



JOHNS HOPKINS
KRIEGER SCHOOL
of ARTS & SCIENCES

Department of the
History of Art

2019-2020 NEWSLETTER

Letter from the Chair

I send my greetings and well-wishes to all of you—not from Gilman Hall this time, but from my home workspace to wherever you find yourself working and living during our ongoing global health crisis. We in the History of Art Department are navigating the ups and downs of this moment with hope for a future time when we can again share our intellectual pursuits in person. In the meantime, we have been hard at work finishing Spring 2020 classes, seminars, and department activities remotely, enjoying the ability to hear from colleagues and students around the world through online talks and workshops, discovering new digital resources for our research and teaching, and building new relationships despite having to physically remain distant.

Our summer has also been deeply shaped by protests and calls to action in response to the police killing of George Floyd on May 25th, re-igniting a conversation across the world and within the academy about our complicity in anti-Black racism and our responsibility to address racism in our practices as art historians. We have been in dialogue with many of you, and have, in a statement on our website, shared our commitment to anti-racist practices and to several specific initiatives, including increasing the diversity of topics and voices in our curriculum and within individual courses, hosting departmental discussions of critical race art history, and working toward increasing the diversity of our community. This project will be ongoing, and it is one which we welcome and will continue to pursue with energy and care. I invite you to share your ideas and contributions to this important project; please do not hesitate to reach out to me or to any of the other faculty.

I offer our heartfelt and deep thanks to Professor Marian Feldman, who helmed the department for the last three years as Chair, working tirelessly to support all of the teaching and research work we do. I'm honored to take up the role as her successor, and look forward to working with all of you in the coming years. Professor Stephen Campbell has generously taken up the role of Director of Graduate Studies, and Professor Aaron Hyman will step in for the fall semester as interim Director of Undergraduate Studies while Professor Ünver Rüstem is on leave.

We are thrilled to congratulate our senior majors and minors who graduated this spring: Claire Beaver, Allison Cuesta, Gregory Goldberg, Adriana Gonzalez Torriente, Madeleine Nasta, Panayiota Petrou-Zeniou, and Urmi Roy. And we celebrate our PhD students who defended their dissertations this year: Tamara Golan, Yuna Han, Amy Miranda, James Pilgrim, and María Lumbreras Corujo. We wish you all continued success as you move into the next chapter, bringing a vibrant engagement with art and art history with you in all of your

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pursuits. We also welcome a new cohort of graduate students into our community: Kay Min (medieval European manuscripts and textiles), Max Hernandez (13th-16th c. Italian painting and sculpture), Kimia Maleki (textiles in the early modern Islamic world) and Grace Walsh (medieval and early modern European print and book histories). Madeleine Nasta will also be joining us to pursue her MA as part of our BA/MA program for Hopkins History of Art majors. We look forward to getting to know you around the seminar table in the months to come.

Dr. Franco D. Rossi, our new Austen-Stokes Ancient Americas Endowed Postdoctoral Fellow, joins us as well this fall. He specializes in the art of the Maya, with a keen interest in materiality, art's relationship to the state, in questions of literacy and book histories, in science and ecology, and in the history of archaeology in Central America. We're very much looking forward to the conversations his work will engender across our department.

Our graduate-student organized seminar series was cut short by the pandemic in the spring, but we look forward to welcoming a full slate of speakers in the coming academic year, including Jennifer Trimble, Shira Brisman, Gerhard Lutz, David Roxburgh, Maia Nuku, Bridget Cooks, and Kim Benzel. Julia Bryan-Wilson will be joining us in the spring for our Caplan-Rosen Lecture in Modern Art, rescheduled from Spring 2020. We also look forward to a talk on Japanese feminist art by Midori Yoshimoto, to take place in Spring 2020. The annual Distinguished Lecture on the Art of the Ancient Americas will be held in Fall 2021.

I look forward to the coming year, which will certainly bring new challenges and, I anticipate, as always, moments of serendipitous connection and inspiration across the seminar table and in the lecture hall, whether virtually or in person.

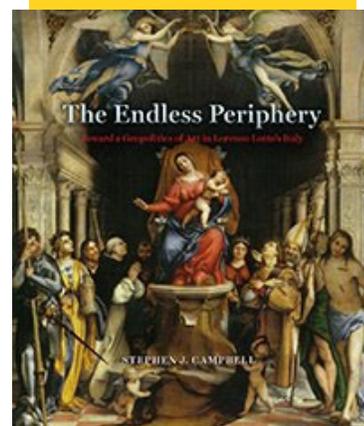
— Rebecca M. Brown, Chair, Department of the History of Art

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Rebecca M. Brown shared her research on K.C.S. Paniker (1911-1977) at the University of Virginia, the Edinburgh ACSAA symposium, and as a live, online lecture at Johns Hopkins, which can be viewed here: <https://youtu.be/e7VEf3Po4Qo> Inspired by teaching a course in Fall 2019 on the art of Asia America, she has returned to a project examining the work of Annu Palakunnathu Matthew (b. 1964) and Rina Bannerjee (b. 1963) that she presented at CAA in 2003; she gave a paper on their work and its relation to the colonial in a symposium at Hopkins in the spring, and is revising it for publication. In February, she published an article in the "Decolonising Colour" forum in *Third*

Text Online, focused on the Metropolitan Museum of Art's "Costumes of Royal India" exhibition, curated by Diana Vreeland and Martand Singh. It addresses the mid-1980s context of the exhibition, bringing to bear the AIDS epidemic that was a defining element of New York's art, fashion, and design communities at this moment, and thinks through the over-the-top use of color, scent, and dramatic pose through the lens of camp. <http://www.thirdtext.org/brown-thegold>

Stephen J. Campbell's book *The Endless Periphery: Toward a Geopolitics of Art in Lorenzo Lotto's Italy* appeared in November 2019. With Mitchell Merback he co-organized a conference at Johns



Cover of Professor Campbell's "The Endless Periphery"

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Hopkins University, *The Philosophical Image: Art, Wisdom, and the Care of the Self in the Pre-Modern World, 1200-1700*, which took place on November 14 and 15 2019. His book, *Andrea Mantegna: Humanist Aesthetics, Faith, and the Force of Images*, is scheduled to appear in Fall 2020. He wrote the introduction to the volume of collected papers by Leo Steinberg on Renaissance and Baroque art which appeared from University of Chicago Press in August.

Allison Caplan made progress revising the manuscript of her first book, *Our Flickering Creations: Art Theory under the Aztec Empire*, and finalized the August 2020 special issue of *Ethnohistory*, "Birds and Feathers in the Ancient and Colonial Mesoamerican World," which she co-edited with Lisa Sousa. Caplan presented new research on Nahua conceptions of the natural world and indigenous aesthetics at CAA, the American Society for Ethnohistory, and the Form beyond the Aesthetic Workshop, organized by Jennifer Stager. Caplan also very much enjoyed working with Hopkins students in her graduate seminar on "Art and Language in the Indigenous Americas" and undergraduate seminar on "Jade, Turquoise, Feathers, and Gold: Valued Materials in Aztec Art." In these courses, students visited Dumbarton Oaks, the Walters, and the Johns Hopkins Archaeological Museum, where they examined artworks in storage and spoke with curators. In Fall 2020, Caplan will begin as an Assistant Professor in the History of Art and Architecture at the University of California, Santa Barbara.

Lisa DeLeonardis presented papers at Brown University and University of California, Berkeley on her current research at San Felipe, Peru. Two manuscripts have been submitted for publication on the topic. She has been invited to expand her work on viceregal art and architecture for the second edition of the *Companion to Latin American Literature and Culture*. In collaboration with her colleagues in conservation at the Metropolitan Museum of Art and National Museum of the American Indian, she is scheduled to present new research on the use of indigo in Paracas ceramic colorants. In the fall, she initiated a new course with the Archaeological Museum that resulted in a student-curated exhibition, "Envisioning the Sacred Round."

