

2021-22 YEAR IN REVIEW

ART, ART HISTORY
& VISUAL STUDIES
DUKE UNIVERSITY

ART, ART HISTORY & VISUAL STUDIES

D U K E U N I V E R S I T Y

2021-22 YEAR IN REVIEW

Welcome from the Chair

It is my pleasure to welcome you to the Department's *2021-22 Year in Review*, compiled from our biweekly e-newsletters from the last academic year. You will find in its pages the profile of a dynamic department that is forging new ground in the analysis and production of visual culture. We are excited about our achievements, our future agendas, and, of course, our students!

Last year we had some great faculty successes, including challenging new publications by our art history faculty, solo exhibitions by our visual artists, international participation in major shows and conferences, important screening opportunities, as well as significant grants for our digital work.

The one thing we can definitely say is that our faculty have not slowed down, even in confronting the difficulties of COVID. The same is true with our students, undergraduate and graduate. We returned to the end-of-year student show as well as the presentation (and celebration) of completed MA theses. Our PhDs helped with significant department planning including important feedback on our anti-racism and social justice initiative, all the while continuing their excellent work—recognized by significant and highly competitive grants. And last but not least, our alumni continue to do us proud in academia, museums, galleries, archives, and the many other contexts in which they are contributing their amazing knowledge and creativity.

All of this work became clear to us as we completed the draft of our Program Review, a project we do every seven years. While we recognize challenges to work on in terms of facilities, faculty, and staff growth areas, as well as the always ongoing project of rethinking our curriculum priorities, we are nevertheless astounded by the successes of our students, faculty, and staff. So, congrats to all those who have managed to make our lives more creative and critical. Enjoy reading!

Paul B. Jaskot
September 2022

New Department Chair: Paul B. Jaskot



Paul B. Jaskot, professor of art history, was appointed department chair for a 3-year term effective July 1, 2021, succeeding Sheila Dillon, who served six years in the position.

Paul Jaskot received his Ph.D. in Art History from Northwestern University.

He teaches courses on architectural history, modern architecture and urban planning, and German art with a particular emphasis on National Socialist Germany. In addition to his teaching, Jaskot is also the co-director of the Digital Art History & Visual Culture Research Lab (formerly Wired!) at Duke.

Jaskot's scholarly work focuses on the political history of Nazi art and architecture as well as its postwar cultural impact. He is the author of *The Architecture of Oppression: The SS, Forced Labor, and the Nazi Monumental Building Economy* (2000) as well as *The Nazi Perpetrator: Postwar German Art and the Politics of the Right* (2012). He has co-edited *Beyond Berlin: Twelve German Cities Confront the Nazi Past* (2008) as well as *New Approaches to an Integrated History of the Holocaust: Social History, Representation, Theory* (2018).

For the past decade, he has been a member of the Holocaust Geography Collaborative exploring the use of GIS and other digital methods to analyze the spatial history of the Holocaust. He contributed three co-authored essays to their volume, *Geographies of the Holocaust* (2014), the first book to address the analysis of Holocaust spaces with GIS. Currently, he is continuing his collaborative work in an analysis of the spaces of the Nazi ghettos of Occupied Europe as well as a solo-researched project on the history of the construction industry in Germany, 1914-1945.

CONTENTS

1 General Department News	27 Exhibitions
10 New Faculty	33 Graduate News
12 Faculty News	35 Undergraduate News
22 Staff News	36 Commencement Listing
23 Faculty Books	38 Alumni News

The 2021-22 Year-In-Review
Art, Art History & Visual Studies

EDITOR John Taormina
DESIGNER Jack Edinger

aahvs.duke.edu

New Interdepartmental Major and Minor: Computational Media

Beginning in Fall 2021, the Departments of Art, Art History & Visual Studies and Computer Science offer an interdepartmental major and minor in Computational Media. The interdepartmental major is designed for students who want to combine deep theoretical and critical engagement with art, computation, and culture with substantive engagement with core computer science concepts and principles, undertaken alongside hands-on experience with computational media practice. Students interested in areas such as digital humanities, digital media and algorithmic arts, computer interface and experience design, game studies, digital storytelling and data journalism, information aesthetics, computational media ethics, global media studies and related topics will find the program of interest.



Interactive projection in the "Senses of Venice" exhibition.
Photo credit: Alina Taalman.

Students in the Computational Media major and minor become members of the Computational Media, Arts & Cultures (CMAC) community, and are encouraged to participate in related workshops, events, and labs. For more information, visit the CMAC website (<http://cmac.duke.edu>) and follow us on Twitter (@duke_cmac).

aahvs.duke.edu/computational-media-interdepartmental-major
aahvs.duke.edu/computational-media-interdepartmental-minor

Humanities Unbounded: Faculty Fellow

Vance Byrd was one of four Humanities Unbounded Visiting Faculty Fellows for 2021-22. He was the Frank and Roberta Furbush Scholar and Associate Professor of German Studies at Grinnell College. Byrd is a scholar of nineteenth-century German literature who investigates how literary and print culture intersect with the history of visual media.



At Duke he collaborated with Paul Jaskot (AAHVS), Jakob Norberg (German Studies), and Wesley Hogan (FHI and History), and contributed to conversations about the history and contemporary practice of commemoration. He developed models for encouraging reflection on how intersections of visual and sound studies as well as critical race theory help us think about the politics of commemoration in new ways. Byrd is working on his second monograph, *Listening to Panoramas: Sonic and Visual Cultures of Commemoration*, and a co-edited collection titled *Queer Print Cultures*.



Virtual and Augmented Reality DH Institute participants at "Augmentality"

The major also encourages participation in collaborative, interdisciplinary projects through the required Technical Project Experience, which may be fulfilled through coursework or participation in a variety of related programs such as the Computational Media, Arts & Cultures labs, Data+, Story+, Bass Connections, Code+, CS+, or another approved project experience. The new major is managed by Art, Art History & Visual Studies, in coordination with Computer Science.

A.W. Mellon Lectures in The Fine Arts: Richard J. Powell



Richard J. Powell. Photo by Chester Higgins

Richard J. Powell, the John Spencer Bassett Professor of Art & Art History, gave the 71st annual A. W. Mellon Lectures in the Fine Arts in spring 2022 at The Center for Advanced Study in the Visual Arts at the National Gallery of Art (CASVA).

Entitled *Colorstruck! Painting, Pigment, Affect*, the lecture series was held in the East Building Auditorium at the National Gallery of Art in Washington, DC, over six Sundays from March 20 to May 1, 2022.

Through works by Nina Chanel Abney, Jean-Michel Basquiat, Sam Gilliam, Jacob Lawrence, Raymond Saunders, and Alma Thomas, Powell explored the concept of “colorstruck,” a 20th-century term addressing prejudice against darker complexions. Powell’s lectures examined how colors—chromatic interactions in paintings and the sociocultural dynamics of race—collide in unanticipated ways. Using blue, green, yellow, orange, black, red, brown, and their combinations as the main points of departure, this six-lecture series traced the visual and conceptual pathways of particular palettes. Powell showed that color does more than capture the viewer’s attention; it assaults one’s equilibrium, physically and socially. In the case of a community of painters for whom hue and pigmentation carry diverse associations, Powell sees color striking a chord for freedom and reclamation in art and life.

From 2007 until 2010, Powell was editor-in-chief of *The Art Bulletin*, the world’s leading English-language journal in art history. In 2013 Powell received the Lawrence A. Fleischman Award for Scholarly Excellence in the Field of American Art History from the Smithsonian’s Archives of American Art, and in 2016 was honored at the College Art Association Annual Conference as the year’s Distinguished Scholar. Powell was the Edmond J. Safra Visiting Professor at CASVA in spring 2019. In 2018 Powell was inducted into the American Academy of Arts and Sciences and in 2021 he was offered membership in the American Philosophical Society.

Since 1949 the preeminent A. W. Mellon Lectures in the Fine Arts have presented the best in contemporary thought and scholarship on the subject of the fine arts. The program itself is named for Andrew W. Mellon, founder of the National Gallery of Art, who gave the nation his art collection and funds to build the West Building, which opened to the public in 1941. Past speakers have included Sir Kenneth Clark, Vincent Scully, H.W. Janson, Irving Lavin, Sir John Pope-Hennessy, Leo Steinberg, T. J. Clark, Thomas Crow, Hal Foster, Michael Fried, E. H. Gombrich, Mary Miller, Alexander Nemerov, Helen Vendler, Irene J. Winter, Wu Hung, and, most recently, Jennifer L. Roberts.



Alma Thomas, *Resurrection*, 1966, acrylic and graphite, White House Collection / White House Historical Association



Jacob Lawrence, *The Migration Series*, Panel No. 33: *Letters from Relatives in the North Told of the Better Life There (detail)*, 1940-1941, casein tempera on hardboard, The Phillips Collection, Washington, DC, Acquired 1942. © 2022 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York



Sam Gilliam, *Homage to the Square*, 2016-2017, acrylic on wood. © Sam Gilliam

A Conversations Series: Repairing the Past, Imagining the Present Otherwise

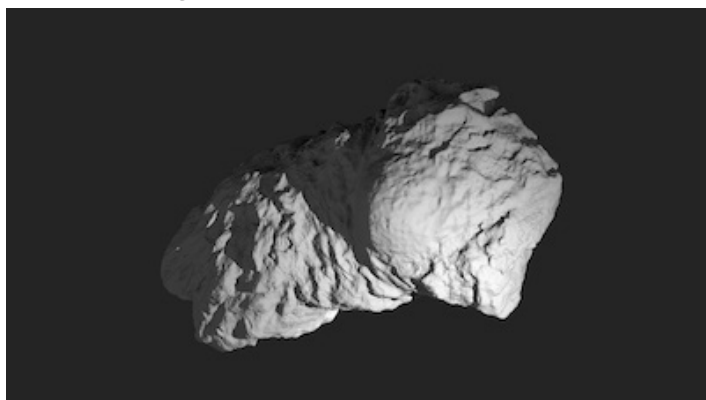
“Repairing the Past, Imagining the Present Otherwise” was a three-part conversation series that brought together an interdisciplinary group of artists and scholars from Greece and the United States. Using the idea of repair as a point of departure, these dialogues trace how oscillatory movements between Athens’ multiple pasts and diverse presents can help us envision alternative ways of inhabiting the world together.

Each event centered around the multi-disciplinary practice of a contemporary artist, putting their work in conversation with a scholar of antiquity. The dialogic format aims to break down disciplinary boundaries, blurring the distinctions between artist, academic, and practitioner.

Week by week, as these artists shared their work and engaged with other points of view, we enacted the collaborative process of repair, reassembling disparate pieces into configurations unlike preexisting wholes.

September 9:

Part 1 | *Dialogue (Medean Remix)*



Visual artist Stefania Strouza discussed with Prof. Brooke Holmes how she uses sculptural forms to emphasize the fluidity and mobility of fragments: Strouza’s latest project proposes an aesthetic and cultural inquiry into the current geological epoch through the archetypical myth of Medea.

September 23:

Part 2 | *Performing Gender and Greek Tragedy in the Digital Agora*

Performer and director Elli Papakonstantinou shared with Prof. Erika L. Weiberg how she sets tragic figures such as Antigone and Alcestis within our contemporary digital agora to bring alive the tension between the individual and collective voice.

September 30:

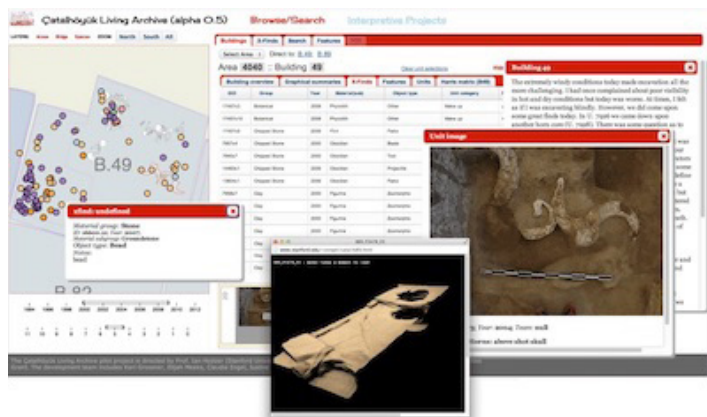
Part 3 | *Computing Past, Excavating Future*



Sculptor Petros Moris talked with Prof. Dimitris Plantzos about how he mixes materials associated with the past and cutting-edge technologies of the present, thus juxtaposing stratified manifestations of memory with the pending project of the future.

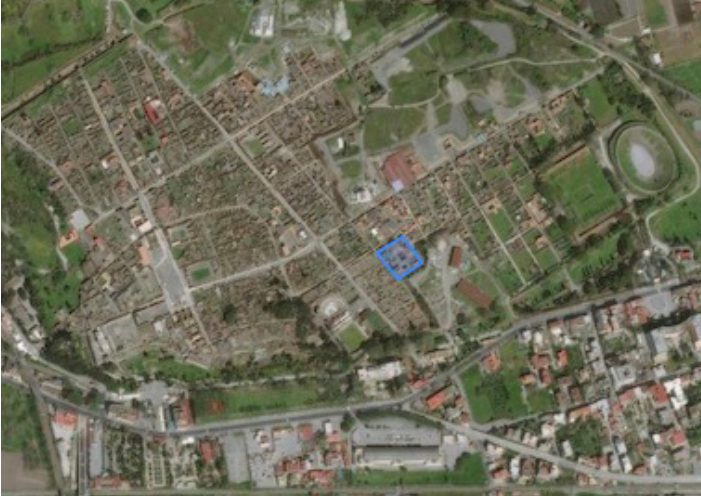
Event sponsors: AAHVS Visiting Speaker Series; Classical Studies; Franklin Humanities Institute; FHI Social Practice Lab; Theater Studies; The Office of the Vice Provost for the Arts—Duke Arts; Dean of the Graduate School; Dean of the Humanities. Organized by doctoral student Alexander Strecker.

Getty Workshop: The State of Digital Mapping in Art History



Catalhöyük Living Archive (Stanford University)

What does it mean to visualize a city and its cultural record? Why should we look at changing spaces over time to understand art history? Can we use an analysis of historical and contemporary viewership to understand both real and imagined spatial ideologies in art history and visual culture?



Pompeii Artistic Landscape Project
(University of Massachusetts Amherst and New York University)

Duke University's Digital Art History & Visual Culture Research Lab convened a two-day virtual workshop supported by the Getty Foundation on "The State of Digital Mapping in Art History," August 17-18, 2021. The purpose of the workshop was to invite substantive sharing, peer review, and productive feedback by connecting to a wider disciplinary audience. The goal of the convening was three-fold: to aid in the shared development of digital methodologies across the four invited teams; to consider how these developments may relate to promoting art historical research more broadly; and to communicate this conversation and findings to a wider audience. The workshop addressed issues of scalability, extensibility, and sustainability. Project investigators in the grant were Paul Jaskot, Mark Olson, and Victoria Szabo.

Spatial analysis, broadly understood, has clearly taken center stage as a major methodological focus of digital art history. Emerging from the earliest initiatives that extended the work of geographers and social sciences in Geographic Information Systems (GIS) on the one hand, and scholarship of place, urbanism, landscape, and built environments on the other, spatial questions in art history have embraced a wide variety of functionalities including digital mapping, 3D modeling, augmented and virtual reality, agent-based modeling, and more. These burgeoning computational methods and visualization techniques have come together to prompt a new and exciting range of art-historical and cultural questions that has become an engaging, dynamic, and productive area of the discipline.



Imagine Rio
(Rice University)



Immersive Renaissance, Florence
(University of Exeter)

Four city-based initiatives recently funded by the Getty Foundation participated: Çatalhöyük Living Archive, the Pompeii Artistic Landscape Project, Immersive Renaissance (Florence), and Imagine Rio. These are well-established and ambitious projects that raise a variety of thorny issues in art history. These issues are both methodological—managing large numbers of images, developing complex digital workflows, connecting diverse kinds and qualities of historical evidence—as well as conceptual.

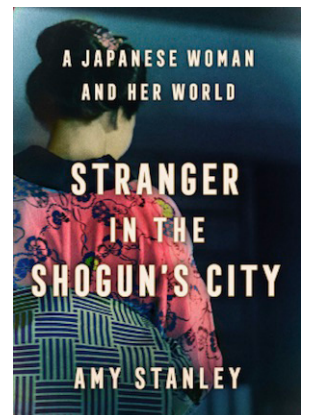
APSI/Humanities Unbounded Lecture

"Stranger in the Shogun's City:
From the Archive to the Page"

Amy Stanley
Northwestern University

Friday, February 4, 2022

In the early nineteenth century, an irrepressible woman named Tsuneno ran away from home. Defying convention, she made a life for herself in the big city of Edo (now Tokyo) in the decades before the arrival of Commodore Perry and the fall of the shogunate. But as she was an unknown person, finding out what happened to her is a difficult task. This talk focused on how images and documents in the Japanese archive can be used - carefully - to tell her story.



