulio Sorgini defended his dissertation, "Art and the Making of Loreto," followed this spring by Marica Antonucci's defense of her dissertation, "After Realism: Leftist Art in Italy 1958-1978" and Emily Friedman's defense of her thesis, "Transformations: The Master JG, Printmaking, and Intellectual Culture in Lyon, 1500-1550." We wish them continued success in their future endeavors and look forward to staying connected.

The upcoming year brings promising talent to our PhD program as we welcome three new graduate students. Ariela Algaze joins us from New York University where she received her MA in medieval European art. Lei Qu, with an MA from the University of Pennsylvania, will focus on art theory in the Italian Renaissance and Baroque. And Ehsan Rajabi, with a Masters of Architecture from Shahid Beheshti University in Tehran, joins us to pursue studies in Islamic architectural history.

In faculty news, the department is pleased to announce the promotion of Dr. Ünver Rüstem to Associate Professor with tenure. We are also delighted to welcome alumnus and former Professor and Chair, Daniel H. Weiss, back to the department as Homewood Professor of the Humanities. During his distinguished career, Dan served as Dean of the Krieger School of Arts and Sciences, followed by presidencies at Lafayette College

and Haverford College. Until June 2023, he was president and chief executive officer of the Metropolitan Museum of Art. We're also excited to welcome Jennifer Wester, another alumna, who received her PhD here in 2015 and now joins us as Associate Research Scholar in History of Art and Director of Undergraduate Research, Scholarly, and Creative Activity at Johns Hopkins, after serving as Associate Professor of Art History at Notre Dame of Maryland University.

Amidst these positive developments, last fall we bid farewell to our dedicated Academic Program Administrator, Ashley Costello, who provided stellar service for almost 8 years. While we are sad to see her go, we extend our best wishes for her new endeavors. Simultaneously, we are thrilled to welcome Lauren Crabtree onboard as our new Academic Program Administrator, who brings her background in art history to contribute to our department.

As we reflect on the past year, we remember a dear friend and supporter, John Austen Stokes, Jr., who passed away on April 20, 2023. Mr. Stokes and his wife Marisol generously shared their love for the art of the Ancient Americas with the Hopkins community, endowing both the Austen-Stokes Professor in the Art of the Ancient Americas and the Austen-Stokes Postdoctoral Fellow. His commitment to encouraging students with a passion for the arts of the Ancient Americas has been an inspiration to us all. We are deeply saddened by his loss and committed to ensuring the continuation of his legacy here at Johns Hopkins.

Last, I am pleased to note that, despite the challenges of the waning pandemic, we returned to nearly normal operations last year, hosting a range of lectures and events that brought us together once again. I hope you enjoy reading about these and other exciting news in the following pages.

Sincerely,

Marian H. Feldman
W.H. Vickers Collins Chair in Archaeology
Interim Chair, Department of History of Art

FACULTY

NEWS & UPDATES

Rebecca Brown taught a seminar in the fall called "Script, Character, Scribble" in which a wonderful group of undergraduates, Peabody Institute musicians, and MA and PhD students from across the humanities explored how artists incorporate text-like forms into their works; she then taught the second half of the survey in the spring, bringing together works from around the world via themes of landscape, portraiture, and the moveable object. In December, she co-organized a two-day conference at the American Institute of Indian Studies in Delhi and Gurugram in honor of her adviser, Frederick M. Asher (1941-2021). While in India, she also did some research in Chennai and Cholamandal and went to Kerala for the Kochi Biennial, where she was able to practice her beginning Malayalam. She co-published an essay with Alyssa Lee (JHU 2023) on Rina Banerjee, published an article on Annu Matthew's photography in *Asian Diasporic Visual Cultures and the Americas*, and presented work on Dayanita Singh while a Global Fellow at the University of Brighton in the UK.

Stephen Campbell in 2022-23 completed work on the 47 author Routledge Companion to Global Renaissance Art, co-edited with Stephanie Porras (Tulane University), and on Leonardo da Vinci: An Anti-biography, forthcoming from Princeton University Press. He traveled in Mexico and in Southern Italy. He very much enjoyed teaching *Rethinking Artistic Geography - The Renaissance in its Global Dimensions 1450-1650*, for graduates and undergraduates, and the grad seminar *Pictura/Scriptura: Visual and Literary Culture 1400-1600*, and especially the Fall 2022 Freshman seminar, *Leonardo da Vinci - Art, Science, and Medicine*. He served his final year on the advisory board of the Center for Advanced Study in the Visual Arts at the National Gallery.

Lisa DeLeonardis is put finishing touches on a forthcoming book chapter with *Dumbarton Oaks*, "From the Inside Looking Out: Paracas Perspectives on Chavín." The essay is scheduled to appear in the edited volume *Reconsidering the Chavín Phenomenon in the Twenty-First Century* (Richard Burger and Jason Nesbitt, eds., 2023). DeLeonardis advocates a multidisciplinary approach to gauging the question of how ideas are transmitted, manifested, and received between distant Andean peoples in the first millennium BCE. The chapter draws from a National

Science Foundation-funded publication on obsidian exchange, and an earlier paper that addressed object fragmentation as a means to identify related social groups.

In the fall, she developed and taught a new course, *Body and Soul: Medicine in the Ancient Americas*. The seminar examined curative medicine through the lenses of visual culture and bioarchaeology. In the spring, she collaborated with Evergreen Museum & Library to host Gaylord Torrence, the Fred and Virginia Merrill Inaugural



Lakota (Teton Sioux) artist, North or South Dakota Parfleche Envelope, ca. 1885. Rawhide and commercial pigment. L. 65.1 cm, W. 33.4 cm. Nelson-Atkins Museum of Art 2009.42.1.