Marian Feldman hosted, along with her Co-PI, Antigoni Zournatzi of the National Hellenic Research Foundation (Athens), the second and final international workshop for the project *Material Entanglements in the Mediterranean and Beyond*, a Connecting Art Histories initiative funded by the Getty Foundation, which took place in September 2019. Twenty-three scholars from around the Mediterranean, Europe and North America gathered for 7 days on the island of Crete and enjoyed academic presentations, museum visits, and tours of archaeological sites (as well as much good food and drink). The project concluded in February 2020. In addition, Marian attended the ASOR and AIA meetings, pre-pandemic. Unfortunately, conferences in Bologna, New York City and at Hopkins were all postponed. Like everyone else, she has been housebound with her husband, twin teenage daughters and dogs (one of whom sadly passed away in June at age 13). With the conclusion of her term as department chair on July 1, 2020, Marian is looking forward in the coming months to turning her attention back to several unfinished writing projects.

Aaron M. Hyman spent much of 2019-20 putting finishing touches on his first book, *Rubens in Repeat: Print, Authorship, and the Logic of Conformity*, which will be published in 2021 by the Getty Research Institute. An article stemming from a new project on amateur craft and the engagement of European courts with the products and materials of extra-European cultures was published in *The Art Bulletin*, and was awarded the Emerging Scholars Prize from the Historians of German, Scandinavian, and Central European Art; another article, co-written with Dana Leibsohn (Smith College) and related to a larger project on colonialism and "loss," was published in *Early American Literature*. The Museo Colonial in Bogotá, Colombia invited Hyman to write an essay about their holdings of prints for a catalog of their impressive collection of works on paper. In December, he gave an invited lecture at the Institute of Fine Arts and was slated to deliver a public lecture at the Getty Museum before the pandemic brought such events to a halt. Finally, Hyman was awarded fellowships from the American Council of Learned Societies, the Thoma Foundation, and the Newberry Library, but has put his 2020-21 leave plans on hold, with gratitude to these institutions for allowing

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deferral to a time when research travel will hopefully be more feasible.

Jennifer Kingsley was promoted to Associate Teaching Professor. In the Spring she offered a practicum course in partnership with Virginia Anderson at the BMA on the planned reinstallation of the museum's American modernism galleries. Students presented their installation prospectus to BMA staff at a curatorial workshop over Zoom. Kingsley continues her research into the ways Baltimore women used and shaped modern art to fulfill a range of needs entangled with the cultural politics of gender and race in progressive and depression era America.

Christopher Lakey's first book, *Sculptural Seeing: Relief, Optics, and the Rise of Perspective in Medieval Italy* (Yale University Press, 2018), was a Finalist for the ICMA's Annual Book Prize (2019) and was positively reviewed in volume 102 (2020) of *The Art Bulletin*. Additionally, Lakey published an article on optical theory and sculptural practice in the work and writings of Lorenzo Ghiberti ("Le sottile sculture: Light, optics, and theories of relief in Ghiberti's Third Commentary"). He co-chaired a session at the Forum Kunst des Mittelalters V: Points, Peaks, Passages (Bern 2019) with William Diebold (Reed College) on the relationship between Walter Benjamin and Medieval Art History, and he has two articles in press. One a commentary on issues of materiality in the writings of Hugh of St. Victor and Abbot Suger, and another on the relationship between iconology and phenomenology.

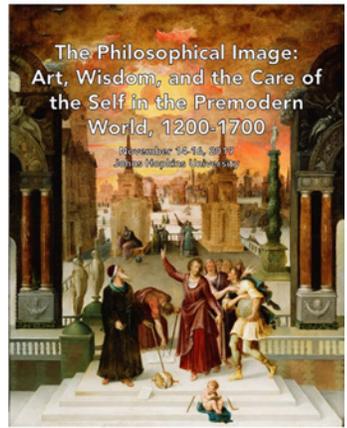
Mitchell Merback proudly presided over the successful dissertation defenses of his two (now former) students, Tamara Golan and Yu Na Han in autumn 2019. Later that semester, he joined with Stephen Campbell in organizing and staging "The Philosophical Image: Art, Wisdom, and the Care of the Self in Pre-Modern Europe, 1200-1700," a three-day, international conference held at Johns Hopkins, November 14-16th. He also delivered the annual Carl Sheppard Memorial Lecture in Medieval Art History at the Center for Medieval Studies, University of Minnesota, with a paper on "Recognition and the Mobile Observer in Later Medieval Art"; and introduced a new graduate seminar in art history, "Patterns of Attention: Histories and Morphologies." In spring 2020, while

continuing as Director of JHU's Medicine, Science and Humanities Program, Merback offered a new interdisciplinary undergraduate course, "Art, Medicine, and the Body: Middle Ages to Modernity," led a new graduate seminar on the Pieter Bruegel the Elder, and launched a project on Bruegel's relation to sixteenth-century natural philosophy.

Ünver Rüstem gave invited presentations at Brown University, the University of York, and Smithsonian Associates, and he also spoke at the 16th International Congress of Turkish Art in Ankara. His first book, *Ottoman Baroque*, which was published last year, has received several positive reviews, including in *The Burlington Magazine*, *caa.reviews*, and *the Journal of the Society of Architectural Historians*, and was chosen by Gauvin Bailey in *The Art Newspaper* as his favorite book of 2019. As well as continuing to make progress on his second book project, which explores the semiotics and politics of Ottoman costume, Rüstem has worked on a number of additional publications, among them an article that investigates a 1732 printed Ottoman atlas as a site of cross-cultural borrowing and synthesis. Within the department, he offered three new courses: a graduate seminar on Ottoman ceremonial, diplomacy, and gift-giving; a hybrid course related to his costume project; and an advanced undergraduate course entitled "Art and the Harem: Women's Spaces, Patronage and (Self) Representation in Islamic Empires." This last course culminated in an online exhibition of Special Collection objects chosen and analyzed by the students themselves: <https://course-exhibits.library.jhu.edu/2020/Spring/urustem1/AS01033801/exhibits/show/art-and-the-harem/art-and-the-harem-at-hopkins>

Jennifer Stager's academic year was dominated by the task of completing her first book manuscript. In addition, she convened an international group of scholars and artists in Baltimore for the workshop, *Form Beyond the Aesthetic*. Jennifer also gave invited talks at Cornell, Pepperdine, Yale

Department of the History of Art
The Charles S. Singleton Center for the Study of Premodern Europe



Suzanna Berger (USC Dornier) Klaus Krüger (Freie Universität Berlin)
Lisa Bollard (Scuola Normale Superiore, Pisa) Emanuele Lugi (Stanford University)
Gregory Bryta (Barnard College) Alexander Mann (Cambridge University)
C. Jean Campbell (Emory University) Mitchell Merback (Johns Hopkins University)
Stephen Campbell (Johns Hopkins University) Yury Platt (Cornell University)
Reinhold Falkenburg (WU Abu Dhabi) Sree Rothstein (University of Indiana)
Frances Gage (UNY Buffalo) Claudia Swan (Northwestern University)
Maura Hennes (University of Notre Dame) Rebecca Zorach (Northwestern University)

Location: Maryland Hall | 10 November 14, 9pm; Gilman Hall 50 | November 15 and 16
Admission Free. See <https://artlib.jhu.edu> or visit the Department of the History of Art (Gilman Hall 181) for more details.