Amy Stanley is the Wayne V. Jones Research Professor of History at Northwestern University. Primarily a social historian of early modern and modern Japan, she has special interests in global history, women's and gender history, and narrative. She is the author of *Selling Women: Prostitution, Markets, and the Household in Early Modern Japan* (UC Press 2012), as well as articles in the *American Historical Review*, *The Journal of Japanese Studies*, and *The Journal of Asian Studies*. Her most recent book, *Stranger in the Shogun's City: A Japanese Woman and Her World* (Scribner, 2020), won the National Book Critics' Circle Award in Biography and PEN/America Jacqueline Bograd Weld Award in Biography and was a finalist for the Pulitzer Prize. She received her Ph.D. in East Asian Languages and Civilizations from Harvard in 2007, and she has held fellowships from the Japan Foundation, the Japan-U.S. Friendship Commission, and the National Endowment for the Humanities.

Sponsored by the Asia/ Pacific Studies Institute and Duke Humanities Unbounded Visualizing Cities Lab.

Visiting Artist Talk

"Mathematics, Telecommunications,
and the House of Angels"
Joe Davis

March 3, 2022

While earning his Creative Arts degree (1973) from Mt. Angel College in Oregon, Joe Davis pioneered sculptural methods in laser carving at Bell Telephone Laboratories and University of Cincinnati Medical Center Laser Laboratory. In 1981, he joined the MIT Center for Advanced Visual Studies as Research Fellow and Lecturer. Davis' work has had strong focus in astrobiology and the search for extraterrestrial life. In 1986, Davis created "Microvenus," the first genetically engineered work of art. His "Poetica Vaginal" (1986-7) and "Rubisco Stars" (2009) were the most powerful and longest-duration radio messages ever transmitted to other stars.

Davis joined Alexander Rich's laboratory at MIT in 1989 where he is widely regarded to have founded new fields in art and biology. While at Rich Lab, Davis attached fishing rods and miniscule fish hooks to his microscopes and developed other whimsical instruments to resolve mechanical and acoustic signatures of microorganisms. His projects involving "DNA programming languages" for inserting poetic texts and graphics into DNA have been frequently cited in scientific literature. In 2010, he joined the laboratory of George Church at Harvard as "Artist Scientist."

In 2011, Davis worked with collaborators at Harvard and the Japanese National Institute of Agrobiological Sciences to genetically modify silkworms in order to produce transgenic silks bio-mineralized with metallic gold. Davis enjoys simultaneous affiliations with Ashley Seifert Laboratory at University of Kentucky, where he and colleagues have been investigating genetics of serendipity using mouse-driven mechanical dice-throwing apparatus, and with Thomas Schwartz Laboratory at MIT Biology where he produced the world's first macroscopic "memory crystals" of information-bearing DNA in 2017. In 2019 Davis collaborated with colleagues at Harvard, MIT, the Indian National Center for Biological Sciences, and SK Biolabs in Moscow, Russia to insert 3- and 4-dimensional data into extremely robust, salt-loving organisms. Davis' information-keeping extremophiles are now embedded into crystals of mineral salt where they are expected to persist for hundreds of millions of years. With "Baitul Ma'mur" (2020) Davis and Pakistani biologist Sarah Khan demonstrated highest density information-keeping in DNA to date. Davis has also created large public sculpture and pedestrian lighting at Kendall Square in Cambridge, Massachusetts.



Art History Speaker Series



"Photography, Opacity, and the Matters of Blackness"

Tiffany Barber
Assistant Professor,
University of Delaware

Thursday, January 27, 2022

Dr. Tiffany E. Barber is a nationally and internationally recognized scholar, curator, and critic whose writing and expert commentary has appeared in top-tier academic journals, popular media outlets, and award-winning documentaries. Her work, which spans abstraction, dance, fashion, feminism, and the ethics of representation, focuses on artists of the Black Diaspora working in the United States and the broader Atlantic world. Her latest curatorial project, a virtual, multimedia exhibition for Google Arts and Culture, examines the value of Afrofuturism in times of crisis.



"Black Bodies, White Gold: Art, Cotton, and Commerce in the Atlantic World"

Anna Arabindan-Kesson
Assistant Professor of
Black Diasporic Art,
Princeton University

Thursday, March 3, 2022

Arabindan-Kesson's research and teaching focus on Black Diaspora Art, with an emphasis on histories of race, empire, and medicine in the long 19th century. She also has interests in British, South Asian and Australian art. Her first book, *Black Bodies, White Gold: Art, Cotton, and Commerce in the Atlantic World*, is available from Duke University Press. She is also writing a book, supported by an ACLS Collaborative Research Fellowship, with Professor Mia Bagneris (Tulane University) called *Beyond Recovery: Reframing the Dialogues of Nineteenth-Century Black Diaspora Art*. Her second monograph is titled *An Empire State of Mind: Plantation Imaginaries, Colonial Medicine and Ways of Seeing*. She is the director of Art Hx, a digital humanities project and object database that addresses the intersections of art, race, and

medicine in the British empire. She is currently a Visiting Fellow, Center for The Study of Social Difference, Columbia University and a 2021 Center for Digital Humanities Data Fellow at Princeton University. Professor Arabindan-Kesson is a board member of several arts organizations, continues to curate exhibitions, and works closely with contemporary artists internationally.

Co-sponsored by the From Slavery to Freedom FHI Lab.



"Proposals for Intermedia Art Education Workshop: Robert Watts and the Experimental Workshop at UC Santa Cruz"

Natilee Harren,
Associate Professor of
Art History, University of
Houston School of Art

Tuesday, March 15, 2022

Drawing from extensive archival research at UC Santa Cruz and interviews with former students of Fluxus affiliate Robert Watts, this presentation reconstructed the experience and context of Watts's 1968-69 Experimental Workshop, which attempted to innovate artistic pedagogy at the university level through the involvement of an impressive cast of intellectuals and artists collectively tasked with rethinking arts education—including Edmund Carpenter, John Cage, Merce Cunningham, Reyner Banham, Leo Steinberg, Allan Kaprow, and others. Individual testimony is analyzed and contrasted alongside evidence drawn from historical institutional records in order to illuminate the synergies (and incommensurabilities) among Fluxus, experimental pedagogy, the philosophy and aesthetics of intermedia, sixties countercultures, the "multiversity" of the UC System, and the priorities of major philanthropic organizations such as the Carnegie Foundation. Through these interwoven narratives, we see how institutionalized forms of intermedia art education were symptomatic of, rather than antithetical to, the aims of the late modern university.

Celebrating 10+ Years of Wired! 2009-2021: From Wired! to DAHVCRL

The Wired! Lab for Digital Art History and Visual Culture is pleased to announce both the launch of a new website (<https://dahvc.org>) and the release of our digital and analog publication *Celebrating 10+ Years of Wired!* (<https://reports.dahvc.org>). These events coincide with the changing of our name to the Duke Digital Art History & Visual Culture Research Lab.

The launch, the publication release, and the name change emphasize our public-facing mission of advancing art historical research projects that combine digital methods with cultural challenges, from the classroom to traditional and public-facing humanities scholarship. By emphasizing research, we are highlighting the thread that unifies and interweaves throughout our teaching, workshops, programming, and scholarly output. That emphasis is marked by a stronger organization of content about us, our work, and scholarly commitments on the new website interface. In addition, our significant, and in many ways ongoing, contributions in a variety of research areas of art history and visual culture are showcased in the 10+ years publication.



Undergraduates, graduate students, faculty, and staff work together on various research projects during the weekly Friday afternoon session, 2019. Image credit: Alina Tallman.



Bridgewater Abbey, a model created in a recent Gothic Cathedrals course taught by Edward Triplett.

Finally, while we will keep the name Wired! for the physical space of our lab and our Friday afternoon sessions, our shift in prioritizing the research in our lab points to our commitment to developing both the active outward-oriented nature of our work as well as the centrality of rigorous scholarship to our research and internal pedagogic practices. Our students, faculty, and staff collectively contribute to all aspects of this project in a vertical integration that extends from the classroom to our publications and digital scholarly outputs.



—Kristin L. Huffman, Hannah L. Jacobs, Paul B. Jaskot, editors,
Celebrating 10+ Years of Wired! A Report of Duke University's Digital Art History & Visual Culture Research Lab

Art Libraries Society of North America 50th Annual Conference



Duke AAHVS had a substantial presence at the 50th Annual Conference of the Art Libraries Society of North America (ARLIS/NA) in Chicago, April 5-9, 2022. Paul Jaskot, professor and Department chair, and Hannah Jacobs, digital humanities specialist, spoke in the session, *Demystifying Digital Art History: Past, Present and Future*. Jaskot presented “Visibility and Invisibility in (Digital) Art History: A Critical Overview,” while Jacobs discussed “Making Digital Art History Happen: Resources and Methods.” The other session speakers were from the Frick Art Reference Library. John Taormina, curator of visual resources, organized and co-moderated the session, *Beyond the Classroom: Developing Image Databases for Research*. This session included speakers from Hampshire College, Five Colleges, Inc., the Yale Center for British Art, Northwestern University, the National Gallery of Art, and the University of Chicago. *Beyond the Classroom* was generously sponsored by Duke University Libraries. Taormina continues to serve on the ARLIS/NA Strategic Planning Committee, which held two interactive forums during the conference, one at the annual conference Leadership Institute and one for the general membership: Laying the Foundation for the Next 50 Years.

Finally, Lee Sorensen, librarian for visual studies and dance, Lilly Library, serves as the treasurer for the ARLIS/Southeast Chapter, which held an informal meeting at the conference.



College Art Association 110th Annual Conference

Duke AAHVS, the Nasher Museum of Art, Duke Press, and the Duke Divinity School were well represented at the annual CAA meeting in February 2022.

AAHVS associate professor Susanna Caviglia and University of Chicago associate professor Niall S. Atkinson presented “Travelers, Urban Mobility, and Understanding of the Three Ecologies of Early Modern Rome,” as part of the session *Buildings on the Move: Architecture and Travel Across the Pre-Modern World*. Professor Paul Jaskot chaired *Socialist, Ephemeral, and Globalized: New Directions in the Study of German Art*, as part of the European Postwar and Contemporary Art Forum. Richard J. Powell, John Spencer Bassett Distinguished Professor of Art and Art History, co-chaired the session *The Price of Blackness: African American Art and Visual Culture in the First Two Decades of the Twenty-First Century*. Lauren Haynes, Nasher Museum chief curator of contemporary art, presented “What does progress look like? Current trends in contemporary museum practice,” as part of *The Price of Blackness* session.



The AAHVS doctoral program sent four graduate students to CAA. Yasemin Diba Altun presented “Creative Reproduction: Elisabeth-Sophie Cheron, Michelangelo’s Seal, and the Gendered Polemics of Print,” as part of the session *Flipping the Script*. Iris Gilad co-chaired *Materializing Global Concerns in Contemporary Art* and presented “The Dysfunctional Map: Mapping Location in Contemporary Middle-Eastern Art.” Alexander Strecker and Jasmine Magana co-chaired the session *Reparative Collectivities, Communities and Ecologies: Toward a Reparative Art History*.

Jonathan Anderson, post-doc in the Duke Divinity School, co-chaired *Art, Mysticism and a New Apophasis*, a panel of the Association of Scholars of Christianity in the History of Art. Finally, Ken Wissoker, senior executive editor, Duke Press, presented “The Uneven Use of Fair Use,” as part of the session *Fair Use in Practice*.

Stephen L. Hayes

This year the Department welcomed Stephen L. Hayes as assistant professor of the practice of studio arts. Hayes had been the Brock Family Instructor in Studio Arts during the 2018-19 academic year and continued teaching sculpture and drawing in the department as an instructor since then.



Hayes grew up in Durham with his older brother, Spence, and his mother, Lender, who were pivotal in shaping and sparking his creative approach. Hayes went to North Carolina Central University, aiming to transfer to North Carolina State University in order to study mechanical engineering. Instead, through a friend, he discovered graphic design. His new major led to a ceramics course, where his enthusiasm and skill allowed him as much time as he wanted on the wheel. He threw enough pots to develop a strong portfolio, leading to a residency at the acclaimed New York State College of Ceramics at Alfred University.



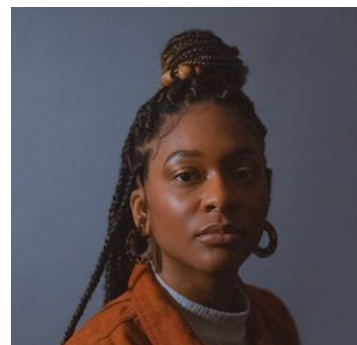
Stephen Hayes, "Cash Crop," 2010, 15 figures: cement, fabric, steel and fire-treated wood, hand-made steel chains.

Hayes earned a Master of Fine Arts in sculpture at Savannah College of Art and Design in Atlanta. His thesis exhibition, "Cash Crop," has been traveling and exhibiting for nearly a decade. In his work, Hayes uses three symbols: a pawn, a corn, and a horse to explore America's use (or misuse) of black bodies, black minds, and black labor. Artists, he believes, are as much translators as they are creators. He has a successful record of teaching, art conservation, and professional individual and group exhibitions. With his advanced knowledge of sculpture, fabrication, ceramics, metal working, blacksmithing, and exhibit installation, Hayes prefers to be known as a "creator" and not just as an artist. He teaches sculpture and drawing for the department.

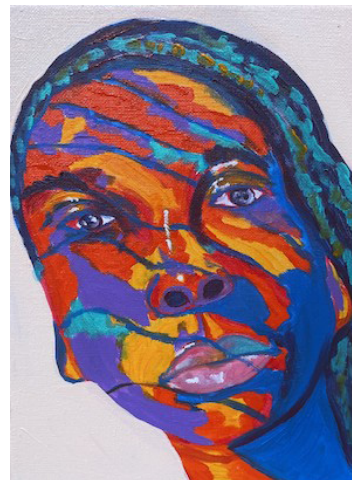
Hayes was the 2020 Winner of the 1858 Prize for Contemporary Southern Art. Established in 2007, the Prize awards \$10,000 to a living artist whose work contributes to a new understanding of the arts in the South. Hayes was honored by the Society 1858 at the Amy P. Coy Virtual Forum on February 4, 2021. Society 1858's mission is to educate and excite up-and-coming art patrons about the diverse range of artwork being created in the contemporary South.

Zaire McPhearson

Zaire McPhearson, the 2021-2022 Brock Family Visiting Instructor in Studio Arts, is a multimedia artist from the Queen City of Charlotte, North Carolina. She works across various media, focusing mostly on photography, video, digital media, and drawing. Her work has developed into a means of emphasizing political, racial, and religious issues through a personal perspective. It takes a view of not only the social but also cultural aspect of society. Her recent work, "Black Butterfly," is a series of digital images and sculptural works that displays the different stages of life that exist for a butterfly, symbolically exploring how Black culture has been altered to portray different messages throughout history: movements, rebirths, and peaks of black culture recurring over time.



McPhearson received her MFA in Experimental and Documentary Arts from Duke University in 2020, and her BA in Digital Media with a minor in Biology from South Carolina State University in 2018.



Zaire McPhearson, "Sweet Chocolate," 2021, acrylic on canvas.

Katelyn Auger

Kate Auger (she/they) was the Post-MFA Instructor for Photography this past year. As a photographer and filmmaker, she creates work about locality, family, and landscapes. She grew up along the coast of North Carolina, calling Brunswick County her home.



Her recent work, "Paradise in the Pines," is a speculative documentation that explores the effects of both personal and environmental trauma on memory. Through forgotten VHS tapes, 16mm film, and anecdotal writing, she revisits the idyllic childhood experience to investigate how trauma shapes us, while reconsidering her relationship to family. In her work she incorporates hurricanes, flooding, and other markers of an unstable climate as a language to document the landscapes of her childhood.



Kate Auger, "Paradise in the Pines," 2021.

Auger holds a Bachelor of Industrial Design from North Carolina State University and an MFA in Experimental and Documentary Arts from Duke University.

Bree (Gabrielle) von Bradsky

Bree von Bradsky (she/they), this past year's Post-MFA Instructor for Film, is an experimental documentarian, filmmaker, and educator born in New Jersey. After beginning their career as an editor for the National Women's Hall of Fame, they've worked as a freelance videographer and video editor in New York, Vietnam, Mongolia, and New Zealand.



In 2021, Von Bradsky completed their MFA in Experimental and Documentary Arts at Duke University and was a Flaherty Seminar Fellow. Presently, their work explores the ways in which resynchronizing archival images, through the process of editing, queers time and space; the process being one that imagines new worlds and communities for the future by investigating the past.