Curator of Native American Art at the Nelson-Atkins Museum of Art. In his evening lecture, "Meaning Memory and Mystery: Curating Historical Native American Art," Torrence examined the distinct, personal, and entangled biographies of Indigenous objects and centered art aesthetics within the grounded collective knowledge of Native American communities and visual language of their times. He explained the fundamental challenges that underlie the creation of exhibitions, permanent galleries, and publications — not only for the curator, but also the communities, tribal groups, and nations whose ancestral works are being presented to the greater public. Torrence also met with students in DeLeonardis' seminar to discuss Evergreen's Plains headdress. Students in her metallurgy seminar met with Stephanie Guidera (Andrew W. Mellon Conservation Fellow) to examine the National Museum of American Indian's ancient Americas metal-



Allison Caplan meets with students from DeLeonardis' metallurgy seminar in the NMAI's conservation lab, April 5.

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works under study in the Cultural Resource Center's conservation lab. The practicum benefited from Allison Caplan (ASAAF post-doc 2019-20) who generously took leave of her fellowship at Dumbarton Oaks to share her expertise on Aztec gold objects from NMAI's collection. This summer DeLeonardis returned to Peru to continue fieldwork at Casa Blanca and to further her in situ investigation of *Indigofera suffrutcosa*.

Marian Feldman spent her fall on sabbatical leave completing a book manuscript on third millennium BCE sacred space in southern Mesopotamia. She also traveled to Bern and Leipzig for conferences and was the Mary Ausplund Tooze Endowed Visiting Professor in Ancient and Islamic Art at Portland State University in December. Marian returned to teaching in spring and prepared articles on style and decolonization in Ancient Near Eastern Art; atmospheric architecture and politics in 3rd millennium southern Mesopotamia; and naturalism, photography, and empire in Old Akkadian art. She ended the academic year by co-organizing a workshop at the 13th International Congress of Archaeology of the Ancient Near East in Copenhagen in May.

Aaron M. Hyman spent half the year in Baltimore and the other in Switzerland at the Universität Bern as fellow-in-residence as part of the European Research Council "Global Horizons in Pre-Modern Art" project. There he was at work on his newest book project entitled *Formalities: The Visual Potential of Script in Art of the Early Modern Spanish World*. He gave invited lectures on this work at the Universität Zürich, Boston University, SUNY



Prof. Erin Rowe (History) and students at the Convent of San Gabriel in Cholula (Puebla, Mexico); part of an experiential research lab taught by Prof. Rowe and Prof. Hyman, which culminated in a trip to Mexico.

New Paltz, the Kunsthistorisches Institut in Florenz, and the Zentral-Institut für Kunstgeschichte in Munich; he also delivered the annual Nigel Glendinning Memorial Lecture at the Courtauld in London. As part of an ongoing project which grew out of a joint JHU-Tulane research lab, Hyman co-hosted a symposium about the art of the "Dutch Americas" in New Orleans and ran a panel sponsored by the Historians of Netherlandish art at this year's meeting of the College Art Association. He also traveled with Vicedean of Undergraduate Education, Erin Rowe, and their undergraduate "experiential research lab" course to the Puebla region of Mexico during intercession, a tremendously rewarding experience for all involved. Finally, the Latin American Studies Association named Hyman's recent book *Rubens in Repeat: The Logic of the Copy in Colonial Latin America* (Getty Research Institute) best book published from 2019-22 in Colonial Latin American Studies, and the book received honorable mention for the 2023 Association for Latin American Art-Arvey Foundation Book Award and the 2023 Renaissance Society of America, Phyllis Goodhart Gordon Book Prize, Honorable Mention. Finally, an article "Lost and Found at Sea, or a Shipwreck's Art History" that appeared in *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* and which emerged from an ongoing project (with Dana Leibsohn) on colonialism and loss was awarded the Association for Latin American Art Best Article Prize for 2023.

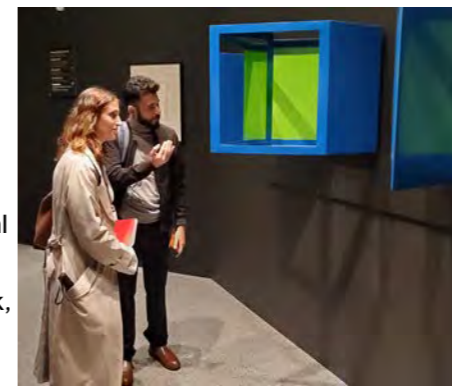
Mia Yinxing Liu curated an exhibition at the Asian Art Museum in San Francisco, titled "Past Continuous Tense." She conducted archival research in Paris at the Musée Guimet, where she also gave a talk at the Symposium on Expeditionary Photography, and at the Musée Cernuschi. Her chapter, "The Great Game: Photographing Dunhuang and the Construction of Heritage," appeared in



Prof. Aaron M. Hyman, graduate student Celia Rodríguez Tejuca, and their undergraduate course on a scaffolding behind the main altar of the church of San Juan Bautista Cuauhtinchan (Puebla, Mexico).

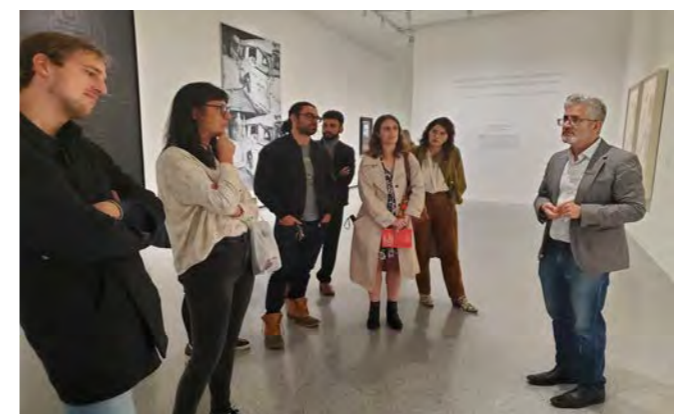
the book, *Survey Practices and Photography across the Globe* (eds. Sophie Jung and Erin Hyde Nolan, fall 2022) and an article, "Nudes in Sun Yu's Cinema," appeared in *Describing Objects* (ed. Lai Yu-Chi, fall 2022). Her translation from Chinese to English of Wu Hung's book, *The Full-Length Mirror: A Global Visual History*, came out in spring 2023.