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School of Architecture, and Harvard Art Museums, as well as at MLA and CAA. In the coming academic year, Jennifer is a fellow at the [Center for Hellenic Studies](#) in Washington DC, where she will focus on her second project *Deliverance from Pain: The Visual Arts of Early Medicine*.

Molly Warnock's monograph, *Simon Hantai and the Reserves of Painting*, appeared with the

Pennsylvania State University Press. Her most recent work includes an essay on Martin Barré's painting of the 1970s for the catalogue of the artist's upcoming retrospective at the Centre Pompidou, Paris; a text on American abstraction in the years 1946-1964 for a traveling exhibition at the Musée d'arts de Nantes and the Musée Fabre, Montpellier; and, for *Artforum*, articles on Joan Mitchell (forthcoming) and Luc Tuymans (May/June 2019). With Elodie Rahard, she is currently at work on the first two volumes of

Transatlantique, a bilingual (French/English) collection focused on writings by contemporary artists. T1, centered on Barré and distributed internationally by Les presses du réel and IDEA Books, will appear in September 2020, with essays by painters Julia Fish, Tariku Shiferaw, and Cheyney Thompson, among others.

Nino Zhomelidse delivered an invited lecture on two illuminated charters and media transfer in the context of the Imperial Ottoman court at the Department of the History of Art at Yale University. She is currently finishing this piece for publication as an article. Drawing on her research during the previous leave year in Georgia, she discussed artistic and codicological aspects of a twelfth-century liturgical scroll in Tbilisi in a paper at the international workshop on medieval illuminated manuscripts held at the Walters Art Museum and Johns Hopkins in October 2019. In the spring, corona safety measures lead to the cancellation of the international workshop organized by the University of Rome, La Sapienza and the École Française on "Rome in the tenth century," where she had been an invited speaker. The virus also cut short a fieldtrip with graduate students to Georgia that was tied to the graduate seminar she taught in the spring on Georgian Medieval Art and Architecture.

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Benjamin Allsopp finished his second year of the PhD program. Although Ben has a special focus on the art of Renaissance Italy, 2019-20 allowed him to venture north academically speaking, writing class papers on patterns of attention in a diptych by Rogier van der Weyden, and on the painterly grounds of Pieter Bruegel the Elder. Throughout the summer, Ben prepared for his exams, with a major field focusing on Italian painting and sculpture from around 1450-1550, and a minor field focusing on early modern notions of the body and the visual arts. Ben has also been working on a forthcoming publication for *The Rutgers Art Review*, concerning the representation of blood in Fra Angelico's novice cell frescoes at San Marco, Florence.

Marica Antonucci spent the year in Rome as a predoctoral fellow at the Bibliotheca Hertziana – Max Planck Institute for Art History researching her

dissertation and contributing to the activities of the "Rome Contemporary" research initiative. In January 2020, she delivered a paper on Renato Guttuso at the Humboldt University in Berlin.

Meghaa Ballakrishnen spent the Fall developing her prospectus, which (as prospectuses do) ultimately morphed into a project on the itinerant artist Nasreen Mohamedi (1937-1991) and the motivations for her decades-long abstract practice. In the Spring, Ballakrishnen taught an upper-level seminar supported by the Program for Women, Gender and Sexuality [WGS], "Feminist Modernisms," and in the Summer, a public-facing course supported by the Alexander Grass Humanities Institute [AGHI], "Modern Painting and Prostitution." Through the year, she worked with Katy Rothkopf and Leslie Cozzie at the Baltimore Museum of Art [BMA] as an exhibition assistant for their forthcoming show,

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"Matisse and Etta Cone." She has been invited to present her work on Mohamedi at the BMA and the Ohio State University, and has had the welcome opportunity to share it with the Department at its annual Graduate Symposium. For the year 2020-2021, Ballakrishnen's research is supported (COVID-permitting) by the American Institute of Indian Studies, the Getty Research Institute, the Rockefeller Archive Center, WGS, and the Program in East Asian Studies at Hopkins.

Elizabeth Bernick spent most of the year in Florence, completing the second year of her Kress Institutional Fellowship at the Kunsthistorisches Institut. Although the arrival of COVID-19 disrupted many of her research plans and forced her to leave Florence for several months, she was able to complete two chapters of her dissertation and attend many of the conferences and exhibitions planned for Raphael's and Leonardo da Vinci's "anniversary years." She was awarded The Pedretti Fellowship from the Renaissance Society of America, with a proposal to analyze chain lines and watermarks found on Leonardeschi drawings in several London collections (originally planned for summer 2020, currently on hold) and was awarded a Graduate Internship in the Drawings Department at the J. Paul Getty Museum (originally meant to start September 2020, deferred to 2021–22).

Betsy Bevis continues work on her dissertation "Aula Sepulta Resurgit: Dissonant Material, Discourses and the Local Experience of Late Antiquity in Roman Villas of the Loire Valley," and presented papers at the 2020 conferences of the Archaeological Institute of America and the College Art Association.

Christopher Daly spent the year working on his dissertation "Painting in Lucca in the Late Fifteenth Century: A Problem in Artistic Geography," drafting chapters in Baltimore and examining paintings in Italy and the United States. In addition, his article "Una proposta per una predella del Sellaio" was published in Volume 20 of the journal *Studi di Storia dell'Arte*, and he contributed two entries to the exhibition catalogue *Alvaro Pirez d'Evora: A Portuguese Painter on the Eve of the Renaissance* (Lisbon: MNAA, 2020). His essay "Reconsidering Lucchese Painting after Filippino" will appear in the coming months in *Filippino Lippi: Beauty, Invention and Intelligence*, to be published by Brill. Chris will spend the upcoming year as the Chester Dale Fellow at the Metropolitan Museum of Art, where he will focus on completing his dissertation.

Emily Friedman continued her dissertation research while serving as the Carlson/Cowart Fellow in the Department of Prints, Drawings, and Photographs at the Baltimore Museum of Art on the heels of a long summer of research in print rooms and libraries across France. She co-taught an intersession course in Florence with Giulio Sorgini and participated in the 2020 Center for Curatorial Leadership Mellon Foundation Seminar this past July. Emily was awarded a Samuel H. Kress Institutional Fellowship to the Institut national d'histoire de l'art (2020-2022) and plans to move to Paris to continue work on her dissertation as soon as the pandemic allows.

Ella Gonzalez completed her first year of coursework and spent the summer doing intensive Latin and French courses as well as engaging in personal research projects focused on women in the ancient world. She received a fellowship to study at the American School of Classical Studies in Athens (postponed to Summer 2021) as well as an honorable mention in the Ford Foundation Pre-doctoral Fellowship and had a paper accepted to the Feminist Art History Conference at American University, which has been postponed to Fall 2021. This year she is excited to serve as one of the Co-organizers of the History of Art Lecture Series along with Alexis Slater and Christine Kim.

Tamara Golan defended her dissertation at the end of August 2019. She started her new position as Assistant Professor at the University of Chicago in the fall.

Miriam Grotte-Jacobs continued dissertation research during the fall and



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

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spring semesters. She received the 2019 Dedalus Foundation Graduate Research Essay Prize at the Archives of American Art. In the spring, she presented a paper drawn from her dissertation at the Middle Atlantic Symposium in the History of Art at the National Gallery of Art. Next year, she will continue work on her dissertation as a Henry Luce Foundation/ACLS Dissertation Fellow in American Art.

Bianca Hand successfully completed her comprehensive exams while working in a number of positions on campus. She became the Secretary of the Baltimore chapter of the Archaeological Institute of America and was co-organizer of the 2019-2020 Graduate Student Lecture Series. She also began working at the Johns Hopkins University Archaeological Museum cataloging Cypriot ceramic artifacts. After successfully completing her exams, she planned on returning to the Tayinat Basalt Reconstruction Project in Antakya, Turkey, but the rapid spread of COVID-19 did not make this possible.