Bree von Bradsky, "Lavender Vista," digital film, 15 min, 2021.

The areas of study in which von Bradsky specializes include queer cinema, recycled cinema, film editing, and experimental filmmaking.

Stan Abe



Guanyin of the Southern Sea, Liao (907-1125) or Jin Dynasty (1115-1234), wood with multiple layers of paint. The Nelson-Atkins Museum of Art, Kansas City.

Stan Abe, associate professor of art and art history, spoke on “The Beginnings of Chinese Sculpture” in the virtual symposium, *Exhibiting East Asian Art in the West*, June 4-6, 2021, sponsored by The Center for the Art of East Asia at the University of Chicago. The symposium was intended to initiate a critical reassessment of the manner in which East Asian art has been exhibited, and to collectively envision the future directions in this field. The symposium included studies of the display of East Asian artworks—premodern, modern, and contemporary—in spatial, architectural, and artistic contexts, and the ways in which these may have imbued them with cultural and other forms of meaning and value.

Exhibitions of East Asian art have been a major aspect of the creation and dissemination of historical knowledge of East Asia in the West since the early twentieth century. Exhibitions offer the first-hand and authentic experience of East Asian art and have made important contributions to scholarship and understanding artistic traditions and the formation of the field of study of East Asian art history as an academic discipline.

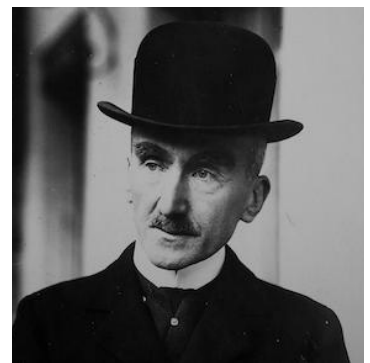
Abe spoke on “Moving Things” in the symposium *Freud’s Chinese Things: Contexts and Interpretations, An International Online Symposium*, on March 6, 2022. This half-day online symposium, hosted by the Freud Museum London, in association with the exhibition *Freud and China*, examined the Chinese things around Sigmund Freud in his last decade, and situated them in the context of cultures of collecting in his lifetime. The Chinese antiquities in the Freud collection, the ‘Chinese’ dogs which were his companions, and the wider fascination with Chinese thought and idea in the German-speaking world were discussed by a range of experts in Chinese art and culture, and its reception in the West.

Abe’s talk discussed the Chinese religious figures and tomb objects in the collection of Sigmund Freud. Many similar objects were collected in the West from the beginning of the twentieth century. What were such objects in China? How did objects move from temples and tombs into the market for old things? And how did these types of objects find their way to Vienna and London and into Freud’s hands?

Mark Antliff

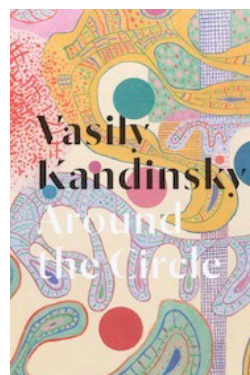
Mark Antliff, Mary Grace Wilson Distinguished Professor Emeritus of Art, Art History & Visual Studies, gave the keynote lecture for the symposium, *The Revival of Bergson in the Twenty-First Century*, at The Ateneum–The Finnish National Gallery on November 26, 2021. The conference was organised by the University of Helsinki with sponsorship from the Kone Foundation. Antliff’s talk was titled: “Anarchism Nominalism: Bergson, Art, and Ideology.”

From the seminar publicity: “Henri Bergson (1859-1941) was one of the leading philosophers of his time. His conceptions of memory, the nature of time, intuition, and evolution as creative process influenced several trends in early 20th-century philosophy. In the past decades, numerous scholars, artists, and philosophers have become interested in the French philosopher’s thinking, and reinterpretations of his legacy have rendered Bergsonism a global phenomenon. The seminar illuminates the interplay of philosophy, biology, and the arts in Bergson’s thought while examining the political implications of Bergsonism.”



Henri Bergson

Mark Antliff and Patricia Leighton



Professors emeriti Patricia Leighton and Mark Antliff co-authored an essay for the exhibition catalog of the Guggenheim Museum’s *Vasily Kandinsky: Around the Circle*, titled “Kandinsky and Radical Ecology: States of Mind, States of Abstraction.” The 196-page catalog is edited by Tracey Bashkoff and Megan Fontanella, with contributions by Mark Antliff, Annegret Hoberg, Patricia Leighton, and George E. Lewis.

"One of the foremost artistic innovators of abstraction in the 20th century, Vasily Kandinsky sought to liberate painting from its ties to the natural world and promote the spiritual in art. This richly illustrated publication looks at Kandinsky anew, through a critical lens, reframing our understanding of this vital figure of European modernism, who was also a prolific aesthetic theorist and writer."

"A series of multidisciplinary essays considers his nuanced relationships with the avant-garde artistic communities in which he lived and made art; the influence of anarchism and radical ecology; experimental methods of improvisation exploring the interplay between sight and sound; his place among Bauhaus peers whose contributions have been underrecognized; and his return, toward the end of his life, to long-held cultural interests that date back to his early years in Russia. Tracing Kandinsky's life and work through his years in Moscow, several cities in Germany, and Paris, the texts offer striking new insights into an artist whose creative production and style were intimately tied to a sense of place—and displacement—and evolved amid the political and social upheavals catalyzed by the Russian Revolution and World Wars I and II."

Jasmine Nichole Cobb

The Department congratulates Jasmine Cobb, who has been promoted to full professor. She had been the Bacca Foundation Associate Professor of African & African American Studies and of Art, Art History and Visual Studies at Duke University. She is the author of *Picture Freedom: Remaking Black Visuality in the Early Nineteenth Century* (NYUP 2015) and *New Growth: The Art and Texture of Black Hair After Emancipation* (Duke University Press, forthcoming 2022). She has written essays for *MELUS: Multi-Ethnic Literature of the United States, American Literary History and Public Culture* and she is the editor for *African American Literature in Transition, Vol. 2* (Cambridge University Press, 2021).

A scholar of African American cultural production and visual representation, Cobb is involved in two additional projects that examine the cultural aftermath of slavery. Her third monograph, *The Pictorial Life of Harriet Tubman*, offers a visual history of the abolitionist, from the middle nineteenth century through the present, including the persistence of the abolitionist's image in contemporary art and popular culture. Cobb is also a co-director of the "From Slavery to Freedom" (FS2F) Franklin Humanities Lab at Duke University. This project explores the life and



afterlives of slavery and emancipation through experimental modes of inquiry. Drawing on the lab model, FS2F hosts several vertically-integrated research projects to develop new ways to imagine freedom as a historical experience, a representation, and a lived reality. Cobb's work for FS2F includes supervising undergraduate research related to digital humanities, including the development of "African Americans & the U.S. Presidency," a living timeline to represent the relationship between African Americans and the U.S. presidency, and *The Photographic Life of Harriet Tubman*, an online catalogue about diverse media portrayals of the abolitionist icon, curated by students and in collaboration with Story+ at Duke.

Sheila Dillon

Sheila Dillon, professor of art, art history and visual studies, has been named the Anne Murnick Cogan Distinguished Professor of Art and Art History.



Professor Dillon received a Ph.D. in Classical Art and Archaeology from the Institute of Fine Arts, New York University. She teaches courses on Greek and Graeco-Roman art and archaeology. Her research interests focus on portraiture and public sculpture and on reconstructing the statuary landscape of ancient cities and sanctuaries. Her books include *The Female Portrait Statue in the Greek World* (2010); *Ancient Greek Portrait Sculpture: Contexts, Subjects, and Styles* (2006), which was awarded the James R. Wiseman Book Award from the Archaeological Institute of America in January 2008; *Roman Portrait Statuary from Aphrodisias* (2006); and an edited volume *A Companion to Women in the Ancient World* (2012).

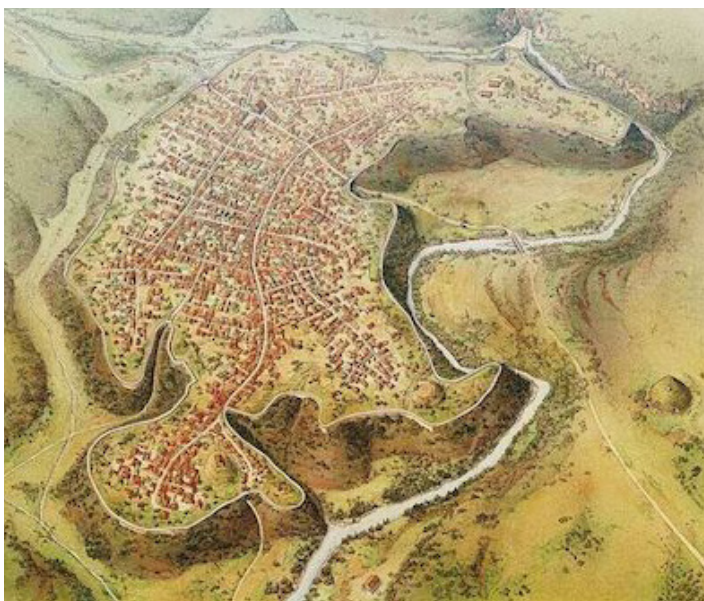
Dillon was a member of the Aphrodisias Excavations in Turkey from 1992-2004, has worked at the Sanctuary of the Great Gods on the island of Samothrace, and now spends summers doing fieldwork in Athens. Her current research

includes a collaborative project to publish the portrait sculpture from the Excavations in the Athenian Agora with a group of current and former students, and a digital mapping project of the history of the archaeological excavations in the Agora, a collaborative endeavor centered in the Digital Art History & Visual Culture Research Lab that involves undergraduate and graduate students at Duke. Dillon was also a founding member of the Lab in 2009. She was the Editor-in-Chief of the *American Journal of Archaeology* from 2013-2016.

Dillon also presented one of the prestigious Bettman Lectures in the Department of Art History and Archaeology at Columbia University on October 18, 2021. The topic of her talk was "The Portrait Statuary from the Library of Pantainos Complex in the Athenian Agora: Dealing with Legacy Material." Inaugurated in 2004, the Bettman Series is an annual program of monthly lectures in art history sponsored by the Department of Art History and Archaeology. Endowed with a bequest from Linda Bettman, a former graduate student of the department, the lectures are named in her honor.

Maurizio Forte

Maurizio Forte, William and Sue Gross Professor of Classical Studies and Art, Art History, and Visual Studies received a \$35,000 NEH-Mellon Fellowship for Digital Publication for "Publishing Archaeology in 3D: Waterscapes in Etruscan and Roman Times." The grant will support the research and writing of a digital publication on water infrastructures at Vulci, an ancient Etruscan site in Italy (10th c. BCE–5th CE).



Sara Galletti

Associate professor Sara Galletti spoke on October 7, 2021 as part of the webinar, "My Architect," the 63rd Palladian Course, sponsored by the Palladio Museum in Vincenza, Italy. Her topic was "Philibert de l'Orme."

Every year, the Centro Internazionale di Studi di Architettura Andrea Palladio in Vicenza organizes a course dedicated to Palladio and, more in general, to architecture. For 62 years the Palladian Course has been an important meeting point for scholars and architects, and has provided them with a unique opportunity to discuss their research with colleagues from all over the World. This year's topic is

"My Architect": ten international scholars will each present their "own" architect, the one who has been particularly congenial for them and an important part of their studies. <https://www.palladiomuseum.org/courses/palladio2021>



Galletti's article, "Philibert de L'Orme's Dome in the Chapel of the Château d'Anet: The Role of Stereotomy," was published in *Architectural History*, 64, 253-284.

Abstract: The coffered dome designed by Philibert de L'Orme (1514-70) for the chapel of the Château d'Anet in northern France between 1549 and 1552 is a masterpiece of stereotomy — the stone vaulting technique characterized by the custom cutting (or dressing) of a vault's components or voussoirs. The dome was executed by first individually dressing its large voussoirs, so that they would fit one another precisely, and then dry assembling them like the pieces of a three-dimensional jigsaw puzzle. The spiraling ribs that form the coffers added a layer of complexity to the work, for they are embedded in the voussoirs; thus the exact shape and position of the rib sections belonging to each voussoir had to be calculated precisely before dressing to ensure that, after assembling, they would form the correct pattern over the vault's surface. The dome's execution method continues to baffle historians, in particular with regard to the transfer of the complex pattern formed by the ribs on to the templates used by the stonecutters to shape the voussoirs. Based on a new 3D laser scan of the dome and on the analysis of late medieval and early modern stereotomic practices and theories, this article offers a new interpretation of the methods that de L'Orme adopted at Anet and of their significance within the panorama of sixteenth-century architectural practice and theory.

<https://www.doi.org/10.1017/arh.2021.11>

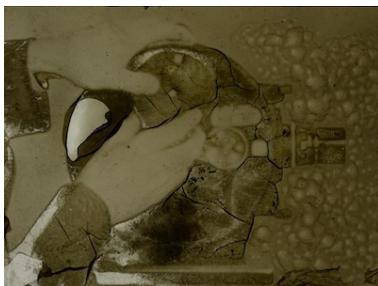
Esther Gabara

The Department congratulates Esther Gabara, who has been promoted to full professor. Gabara works with art, literature, and visual culture from modern and contemporary Latin America. Her teaching in the departments of Romance Studies and Art, Art History & Visual Studies at Duke University covers visual theory, Latin American modernism, photography, Pop Art, Mexican feminism, and contemporary art and cultural production in the Americas. She was the faculty guest curator of the exhibition, *Pop América, 1965-1975* (McNay Art Museum, San Antonio, TX; Nasher Museum of Art at Duke University, Durham, NC; Block Museum of Art at Northwestern University, Evanston, IL, 2018-2020), which was awarded the inaugural Sotheby's Prize for curatorial innovation. She also edited and wrote for the bilingual exhibition catalogue, *Pop América, 1965-1975* (Nasher Museum of Art/Duke University Press, 2018).



Gabara is the author of two monographs: *Errant Modernism: The Ethos of Photography in Mexico and Brazil* (Duke University Press, 2008), and *Non-Literary Fiction: Art of the Americas Under Neoliberalism* (University of Chicago Press, forthcoming 2022). Other recent publications include essays for *Un arte sin tutela: Salón Independiente en México, 1968-1971* (MUAC/UNAM), *La Raza* (Autry Museum of the American West), and *Revolution and Ritual: The Photographs of Sara Castrejón, Graciela Iturbide, and Tatiana Parceró* (Ruth Chandler Williamson Gallery/Getty Foundation).

Josh Gibson



Associate professor of the practice Josh Gibson's film, *The Silver Reel*, received the UMCU Audience Award at the 60th Ann Arbor Film Festival, March 22-27, 2022.

"A film reel is found in space amidst the wreck-

age of a 20th-century space probe. The film itself was unwound in space, exposed to radiation and space dust. Who sent it and what was its purpose? Some speculate that in the scarred geography of the damaged frames is a first contact."

Stephen L. Hayes

Stephen Hayes' sculptural group, "Boundless," received significant coverage in the *Washington Post* magazine on November 1, 2021 in the article, "In North Carolina, a new Civil War memorial honors Black Union soldiers." "Boundless" commemorates the United States Colored Troops (USCT), formerly enslaved men of the South, who fought in the Civil War battles for Wilmington, NC. One of the battles took place where the Cameron Art Museum now stands—the Battle of Forks Road—part of the Union campaign to take the South's last seaport. The museum installed "Boundless", "a new memorial that recognizes the sacrifices of Black soldiers in the Union Army."



"Boundless" includes a group of eleven life-size bronze statues, life-cast from African American men who are descendants, veterans, and reenactors of the USCT battles, depicting the three ranks of USCT soldiers, along with a color guard and a drummer, marching toward the Confederate fortifications. Hayes reflects: "As a Black man in America, you see the imagery of a Black person in chains, being whipped, begging, kneeling and helpless. This project is important to me because, as a creator, I get to change that narrative—by giving Black soldiers a sense of honor and pride."

North Carolina Governor Roy Cooper declared November 13, 2021 "United States Colored Troops Remembrance Day" in North Carolina. Stephen Hayes and his commemorative USCT sculpture "Boundless" were cited in the Proclamation: "WHEREAS, at the Cameron Art Museum, North Carolina artist Stephen Hayes commemorates these men through a sculpture named "Boundless," a life-size work of art that will inspire generations to come."

"I want to use my work as a way to change the way people view me or view somebody that looks like me," Hayes explained. "Also, to give examples to kids who look like me about what they could do, besides what they see on television, playing ball or rapping or doing music. There are other avenues of creativity that they can go into."