Mitch Merback kicked off the year, his 60th lap around the sun, with a faculty work-in-progress talk in the department, devoted to personification and dialogue, a central theme from his forthcoming book, "The Consolation of Wisdom."



Exploring the National Gallery's exhibition, "The Double in Modern Art," Oct. 2022.

Two plenary talks followed. At a Barnard College Medieval and Renaissance Studies conference devoted to the theme of "Enemies Within," he spoke about the positive dimensions of blasphemy in the Reformation era; and at the Frühe Neuzeit Interdisziplinär conference at the University of Arizona in Tuscon he delivered a paper mysteriously entitled "Spaces of the Double." Figures and strategies of doubling was also the theme of a new graduate seminar given in the spring, inspired in large part by last year's National Gallery exhibition, "The Double in Modern Art," curated by our colleague James Meyer (Mitch also led an expedition



Faculty and graduate students in dialogue with curator James Meyer at the National Gallery, Oct. 2022.

to Washington to take in the show, see accompanying photo).

Ünver Rüstem spent a month at the Huntington Library in San Marino, California, in Fall 2022, with the support of a fellowship from the American Society for Eighteenth-Century Studies. There, he conducted research for his current book project, *Turkish Habits*, looking among the library's principally British archival holdings for sources that shed light on the cross-cultural meanings and reception of Ottoman costume. As well as making progress on his book project, he authored a short piece discussing an unusual Arabic inscription on a nineteenth-century Chinese dish produced for the Islamic market (published as an appendix to an essay by Hiram Woodward), and he completed an article on Qur'ans with interlinear translations that has been accepted for publication in *Res*. He was invited to take part in the colloquium *Byzantine History and the Antiquarian* at Princeton, where he spoke on the architectural invocation of the Constantinopolitan past in eighteenth-century Istanbul. He participated also in a colloquium held in honor of Gülru Necipoğlu at Boston College and Harvard, presenting a paper on the distinctive mosque architecture of Ottoman Cyprus, a topic he addressed again at a workshop he co-organized with Michael Walsh (Savannah College of Art and Design) at Johns Hopkins in February 2023.

Caroline Lillian Schopp joined Margaret Murphey, Director of the JHU Center for the Visual Arts, for end-of-semester crits in her advanced projects course, discussing work in progress with students in the airy studio space of the Film Centre at Station North.

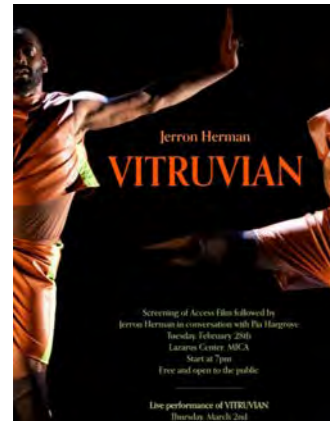


Discussing border crossings.

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NEWS & UPDATES

Jennifer Stager traveled to Empúries to research her second book, *Making Medicine*, as her first book, *Seeing Color in Classical Art* (CUP 2022), hit bookstores. In April, she convened, with Leila Easa, a double session on Art & Abortion at the AAH conference in London and a related essay will appear in *Post45 Contemporaries*. The exhibition *An Archaeology of Disability*, co-curated with David Gissen and Mantha Zarmakoupi for the 2021 Biennale Architettura in Venice, traveled from Pisa to Athens for its third leg, opening June 28, 2023. A Faculty grant from the SNF Agora supported the translation of its components into modern Greek and



Flyer for Jerron Herman's VITRUVIAN. Designed by Martin Reitveld. Photo by Maria Baranova.



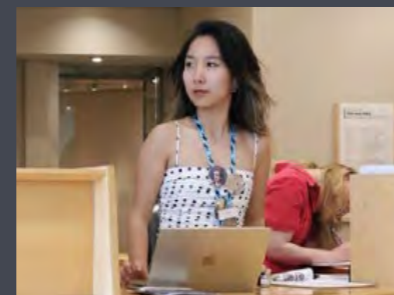
Flyer for Bacchae Before. Designed by Martin Reitveld. Photo by Robbie Swinny.

Greek sign language. With support from a consortium of departments and programs at JHU, led by History of Art, Stager hosted Jerron Herman's VITRUVIAN and Bacchae Before in Baltimore. Edited transcripts of the Talk Backs following these events will appear in *The Hopkins Review*.

Nino Zchomelidse enjoyed working with the graduate students as DGS and teaching a seminar on medieval illuminated charters in the fall. She also taught a course on medieval manuscript illumination exclusively with Johns Hopkins' own facsimiles in Special Collections. In addition, the course also met in the manuscript department of the Walters Art Museum to look at original medieval manuscripts – here sincere thanks go to the Robert and Nancy Hall Curator of Rare Books and Manuscripts, Dr. Lynley Herbert. Both these courses are connected to a larger project on the visuality of Ottonian legal documents. In June, she participated at the international conference *Rome in the Tenth Century*, organized by the University of Rome (La Sapienza), the École Française de Rome, and the Bibliotheca Hertziana (Max-Planck-Institut) in Rome, and finished an article on liturgical scrolls from southern Italy for the *Brill Companion Volume on the "Beneventan Zone."*

UNDERGRADUATE CORNER

Yuqi (Claudia) Zhang finished her senior honors thesis with Professor Brown on Chinoiserie. She presented it at SUNY New Paltz Undergraduate Art History Symposium and JHU Dream Presentation. She graduated Spring 2023 and is moving to California soon. Claudia was also awarded this year's Stanton-Forgione prize!



Reaching 100+hrs volunteering at the Walters!