Max Hernandez was accepted to the Department of Art History at Johns Hopkins, where he is looking forward to begin his graduate studies this fall. He spent 2019 and 2020 between the D.C. area and Florence, Italy. He gave talks at the Uffizi (on Andrea del Castagno) and at the National Gallery of Art, Washington (on Andrea del Verrocchio). Publications include a paper on Andrea del Castagno (ca. 1419 - 1457) and the dealer Stefano Bardini, and a catalogue entry written with Lorenza Melli for the National Gallery of Art's 2019 exhibition on Andrea del Verrocchio. For the Joslyn Museum of Art's upcoming catalogue/guidebook, he wrote entries for three Italian paintings. During lockdown he finished research to complete his Master's thesis on a Carmelite church outside of Florence. A paper was accepted to the 2020 (now 2021) 9th Quadrennial Italian Renaissance Sculpture Conference to be held in Burlington, Vermont.

Christine Kim began her first year of coursework in the department before traveling to Istanbul once courses went online. For the summer, she received a Foreign Language and Area Studies (FLAS) fellowship grant to continue her studies in Modern Turkish and also began courses in reading Ottoman Turkish. Despite global travel restrictions, she was thankfully able to (re-)visit various sites and collections around

Istanbul and has plans on further travel within Turkey during her time there.

María Lumbreras spent last year at the Department of Drawings and Prints at the Metropolitan Museum, in New York, where she conducted research on the history of ignorance while also finishing her dissertation. In the fall, she will join the History of Art and Architecture department at the University of California Santa Barbara as their new Assistant Professor of Global Early Modern Art.

Kyung-Seo (Kay) Min is an incoming doctoral student with research interests in late medieval cross-cultural exchange and art and medicine. In 2019 she worked as the Marvin Gelber curatorial fellow in the Prints and Drawings department at the Art Gallery of Ontario, where she assisted in writing research reports about recent acquisitions and delivered a public talk on Pieter Bruegel the Elder's print series on the Seven Deadly Sins and the Seven Heavenly Virtues. Since 2019, she has been assisting with a medical humanities project titled "Literary Arts in Critical Care" led by two PICU physicians at SickKids Hospital in Toronto.

Lauren Maceross spent the year in France working on her dissertation as a Kress Foundation predoctoral fellow with the Institut National d'Histoire de l'Art.

Orsolya Mednyanszky was a visiting fellow at the Cusanus-Institut in Trier in the Fall semester. In November, she presented a paper at the conference, "Maternal Influences in the Medieval and Early Modern World" at Queen Mary University in London. In the Spring semester, she was a Graduate Research Fellow at the Alexander Grass Humanities Institute. At the virtual version of the International Medieval Congress, she gave a paper in the session "Boundless Devotion" in July.

Jason Mientkiewicz recently completed his fourth year in the Ph.D. program. He spent the summer of 2019 in Moscow improving his Russian and beginning his archival research. Aside from beginning his dissertation, he spent the past academic year as a teaching assistant for Molly Warnock and Rebecca Brown while also auditing Professor Warnock's Matisse seminar and a course on Russian literary theory with Anne Eakin Moss in the Department of Comparative Thought and Literature.

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He will be spending the upcoming two years at the Metropolitan Museum of Art as a Leonard A. Lauder predoctoral fellow.

Amy Miranda successfully defended her dissertation, "Relational Spaces of the Roman Empire: Spatial Experiences of Provincial Architecture in the Antonine Principate," in May 2020. The project was generously funded by a Cazal fellowship. Beginning in fall 2020 Amy will begin a two-year postdoctoral fellowship at Aarhus University, Denmark, working on Harold Ingolt's archive that documents material excavated from Palmyra, Syria, in the 1920s and 1930s.

James Pilgrim spent the 2019-20 academic year in residence in Washington D.C. at CASVA after two years at the Kunsthistorisches Institut in Florence. He successfully defended his dissertation, "Jacopo Bassano and the Environment of Painting," in May 2020 (via Zoom).

Rachel Remmes finished her second, and final, year of course work and has begun studying for her comprehensive exams, which she will take in the upcoming academic year. This past year she was a teaching assistant for Ünver Rüstem (Fall 2019) and Molly Warnock (Spring 2020). In the fall, she helped facilitate a trip to the Freer and Sackler Galleries in Washington D.C. for Prof. Rüstem's class, Introduction to Art of the Islamic World. Along with Matthew Sova and Bianca Hand, she helped to host three guest speakers for the department's Graduate Lecture Series. Due to the pandemic, the final two events were canceled, but the three organizers have rescheduled these talks for the upcoming year. This



upcoming fall, she will be a teaching assistant for Prof. Lakey's course, Art and Architecture of the Global Medieval Mediterranean World.

Celia Rodriguez Tejuca completed her first year of

coursework at Johns Hopkins University. In January, she presented the paper "Transpacific Scopic Frames: The Folded Spaces of Two 18th-Century Pueblan Cabinets" at the 2020 Emerging Scholars Colloquium

(NYC), organized by the Classical American Homes and The Decorative Arts Trust. During summer 2020,



Celia focused on gaining reading proficiency in German, taking the intensive reading-knowledge course offered by the Singleton Center. She also revised a manuscript related to her honors thesis on Cuban documentary cinema that will appear in an edited volume about Latin American epic narratives.

Alexis Slater enjoyed her first year as part of the Hopkins community, in spite of the unusual circumstances. She took classes addressing a wide range of subjects in the early modern period and beyond. She wrote several research papers this year, exploring topics like relic diplomacy between Western Europe and the Ottoman Empire, the materiality of a mother-of-pearl pax in the Walters Museum, and a particularly entertaining project on codpieces in Pieter Bruegel the Elder's *The Wedding Dance*. Highlights from this past year include the many wonderful lectures and conferences that came to Hopkins and traveling to the Philadelphia Museum of Art to participate in a graduate workshop on arms and armor. This summer Alexis hopes to master French and enjoy some time to read.

Antongiulio Sorgini spent most of the academic year working on his dissertation on the Santa Casa of Loreto after conducting archival research in the Marches in September 2019. In January 2020, he also traveled to Florence to co-teach an intersession course on Renaissance art. More recently, he has been preparing to teach a class on the visual culture of pilgrimage in Renaissance Italy in Fall 2020 under the auspices of a Dean's Teaching Fellowship.

Ben Stolurow completed his qualifying exams in the spring of 2019 and is now preparing a dissertation prospectus under the guidance of Professor Mitchell Merback. In November, Ben presented work on the erotic prints of Sebald Beham at the twelfth Biennial Symposium of the Bryn Mawr College Graduate Group in Archaeology, Classics, and History of Art,

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“Irresistible Night, Ageless Dark: The Nocturnal in Image, Text, and Material Culture.” He also was invited to present a related project at the Stanford-Berkeley Graduate Symposium, but the event was unfortunately cancelled due to the ongoing pandemic.

Rebecca Teresi was on leave for the Fall 2019 semester as she welcomed her second child. She plans to defend her dissertation in the Fall 2020 semester.

Robert Vogt moved from Hamburg to Florence and continued work on his dissertation as a doctoral fellow in the Department Gerhard Wolf at the Kunsthistorisches Institut in Florenz–Max-Planck-Institut. He spent the months of Italy's pandemic-induced lockdown at home in Berlin and kept himself occupied with his work on the ICMA Graduate Student Committee and as a KHI-PhD Representative once he ran out of hastily digitized literature to work through.