Hayes was selected as the Blue Devil of the Week for the week of January 31, 2022.

Lauren Henshel and Marshall Price

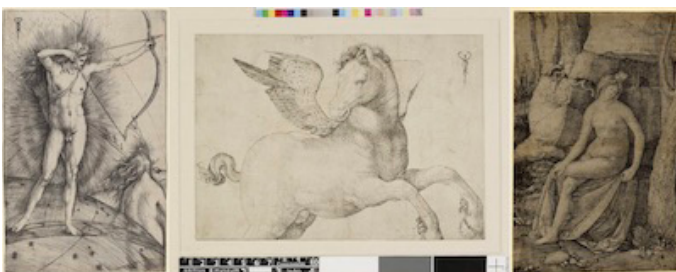


Lauren Henshel and Marshall Price.

Two of our adjunct faculty, Lauren Henshel and Marshall Price, received recognition for their course evaluations during the 2021 spring semester. In the categories of Overall Rating of Course and Overall Rating of Instructor, their course evaluations were among the top 5 percent of all undergraduate instructors in Trinity College. Henshel (MFA EDA '20) is currently an Associate in Research in the Department of Gender, Sexuality & Feminist Studies. Price is Chief Curator and Nancy A. Nasher and David J. Haemisegger Curator of Modern and Contemporary Art at the Nasher Museum of Art.

Kristin L. Huffman

Kristin L. Huffman, lecturing fellow of art history, was awarded a senior fellowship at the Center for Advanced Studies in the Visual Arts at the National Gallery of Art in Washington D.C. for Spring 2022. An Aisla Mellon Bruce Visiting Senior Fellow, she was in residence at the Center this spring to advance her book and companion visual database about the graphic inventions of Jacopo de' Barbari. This enigmatic artist's woodcuts and engravings inspired high-profile practitioners and theorists, such as Albrecht Dürer, and influential collectors, such as the Holy Roman Emperor Maximilian I and his daughter, Margaret of Austria, in northern Europe. Huffman's research has begun to unravel understandings about this undervalued, yet innovative Italian Renaissance artist and his transcultural exchanges via printed imagery.



This CASVA-supported project extends Huffman's scholarship on the "View of Venice," work that included an exhibition at Duke's Nasher Museum of Art in 2017, foundational material for a forthcoming installation at the Correr Museum in Venice, Italy and an edited volume, *A View of Venice: Portrait of a Renaissance City* (Duke University Press, forthcoming 2023). Jacopo de' Barbari's "View of Venice," a monumental woodcut published in 1500, was unprecedented for its complexities of production, monumental dimensions (more than 1.35 by 2.75 meters), and its groundbreaking scientific and artistic invention. Huffman's project and its methodology, a dynamic interplay between traditional art historical methods and the latest visualization technologies, offer a new approach to studying works of art, especially printed multiples and the matrices (wooden blocks or copper plates) used to publish them.

Paul B. Jaskot

Professor Paul Jaskot spoke on "Hidden Histories: What Digital Technology Reveals about Jews and Germans in Occupied Krakow" as the Ina Levine Annual Lecturer at the United States Holocaust Memorial on June 23, 2021.



Forced into a ghetto during the Nazi occupation, Krakow's Jewish residents lived in overcrowded buildings, isolated from the rest of the city by fences and a wall. They endured forced labor and were deprived of basic needs like food and sanitation. By contrast, the Nazi perpetrators dominated the rest of the city, benefiting from their power, privilege, and exploitation of Jews. What was their aim?

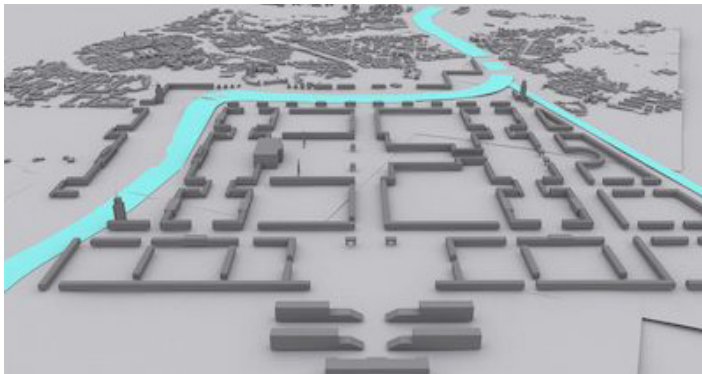
Jaskot demonstrated how digital maps and models, combined with a Holocaust survivor's diary and other traditional primary sources, expand what is known about the overlap in victims' experiences and perpetrators plans.

The Ina Levine Invitational Scholar Award is endowed by the William S. and Ina Levine Foundation of Phoenix, Arizona.

"Using Digital Methods to Analyze Humanities Sources: The Case of Nazi-Occupied Krakow" was the topic of Jaskot's presentation on January 14, as part of the Franklin Humanities Center's tgiFHI series.

The presentation took on one of the fundamental questions of Holocaust Studies argument by rethinking the “integrated approach” to perpetrator and victim histories. On the one hand, the paper explored and examined perpetrator sources, including how the history of the occupation of Krakow intersected with labor and ghettoization policy within the regional Distrikt Krakow as well as in the larger Ghetto “system” as a whole. Such a macro approach, however, was contrasted with a micro study that foregrounds both the Nazi administration’s presence throughout the spaces of occupied Krakow as well as the Jewish experience of the ghetto itself.

The potential of analog and digital methods for getting to these histories was highlighted. In particular, the presentation argued for an “intersecting history” rather than an integrated one as fundamental to thinking through the historical analysis of perpetrators and Jewish victims in occupied Krakow. In this case, the importance of the built environment comes to the fore as a crucial cultural and political economic locus of these interesting histories. Spatial approaches that incorporate historical sources, iterative digital methods, and an attention to the ambiguity of analog evidence help model an approach to Holocaust Studies and architectural history that extends existing paradigms in decidedly new ways.



Jaskot spoke in University of Kansas Professor Maya Still-er’s graduate seminar on Digital Humanities for (Arts) Historians on January 19, 2022. Teaching fellow in AAHVS Ed Triplett also participated in the seminar on February 24 and Dana Hogan, AAHVS doctoral student, spoke on March 2.

The second event in the Global Jewish Modernism Lab’s “What is...?” series took place on February 3, 2022. Jaskot, along with Karen Auerbach (UNC-Chapel Hill) and Shaul Bassi (Ca’Foscari, Venice), spoke to the question: “What is a Ghetto?” The series addressed one term and its representation and use in diverse geographical and historical contexts.

On Friday, February 4, Jaskot, participated in the panel, *Narrative, Object, Nature, Empire: The Humanities Interpret the Grand Challenges of Society*, part of Duke’s Research Week 2022.

Jaskot and Anne Helmreich, associate director, The Getty Foundation, organized a series of five podcast conversations on the digital humanities, *In the Foreground: Conversations on Art and Writing*, for the Clark Art Institute. In the March 15 podcast, Jaskot discussed “Directed Towards How We See Ourselves’: Social Art History in a Digital World,” with Barbara McCloskey. The other podcast topics and speakers can be found here: <https://www.clarkart.edu/Research-Academic/Podcast/Podcast-homepage>.

Shambhavi Kaul

Associate professor of the practice Shambhavi Kaul received a \$4,500 grant from the Arts & Sciences Council Committee for Faculty Research for her project *Monkey City*.



Her course, *Expanded Cinema*, was featured in the December 14 edition of *Duke Arts*. The course, taught in the Rubenstein Center for the Arts in Fall 2021, “created immersive,

large-scale installations...[and]...demonstrates the value of designated spaces for instructional arts learning, experimentation, and practice.”

Pedro Lasch

Professor of the practice Pedro Lasch continues as director of the FHI Social Practice Lab, now renewed through 2022. The lab’s projects include collaborations in Hartford, CT, London, Oaxaca, and Mexico City. The Lab’s offerings included the *Ongoing Biennial 2020-2022*, an international 14-week virtual curatorial series with a 2,500-member audience. Lasch had his first solo exhibition in Canada at Montreal’s *Espacio Mexico*, *Politics of Fiction*; an exhibition of all nine works from his 9/11 painting cycle, “Phantom Limbs,” at the Rubin Foundation’s Gallery in New York; and the conclusion of his three-year “Dreaming in the Woods” collaboration with New York’s Usdan Summer Camps for the Arts.



Pedro Lasch, “Dreaming in the Woods”

Neil McWilliam

The Department celebrated Professor Neil McWilliam on his upcoming retirement, at a gathering at Mateo Bar de Tapas in downtown Durham on April 19, 2022.

McWilliam came to Duke from England in 2003, as the Walter H. Annenberg Distinguished Professor of Art and Art History. His research has focused on the visual culture of nineteenth- and early twentieth-century France, and in particular, on public sculpture, the Academy, art criticism, and the inter-relationship between aesthetics and political ideologies during the period.

In recent years, McWilliam has published widely on the relationship between conservative politics and the arts in France, exploring the impact of nationalist groupings on artistic production, critical writing, and art history in the decades before the First World War. His ongoing interest in the career of Symbolist painter Emile Bernard involves a particular focus on this artist's turn in the 1890s towards a strongly traditionalist artistic practice, and its ramifications for understanding the relationship between tradition and innovation in fin-de-siècle French art.



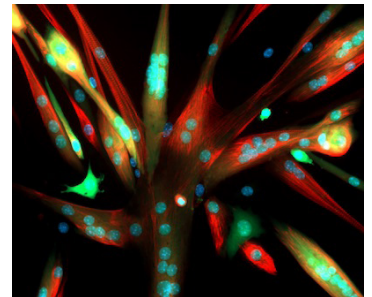
His publications include *The Aesthetics of Reaction Tradition, Faith, Identity, and the Visual Arts in France, 1900-1914; Dreams of Happiness. Social Art & the French Left 1830-1850* (with a revised translation in French, 2007); *Monumental Intolerance, Jean Baffier, A Nationalist Sculptor in fin-de-siècle France*; and *A Bibliography of Salon Criticism in Paris from the July Monarchy to the Second Republic 1831-1851*.

Over the course of his career at Duke, McWilliam has served as Trinity Dean of Graduate Studies (2020-2021), Interim Dean of Humanities (2019-2020), Interim Chair of AAHVS (2017-2018), and Director of Undergraduate Studies, AAHVS (2014-2016).

Mark J.V. Olson

Associate professor of the practice Mark Olson, as part of a collaborative with Nina Sherwood (Biology) and Kristen Tapson (Information Science & Studies), received a 2022-23 Bass Connections grant for the project, "Laboratory Art in Practice: Building a Model for the Art/Science Lab at Duke."

This project team will establish the framework for developing an interdisciplinary laboratory space for artists at Duke and expand the repertoire of practiced-based research methods in the Department of Art, Art History & Visual Studies to include the media and techniques from the biological and natural sciences. Team members will develop a guiding ethical framework for instituting a studio art laboratory; proliferate criteria for valuing and critiquing emerging forms of BioArt from a practice-oriented perspective; engage an existing project that operates in the mode of poetic inquiry; develop student-led art projects in the laboratory; and collectively develop strategies for exhibiting students' ephemeral artworks that challenge the definition and boundaries of the museum or gallery.



<https://bassconnections.duke.edu/project-teams/laboratory-art-practice-building-model-artscience-lab-duke-2022-2023>

Richard J. Powell

Richard J. Powell, John Spencer Bassett Distinguished Professor of Art and Art History, was elected to the American Philosophical Society for 2021. Election to the American Philosophical Society honors extraordinary accomplishments in all fields. The APS is unusual among learned societies because its membership is composed of top scholars from a wide variety of academic disciplines.



The American Philosophical Society, the oldest learned society in the United States, was founded in 1743 by Benjamin Franklin for the purpose of “promoting useful knowledge.” The Society sustains its mission in four principal ways. It honors and engages distinguished scientists, humanists, social scientists, and leaders in civic and cultural affairs through elected membership and opportunities for interdisciplinary, intellectual fellowship, particularly in the semi-annual meetings in Philadelphia. It supports research and discovery through grants and fellowships, lectures, publications, prizes, exhibitions, and public education. It serves scholars through a research library of some 13 million manuscripts and other collections internationally recognized for their enduring scholarly value. The American Philosophical Society’s current activities reflect the founder’s spirit of inquiry, provide a forum for the free exchange of ideas, and convey the conviction of its members that intellectual inquiry and critical thought are inherently in the public interest.

During a virtual lecture on November 12, 2021, at the Smithsonian Art Museum, Powell discussed the magnificent Scandinavian landscapes and other European-based paintings created by celebrated Harlem Renaissance painter William H. Johnson. Taking a deep dive into this often overlooked and misunderstood period in Johnson’s life and work and comparing these paintings with Johnson’s well-known artworks of African Americans, Powell introduced a new understanding of the artist’s enthusiasm for his expressive and rapturous subject matter. This virtual lecture examined the breadth and radical inventiveness of this singular artist’s work and paid particular attention to Johnson’s interpretations of international Expressionism in painting, and to ideas discussed by philosopher Alain Locke on a post-Harlem Renaissance racial “Reformation.”

This program is part of the annual Clarice Smith Distinguished Lectures in American Art series, which presents new insights into American art from the perspectives of outstanding artists, critics, and scholars.

<https://americanart.si.edu/events/clarice-smith-virtual-lecture-richard-powell-november-17-2021>

Bill Seaman

Professor Bill Seaman received the 2021 Distinguished Artist Award for Lifetime Achievement in Digital Art for his pioneering work “Recombinant Poetics / Recombinant Informatics / Neosentience” from The Association for Computing Machinery Special Interest Group on Computer Graphics and Interactive Techniques (ACM SIGGRAPH).

The award citation notes:

“Seaman has been interested in meaning production and has explored ideas around computational meta-meaning systems— systems that enable a user to become mindfully aware of how meaning is arising and changing through their interaction. He is deeply interested in new forms of computation, learning systems, the concept of creating an electrochemical computer, as well as the concept of Computational Creativity – both using the computer as a creative tool, as well as articulating the future of creative potentials as explored via computational devices – the creativity of creativity.



Seaman’s work often explores an expanded media-oriented poetics through various technological means — Recombinant Poetics. Such works often empower the combination and recombination of media elements and processes in interactive and generative works of art. He also produces linear videos to accompany his musical

works. Seaman enfolds image/music/text relations in these works, often creating all of the media elements and articulating the operative media-processes involved. He is self-taught as a musician/composer and often works with the Music Department’s PhD program at Duke. He initially explored experimental music via tape loops and layering processes in the 80’s, he now facilitates this compositional methodology using the computer, in particular using the audio program Ableton Live.”

Kristine Stiles

Kristine Stiles, France Family Distinguished Professor of Art, Art History and Visual Studies, gave the keynote lecture for the symposium, *Fluxus, Action Art, Anti-art and Performativity*, on Saturday, October 23, 2021. The symposium was held on the occasion of the twin exhibitions, *Tomas Schmit Retrospective* and *Tomas Schmit. Pieces, Actions, Documents 1962–1970* at the Hamburger Bahnhof – Museum für Gegenwart, Berlin.

Stiles contributed the essay, “Shake Well Before Reading, Tomas Schmit, Interpreter,” to the catalog accompanying the exhibition, *Tomas Schmit*. The catalog was edited by Marius Babias, Gerti Fietzek, and Barbara Wien, with an introduction by Marius Babias and Krisztina Hunya and writings by Tomas Schmit and Stiles.



Tomas Schmit, Action without Audience, 1965, performed at 24 Stunden, Galerie Parnass, Wuppertal, photo © Dorine van der Klei

The exhibitions opened during Berlin Art Week, September 15-19, 2021, and ran through January 23, 2022.

From the exhibition publicity:

“With his radical questioning of bourgeois art and his approaches to a new aesthetic interweaving art and life, Tomas Schmit played a significant role in shaping the Fluxus movement of the early 1960s. A central focus of Schmit’s pieces and actions was activating the viewer. This is expressed in the actions he performed in front of and with audiences (1962–1965); then later in his books, texts, and editions, in which he provided viewers with instructions for actions (from 1965); as well as in his drawings (from 1969). This comprehensive retrospective focuses on the conceptual and aesthetic approaches of the artist and his contemporaries, bringing together for the first time all the scores for his pieces, editions, letters, as well as photos and videos documenting his work over a period spanning nearly forty years. In doing so, it presents one of the most important German artists in the genre of action art and drawing, revisiting and reframing his multifaceted œuvre for the present.”