Morgan Brown was awarded the Stokes Family Fund Undergraduate Research Stipend for Study of the Ancient Americas '25. The stipend for her project "Collecting the Americas: A Study of the Collection and Exhibition of Americana by Italian Collectors in the Museums of Rome" supported collections analysis at the Vatican Museums, Museo delle Civiltà, and Pigorini National Museum of Prehistory and Ethnography as a visiting student at John Cabot University in Rome. In her own words, "This project aligns with my interests in the collection and exhibition of Indigenous American art in public and private repositories. As a Native American studying the History of Art and Archaeology, the peculiarity of finding Americana in Italian museums is of particular interest."

VISUAL RESOURCES COLLECTION

NEWS

Greetings from the VRC: The Visual Resources Collection (VRC) has had a busy year!

The VRC continues to assist ITHAKA with Artstor's move to JSTOR, with new features and updates being made to JSTOR regularly. Artstor will officially retire on August 1, 2024. As part of our collaboration with Sheridan Libraries Special Collections and Academic Liaison Donald Juedes, we have added nine new collections to Johns Hopkins Digital Collections this year, including "Monuments of Greek and Roman Antiquity, Bruckmann Verlag," as well as selections from the George Peabody Library and the Virginia Fox Stern Center for the History of the Book in the Renaissance.

VRC Curator Lael Ensor-Bennett and her colleagues Jeannine Keefer (University of Richmond) and Alex Houston (ITHAKA) presented their poster "Forging Community; Shaping Digital Collections" at the 51st Annual Conference of the Art Libraries Society of North America (ARLIS/NA) April 18 - 21, 2023 in Mexico City. Ensor-Bennett also published a perspective article in the Visual Resources Association's November 2022 VRA Bulletin, "Slides as Artifacts of Nostalgia: Personal and Professional Ruminations."

Congratulations to VRC employees Ruth Chung and Kali Gilbreath who graduated this academic year. We are grateful for their hard work and commitment to the collection.



Ensor-Bennett with her poster on April 20, 2023 at ARLIS/NA.

Johns Hopkins Digital Collections

Search 280,387 items in 13 collections

Johns Hopkins, founded in 1876, is America's first research university and home to nine world-class academic divisions working together as one university. JSTOR collections include selections from the Sheridan Libraries and Museums and the Johns Hopkins Archaeological Museum, in association with the Visual Resources Collection in the Department of the History of Art in the Krieger School of Arts and Sciences. Contact the VRC for more information.

Thirteen of the collections within Johns Hopkins Digital Collections are accessible to the public beyond JHU.

"The evolution of JHU's Digital Collections to JSTOR transforms the viability of collaboration for librarians and curators. The ease of discovering JHU materials alongside scholarly journal articles allows us to reach a broader audience of both searchers and browsers."

- Lael Ensor-Bennett

GRADUATE STUDENTS

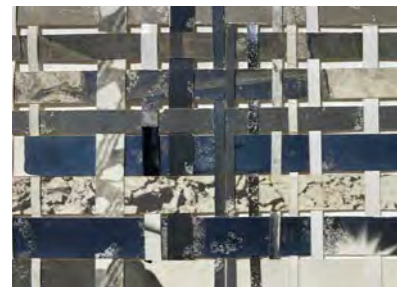
NEWS & UPDATES

Meghaa Parvathy Ballakrishnen

spent the year drafting her dissertation and traveling for research in India (New Delhi, Mumbai, Vadodara, Chennai, Pondicherry, Kochi) and North America (Los Angeles and New York), supported by the Getty Research Institute, the Rockefeller Archive Institute, and from September 2022, the Center for Advanced Studies in the Visual Arts (CASVA). Publications from this period are published or forthcoming in the *Brooklyn Rail*, *Steidl*, and *Modernism/modernity*.



Ballakrishnen talking about contemporary figuration at the India Art Fair.



Nasreen Mohamedi's woven photograph from a major retrospective at Vadodara (detail).

In February 2023, she did a series of talks on modernism in collaboration with the India Art Fair in New Delhi; in the summer of 2023 she taught a public course on Indian Painting for the Alexander Grass Humanities Institute.

Christopher Daly spent the year working on his dissertation in Florence thanks to a David E. Finley Fellowship from the Center for Advanced Studies in the Visual Arts. In addition, he published articles in the peer-reviewed journals *Arte Cristiana* ("Two reconstructions for Ghirlandaio's workshop and a new altarpiece by Bastiano Mainardi"), *Colnaghi Studies Journal* ("A new Florentine painter for the late Quattrocento: the Master of the Samaritan Woman"), *Revue du Louvre* ("Une prédelle lucquoise reconstituée: Michelangelo di Pietro Membrini à Libourne") and *Paragone* ("Tra Lucca e Faenza: precisazioni e aggiunte per Michelangelo Membrini, Giovanni Battista Bertucci e Vincenzo Frediani").

Ella Gonzalez completed her prospectus this year and continued her dissertation research. She received a Fulbright Fellowship to Athens, where she will be affiliated with the American School of Classical Studies, Athens, and continue work on her dissertation, focusing on

caryatids on bronze mirrors and architecture through a feminist lens. She presented a paper at the Rice University Art History and Gender Studies Conference and co-presented a paper with Danielle Ortiz and Jennifer Stager at the "Peopling the Past" Colloquium co-hosted by Simon Fraser University and the University of British Columbia. She also submitted the final manuscript for a co-edited volume with Cynthia S. Colburn and Ellen C. Caldwell, *Gender Violence, Art and the Viewer: An Intervention* (Penn State Press, 2024), which received support from the Millard Meiss Publication Fund from the College Art Association. This summer, she traveled to Italy for dissertation research and worked on a few forthcoming publications.

Max Hernandez finished his exams in mid-December. He co-led the Florence intersession course with Rachel Young in January. At the department's Graduate Symposium, he presented research on Andrea del Castagno, which he is turning into a publication. In March he travelled to Modena and Florence for preliminary dissertation research. He will spend the summer in Austria (Vienna) to study German language and the city's collections. Next year he will be moving back to Italy, where he will be conducting research in Emilia Romagna, Lombardy, and the Veneto for his dissertation, which will offer an account of clay sculpture in "the Lombardies" c. 1400 - c. 1530.