Rachel Young was the recipient of the Carrie M. Kurrelmeyer award for the 2018-2019 academic year. She completed her second and final year of coursework by working with several objects in local collections, including a 15th-century Ferrarese painting at the Walters Art Museum; the 16th-century editions of Sebastiano Serlio's architectural treatises at JHU's John Work Garrett Library; and a 16th- or 17th-century French(?) wooden chest inscribed with scenes from Ovid's *Metamorphoses* at the Baltimore Museum of Art. As a TA for AS.010.101– An Introduction to the History of Art I, she organized a class visit to JHU Special Collections to examine a number of Medieval manuscripts and facsimiles. Rachel looks forward to her position as the Carlson-Cowart fellow in the department of Prints, Drawings and Photographs at the Baltimore Museum of Art for the 2020-2021 academic year.



Alumni News

Sarah Abare (BA 2009) received her MA in Art History and Criticism from the University of Texas at Austin in 2014. Since then, she has been working in art museum education, first at the Blanton Museum of Art and then at the Walker Art Center in Minneapolis. Sarah has been at the Walker since 2015 where she is the Education Programs Manager.

Taylor Alessio (BA 2016) is currently working at Christie's in the Old Masters department.

Hilary Barker (BA 2013) took one year off to work in Rome at a study abroad program, and then

returned to the U.S. to pursue her PhD in art history at the University of Chicago. She will be resuming research in Italy in August.

Ryan Bender (BA 2015) recently graduated from NYU School of Law with his JD and is in the process of finishing his LLM in Taxation. He will be joining Fried, Frank, Harris, Shriver, & Jacobson LLP in fall 2020 to practice with their tax group.

Sarah Bresler Baughn (BA 2011) is a senior designer at Williams Sonoma, where she designs tabletop and kitchen textiles. She launched her own line of hand crafted jewelry, accessories and

home goods, Beetle + Bee, in 2017.

Liz Caris (BA 2014) is writing a dissertation on ancient Andean textiles in order to complete her PhD in art history at Emory University.

Seline Chen (BA 2016) switched gears to business, joining the MBA for college graduate program at Yale School of Management. She then worked in management consulting and tech in Shanghai and Hong Kong. She remains engaged in the art community by attending museum lectures and (infrequently) writing her own art blogs.

Alumni News

Anthony Colantuono (PhD 1987) is currently Professor of Early Modern European Art and Director of Graduate Studies, Department of Art History and Archaeology, University of Maryland, College Park. He has held a predoctoral fellowship at the American Academy in Rome (1983-85), and subsequently held fellowships with Villa I Tatti (2002-03), and the National Endowment for the Humanities (1991; 2004). He has published on a wide range of topics in fifteenth- through eighteenth-century European art, with book-length studies including *Guido Reni's Abduction of Helen* (1997) and *Titian, Colonna and the Renaissance Science of Procreation* (2010), and a volume titled *Critical Perspectives on Roman Baroque Sculpture* (2014), co-edited with Steven Ostrow (University of Minnesota).

Ann van Dijk (PhD 1996) is Associate Professor of Art History at Northern Illinois University. Her articles have appeared in *The Art Bulletin*, *Dumbarton Oaks Papers*, *Word & Image*, and *Renaissance Studies*, among other publications. Currently she is working on a co-edited volume (with Gregor Kalas) on late antique and early medieval Rome.

Jaroslav Folda (PhD 1968) is the N. Ferebee Taylor Professor Emeritus of the History of Art at the University of North Carolina at Chapel Hill. His most recent publications include "The Crusader Church of the Holy Sepulchre: Design, Depiction, and the Pilgrim Church of Compostela," "East Meets West: The Art and Architecture of the Crusader States," and "Crusader Sculpture at Nazareth: Some Reconsiderations."

Hayley Frank (BA 2011) lives in Baltimore and is the Manager of Special Events & Rentals at the Walters Art Museum.

Kathryn Gerry (PhD 2008) is in the final year of a visiting position at Bowdoin College, and in addition to teaching courses in medieval European and Islamic art, she has been working with the Bowdoin College Museum of Art to curate an exhibition of medieval works of art on loan from a prominent private collector. Though this exhibition, *New Views of the Middle Ages: Highlights from the Wyvern Collection*, is likely to be pushed back because of the pandemic; the exhibition catalogue will be available in August.

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

Craig Hankin (BA 1976) retired from Johns Hopkins in 2018, where he had taught drawing and painting since 1980 and was the Director of the Center for Visual Arts for 32 years. He currently paints most days and is working on a graphic memoir with his longtime friend and collaborator, Tom Chalkley.

Maya Kahane (MA 2020) Maya became the first student within the Johns Hopkins History of Art Department to receive her Master's degree as part of the inaugural five-

year BA/MA program in May of 2020. Since graduating, Maya has been working remotely as a Curatorial Assistant for Art Scene West, a new contemporary online art gallery based in San Diego that represents established and emerging West Coast artists. In addition to Art Scene West, Maya is also working as a Curatorial and Administrative Assistant for ArtStar, a New York-based art tech platform for discovering and collecting the best contemporary art from around the world.

KeriAnn White Kuperman (BA 2007) and her husband recently welcomed their first child, Benjamin Patrick. She continues to live in the Washington D.C. metro area and works as a Physician Assistant in Rare Diseases and Lysosomal Storage Disorders.

Rachel Koffsky (BA 2012) is currently working as the Head of Sale and Auctioneer for Handbags and Accessories at Christie's in London.

Katie Larson (PhD 2017) is an Assistant Professor of Modern and Contemporary Art History at Baylor University.

Hilary Letwin (PhD 2014) has lived and worked in Vancouver, Canada since 2011. She currently works as the Acting Director of the West Vancouver Art Museum. She and her husband, Brad, have two daughters, Isabella (8) and Olympia (4).

Alexandra Letvin (PhD 2017) began a new position as Assistant Curator of European and American Art at the Allen Memorial Art Museum at Oberlin College in

Alumni News

November after two years as the Andrew W. Mellon and Maude de Schauensee Post-Doctoral Curatorial Fellow in the Department of European Painting & Sculpture at the Philadelphia Museum of Art.

Lisa Mahoney (PhD 2008) is an Associate Professor in the Department of History of Art and Architecture and the Director of Islamic World Studies at DePaul University.

Sharon McMeel (BA 1995) is Senior Vice President at Children's Hospital Colorado Foundation. Prior to this, she was an Associate Director at Johns Hopkins University, a Financial Advisor at UBS and an Administrator at Christie's.

Shane Rosen-Gould (BA 2007) is an assistant general counsel at the NYC Dept. of Buildings. She is currently getting a certificate in Historic Preservation from NYU.

Julie Salathe (PhD 1997) works for the Wing Luke Museum of the Asian Pacific American Experience in Seattle as Director of Grants and Sponsorships, nothing to do with Roman Sculpture, but her art history training comes in handy. As a grants and sponsorships person, she pretty much has her hand in all the different exhibits and programs that the museum does, and it's always interesting to learn new things.

Thaara Sumithra Shankar (BA 2019) lived in New Delhi, India as a Fulbright-Nehru Student Researcher this past year. Her research focused on studying the contemporary art and museum

landscape in the city. It was an incredible experience for her to continue the research she had started as an undergraduate History of Art major. Throughout her time in Delhi she visited dozens of exhibitions, museums, and art fairs across the country. This Fall she will be starting her Masters in Art History/Archaeology from the School of Oriental and African Studies, University of London, as the Saraswati Dalmia Scholarship recipient.

Joseph Shaikewitz (BA 2015) is a Curatorial Assistant for Arts of the Americas and Europe at the Brooklyn Museum. While working, he completed his MA in Art History at Hunter College, CUNY. His research on the Contemporaneous artists and issues of gender and sexuality in modern Mexico earned the college's Shuster Award for Outstanding Master's Thesis.