Victoria Szabo

Research professor Victoria Szabo continues to serve as Project Investigator (PI) for the \$60,000 Duke Sub-Award, “Augmented Reality Landscape: African American Urbanism,” from the National Historic Records Commission, John C Smith University. Along with Paul Jaskot and Mark Olson, she served as Co-PI of the \$197,000 Getty Foundation grant for “Advanced Topics in Digital Art History: 3D (Geo)Spatial Networks.” She also served as Co-PI with Philip T. Stern, Department of History, for the \$248,641 National Endowment for the Humanities, Office of Digital Humanities grant, “Virtual and Augmented Reality Digital Humanities Institute.”

Hans van Miegroet

Professor Hans van Miegroet was interviewed by the Office of Scientific Inquiry about his decades-long work on art and markets. Van Miegroet is a founder of the Duke Art, Law and Markets Initiative (DALMI), which is a consortium engaged in advanced research on art and markets from a new and previously unexplored interdisciplinary perspective - the role of economic, social and cultural determinants on global art markets.

Van Miegroet leads an international and interdisciplinary research project which brings together historians, sociologists, and economists to map emerging markets for paintings in early modern Europe (1400-1800). This effort resulted in the *Mapping Markets* volume (2006), which was “the first study to present detailed analyses of the making and marketing of paintings in the aggregate.” With ample support from Duke University’s Provost Office, the project has now started its second phase. Experts in art history, sociology, mathematics, machine-learning, and large-scale, data-driven analytics will work together to map and analyze the emergence of art markets in urban contexts, including the contribution of migration to urban cultures during modern and contemporary history. The project also provides opportunities for students from Duke and beyond to engage in cutting edge interdisciplinary research. The Mapping Markets team aims to create an open access database and a new, translatable methodological framework for humanities and social sciences research.

<https://dosi.duke.edu/integrity-insights/duke-professor-leads-ample-international-collaboration-research-more-inclusive>



Peter van den Berge, “Prince Eugene of Savoy looking at Dutch paintings at the art dealer Jan Pietersz Zomer in Amsterdam,” April 1701? Rijksmuseum, Amsterdam.

Van Miegroet spoke at the conference, *The Envy of some, the Fear of others, and the Wonder of all their Neighbours: Seventeenth-Century Foreign Insights on Dutch Art*, part of the project *Un siècle d’Or? Repenser la peinture hollandaise du XVIIe siècle*. The conference took place at the University of Geneva on March 17 and 18, 2022. Van Miegroet presented “Preference Formation for Dutch Art in Emerging Parisian Art Markets.”

Gennifer Weisenfeld

Professor Gennifer Weisenfeld continues as Principal Investigator of Humanities Unbounded, a \$3 million grant for Duke Humanities from the Andrew W. Mellon Foundation.

She was one of three conveners, along with Paul Jaskot and Sheila Dillon, of the Visualizing Cities Lab (VCL), based in the Department and funded by the Humanities Unbounded grant. In its second year the VCL is a group of faculty, students, and staff—art historians, visual artists, and digital humanists—working to develop a common and dynamic approach to studying world cities. Drawing on years of expertise with specific city scholarship and teaching—Durham, Tokyo, Jerusalem, Turin, Athens—it is engaged in a collective dialogue on this methodological topic, embedding the collaborative approach as a broader part of our curriculum, and connecting distinct parts of our program such as studio art and art history in new ways. VCL exploring the myriad dynamic ways of analyzing the culture and history of a city. It offers the opportunity to transform our curriculum and address equality and social justice.

As part of the VCL's mission, Weisenfeld offered a new course, "The Tokyo Ideal: Visualizing a Global City" in Fall 2021. The class focused on the different portrayals of Tokyo over time and how the city has been imagined in art, architecture, literature, film, popular culture, and fashion from the end of the Edo period to the present day.



Additional information and the VCL's activities can be found on the VCL website:

<https://sites.duke.edu/visualizingcities>

Augustus Wendell and Victoria Szabo

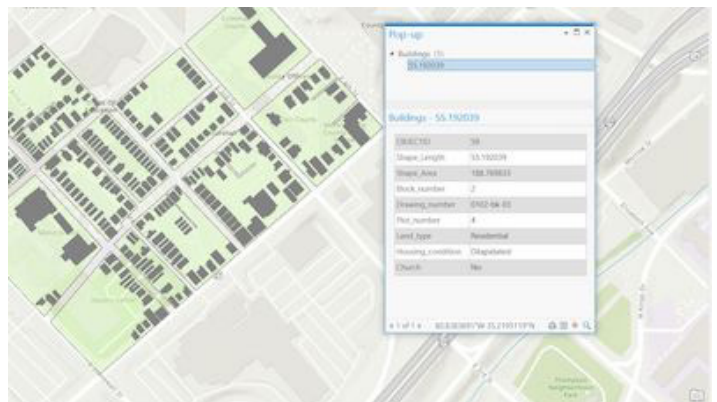
Assistant professor of the practice Augustus Wendell and research professor Victoria Szabo are collaborating with Johnson C. Smith University in Charlotte, North Carolina and UNC Greensboro on a public humanities project titled "Virtual Black Charlotte." With a team including Duke undergraduate and graduate research assistants, along with Duke Kunshan undergraduates, the project team is developing and producing a web-enabled history of Charlotte neighborhoods demolished in the mid-twentieth century. Typical of mid-century urban redevelopment funding in the United States, the city government of Charlotte classified wide tracts of historically Black neighborhoods blighted to qualify for federal government infrastructure funding. The reality of these neighborhoods was a vibrant and diverse community of Black residence, commerce, religion, and culture. "Virtual Black Charlotte" rebuilds these lost



3D Model of the Savoy Theater. Modeled from historic photographic archives.

neighborhoods through digitized historic maps, photographic archives, oral and textual histories. The web presence currently in development will express specific historic narratives through multi-modal presentations including interactive and

interpretable map and 3D model elements. In addition, the project will provide an archival interface for educators, students, and researchers to access the digitized resources created for the project. This archival component provides a critical single location for a number of resources documenting and preserving the black heritage of Charlotte. "Virtual Black Charlotte" is supported by a National Archives Grant awarded in 2021 with the public launch estimated in late 2023.



Detail of a digitized Redevelopment Authority Map of the Brooklyn neighborhood.

Journal of the Society of Architectural Historians

"SketchUp and Sketchfab: Tools for Teaching with 3D," written by Hannah L. Jacobs, digital humanities specialist, Digital Art History & Visual Culture Research Lab, was published in the June 2022 issue of the *Journal for the Society of Architectural Historians* 81(2): 256-259. Jacobs discusses the two software platforms, SketchUp and Sketchfab, and 3D modelling as research and pedagogy.



Art Libraries Society of North America

John Taormina, curator of visual resources, was appointed moderator of the Art Libraries Society of North America's Visual Resources Division (ARLIS/NA VRD) for the 2021-22 year. ARLIS/NA's VRD is composed of Society members who are engaged in the acquisition, cataloging, curation, preservation, discovery, and circulation of visual content in analog and digital formats.

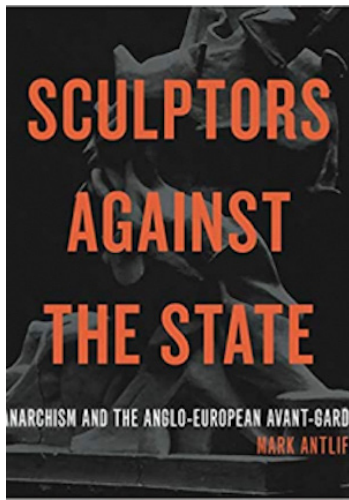


Taormina also joined the ARLIS/NA Strategic Planning Committee as a member-at-large in October 2021. The mission of the ARLIS/NA Strategic Planning Committee is to establish priorities for the Society by defining the mission, vision, and value statements, incorporating goals and objectives to keep the Society innovative, agile, and moving forward.



Archibald J. Motley, Jr., *Hot Rhythm*, 1961. Oil on canvas, 39 7/8 × 48 1/4 × 7/8 inches (101.3 × 122.6 × 2.2 cm). Collection of the Nasher Museum of Art at Duke University. Gift of Mara Motley, M.D., and Valerie Gerrard Browne in honor of Professor Richard J. Powell and C.T. Woods-Powell and in memory of Archie Motley; 2016.24.1. © Nasher Museum of Art at Duke University. Image courtesy of the Nasher Museum of Art.

Mark Antliff: *Sculptors Against the State*



Sculptors Against the State, Anarchism and the Anglo-European Avant-Garde, by Mark Antliff, Mary Grace Wilson Distinguished Professor Emeritus of Art, Art History & Visual Studies, has been published by Penn State University Press.

From Penn State Press:

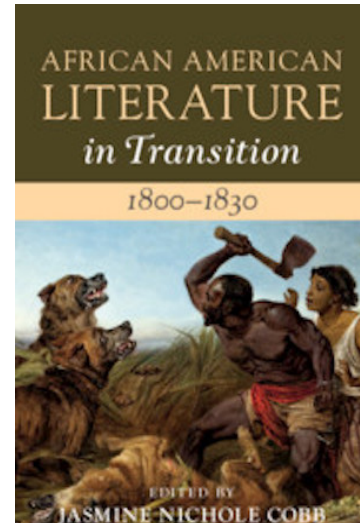
"Sculptors Against the State considers the relation of anarchist ideology to avant-garde sculpture through an examination of three iconic artists whose work transformed European modernism: Umberto Boccioni, Jacob Epstein, and Henri Gaudier-Brzeska. Addressing such complex subjects as sexual liberation, homosexuality, the history of emotions, the ethics of violence, and tactics of nonviolent resistance, Antliff demonstrates how sculptural processes were shaped by forms of anarchism calculated to foster a radical community.

The anarchist view that the State is a state of mind and a set of social relationships is a central theme Antliff uses to explore not only the art of Boccioni, Epstein, and Gaudier-Brzeska but the associated aesthetics of radical luminaries such as Oscar Wilde, F. T. Marinetti, and Ezra Pound. Taking Boccioni's *Unique Forms of Continuity in Space*, Epstein's *Tomb of Oscar Wilde*, and Gaudier-Brzeska's *Hieratic Head of Ezra Pound* as a starting point, Antliff argues that these sculptors saw the arts as a radical catalyst for an entirely new constellation of interpersonal relations and psychological dispositions—ones antithetical to those propagated by the State.

Powerfully argued and informed by extensive archival research, *Sculptors Against the State* provides a new understanding of these artists, even as it sheds light on why contemporary anarchist theory is necessary for understanding the profound cultural impact modernism had during the twentieth century. Antliff's work will be of interest to students and scholars of modernist art and literature, and particularly those who study the intersections between artistic practice and politics."

Jasmine Nichole Cobb:

African American Literature in Transition 1800-1830



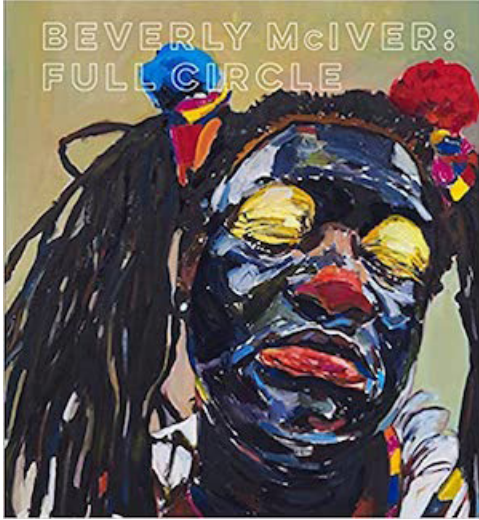
African American Literature in Transition 1800-1830 (Cambridge Press), edited by Professor Jasmine Nichole Cobb, was published in April. Contributors include Jasmine Nichole Cobb, Maurice Wallace, William L. Andrews, Prithi Kanakamedala, Joseph Rezek, Britt Rusert, Bryan Sinche, Teresa Zackodnik, Brigitte Fielder, Stefan Wheelock, Sarah Blackwood, Aston Gonzalez, and Martha J. Cutter.

From Cambridge Press:

"African American literature in the years between 1800 and 1830 emerged from significant transitions in the cultural, technological, and political circulation of ideas. Transformations included increased numbers of Black organizations, shifts in the physical mobility of Black peoples, expanded circulation of abolitionist and Black newsprint as well as greater production of Black authored texts and images. The perpetuation of slavery in the early American republic meant that many people of African descent conveyed experiences of bondage or promoted abolition in complex ways, relying on a diverse array of print and illustrative forms. Accordingly, this volume takes a thematic approach to African American literature from 1800 to 1830, exploring Black organizational life before 1830, movement and mobility in African American literature, and print culture in circulation, illustration, and the narrative form."

Beverly McIver: *Beverly McIver: Full Circle*

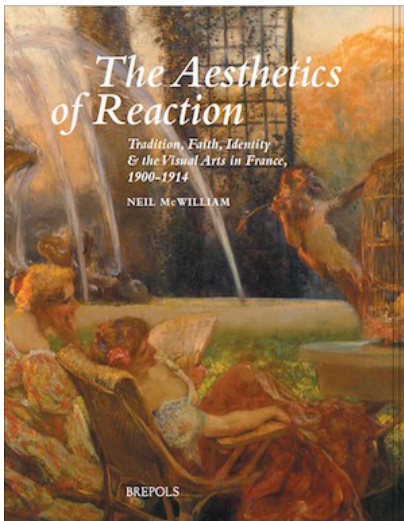
The University of California Press announced the publication of the exhibition catalogue, *Beverly McIver: Full Circle*, in February 2022. The catalogue, edited by Kim Boganey, will accompany the retrospective exhibition of McIver, professor of the practice of visual arts. The exhibition opened



at the Scottsdale Museum of Contemporary Art on February 12, 2022. It will then travel to the Southeastern Center for Contemporary Art on December 8, 2022, and continue to the Gibbs Museum on April 28, 2023.

This catalog includes a conversation with McIver by exhibition curator Kim Boganey, as well as two essays: one by leading Black feminist writer Michele Wallace, daughter of McIver's graduate school mentor Faith Ringgold, and another by Richard J. Powell, John Spencer Bassett Distinguished Professor of Art and Art History at Duke. From early self-portraits in clown makeup to more recent works featuring her father, dolls, McIver's experiences during COVID-19, and portraits of others, *Full Circle* illuminates the arc of Beverly McIver's artistic career while also touching on her personal journey.

Neil McWilliam: *The Aesthetics of Reaction*



The Aesthetics of Reaction: Tradition, Faith, Identity, and the Visual Arts in France, 1900-1914, by Neil McWilliam, Walter H. Annenberg Professor of Art and Art History, has been published in English by Brepols. The book was initially issued

in French in January as *L'Esthétique de la réaction. Tradition, foi, identité et l'art français (1900-1914)* by Les Presses du réel.

From Brepols:

"This study focuses on anti-modernist artists, critics, and political theorists in Belle Époque France hostile to secular democracy and its allegedly decadent culture of individualism. It examines their reassertion of social and artistic values which, they claimed, had been distorted and repressed by the 1789 revolution. Exploring the cultural implications of the Catholic revival, the impact of the royalist movement Action française and nationalist calls for a "Renaissance française," it challenges previous assessments of nationalists' artistic agenda and recasts ways of thinking about classicism and the notion of a 'return to order' in pre- and post-war French cultural discourse.

The book offers the first comprehensive overview of nationalism's impact on pre-war French art, which it complements with synthetic studies of three figures affected by these political and artistic debates: the painters Maurice Denis (Catholic revival) and Emile Bernard (Renaissance française), as well as the critic Joachim Gasquet (Action française). In such a way, the book goes beyond previous accounts to highlight contradictions and complexities in pre-war artistic discourse that enrich our understanding of the ideological stakes involved in clashes over modernity, tradition and identity in pre-war France."

Richard J. Powell: *Black Art: A Cultural History*



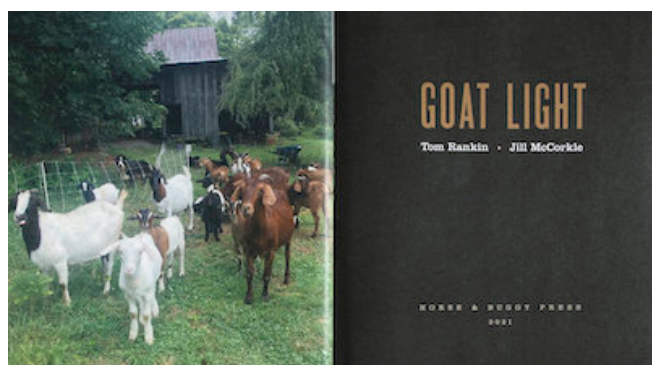
A book launch for the third edition of *Black Art: A Cultural History* by Richard J. Powell, John Spencer Bassett Distinguished Professor of Art and Art History, took place on September 29, 2021.