Max with students in the Pinacoteca Nazionale, Siena, Friday Jan. 6th, 2023.

Lauren Maceross finished fieldwork in Europe, which had been delayed due to the pandemic in the summer of 2022, and spent the 2022-2023 academic year in Baltimore writing her dissertation. She spent the summer of 2023 as a graduate intern in the Department of European Art at the Princeton University Art Museum.

Ben Stolurow was awarded a DAAD One-Year Research Fellowship, which will take him to Germany for the 2023-2024 academic year. Ben will spend much of the year at the Freie Universität, Berlin, where he will be sponsored by Dr. Karin Gludovatz. Ben was also lucky enough to receive a Twelve-Month Research Grant from the Gerda Henkel Stiftung, which will support his research through the end of the 2024-2025 academic year.

Celia Rodríguez Tejuca spent a large part of the fall semester applying for fellowships, which resulted in significant support for her dissertation from various institutions, including the John Carter Brown Library, the Omohundro Institute of Early American History and Culture, The Huntington Library, and the Center for Advanced Studies in the Visual Arts at the National Gallery. Alongside this fellowship work, she served as Teaching Assistant for a traveling seminar (cotaught by Prof. Hyman and Prof. Rowe) that culminated with a memorable trip to Puebla, Mexico. Celia was then able to continue with more dedicated work on her dissertation, which has involved performing extensive fieldwork research in Spain and Peru, presenting a paper at the Conference of the Renaissance Society of America, and attending the summer school "Cultures of Science and Art in Rome, 1400-1900," co-organized by the Royal Netherlands Institute in Rome and the Bibliotheca Hertziana-Max Planck Institute for Art History.



Celia discussing a late eighteenth-century anatomy book at the Bibliotheca Lancisiana with members of the summer school "Cultures of Science and Art in Rome, 1400-1900." Photo taken by Sjoerd Ramackers.

Rachel A. Young co-taught an intersession course on the Italian Renaissance based in Florence this January. She spent February-April in residence as a doctoral fellow at the Dutch Institute for Art History in Florence, working with print collections at the Uffizi and elsewhere in Italy. In July she began her year-long fellowship with the Gerda Henkel Stiftung.



Rachel Young with undergraduate students in front of Botticelli's Primavera, Gallerie degli Uffizi, January 2023.

NEW STUDENTS

The Department is delighted to welcome three new doctoral students as of Fall 2023: Ariela Algaze, Lei Qu, and Ehsan Rajabi.



Ariela Algaze and Lei Qu.



Ehsan Rajabi.

2022-2023 Dissertations

Marica Antonucci, *After Realism: Leftist Art in Italy 1958 - 1978*

Emily Friedman, *Transformations: The Master JG, Printmaking, and Intellectual Culture in Lyon, 1500-1550*

Antongiulio Sorgini, *Art and the Making of Loreto*

ALUMNI

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William Julius Allen's (PhD)

most gratifying experience was participation in "Bloody Tuesday," a documentary film about a June 9, 1964 march from the FABC to the newly-opened, facility-segregated Tuscaloosa County courthouse. Police and the Klan broke it up brutally. The incident escaped attention by most of the nation. (Allen quipped that there were so many bloody days in 1964 that the media could not keep up.) Three years in production, the documentary is slated for release on the sixtieth anniversary of Bloody Tuesday. 18 years old at the time he said, "There were others who should have been interviewed, but most of the leaders are gone. I was a known quantity and I was available and the story needed to be told. Courts noticed. Facilities were desegregated. But now I worry. Protest must not end. We have lots yet to do, so much that needs protecting."



William Julius Allen, Ph.D. 1981.



The First African Baptist Church was enlarged a few years ago. The original steps were preserved and put back in place. Few of the marchers made it past the steps and sidewalk.

Betsy Bevis (PhD) continued teaching as a Lecturer during 2022-2023 in Classical Archaeology for the Department of Classics at the University of Illinois, Urbana-Champaign. She has also been thrilled to return to fieldwork with the Santa Susana Archaeological Project, excavating the site of a 1st century BCE —6th century CE Roman villa in eastern Portugal.

Anna Brailovsky (MA) in a belated update, left her position as Manager of Research Development for the Social Sciences at University of Chicago in spring 2022 to become Assistant Director of Faculty Research

Activities at the College of Liberal Arts and Sciences, University of Illinois Chicago. In her spare time she stays connected with the art history world through her work as a translator (German to English) of exhibition catalogs and wall text for museums and galleries in Switzerland, Germany, and Belgium.



Anna Brailovsky

Jaroslav Folda (PhD) gave a paper at the 58th International Congress of Medieval Studies at Kalamazoo on 12 May 2023. His paper entitled, "The Hospitaller Master Revisited," was presented in honor of Alison Stones as part of an event held to celebrate her career. The Congress was held with in-person sessions for the first time in several years due to COVID. Alison Stones flew in from London for the event and many colleagues and former students participated in her honor.



Professor Folda and his cat, Amy!

Kathryn Gerry (PhD) recently returned from a short-term residential research fellowship at the School of Advanced Studies, University of London (June 2023). She delivered conference papers at the International Medieval Congress (Leeds, UK, July 2022) and the Medieval Academy of America Annual Meeting (Washington DC, February 2023). She has also curated two micro-exhibitions at the Bowdoin College Museum of Art: "Gold and Glass: Medieval and Renaissance Enamels from Limoges" (June 2022-April 2023) and "From Parchment to Print: Devotional Books in the Middle Ages and Beyond" (April-July 2023).