Meredith Sisson (PhD 2016) moved to Richmond, VA to begin in her role as Assistant Director of Virginia Commonwealth University's National Scholarship Office. There, she supports undergraduate and graduate students, as well as alumni, in applying for nationally and internationally competitive awards, such as the Fulbright, Rhodes, and Critical Language Scholarships and including many of the predoctoral and dissertation completion awards (many graduates of the department will remember well...!). Meredith is enjoying southern living with her husband, fellow JHU grad Andrew Sisson, her two-year old son Russell, and their dog, Charlie, and would be glad to host any former colleagues in Richmond, which is home to several wonderful museums and

great food!

Gregory Smith (BA 1972) entered the brand new Graduate Program in the History of Art at Williams College Clark Art Institute after his graduation from JHU thanks to Professor Phoebe Stanton. Two years later with his MA completed, Smith began working in art museums, development and administration, for nineteen years culminating with directing the Telfair Museums in Savannah. Thereafter he led the Art Academy of Cincinnati for fifteen years through legal separation from the Cincinnati Art Museum, its only capital campaign, and the creation of a new campus. He concluded his career with five years leading the VCCA, Virginia Center for the Creative Arts, an artist's colony with facilities in Central Virginia and Southwest France. In 2016, after forty plus years in arts administration, Smith retired and he and his wife returned to the Washington, D.C. area to be closer to family.

Chiara Valle (PhD 2015) is teaching Art History in a bilingual school in Italy.

Andrea White (BA 2019) moved to France and has been working as a research assistant; she has also been enthusiastically eating her way through the boulangeries and fromageries of Paris. She will be pursuing her MSc in World Heritage Management and Conservation Studies at University College Dublin starting in September.

Jennifer Watson Wester (PhD 2015) is entering her fifth year as Assistant Professor of Art History at

Alumni News

Notre Dame of Maryland University in Baltimore. She has also served as Gallery Director at Notre Dame since 2018.

Gavin Wiens (PhD 2019) has joined the Enterprise and Strategic Policy Integration team at Shared Services Canada (SSC), which oversees the Government of Canada (GC)'s information technology (IT) infrastructure. Hired as a Junior Policy Analyst, originally his work focused on developing policy papers on the topic of advancing digital government. With the advent of COVID-19 his team swiftly pivoted towards supporting the GC's whole-of-government response to the pandemic crisis. He remains actively involved

with the history of art community and recently had an abstract accepted for the session proposal (Re) Presenting the Old: Aging and Old Age in the Arts at the 2021 conference of the College Art Association.

Alessandra Wood (BA 2006) published her first book this year: *Designed to Sell: The Evolution of Modern Merchandise and Interior Design*. Published in 2020 by Routledge, *Designed to Sell* presents an engaging account of mid-twentieth-century retail design and display in America from the 1930s to the 1960s. It traces the development of postwar philosophies of retail design that embodied aesthetics and function and new modes of merchandise display, resulting in the emergence of a new type of industrial designer.

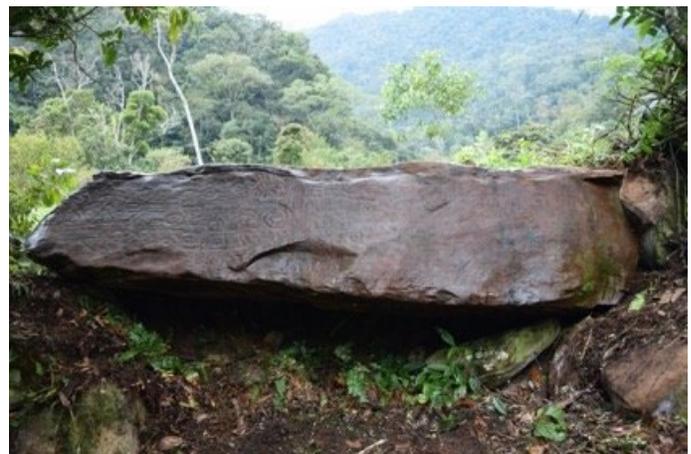
Undergraduate News

Madeleine Nasta (BA 2020) will be entering into the accelerated BA/MA program this fall. She graduated in May 2019 with a double major in Art History and Classics with general honors and departmental honors in Art History after completing her thesis, "The Sarcophagus of Junius Bassus: An Amalgam." Since graduating Madeleine became Production Manager for Leading Women Entrepreneurs and the Force For Change Awards, where she helps to honor outstanding women in business and individuals and companies making a positive impact during Covid-19.

Ian Waggoner (Class of 2021) finished researching and installing the temporary, house-wide exhibit *Naturally Beautiful: Uncovering Nature in the Nineteenth-Century Home* at the Homewood Museum with assistant curator Michelle Fitzgerald. For the past year, he interpreted objects ranging from taxidermied pheasants to painted furniture through the ecological and social impacts that resulted from acquiring these natural resources. Although originally planned to be open from March to June 2020, the exhibit will open when the museum reopens and will remain in the museum for several months.

Stokes Family Undergraduate Research Award

Rachel Lorenc (BA 2020) completed fieldwork in Peru in August. The results of her project, "Preserving the Legacy of Chachapoyas Stone Monuments in the Cloud Forest of Peru," were presented with Daniel Fernandez in January at the annual meeting of the Institute of Andean Studies.



Department Events

“Form Beyond the Aesthetic” Workshop

On March 6, Professor Jennifer Stager organized a day-long workshop, “Form Beyond the Aesthetic.” The workshop convened art historians from a variety of different art historical subfields, including Milette Gaifman (Yale University, Ancient Mediterranean), Benjamin Anderson (Cornell University, Late Antique and Byzantine), Jennifer Stager (Johns Hopkins University, Ancient Mediterranean), Allison Caplan (Johns Hopkins University, Ancient Americas), Yael Rice (Amherst College, South Asian and Greater Iran), and Sonal Khullar (University of Pennsylvania, South Asian). Each speaker engaged with the multivalent and malleable nature of form, broadly defined: from the conception and variability of form between Classical Athens and 18th-century Rome as conceived through the Choragic Monument of Lysicrates and its later reception to the multi-layered form of the page on albums in Mughal South Asia. The workshop concluded with a performance of “extreme lyric i”–based on Anne Carson’s translation of the ancient Greek female

poet Sappho–by the dancers of San Francisco-based Hope Mohr Dance at the Baltimore Museum of Art. The performance was a seamless transition from the scholarly, theoretical, and art historical discussion of form to an almost embodied practice in the delicate

movements, swiveling, and entanglements of bodies and spaces–or, forms. Following the performance, Hope Mohr (of Hope Mohr Dance) and Maxe Crandall (Stanford University) engaged in conversation with Dora Malech (Johns Hopkins Writing Seminars) in “Space as Form: Sappho Now,” reflecting on, among other things, the translation of words and fragments to physical movements.