<https://hirshhorn.si.edu/event/online-black-art-richard-j-powell-with-sarah-lewis>



Powell “sat down with associate professor of history of art and architecture and African and African American studies at Harvard University, Sarah Elizabeth Lewis, to explore how creative elements of Black culture have developed and transformed across decades and diverse communities. Coming October 5 2021, the third edition of Powell’s book, *Black Art: A Cultural History*, charts a wide array of artistic achievements—from blues and reggae to the paintings of Henry Ossawa Tanner and the video creations of contemporary hip-hop artists—and the contexts in which they emerged.”

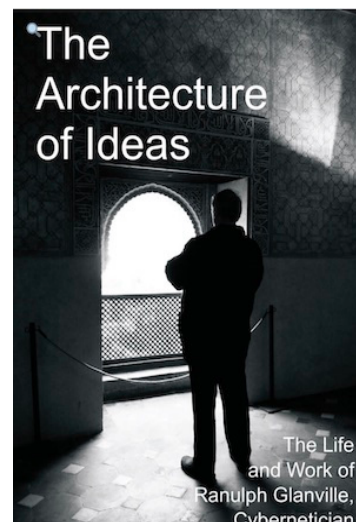
Tom Rankin and Jill McCorkle: *Goat Light*



Tom Rankin, professor of the practice, and writer and novelist Jill McCorkle read from and discussed *Goat Light*, their 2021 Horse & Buggy Press title, which “celebrates a decade of sharing a special plot of land with a bevy of animals, while appreciating the beauty of the rural Piedmont landscape through the changing seasons. This fine press title features hand-printed letterpress covers and integrates Rankin’s large format black-and-white camera work (printed in his darkroom), his everyday cell phone color snap-

shots, and essays by both Rankin and McCorkle, all printed on a heavyweight text paper.”

Bill Seaman: *The Architecture of Ideas*

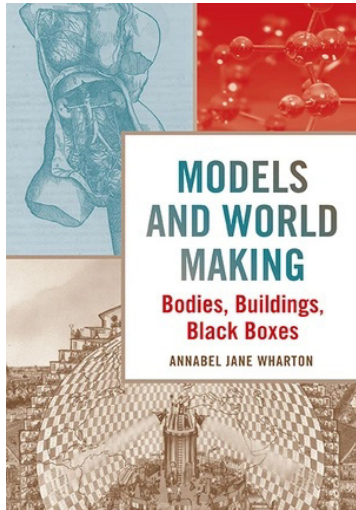


Professor Bill Seaman’s new book, *The Architecture of Ideas: The Life and Work of Ranulph Glanville, Cybernetician*³, was recently published by Imprint Academic. *The Architecture of Ideas* includes a text by Bill Seaman, the editor of this collection, called “Composing Composing,” which explores a number of Glanville’s texts in a pointed fashion. Late in his life Glanville began to use the poetic term composer to be substituted for the term observer. “Composing Composing” is a “composed” conversation derived from some of the salient artifacts of thought that Ranulph has provided for us. It is derived in part from a close reading of *The Black Box*, a three-volume series, and other of Ranulph’s texts as well as the interview that is the heart of this book — “A Long Conversation.”

Glanville helped generate through conversation, publications, works of art, design, music, modes of teaching, and, in particular, his manner of addressing problem solving and creativity, a cybernetic way of coming to understand the world. ‘Long Conversation’ circles through these topics, sometimes returning to one or more other topics to further elucidate its finer points.

Annabel J. Wharton: *Models and World Making*

Models and World Making: Bodies, Buildings, Black Boxes by Annabel Wharton, William B. Hamilton Distinguished Professor of Art and Art History, was published by the University of Virginia Press in January 2022.



From the University of Virginia Press:

“From climate change forecasts and pandemic maps to Lego sets and Ancestry algorithms, models encompass our world and our lives. In her thought-provoking new book, Annabel Wharton begins with a definition drawn from the quantitative sciences and the philosophy of science but holds that history and critical cultural theory are essential to a fuller understanding of modeling. Considering changes in the medical body model and the architectural model, from the Middle Ages to the twenty-first century, Wharton demonstrates the ways in which all models are historical and political.

Examining how cadavers have been described, exhibited, and visually rendered, she highlights the historical dimension of the modified body and its depictions. Analyzing the varied reworkings of the Holy Sepulchre in Jerusalem—including by monumental commanderies of the Knights Templar, Alberti’s Rucellai Tomb in Florence, Franciscans’ olive wood replicas, and video game renderings—she foregrounds the political force of architectural representations. And considering black boxes—instruments whose inputs we control and whose outputs we interpret, but whose inner workings are beyond our comprehension—she surveys the threats posed by such opaque computational models, warning of the dangers that models pose when humans lose control of the means by which they are generated and understood. Engaging and wide-ranging, *Models and World Making* conjures new ways of seeing and critically evaluating how we make and remake the world in which we live.”

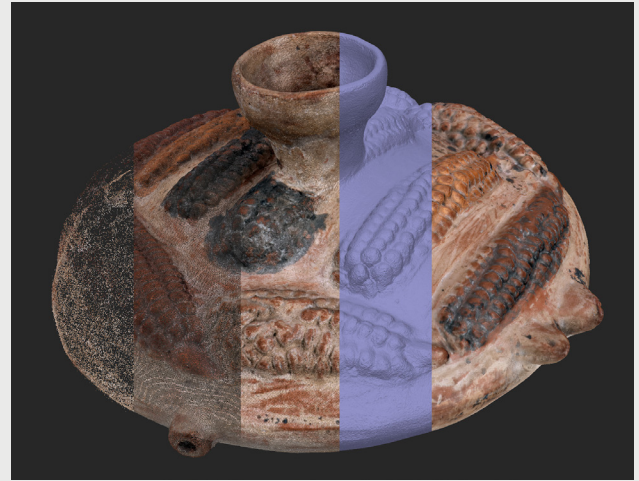


Image showing photogrammetric phases of creating a digital model. The object is a 15th-century Incan pacha in the Nasher Museum of Art’s permanent collection.

Image Credit: Edward Triplett



Mark J. V. Olson works with Curator Julia McHugh and students Hanyan Li and Aisling Henihan (UNC-Chapel Hill, '19) to create photogrammetric models of artifacts for the Art of the Americas Interactive project, January 2019.

Image Credit: J. Caldwell

The RUBIX: *The Bad Air Smelled of Roses* Through December 1, 2021



Pedro Lasch, Hannah Homma Tong '21, and Bill Fick with "The Bad Air Smelled of Roses"

AAHVS lecturing fellow and printmaker Bill Fick's Poster Design and Printing class (ARTSVIS 290S) completed a major, semester-long project, "The Bad Air Smelled of Roses: A Silkscreen, Wheat Paste Project at Duke University," which was installed on The RUBIX. The installation was on display through December 1, 2021.



Lily Posternak '21

Fick's students collaborated on artist Carl Pope Jr.'s ongoing project, "The Bad Air Smelled of Roses," by screen-printing 22 posters during the Spring semester class and wheatpasting them onto The RUBIX, a pop-up installation space on campus behind the Rubenstein Arts Center. Pope provided 22 new slogans for the class, allowing the students to come up with the designs. Pope's project, an "ongoing essay about the presence and function of Blackness in society," originally began in 2004.



Camille Wilder '21 and Yuexuan Chen '21

Pope's initial involvement with Duke began through the FHI Social Practice Lab, where he was invited to speak by its director Pedro Lasch, research professor in AAHVS, as well as the creation of The RUBIX by Fick and fellow AAHVS instructor Stephen Hayes.

NC Museum of Art: *NC Artist Connections* September 4, 2021–February 13, 2022



Stephen Hayes, "5 lbs" (detail), 2020–2021, Hydro-Stone, resin, brass, and plastic, dimensions variable. Courtesy of the artist.

Assistant professor of the practice Stephen Hayes joined Hông- n Truong in the North Carolina Museum of Art's exhibition, *NC Artist Connections: The Beautiful Project*, Stephen Hayes, and Hông- n Truong.

"Stephen Hayes explores historical depictions of African Americans as they relate to social justice. Hông- n Truong connects to issues of communication (and misunderstanding) between disparate cultures. *The Beautiful Project* grapples with ideas of memory and ritual. Each of these concepts exists in conversation with the

NCMA and its holdings. By linking the Museum to local contemporary artists, the exhibition helps visitors understand the NCMA's contemporary art collection in new ways as well as gain a deeper understanding of the artists' relationships to these works."

EXHIBITIONS

Golden Belt: *Cornered* August 31 – September 27, 2021



Cornered, a multimedia installation by associate professor of the practice Raquel Salvatella de Prada was on view at the Durham Art Guild gallery at Golden Belt Campus, Durham, NC.

“*Cornered* is a video, light, and sound installation that represents the motivations and struggles of migrants leaving their home country and making an attempt, most often failed, to cross the border from Morocco to the Spanish cities of Melilla and Ceuta, the only European cities on Africa’s mainland.”

Nasher Museum of Art: *Reading Black Art*



Richard J. Powell. Photo by J Caldwell.

Richard J. Powell, John Spencer Bassett Distinguished Professor of Art and Art History, guest curated a collection

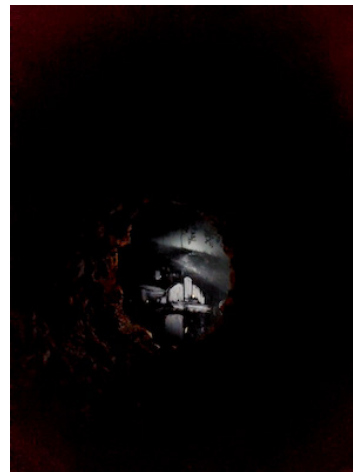
of books on Black art for the Nasher Museum of Art, what they describe as “a non-exhaustive collection of resources on art, art history and visual culture of the African Diaspora.” Powell’s selection, which includes his just published third edition of the groundbreaking *Black Art: A Cultural History* (Thames and Hudson, 2021), “presents a wide array of instructive texts that will aid in better understanding of and engagement with work by Black artists in the Nasher Museum collection.”

For the complete list go to:
https://nasher.duke.edu/reading/?library_cat=guest-curator-powell

National Human Rights Museum, Taiwan: *Wormhole of Time* November 11-December 12, 2021



Raquel Salvatella de Prada was one of three artists invited to create work that rediscovers the history of Taiwan’s White Terror for an immersive installation *Wormhole of Time* at the National Human Rights Museum in New Taipei City, Taiwan. The installation ran from November 11 to December 12, 2021.



Wormhole of Time invited viewers to appreciate the three short films from a birds-eye perspective, connecting the different times and spaces of the present and the past. The novel viewing method of the installation provided an unfamiliar perspective on the past which helped audiences recover an emotional and atmospheric connection.

EXHIBITIONS

Cameron Museum of Arts: *Boundless* November 2021



Stephen Hayes, *Boundless*, unfinished, 2021, bronze.

On November 13 and 14, the Boundless Community Celebration took place at the Cameron Art Museum, Wilmington, NC, commemorating and celebrating the United States Colored Troops. Cameron Art Museum was the site of the Battle of Forks Road, a Civil War skirmish whose victory was won by the United States Colored Troops (USCT) and led to the fall of Wilmington.

Assistant professor of the practice Stephen Hayes fashioned “Boundless,” a life-size bronze sculpture, from the cast features of African American men connected to the site and its story. The sculpture depicts eleven African American men marching: three rows of three soldiers, a drummer boy, and a color bearer. A real flag flaps in the wind.

https://cameronartmuseum.org/index.php?c=future_exhibitions



Stephen Hayes (left) and Cameron Art Museum executive director Anne Brennan (right) with casts of his U.S. Colored Troops sculpture. Photo courtesy of the Cameron Art Museum.



Stephen Hayes (middle) makes a cast for the U.S. Colored Troops sculpture. Photo courtesy of the Cameron Art Museum.

The men who provided cast features are connected to the site and its story—USCT descendants, re-enactors, veterans, and community leaders. The sculpture was unveiled on November 13. The unveiling was accompanied by programming from musicians, historians, and poets who also spoke to the significance of the USCT and the local African American experience.

Voices of Future’s Past, an exhibition by Hayes, also opened on November 13 at the Cameron Art Museum in Wilmington, NC. It ran through March 20, 2022.

<https://www.starnewsonline.com/story/news/2020/07/23/us-colored-troops-sculpture-unveiling-at-cameron-art-museum-delayed/113372096/>



Stephen Hayes, “Cash Crop,” 2010, mixed media. Courtesy of the artist.

Hayes was the 2020 Winner of the 1858 Prize for Contemporary Southern Art. Established in 2007, the Prize awards \$10,000 to a living artist whose work contributes to a new understanding of the arts in the South. Hayes was honored by the Society 1858 at the Amy P. Coy Virtual Forum on February 4, 2021. Society 1858’s mission is to educate and excite up-and-coming art patrons about the diverse range of artwork being created in the contemporary South.

EXHIBITIONS

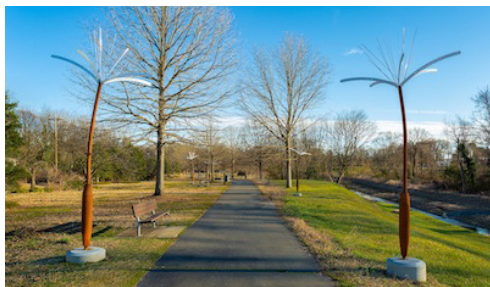
Rubenstein Arts Center: *Latency* February 24 – March 4, 2022



Latency featured works by students in the doctoral program in Computational, Media, Arts & Cultures (CMAC) at Duke University: Kate Alexandrite, Kelsey Brod, Quran Karriem, and Rebecca Uliasz. It was developed in conjunction with the *Improvisational Infrastructures* speaker series. *Latency* is sponsored by CMAC and the Digital Humanities Initiative at the Franklin Humanities Institute.

The works in the exhibit angled to negotiate the multiple meanings of the term latency, moving it away from its technological ties to optimization and efficiency. Rather than viewing it as an obstacle prohibitive to experience, the works in this exhibition offered various reflections on latency as the promise that something *will come to pass at some point in the future*. Latency, now dormant, possibly never manifest, is explored as a way to ground decisions, to act in the present, and to orient in specific ways towards specific futures. In this way, these works imagine-latency as the very *condition of possibility*, especially as possibility is arrayed by techniques and epistemologies for seeing the future, and imagining specific futures at the cost of others.

Installation: *Wishes of Historic West End* December 2021



Stephen Hayes, *Wishes of Historic West End*, 2021.
Photo by Mitchell Kearney.

In December 2021, assistant professor of the practice Stephen Hayes completed *Wishes of Historic West End*—a public artwork for Stewart Creek Greenway that pays homage to the West End’s historically Black communities—using 13-foot-high metal dandelion sculptures as visual metaphors for resilience. The work’s design takes inspiration from the last stage of the dandelion when the yellow flower head has matured into a fluffy spherical seed head.

Craven Allen Gallery: *Truth and Memory* April 30-June 25, 2022

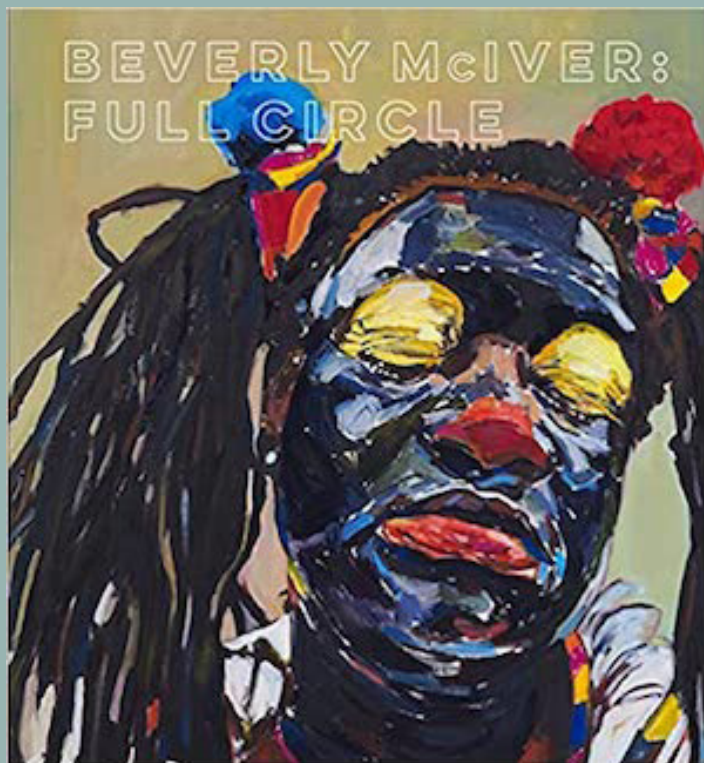


Truth and Memory, an exhibition curated by professor of the practice Beverly McIver, and her students Marie-Louise Bennett, Nzinga Simmons, and Emily Xu, opened April 30 at the Craven Allen Gallery, Durham.