George L. Gorse (BA) graduated from Johns Hopkins with a major in Humanities (Art History, History, Philosophy) in 1971. He went on for an M.A. and Ph.D. in Art History at Brown University in 1973 and 1980. He taught one year as an Instructor at the University of Pennsylvania in 1979-80 and pursued his career at Pomona College from 1980 to the present. Gorse is approaching retirement in several years and his work continues on Medieval and Renaissance Genoa, urban history, villas and gardens, the artistic patronage and villa of Admiral Andrea Doria, and currently on the Virgin Mary as Queen of Genoa in 1637 and the ceremonial books of the Genoese republic. Professor Phoebe Stanton's two-semester survey introduced him to Art History and the rest is history!



George L. Gorse on the Strada Nuova (Via Garibaldi) in Genoa.

Leslie King Hammond (PhD) was inducted into the Fellows of M&T - Baltimore Sunpapers Hall of Fame - 2023.

Thomas R. Schmuhl (BA) completed his fifty-first year as a practicing lawyer with an emphasis on international matters. He also is currently the Executive Editor of the Lexis/Nexis Guide to Global Business Entities.

Alessandra Wood (BA) In January 2023, Alessandra's book *Design to Sell: The Evolution of Modern Merchandising and Design* (Routledge, 2020) was released in paperback format. Alessandra and her husband, Brian, welcomed their second child, Ludo Massimo Gauld-Wood in July 2022. She's currently teaching a course on History of Design at the University of San Francisco, and working on a few side projects.

Donors & Gifts

Thank you to our donors who gave during academic year 2022-2023! It would not be possible to continue the tradition of academic excellence without the generous support from our donors. The Department would like to thank the following:

Susan MacMillan Arensberg

Alice Beckwith

Anthony M. Bond

Constance R. Caplan

Ayesha Court

Jaroslav T. Folda

Michael I. Giden

Anne Hedeman

Russel A. Herz

John H. Moorhead

Mary L. Wood

LECTURES

Michael Walsh: "A City of Silence"

Written by: Ünver Rüstem

On February 23, 2023, Professor Michael Walsh (Savannah College of Art and Design) gave a lecture exploring the soundscape of medieval and early modern Famagusta, one of the most historically important cities of Cyprus. Entitled "A City of Silence," the lecture combined close reading of little-known primary sources with new digital modelling methods to consider how bells and other auditory phenomena would have shaped historical experiences of Famagusta's famous medieval architecture. Professor Walsh shared more of his research the following day as part of the workshop "Revealing Histories: New Perspectives on the Architectural Heritage of Cyprus," which was jointly organized with Professor Ünver Rüstem and held at the Milton S. Eisenhower Library. In addition to presentations on digital scholarship (by Professor Walsh) and Ottoman-Cypriot mosque architecture (by Professor Rüstem), the workshop including the viewing of rare library materials and the screening of a new documentary about the restoration of a fifteenth-century church.



Distinguished Lecture in Art of the Ancient Americas John Verano: "The Luminous Mystique of the Royal Body: Lady of Cao. Moche Culture, 500 CE"

Written by: Lisa DeLeonardis

The Department welcomed John Verano, Tulane University, for two lectures on Moche (Peru) visual art and archaeology, March 2, 2023. For the student forum, Verano presented "Iconography Meets Bioarchaeology: Reconstruction and Interpretation of Warfare and Prisoner Sacrifice Among the Moche, 100-850 CE." The paper compared images of the Moche engaged in battle, as they appear on fine-line ceramics and architectural friezes, to the material record as understood from in situ human remains and artifacts associated with warfare and human sacrifice. Verano emphasized the strengths of the visual-contextual approach in assessing practices of ancient peoples. The evening lecture, "Luminous Mystique of the Royal Body: The Lady of Cao, Moche Culture, 500 CE" was co-sponsored with the Embassy of Peru in the United States. Verano detailed the discovery and interpretation of a Moche royal woman whose location, body treatment, and burial offerings initially suggested that of a man of high rank. Questions were raised about rulership and the role of women in the power structure of Moche society.



Prof. John Verano (right) with Joohun Lee and alumna Emily Carambelas, March 2.

Robert Slifkin: "An Ethnology of Modernism: Philip Guston Now and Then"

Written by: Caroline Lillian Schopp

On March 14, 2023, Robert Slifkin, Professor of Fine Arts at the New York University Institute of Fine Arts, gave an evening lecture, titled: "An Ethnology of Modernism: Philip Guston Now and Then." The talk took up a theme from Slifkin's first book, *Out of Time: Philip Guston and the Refiguration of Postwar American Art* (2013), namely: the return to figuration in Guston's so-called Marlborough paintings of the 1970s. These paintings depict cartoonish hooded figures smoking cigars, viewing paintings, and patrolling the streets wielding guns. Viewing these paintings within the longer history of Guston's engagement with anti-racist and anti-fascist imagery since the 1930s, Slifkin argued that the Marlborough paintings have much to tell us about racism and white privilege in the present-day US. Considering the confused and often conflicted ways in which Guston's Marlborough paintings figure racist violence, and dwelling on the disconcerting tension between their negative affective register of shame and guilt and their obvious humor, Slifkin argued for the political urgency of Guston's art, while fully admitting its obfuscations and limitations. On March 15, a group of faculty and students traveled to Washington D.C. together with Slifkin to view the retrospective Philip Guston Now at the National Gallery of Art.



Faculty and students together with Slifkin view Philip Guston Now at the National Gallery of Art.



Robert Slifkin delivers lecture to students and guests.