— Ella Gonzalez

Friday, March 6, 2020
Daytime: 9:30 am-3:30 pm Macksey Room, MSEL Library JHU
Evening: 4:00-6:00 pm *extreme lyric i* at the Baltimore Museum of Art

FORM BEYOND THE AESTHETIC (A WORKSHOP)



Photos of HMD by Margo Moutz

Schedule of Events:

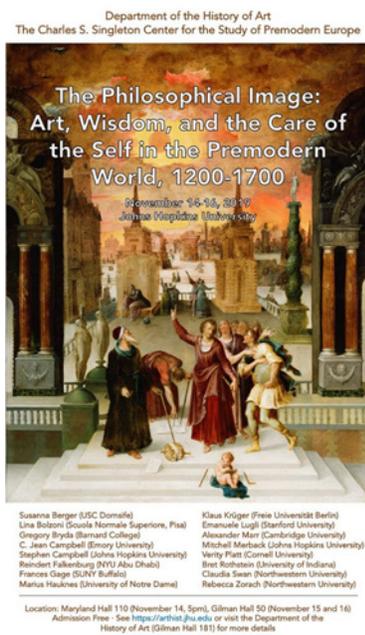
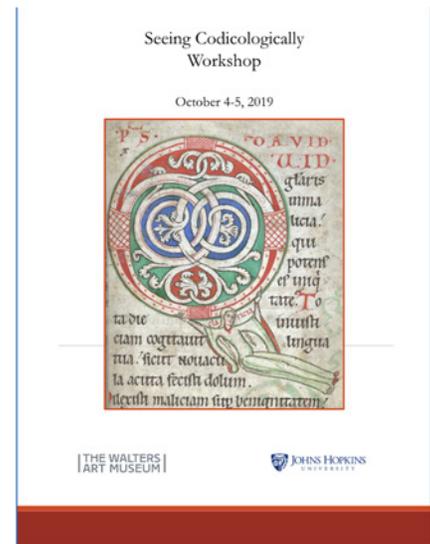
At the Macksey Room, MSEL Library JHU	At the Baltimore Museum of Art
9:30 am: Milette Gaifman (Yale University) “Ideologies of Form between Classical Athens and Eighteenth-Century Rome”	Doors Open 4:00 pm
10:10 am: Benjamin Anderson (Cornell University) “Robert Wood’s Views and Measures”	4:30 pm: Hope Mohr Dance “extreme lyric i”
10:40 am: Discussion	5:15 pm: Space as Form: Sappho Now In Conversation: Hope Mohr (Hope Mohr Dance), Maxe Crandall (Stanford University), & Dora Malech (Johns Hopkins University)
11:15 am: Jennifer Stager (Johns Hopkins University) “Expansion and Loss in the Movement of Ancient Mediterranean Forms”	With generous support from: The Alexander Grass Humanities Institute, The Baltimore Museum of Art, The Department of Classics, The Department of History of Art, The Office of the Deans of KSAS, The Office of LGBTQ Life, The Office of Women and Gender Resources, and The Program in Museums & Society
11:45 am: Allison Caplan (Johns Hopkins University/University of California, Santa Barbara) “Constructing Color: Relational Color and Representation in Aztec Turquoise Mosaics”	
12:15 pm: Discussion	
12:45 pm: Lunch Break	
2:00 pm: Yael Rice (Amherst College) “The Form of the Page: The Architectonics of Albums in Mughal South Asia”	
2:30 pm: Sonal Khullar (University of Washington) “Form/Platform, Structure/Infrastructure”	
3:00 pm: Discussion	

 **JOHNS HOPKINS**
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Department Events

“Seeing Codicologically” Conference

“Seeing Codicologically” was a conference held in October 2019 that was co-hosted by the Walters Art Museum and the History of Art Department at Johns Hopkins University. The presenters, who traveled to Baltimore from across the country and continent, sought to reconsider—and argue for—the importance of codicology as an often overlooked, but very necessary, art historical tool. Two of the presenters included graduates of the History of Art Department: Benjamin Tilghman and Adam Cohen.
— Rachel Remmes



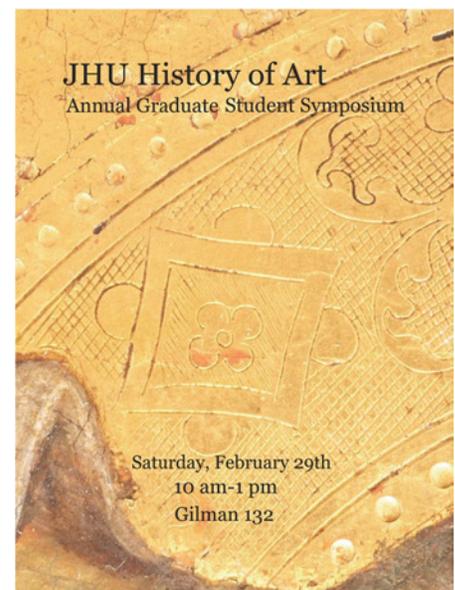
“The Philosophical Image”

This past November, the Department hosted the conference “The Philosophical Image: Art, Wisdom, and the Care of the Self in the Premodern World, 1200-1700,” co-sponsored by The Charles S. Singleton Center for the Study of Premodern Europe. This conference was the result of the collaborative work of Mitchell Merbeck and Stephen Campbell and welcomed participants from around the world for a three-day program of lectures and discussion. Speakers included Emanuele Lugli, who spoke of the self-reflexivity and politics of care; Frances Gage, who considered the representation of old age in early modern Italy; C. Jean Campbell, who looked at instruments and artistic practice; and Susanna Berger, who studied Caravaggio’s *Narcissus* painting within the context of early modern medical practice and notions of narcosis. Each day was concluded with a keynote lecture from Lina Bolzoni, Klaus Krüger, and Reindert Falkenburg, respectively.

— Emily Friedman

Graduate Student Symposium

On the morning of Saturday, February 29, six graduate students presented papers on the occasion of the annual graduate student symposium, an event attended by art history faculty, students, and prospective graduate students. The event is a great opportunity for the department to come together as a community, and to hear graduate students’ current research. Many of the papers were based on chapters from ongoing dissertation projects, although the occasion also allowed for students to present other current work. Attendees were able to witness a great diversity of topics, which this year was split roughly between two eras, the Renaissance and the twentieth century. Topics included: style in fifteenth-century Lucchese painting, the iconography of the “doubting father” in late medieval art, print and intellectual culture in mid-sixteenth-century Lyon, the afterlife of the Washington Color School beyond the US, abstraction in the work of Nasreen Mohamedi, and the influence of the icon in abstract art of early twentieth-century Russia. — Benjamin Allsopp



Department Events

2019-2020 Graduate Lecture Series

The 2019-2020 Graduate Lecture Series was unfortunately cut short due to the global pandemic. In the original selection of the five speakers, the three organizers, Bianca Hand, Rachel Remmes, and Matthew Sova, invited scholars with a diverse range of temporal, medial and geographic expertise. The organizers regret not being able to welcome Kim Benzel and Julia Bryan Wilson to speak at Hopkins but look forward to the opportunity to hear from them in the upcoming academic year.

On October 8th, 2019, Sarah Guerin, Assistant Professor in the Department of History of Art at the University of Pennsylvania, began this year's Graduate Student Lecture Series. Dr. Guerin's talk, titled "Gothic Ivories: Material, Belief, and Desire" explored the material relationships of Gothic ivories in Europe and North Africa.

On February 18th, 2020, Sylvia Houghteling, Assistant Professor in the Department of History of Art at Bryn Mawr College, gave a lecture focusing on the textile arts of South Asia. Dr. Houghteling's talk, titled "The Art of the Fresh: Fruits and Fabrics of South Asia's Early Modern Regional Trade," interrogated the role of textiles in negotiating the diplomatic relationships between two major powers.