“Memory is central to identity. It informs how we define ourselves and our relationship to the world. It forwards powerful bridges between the past and the present and enables the bygone to infiltrate the contemporary. *Truth and Memory* brings together the work of six contemporary artists of color living and working in North Carolina whose work reflects on personal, cultural, and historical memory.”

Artists in the exhibition: Renzo Ortega, Clarence Heyward, Juan Logan, Antoine Williams, Lynn Marshall-Linnemeier, and Samantha Rosado.

EXHIBITIONS



Scottsdale Museum of Contemporary Art: *Beverly McIver: Full Circle* February 12 -September 4, 2022

Professor of the practice Beverly McIver's first career retrospective, *Beverly McIver: Full Circle*, was installed at the Scottsdale Museum of Contemporary Art in Scottsdale, Arizona. It ran from February 12-September 4, 2022. This survey presented more than 50 works that "demonstrate the diversity of McIver's thematic approach to painting over 25 years."



Beverly McIver,
photo by Denise Allen.

"From early self-portraits in clown makeup to more recent works featuring portraits of others and her own reflections on the COVID-19 pandemic, the exhibition illuminates the arc of McIver's artistic career while also touching on her personal journey. Her self-portraits explore expressions of individuality, stereotypes, and ways of masking identity,

while portraits of family members provide glimpses of intimate moments, in good times as well as in illness and death. The exhibition includes McIver's portraits of other artists and notable figures, recent work resulting from a year in Rome with American Academy's Rome Prize, and new work in which McIver explores the juxtaposition of color, pattern, and the human figure. *Full Circle* also features works that reflect on McIver's collaborations with artists, as well as her impact on the next generation.

Kim Boganey, Editor, Richard J. Powell, contributor, Miochelle Faith Wallace, contributor, *Beverly McIver: Full Circle*, exhibition catalogue, Scottsdale Museum of Contemporary Arts, 2022

A complementary exhibition, *In Good Company*, includes artists who have mentored McIver, such as Faith Ringgold and Richard Mayhew, as well as those who have studied under her, including Melissa Button, Claudio Dicochea, Michael Dixon, Carrie Hott, Mary Porterfield, Chris Santa Maria, Damian Stamer, and Lamar Whidbee."

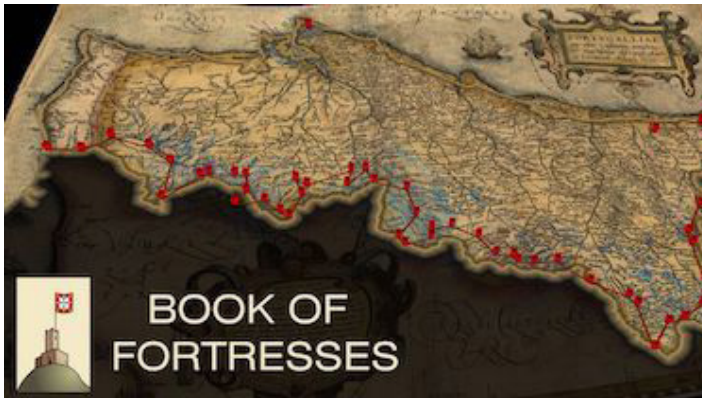
Beverly McIver is widely acknowledged as a significant presence in contemporary American art and has charted a new direction as an African American woman artist. She is committed to producing art that examines racial, gender, social and occupational identity. Her sister Renee is a frequent subject of the artist, as well as other family members. Her work is in the collection of the North Carolina Museum of Art, the Weatherspoon Art Museum in Greensboro, N.C., the Baltimore Museum of Art, the NCCU Museum of Art, the Asheville Museum of Art, The Crocker Art Museum, The Nasher Museum of Art at Duke University, and the Nelson Fine Arts Museum on the campus of Arizona State University



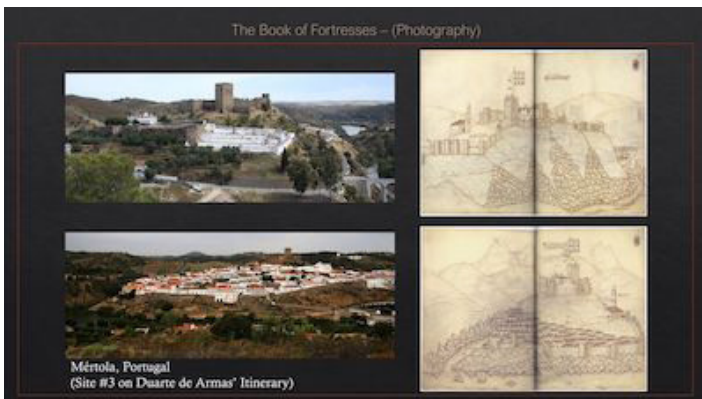
"Black Girl Beauty," Collection of the Matthew Polk and Amy Gold, Maryland.

Beverly McIver: Full Circle was organized by the Scottsdale Museum of Contemporary Art (SMoCA) and guest curated by Kim Boganey, director of Scottsdale Public Art. Generously supported by world class sponsor Wells Fargo Wealth & Investment Management. Additional exhibition support was provided by the National Endowment for the Arts, The Andy Warhol Foundation for the Visual Arts, and Craven Allen Gallery.

NC State University: *Out of the Archives*
May 2022



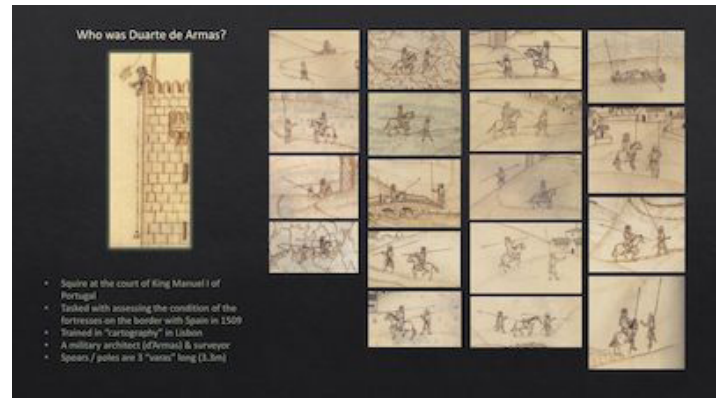
Teaching fellow Ed Triplett's research project on the 16th century *Book of Fortresses* is part of a physical and online exhibition at the Hill Library at NC State called *Out of the Archives: Digital Projects as Early Modern Research Objects*.



Pairs of photographs taken from the vantage points that approximate those by Duarte de Armas when he created his two perspective drawings of Mértola, Portugal.

The *Book of Fortresses* project seeks to spatially reconstruct an exceptional architectural source called the *Livro das Fortalezas*, which contains perspective drawings and plans of fortresses on Portugal's border with Spain in 1510. GIS and 3D modeling techniques are used to translate the book into a comprehensible spatial source for modern viewers.

The *Livro das Fortalezas*, which contains 120 perspectival drawings and 51 precisely measured, but roughly drawn plans, of 55 fortresses on Portugal's border with Spain, represents a very early (1510 CE) example of an early modern "city atlas." This rare snapshot of a premodern, fortified border provides a wealth of information, but it still remains spatially confusing for modern viewers. The primary goal of this digital project is to free the book from its original codex form and reassemble its drawings in a single spatial system. GIS and 3D modeling techniques make it possible to study how each place in the book was rendered using a mixture of observational drawing and cartographic principles.



A brief overview of the book's creator.

The *Book of Fortresses* was drawn by a squire at the court of Manuel I of Portugal who went by "Duarte de Armas." Very little is known about him, but it was recorded that he trained in cartography in Lisbon, and based on his name "de Armas" it is believed that he also served as a military engineer or architect. De Armas was certainly not shy about expressing his role on the project, as he drew himself (on horseback) with his servant (survey-poles / spears in hand) in 19 of his 120 perspective drawings.

<https://out-of-the-archives.pubpub.org/pub/nxcowwbo/release/2?>

ARPEGGIO: Graduate Student-Organized Symposium



Beverly McIver, *Gracie with Her White Friends*, 2016.

“Inclusion/Exclusion: A Panel on Cultural Practices and Responses to Otherness and Marginalization”

November 19, 2021

Schedule of presentations:

1:00 PM Introduction with opening remarks by Richard J. Powell, John Spencer Bassett Distinguished Professor of Art & Art History, Duke University

1:20 PM Zirwat Chowdhury, University of California, Los Angeles

2:10 PM Ana María León, University of Michigan

3:15 PM Lyneise Williams, The University of North Carolina at Chapel Hill

4:05 PM Panel discussion

Arpeggio is generously sponsored by the Department of Art, Art History & Visual Studies, Romance Studies, Cultural Anthropology, Duke University Libraries, Asian and Middle Eastern Studies, International Comparative Studies, Information Science + Studies, and Computational Media, Arts & Cultures.

Graduate Student Symposium

This year's Graduate Student Symposium was held on Friday, February 11, 2022, in the Rubenstein Great Hall, Karsh Alumni and Visitor Center.

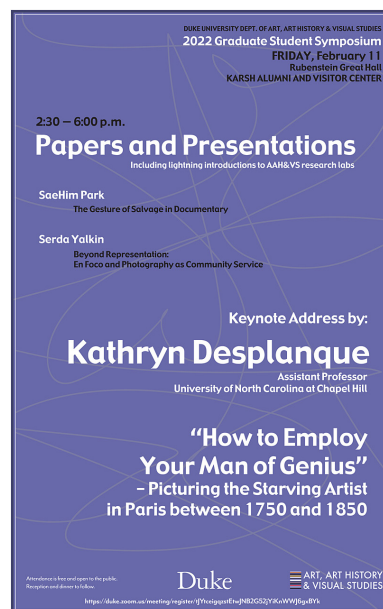
Graduate presentations:

SaeHim Park,
“The Gesture of Salvage in Documentary,”

Serda Yalkin,
“Beyond Representation: En Foco and Photography as Community Service”

Keynote:

Kathryn Desplanque (PhD '17),
“How To Employ Your Man of Genius – Picturing the Starving Artist in Paris between 1750 and 1850.”



Brittany Forniotis



Franz Hogenberg and Georg Braun, Map of Milan. From *Civitates Orbis Terrarum* (1572). Engraving. Photo: Duke University Rubenstein Library.

Doctoral student Brittany Forniotis has authored the article, "Out of Sight, Out of Mind: Italian Lazzaretti and Collective Trauma in Fourteenth- and Fifteenth-Century Italian Cities," in *Comitatus* 52: 137–163. She also wrote a review of *Roads to Health: Infrastructure and Urban Wellbeing in Later Medieval Italy*, by G. Geltner, for the same issue, *Comitatus* 52: 261–264. Forniotis expressed her thanks to Professors Kristine Stiles and Sara Galletti, and acknowledged the 2021 AAHVS Graduate Student Symposium for providing her a platform to share her work.

Emily Mohr



Doctoral student Emily Mohr has been awarded a full fellowship as a Regular Member of the American School of Classical Studies at Athens for 2022-23. She has received the Bert Hodge Hill Fellowship, which includes a stipend, room and board, and a waiver of School fees. The fellowship is awarded by examination. Sheila Dillon, Anne Murnick Cogan Distinguished Professor of Art and Art History, is her advisor.

For 140 years, the American School of Classical Studies at Athens has served American post-graduate education as one of the preeminent overseas research institutions devoted to the advanced study of all aspects of Greek culture from antiquity to the present day. The broad mission of the School has remained constant over its distinguished history: teaching, research, archaeological exploration, publication, and dissemination of research.



Fernand Léger, *Paysage a l'oiseau* (Bird in Landscape), 1952. Oil on canvas, 25 3/4 x 36 1/4 inches (65.4 x 92.1 cm). Collection of the Nasher Museum of Art at Duke University. Bequest of Louise and Alvin Myerberg, 2010.3.9. © Artists Rights Society (ARS), New York/ADAGP, Paris. Photo by Peter Paul Geoffrion.

Troost Prize in East Asian Studies

Ansley Arnow (T '21) was one of three undergraduates to be awarded the first Kristina Troost prize for an Undergraduate Project in East Asian Studies in May 2021. Arnow won for her honors thesis, "Transnational Japonisme: Representing Women and the Female Body." Japonisme is a French term that refers to the popularity and influence of Japanese art and design among a number of Western European artists in the nineteenth century following the forced reopening of trade in Japan in 1858.



According to the Asian/Pacific Studies Institute article the committee members "were uniformly impressed by the quality of scholarship and writing. In particular they felt the project provided a fine analysis of the paintings of a range of American and European painters, demonstrating how Japonisme affected female portrait painting transnationally in the late-nineteenth century." The project was developed under the supervision of professor Gennifer Weisenfeld.

CAST: Creative Arts Student Team



Christian Olsen and Rebekah Alvarenga

AAHVS majors Christian Olsen (T '23) and Rebekah Alvarenga (T '23) were two of the four students selected to be part of the Creative Arts Student Team (CAST) for Fall 2021.

Olsen, the CAST program coordinator, "is a junior pursuing an interdepartmental major in Visual & Media Studies and Psychology with a minor in Statistical Science. Raised in Northern California, he discovered a passion for film and photography in the midst of high school but was

not able to fully explore the arts until arriving on Duke's campus. Since then, he's shot short films with Freewater Productions, participated in the (virtual) Duke in L.A. program, written copious articles for *The Chronicle*, and is the creative director for UNCUT Duke."

Alvarenga, the CAST social media coordinator, "is a junior majoring in Visual & Media Studies and Cultural Anthropology with a Documentary Studies certificate. As a first-generation Latina, Rebekah is interested in visual storytelling and the educational experiences of first-generation students. The mediums of storytelling she focuses on are documentary photography, artists books, and film. At Duke, she is the co-president of Duke KSAC and is a photographer for *The Chronicle*."

CAST members support the growth of Duke Arts and the Rubenstein Arts Center through programming, social media strategy, content development, and design. As a CAST member, they collaborate with the Duke Arts staff to increase brand awareness with on- and off-campus audiences and help coordinate logistics for the arts programs and major initiatives including DukeCreate, DEMAN, and StudioDuke.

STUDIODUKE: 2021-22 Student Cohort

StudioDuke

Ten of the twenty undergraduate and graduate students selected for this year's StudioDuke cohort are associated with the Department: Mason Berger (T '23), Major: Visual & Media Studies. Ava Changnon (T '22), Major: Visual & Media Studies (Concentration in Cinematic Arts). Greta Cywińska (T '23), Minor: Visual Arts. Jasmine Harris (T '22), Majors: Computer Science, Visual Arts. Emily MacDiarmid, MFA/EDA '22. Ivy Nicole-Jonet, MFA/EDA '22. Sanah Saleh (T '22), Major: Visual & Media Studies. Kira Upin (T '23), Major: Visual & Media Studies (Concentration in Cinematic Arts). Nia Williams (T '23), Major: Visual & Media Studies (Concentration in Cinematic Arts). Brandon Xie (T '22), Minor: Cinematic Arts

StudioDuke is a two-semester creative lab and mentorship program providing students the opportunity to take their advanced, on-going creative projects to the next level. StudioDuke is a collaboration between Duke Innovation & Entrepreneurship, DEMAN (Duke Entertainment, Media & Arts Network), and Duke Arts. Students are matched with creative industry professionals (including Duke alumni) for one-on-one mentorship that kicks off in the fall semester.