CAPLAN ROSEN LECTURE 2022

KRISTA THOMPSON, DECENTERING THE MUSEUM: TOM LLOYD, BLACK ART STUDY, AND THE ART WORKERS' COALITION

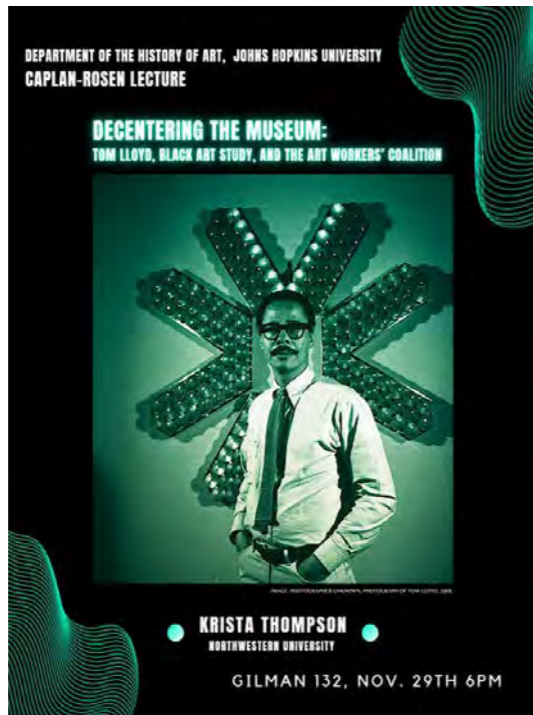
Written by Rebecca M. Brown

In November, the department welcomed Krista Thompson, Professor of Art History at Northwestern University, to give the 2022 Caplan-Rosen Lecture. Invited by the graduate students in the History of Art, many of whom had read her 2015 book *Shine: The Visual Economy of Light in African Diasporic Aesthetic Practice*, Thompson shared a piece of her current book project, entitled *Black Light*, unpacking the multifaceted artistic practice of Tom Lloyd (1929-96), known for his sculptural formations of electrically illuminated light arrays and for his central role organizing in support of Black and Puerto Rican artists in New York. Thompson opened with a note about loss and absence at the core of the project she was pursuing, remarking that despite working on Lloyd for many years she herself very rarely had been able to see his works in person. When she finally did, she was able to examine the mechanism and manufacture of

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these matrices of electronics and light, with switches and connections often now dormant due to breakage or age. A switch on the back of one object was labeled “disregard,” a word that resonated through her talk as she critically engaged with art historical practices of close looking (regard) while grappling with an archive that both refused traditional modes of visual analysis and incorporated significant silences.

Thompson unfolded the range of Lloyd’s artistic and community-engaged practices, expanding on his use of Black Art Study as a site of black sociality that sought to remake the spaces and institutions of New York’s art world, inclusive of elite museums (e.g. the Museum of Modern Art), neighborhood spaces, and community centers across the five boroughs. In addition to the museum tours of MoMA staged by the Guerrilla Action Art Group that offered participants a



narrative of the art that could be in the museum, but was not, Thompson shared the archival remnants of a major city-wide questionnaire that Lloyd spearheaded, asking respondents to creatively imagine the spaces and opportunities that could be there for the support of the arts in the community. Absence here, in Thompson’s hands, became refigured as possibility, intertwining with Lloyd’s emphasis on sociality, on creating spaces where the “what if” might come to fruition. Just as the light and electricity of his sculptural practice used interconnections and networks to produce shared experience, Thompson’s narrative of her engagement with a wide range of Lloyd’s interlocutors, collectors, family members, and archives

paralleled his own labors in building sociality and new forms of institutional support from and with colleagues, volunteers, students, and community members.

CAPLAN ROSEN LECTURE 2023

HELEN MOLESWORTH: "DON'T WORRY I'LL ONLY READ YOU THE GOOD PARTS"

On April 18, 2023, art historian and world-renowned curator Helen Molesworth delivered the annual Caplan-Rosen Lecture to an audience of faculty, students, museum curators, and community members in Mason Hall Auditorium on Hopkins’ campus. Co-sponsored by the Maryland Institute College of Art, and with many MICA students and faculty attending, the talk reflected on Molesworth’s work as a curator, unfolding her deep commitment to the craft of caretaking artworks, ushering them into collections, finding slow epiphanic moments in the homes of collectors who often become friends,

learning the language and practice of organizing exhibitions in museums, and seeking to explore the fullness of art’s potential for political and emotional transformation. In a critical feminist gambit, she challenged the denigration of elements of a curator’s job as akin to interior decorating, instead embracing the labor of women and gay men in that profession, and reclaiming those modes of organizing materials, histories, furnishings, and art as themselves utterly critical practices. Molesworth’s talk was particularly poignant given her deep history with the Baltimore Museum of Art,



where she was curator from 2000-02; many current BMA curators and staff were in attendance, as well as several colleagues from her time at the museum.

Molesworth layered discussions of the practicalities and intimacies of working in museums with astute readings of works of art themselves, readings that drew together the processes of art making with the processes of exhibition organizing (or decorating). She walked us carefully through Louise Lawler’s *Pollock and Tureen, Arranged by Mr. and Mrs. Burton Tremaine, Connecticut* (1984), a photograph that itself



Helen Molesworth delivering her lecture.

is an organization of artworks on a flat surface, asking after the purchase of Lawler’s pointed critique of high modernism and masculinity, of the increasing wealth of the upper classes in the US in the 1980s, and of the almost cheeky juxtaposition of the flourish of the tureen’s handle and Pollock’s drips. How does one organize an exhibition of these purposively organized works? How does the audience access the relation between these photographs, the socio-political, artistic, and gender commentary, and the very museum collection and collecting practices that each visitor stands in to view the work?

In her closing section, Molesworth turned to another of her most beloved artists, Zoe Leonard, building up the layers of emotion and narrative that brought a part of Leonard’s *Strange Fruit* (For David) to the BMA. The work pays homage to the artist and AIDS activist David Wojnarowicz, whose death of AIDS in 1992 sparked a march in Manhattan. Molesworth traced the threads of Leonard’s entwined histories of her exhaustion from AIDS activism in the 1990s, her retreat and move to repair – through a painstaking practice of sewing – the spent skins of bananas and oranges, and the devastating

punch of these works for those whose artistic, intellectual, and life potential had been snuffed out by the plague. She offered the audience an intimate reflection on the work of repair and the ethics of love.