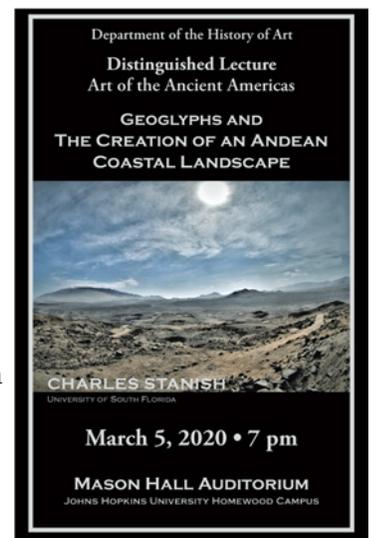
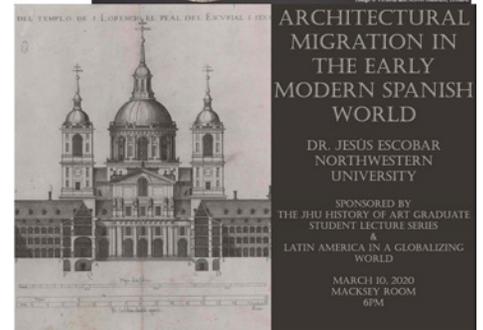
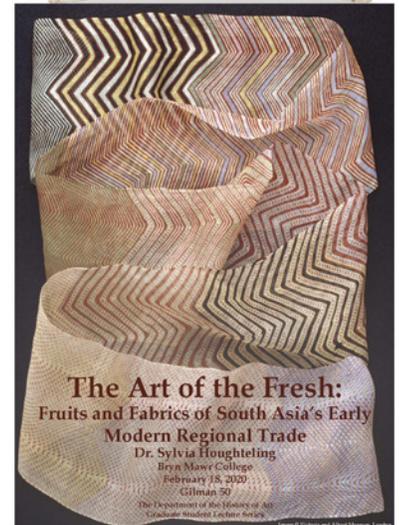
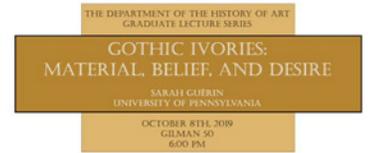
On March 10th 2020, Jesus Escobar, Associate Professor in the Department of Art History at Northwestern University, discussed the exchanges and development of architectural styles in his lecture, titled "Architectural Migration in the Early Modern Spanish World." The lecture illuminated the visual phenomena of influence within the architectural styles of Early Modern Spain.

— Bianca Hand, Rachel Remmes, and Matt Sova

Distinguished Lecture in Art of the Ancient Americas

On March 5th, 2020, the Department welcomed Charles Stanish of the Institute for the Advanced Study of Culture and the Environment at University of South Florida for the annual lectures. Stanish presented two talks that examined how ancient peoples transformed the earth's surface into vast theatres for public performance. In "Geoglyphs and the Creation of an Andean Coastal Landscape," Stanish discussed pilgrimage and the context for ground drawings, or geoglyphs, that frame major ceremonial centers in Chincha and Casma. "Landscape Modification in the Ancient World," addressed the question of societal cooperation in the construction of monumental earthworks.

- Lisa DeLeonardis



Field Trips

Antioch Research Project BMA Trips/Lectures

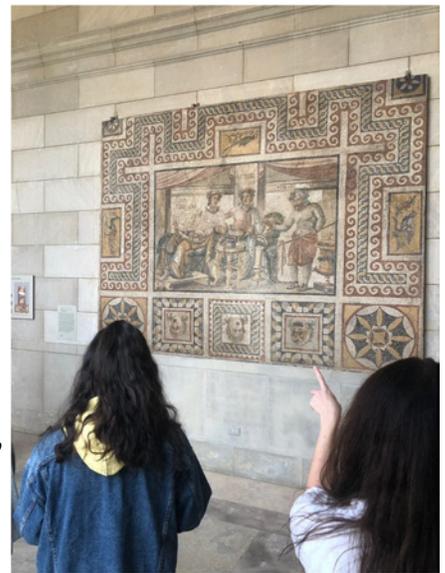
Professor Jennifer Stager's Classics Research Lab, the "Antioch Recovery Project," focused on hundreds of extant mosaics excavated in the 1930s in Antioch, modern-day Antakya, Turkey, near the border of Syria. Students—undergraduate and graduate—from a diverse array of disciplines brought their own interests to the course—from the interaction of sound and mosaics, exploration of their provenance, to 3D-modeling of the houses in which these mosaics were originally situated. Akin to the itinerant nature of the Antioch mosaics, which have traveled from Antioch to various museum collections in the U.S. and abroad, students similarly traveled outside the classroom with frequent trips to the Baltimore Museum of Art to engage with curators and conservators to explore both the ancient and modern histories of the mosaics. Among the guest speakers, students heard from Kevin Tervala, Associate Curator of African Art and Department Head for the Arts of Africa, the Americas, Asia, and the Pacific Islands at the BMA, and his innovative plans for a "Hall of Ancient Art"—putting the Antioch mosaics into dialogue with the art of other ancient cultures. Students also heard from Angie Elliot and Nicole Flam, the Terry Drayman-Weisser Head of Objects Conservation at the Walters Museum of Art and Graduate Fellow in Objects Conservation at the BMA, respectively. Elliot and Flam gave an overview of the Antioch mosaics and their excavations and the different issues surrounding their conservation. Such issues include the immense cost of their transportation and the innovative solutions to conserve them—including Flam's conservation of the "The Beribboned Parrots" mosaic in the Antioch Court during public hours—as well as the painting on tesserae for missing areas and other past conservation choices. Following the transition to remote classes, guest speakers continued to engage with the class, including Amy Brauer, curator of the collection for the Division of Asian and Mediterranean Art of the Harvard Art Museums, who shared the journey of a selection of mosaics from Antioch to Harvard; Ken Lapatin, Curator of Antiquities at the Getty Villa, who shared his experience working on mosaic-centered exhibitions; Chris Hoff and Sam Harnett, co-creators of *The World According to Sound* show on NPR's *All Thing's Considered*, who explored the relationship between mosaics and sound; and Christine Kondoleon, George D. and Margo Behrakis Chair, Art of Ancient Greece and Rome, and Mei-An Tsu, Associate Objects Conservator, at the Museum of Fine Arts, Boston, who both explored the journey and conservation of the MFA's marine mosaic from Antioch.



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— Ella Gonzalez

VRC News

In the last academic year, the VRC has continued to add new images to their online local collection in Artstor and to collaborate with the Sheridan Libraries and the Johns Hopkins Archaeological Museum on digital imaging projects and best practices. During the last few semesters, the VRC has further expanded its classroom presentation offerings to regularly include image use and research skills, as well as visual literacy training.

VRC student staff began working remotely in March 2020 as a result of COVID-19 campus closure. New remote projects allowed students to curate and add content to the collection in their areas of interest, as well as to update and create new VRC documentation to improve user experience. Thank you to all of the students who have worked so hard during this uncertain time!

The VRC said a tearful goodbye to graduating senior Emily McDonald in May 2020. McDonald contributed significantly to the daily functioning of the VRC, as well as assisting the History of Art department with their last three Annual Graduate Student Symposiums.

Although former Curator Ann Woodward retired in June 2019, the VRC was ecstatic to welcome her as she continued to work part-time during the 2019-2020 school year with a focus on evaluating the VRC's 35 mm slide collection.

VRC Assistant Curator Lael Ensor-Bennett completed her term as Visual Resources Association (VRA) Vice President for Conference Arrangements in March 2020. In late 2019 she assisted with the formation of the new VRA Equitable Action Committee and currently serves as co-chair. She continues to serve as Secretary of the Homewood Council on Inclusive Excellence.



Ensor-Bennett presenting in Classics Research Lab: Antioch Recovery Project on March 5, 2020

Donors and Gifts

Thank you to our donors who gave during academic year 2018-2019! It would not be possible to continue the tradition of academic excellence without the generous support from our donors. The Department would like to thank the following :

Constance R. Caplan

Lola B. Gellman

Anne Dawson Hedeman

John H. Hedeman

Russell Herz

Allison Luchs

Paul Marsh

Marshall and Jacoba Urist

Daniel H. Weiss