2021–2022 GRADUATING DOCTORAL AND MASTER'S DEGREE STUDENTS

Ph.D. in Art History & Visual Culture

Felipe Álvarez de Toledo López Herrera (Spring 2022)
 “The Market for Painting in Early Modern Seville:
 A Quantitative Art History”
 Advisor: Hans Van Miegroet

Katherine (Katie) Lynn McCusker (Summer 2021)
 “Visualizing Vulci: Reimagining an Etruscan-Roman City”
 Advisor: Maurizio Forte

Kelly Chin Tang (Spring 2022)
 “The Fantastic Theater of Chinese Art in the Twentieth
 Century”
 Advisor: Stanley Abe

M.A. in Art History & Visual Culture

Brittany Nikole Forniotis
 Advisor: Sara Galletti

M.A. in Digital Art History & Computational Media

Davienne Sayra Gabriel
 “Why Have There Been No Great Female Art Forgers? A
 Histography of Art Forgery as a Gendered Phenomenon”
 Advisor: Victoria Szabo

Xinyue Qian
 “A Virtual Museum of Architecture: Creating an
 Alternative Visitor Experience”
 Advisor: Augustus Wendell

Shiwei (Silvia) Wang
 “Renovating the Search Methodology of Art
 Image Retrieval”
 Advisor: Victoria Szabo

2022 GRADUATING SENIORS IN ART, ART HISTORY & VISUAL STUDIES

2022 Annual Undergraduate Awards

Mary Duke Biddle Foundation Visual Art Award
 Alexis (Lexi) Christine Joseph

Nancy Kaneb Art History Award
 Alana Jean Hyman
 Abigail (Abby) Jaye Shlesing

Sue and Lee Noel Prize in Visual Arts
 Alana Jean Hyman

Visual and Media Studies Award
 Hojung (Ashley) Kwon
 Nigel Austin Sapp
 Jessica Rose Edelson (Honorable Mention)

Cinematic Arts Outstanding Filmmaker Award
 Muhammad Sannan Saleh

Benenson Award in the Arts
 Muhammad Sannan Saleh

2022 Undergraduate Graduation with Distinction

Hojung (Ashley) Kwon
 Second Major: Art History
 “Contemporary Art Recommendation System”
 Advisor: Bill Seaman

Abigail (Abby) Jaye Shlesinger
 Major: Art History with a Concentration in Museum
 Theory and Practice
 “An Unexpected Discovery: Analogizing Fifteen Women
 Artists of the mid-20th Century”
 Advisor: Kristine Stiles

Holland Anabel Stam
 Major: Art History with a Concentration in Architecture
 Minor: Visual and Media Studies
 “Quantifying Art Historical Narratives”
 Advisor: Hans Van Miegroet

Andrew Daniel Witte
 Interdepartmental Major: History and Curatorial Practice
 “A ‘Fatelike Accuracy,’ An ‘Unflinching Eye’: The Ethics of
 Displaying Violence & World War I Photography”
 Advisor: Paul Jaskot



COMMENCEMENT 2022

Alexis (Lexi) Christine Joseph

Major: Visual Arts

"Emotions: The Unexplored and Ignored Emotions of Black Women"

Advisor: Stephen Hayes

Aaron Tianchen Zhao

Second Major: Visual Arts

"Rural Medicine: A Photographic Depiction"

Advisor: Thomas Rankin

Jiaye (Hillman) Han

Major: Art History / Visual Arts

"Reforming the Literati Tradition: A New Mode by Arnold Chang and Michael Cherney"

Advisor: Stan Abe

Alana Jean Hyman

Major: Art History / Visual Arts

"Excavating the Museum: Institutional Critique and Art of the Ancient Americas"

Advisor: Julia McHugh

2022 GRADUATING SENIORS IN ART, ART HISTORY & VISUAL STUDIES

2022 Graduating First Majors

Art History

Emma Katherine Keaton, Abigail (Abby) Jaye Shlesinger,
Holland Anabel Stam, Lan Zhuang

Visual Arts

Debora Marie Cordero Martinez, Alexis (Lexi) Christine Joseph

Art History/Visual Arts

Jiaye (Hillman) Han, Alana Jean Hyman

Visual & Media Studies

Ava Changnon, Claire Dunkel, Isabelle (Izzy) Nasher
Haemisegger, Yanjie Hu, Joyce Yiran Huang, Claire Lorraine Hutchinson, Elizabeth Marylynn Loschiavo, Kyla Corrin Morris, Jack Navin-Weinstein, Elena Sasser Rivera, Sophia Elizabeth Roth, Muhammad Sannan Saleh, Nigel Austin Sapp, Sarah Yu

2022 Graduating Second Majors

Art History

Hojung (Ashley) Kwon, Yichin Tsai, Dani Yan

Visual Arts

Adeline Grace Monaghan, Aaron Tianchen Zhao

Visual & Media Studies

Eve Adelson, Jessica Rose Edelson, Mindy Wu

2022 Graduating Interdepartmental Majors

Computer Science and Visual & Media Studies

Jacqueline Naomi Lerner, Chazzmon Kaleb Roper

Computer Science and Visual Arts

Jasmine Nicole Harris, Louise Yishi Lu

English and Art History

James Tristan Kelleher

History and Curatorial Practice

Andrew Daniel Witte

Psychology and Visual & Media Studies

Emily Ann Barlow, Lydia Wang

Sociology and Visual & Media Studies

Margaret (Maggie) Torre McManus, Caroline Ione Surret, Brooke (Chloe) Colette Ward

2022 CERTIFICATE IN INFORMATION SCIENCE + STUDIES

Graduate Certificate

Emma Davenport

Undergraduate Certificate

Alexis Maria Bianco, Jessica Rose Edelson, Matthew Thomas Majsak, Abigail Clara Mapes, Ananya Sadarangani

Anita Bateman

Anita Bateman (PhD '20) has been appointed Associate Curator in the Department of Modern and Contemporary Art at the Houston Museum of Fine Arts. Bateman will work with Alison de Lima Greene, the Isabel Brown Wilson Curator of Modern and Contemporary Art, on exhibitions, acquisitions, and the display of the permanent collection, with a special focus on work by African American artists and on defining and expanding long-term collection goals.



Anita Bateman. Photograph by Isaac James.

Bateman specializes in modern and contemporary African art and the art of the African Diaspora with additional interests in the history of photography, Black feminism, and the role of social media in activism and contemporary art. Bateman earned a Ph.D. in Art History & Visual Culture and a Graduate Certificate in African and African American Studies from Duke University, an M.A. in Art History from Duke University, and a B.A. in Art History cum laude from Williams College.

She has held curatorial positions at the Rhode Island School of Design Museum, the Williams College Museum of Art, and the Nasher Museum of Art. Her research has been supported by the American Council of Learned Societies, the Andrew W. Mellon Foundation, the Woodrow Wilson National Fellowship Foundation, and the Social Science Research Council. Bateman is from Memphis, TN, and was living in Providence, RI.

Among her most recent projects, Bateman curated *Black Flyyy* and *Defying the Shadow*, two exhibitions at the RISD Museum in Providence; *Roots & Roads* at Franklin Street Works in Stamford; and co-curated, with Carrie Mae Weems, *Beyond Space* at the Carr Center in Detroit. Her writing has been published in the *International Review of African American Art*, in the *Photographer's Green Book*, and in the *Journal of Black Studies*.

Romina Damini

Originally from Albania, Duke alumna Romina Damini works as a law consultant at the UN's International Organization for Migration in Geneva, Switzerland. Last year, while finishing her master's degree in International Development Policy at the Sanford School for Public



Policy, Romina took part in the Bass Connections project Migration, Urban Cultures and the Arts. The team leaders of this project were AAHVS Professor Hans van Miegroet, then-doctoral student/now-alumna Kaylee Alexander, and instructor Fiene Leunissen.

Kathryn Desplanque

Kathryn Desplanque (PhD '17) is now a tenure-track assistant professor of 18th and 19th century European art history in the Art & Art History Department at the University of North Carolina - Chapel Hill. Desplanque earned her PhD at Duke under the supervision of Neil McWilliam, completing a Digital Humanities informed dissertation on how visual artists used satirical imagery as a vehicle to criticize the emergence of a free market for art. Since graduating, Desplanque has been a Carolina Post-Doctoral Fellow for Faculty Diversity at UNC Chapel Hill, and a SSHRC Banting Postdoctoral Fellow at Carleton University (Ottawa, ON). She currently serves as Member-At-Large on the Diversity, Equity, Inclusion, and Accessibility Committee at the American Society for Eighteenth-Century Studies, and co-Chairs the Board of Directors for the Digital Arts Resource Centre (Ottawa, ON).



Sinan Goknur

Congratulations to Sinan Goknur (CMAC PhD '20), who has received an American Council of Learned Societies Emerging Voices Fellowship for 2021-2022. He will join the metaLAB at Harvard University this fall as a Knowledge Design Fellow. Goknur's dissertation was on "Figuring a Queer Aesthetics and Politics of Urban Dissent in Istanbul."



Launched in 2020, the Emerging Voices Fellowship program allows recent Ph.D.s in the humanities and interpretive social sciences to take up one-year remote positions at select institutions in the ACLS Research University Consortium for the 2021-22 academic year. Emerging Voices Fel-



Sinan Goknur and Max Symuleski, "QueerXScape," experimental installation, 2019.

lows will advance their research agendas while undertaking a variety of roles including teaching, research, program development, and public engagement, based on the needs of each institution.

Fellows were selected through a multi-stage peer review process that brought expertise from a diverse panel of scholars representing a variety of humanities and interpretive social science disciplines. The outstanding group of scholars in this second cohort are institutionally and demographically diverse, exemplifying a program that aims to sustain voices that the academy urgently needs in the coming years. ACLS is proud to report that over 80% are scholars of color, nearly 50% are Black or Latinx, and 60% are first generation scholars, up from 40% last year.

Each fellow receives a stipend, health insurance, a discretionary fund to be used for research, childcare, or elder care costs, as well as access to ACLS professional development resources.

Yukiko Kato

Yukiko Kato, (PhD '10) has received tenure and promotion to Associate Professor in the Graduate School of Humanities and Social Sciences at Saitama University, Japan. Kato wrote her dissertation on "Color, Hygiene, and Body Politics: French Neo-Impressionist Theories of Vision and Volition, 1870-1905" under Mark Antliff, Mary Grace Wilson Distinguished Professor Emeritus of Art, Art History & Visual Studies.



Mimi Luse

Mimi Luse (PhD '19) published the following articles in *Selva* (Fall 2020): "Affect and the Fascist Image: Waldemar George's 'Aphorisms on Dictatorship'" and "'This Is the Future Liberals Want': The Crisis of Democracy and the Salon des Indépendants in Interwar France (1918-1939)" along with a translation of Waldemar George's November 1933 article, "Aphorisms on Dictatorship."



Henri Julien Félix Rousseau, "La Liberté invitant les artistes à prendre part à la 22ème exposition des Indépendants" (Liberty Inviting the Artists to Take Part in the 22nd Exhibition of the Independents), 1905-6. Oil on canvas. 69 x 46.5 in. (175 x 118 cm). National Museum of Modern Art, Tokyo.

Lindsey Mazurek



The first book by Lindsey Mazurek (PhD '16), *Isis in a Global Empire: Greek Identity Through Egyptian Religion in Roman Greece*, was published by Cambridge University Press. Mazurek is assistant professor of classical studies and adjunct assistant professor of art history at Indiana University.

From the publisher:

"In *Isis in a Global Empire*, Mazurek explores the growing popularity of Egyptian gods and its impact on Greek identity in the Roman Empire. Bringing together archaeological, art historical, and textual evidence, she demonstrates how the diverse devotees of gods such as Isis and Sarapis considered Greek ethnicity in ways that differed significantly from those of the Greek male elites whose opinions have long shaped our understanding of Roman Greece. These ideas were expressed in various ways - sculptures of Egyptian deities rendered in a Greek style, hymns to Isis that grounded her in Greek geography and mythology, funerary portraits that depicted devotees dressed as Isis, and sanctuaries that used natural and artistic features to evoke stereotypes of the Nile. Mazurek's volume offers a fresh, material history of ancient globalization, one that highlights the role that religion played in the self-identification of provincial Romans and their place in the Mediterranean world."

Rosalia Romero



Rosalia Romero (PhD '19) accepted a tenure-track position as assistant professor of art history at Pomona College. She was the Chau Mellon Postdoctoral Fellow in Art History at Pomona College. Romero is an art historian of modern and contemporary Latin America. She specializes in the art of modern Mexico

and the U.S.-Mexico border. Her dissertation, titled "Anarchism and Modern Art in Greater Mexico, 1910-1950," traces the relationship between anarchist philosophies and a transborder art movement in Mexico, the U.S., and South America. She is currently at work on her book manuscript. Her research has been supported by the Fulbright-García Robles Foundation, the Getty Library Research Grant, and the Ibero-American Institute (Berlin).

Tim Shea

Tim Shea (PhD '18) accepted a tenure-track position as assistant professor of classical archaeology in the Department of Classics, University of North Carolina-Chapel Hill in January 2021. Prior to his arrival at UNC, he was a visiting lecturer at Dartmouth College, where he led the Foreign Study Program in Greece (Spring 2019), and taught courses at Florida State University and Duke University. He has held the Olivia James Traveling Fellowship from the

Archaeological Institute of America (2018-2019) and the John Williams White Fellowship as a Regular Member at the American School of Classical Studies at Athens (2017-2018).

His current book project, *Death and Diplomacy: Citizens and Immigrants in Archaic and Classical Athenian Cemeteries*, investigates the ways in which immigrant communities expressed their identity through tombstones and burial plots in the cemeteries of ancient Athens. He is also a member of a collaborative research project publishing the portrait sculpture from the Athenian Agora Excavations. In all his research, he implements GIS (Geographic Information Systems) and digital mapping tools to study archaeological evidence spatially. At UNC, He teaches a range of courses on Greek archaeology and sculpture.



Max Symuleski



Max Symuleski (CMAC PhD '21) has obtained a position as a UX Researcher at AnswerLab, a CA-based UX Research firm. Symuleski recently taught advanced web design and development at Duke in ISS/VMS/Comp Media this semester.

Symuleski specializes in 20th-century visual culture and media theory, and their dissertation was titled "Maintenance Works: The Aesthetics and Politics of Collective Support," on themes of environment and technology in 1960s and 70s U.S. art and visual culture. Symuleski's other research interests include the history and technical infrastructures of climate science, socially engaged art, and issues related to the Anthropocene hypothesis. Symuleski was a 2016-17 Fellow with the PhD Lab in Digital Knowledge, and is developing projects on qualitative data analysis and digital publishing and presentation for the humanities.

Tara Trahey

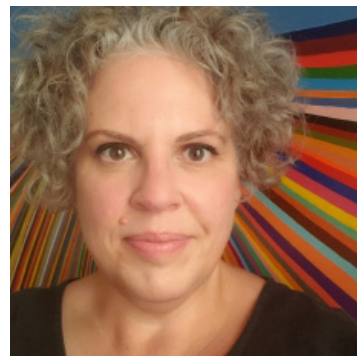


Tara Trahey (T '15) is the 2021 First Prize recipient of the Archaeological Institute of America's Graduate Student Paper Award. She received the prize for her paper, "The Brother-and-Sister Stele Sphinx has a Vagina." Taking the well-known Brother-and-Sister stele in the Metropolitan Museum of Art as its main subject, with reference to the material evidence in other examples of sculpted sphinxes from the 6th and 5th centuries BCE, she makes the astute observation that the sphinxes depicted have clearly articulated female genitalia. This previously unnoticed detail allowed Trahey to offer a rich argument connecting the sphinx with female daemons and the divinities kidnapping youths depicted in other Greek funerary monuments and vase painting. This research, which suggests a protective dimension to sphinx imagery, has implications for the interpretation of the mythic and iconographic traditions of the sphinx across many media, and particularly invites radical reconsideration of the function of sphinx imagery on funerary stelae, in sculpture, and in vase painting of the Archaic and Classical periods.

Trahey is a fifth-year doctoral candidate at the Institute of Fine Arts, NYU. She is currently working on her dissertation entitled, "The Sphinx in Context: A Study of the Winged Monster in the Greek World and Pre-Roman Italy." Tara received her B.A. in 2015 from Duke University in Art History/Visual Arts and European and Italian Studies. She received her M.A. from Oxford University in Classical Archaeology, as an Ertegun Scholar. Tara is originally from Concord, NC and currently lives and works remotely in Durham, NC with her husband.

Marianne Wardle

Marianne Wardle (PhD '10) has been appointed director and curator of the College of Wooster Art Museum. Wardle earned her Ph.D. at Duke in 2010, specializing in Greek and Roman art and architecture, medieval sculpture, gender studies, and post-modern architectural theory. She holds a Graduate Certificate in Nonprofit Management from the Harvard Extension School.



Wardle began her career in art museums in 2006 working as a visitor services manager at the Nasher Museum of Art at Duke for a year, before moving into work as a special events graduate assistant for four years while she finished her dissertation. In January 2011 she was appointed the Curator of Academic Engagement at the Nasher Museum, and later as Head of Education and Interpretation. In those roles she mentored over 80 undergraduate interns, helped develop a Concentration in Museum Studies through AAHVS, and taught courses in Islamic art and museum studies for AAHVS. At the Nasher she curated exhibitions of Old Master paintings, medieval sculpture, Greek and Roman art and culture, modern prints, and contemporary art exploring topics such as race, gender, and migration. She served as the director of the University of Wyoming Art Museum from 2018-2020, and assumed her current position of director/curator at the College of Wooster Art Museum in early 2021.

Anni Yan



Anni Yan (MA '20) joined the Office of Information Technology (OIT) in April 2021. In her role as an IT Analyst, Yan teaches coding to students and researchers in programs such as Code+. Starting this fall, she will teach Innovation Co-Lab workshops.