It was particularly fitting that Molesworth delivered the Caplan-Rosen Lecture, as its sponsor, Connie Caplan, is herself deeply engaged with modern and contemporary art as both a life-long collector and an active supporter of art institutions, including the department. Caplan and Molesworth worked closely together during Molesworth’s time at the BMA. Caplan was happily also in attendance at the event.

EVENTS & ACTIVITIES

2022 Fall Reception

On September 22, 2022, the Department of Art History held its annual Fall Reception. Professors, students, and guests from across the university and local museums were eager to come together to reconnect and network with colleagues both old and new.



Don Juedes and Lael Ensor-Bennett.



Prof. Brown addresses guests at Fall reception.

Coffee Break with Graduate Students

To kick off the spring semester, the department hosted an informal gathering at local coffee shop Bird in Hand on Wednesday, February 1, 2023. With a tasty drink in hand, attendees enjoyed this opportunity to chat with new staff, professors, and graduate students.



Alumni Weekend 2023

Professor Rebecca Brown, graduate student Alexis Slater, and undergraduate student Yuqi Claudia Zhang represented the History of Art department during the Johns Hopkins Fall 2023 alumni weekend departmental showcase on April 14, 2023. Alumni were able to stop and learn more about the department and enjoy hands on experience with 35mm slides from the Visual Resources Collection.



Undergraduate student Claudia Zhang welcomes visitors.



Professor Brown and students interact with alumni and guests.



Professor Rebecca Brown and graduate student Alexis Slater interact with a visitor.



Undergraduate student Claudia Zhang examines a 35mm slide.

Staff Highlight

In an effort to stay up to date on information that will promote continued excellence in the service to the department, History of Art and Visual Resources Collection staff members attended a KSAS HR sponsored event on June 5, 2023.



Viktoria Waith, Lauren Crabtree, Lael Ensor-Bennett, Ann Woodward.

IN MEMORIAM

The History of Art Department mourns the loss of our longtime friend and supporter, **John Austen Stokes, Jr.**, on April 20, 2023. Mr. Stokes, with his wife Marisol, generously shared their love of the art of the Ancient Americas with the Hopkins community, endowing both the Austen-Stokes Professor in the Art of the Ancient Americas and the Austen-Stokes Postdoctoral Fellow. Committed to encouraging students with a passion for pre-colonial art, Mr. Stokes' gift enabled travel and research grants, and funded the annual Distinguished Lecture in the Art of the Ancient Americas. We deeply mourn the loss of this passionate supporter of art history and commit our continued energies to building his legacy here in the department, among our students, and in the wider academic field.

Ann Hersey Allison (1919-2023) passed away in April, one day shy of her 104th birthday. She earned her MA from the department in 1965 with a thesis entitled "The Coronation of the Virgin by Tullio Lombardo" and continued to pursue research and publications on Italian Renaissance sculpture across media. She published a significant monograph on the bronze sculpture of Antico in 1994, entitled "The Bronzes of Pier Jacopo Alari-Bonacolsi, Called Antico," in the *Jahrbuch der Kunsthistorischen Sammlungen in Wien*. Her interests extended beyond Europe as well, and she was an active member of the Walters Art Museum's Friends of Asian Art. She made a generous gift to the Hopkins library that has been used to purchase numerous books on Italian Renaissance sculpture, allowing current and future students to engage with the material she devoted her life to. She is survived by her daughter, Jane Allison.

The department remembers **Claire Richter Sherman** who passed away on February 25, 2023 at the age of 93. She earned her PhD in medieval art history in 1965 with her dissertation entitled "The Portraits of Charles V of France (1338-1380)," which appeared as a book in 1969. This was a significant accomplishment; as the first woman to receive a PhD in Art History from Johns Hopkins University, she became a trailblazing feminist art historian. Working on such topics as medieval manuscript illumination, the history of the role of women in the art historical profession, and early modern printed books, she authored and edited numerous books and curated several museum exhibitions, including at the Walters Art Museum.



Jaguar Mortar, Chorrera, 1500-300 BCE, Walters Art Museum, Gift of the Austen-Stokes Ancient Americas Foundation, 2007.



Allison Ann Hersey. 1965. "The Coronation of the Virgin by Tullio Lombardo." Dissertation. Johns Hopkins University. p. 60, pls. 2-3.



Claire Richter Sherman 1994.

UPCOMING EVENTS

HISTORY OF ART 2023-2024 EVENTS & SEMINAR SERIES

- SEPTEMBER 20** **CHRISTOPHER HEUER**
 *Gilman 177 @5:45 pm
 Antiquity Without Humans
- OCTOBER 10** **MECHTILD WIDRICH**
 Monumental Cares: Commemoration and Activism in Contemporary Art
 Co-sponsored by The Alexander Grass Humanities Institute
- OCTOBER 31** **ADEDOYIN TERIBA**
 Language, Desire and Dwelling in the Lagos Colony (1910s)
- NOVEMBER 14** **ERIN GIFFIN**
 *Macksey Seminar Room, Brody Learning Commons @ 5:15 pm
 Tangible Abstractions: Holy Lengths on Textile and Paper in the Catholic Cult of Loreto
 Stern lecture co-sponsored by HoA
- NOVEMBER 28** **MARIAN FELDMAN**
 Remembering and Forgetting in Ancient Mesopotamia
- APRIL 16** **KUIYI SHEN**
 *Location TBA
 Caplan-Rosen Lecture



Top: Cornelis van Dalen. *Down of Civilization*, 1868, oil on panel. Rotterdam, Museum Boijmans Van Beuningen; Emilio Ripis. *He Who Writes History Has no Memory (In the Lap of Lincoln)*, 2017. Courtesy of the artist.
 Bottom: Arcade of Ebn House in Lagos, taken in the 1970s. Source: Pierre Verger Foundation; Reconstructed ziggurat at Ur, Iraq



All events will be in **Gilman 177 at 6:00pm** unless otherwise stated



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