LETTER FROM THE CHAIR

Taking stock of all the achievements in this Year in Review makes me almost nostalgic for what was an impossibly (but exhilaratingly) hectic year. Certainly, many of the major “up” moments are captured here but that does not preclude the hard work and sometime difficulties that we also had to overcome.

Indeed, 2022-2023 was a dramatic year for our program. We came out of the pandemic, all the while very much still feeling its effects both personally and professionally. Our students, faculty, and staff returned to Smith Warehouse even as we still worked on building community among ourselves and addressing individual support needs. Faculty scholarship and creativity soared to the highest of heights as we continued to look for ways to support the long-term sustainability of our digital and analog work.

We did three major faculty searches that exhausted us but also left us with the successful hiring of three wonderful new colleagues. The contours of the achievements in these pages hint at these hills we have climbed. They also point to why such effort is worth it, given the fantastic results of the creative and scholarly engagement of our students and faculty.

And what results! As a program, we continue to grow in interesting new ways. From our latest statistics, we can claim that one out of every five Duke undergraduates walks through our doors each year and takes a class. This includes growing areas like Cinematic Arts with its dynamic curriculum, as well as proven strengths in diverse areas of Art History.

We have established artists celebrating lifetime achievements, like major retrospectives of their work, even as we have younger colleagues making a splash with new commissions or winning audience awards at film festivals.

Our digital labs have produced truly innovative cross-university curriculum, and faculty and staff in those areas not only inspire students but have played important roles in building the broader Digital Humanities community. Our art historians have been keynote speakers nationally and internationally, and their productivity in book publication and other venues has been more impressive than ever.

On top of all of this, we have searched for conversations that help us unite conceptually and pedagogically, especially around shared interests in diversity, equity, and inclusion. Our eagerness to work together across the many voices and perspectives in our program has energized faculty, students, and staff alike in our mutual goal of creating the most critical dialogue for art and visual culture in all of its guises.

A Year in Review can only capture the tip of our productive iceberg. We put this together through the hard editorial work of John Taormina and the design of Jack Edinger, who have drawn together samples of our amazing community of scholars from our biweekly digital newsletter, NewsByte, over the year. Hence, what you are reading is a sample of the highlights. I am deeply grateful for John and Jack’s work putting this together as I am at the amazing artistic, art historical, and visual work of all the students, faculty, and staff who have filled these pages. Of course, to see the whole picture and the entire range of our creative and critical capacity, you’ll just have to visit us yourself. Consider yourself invited to Smith Warehouse for a class, lecture, critique, installation, or film screening. We look forward to seeing you with us for another fantastic year!

Paul B. Jaskot
October 2023
Trinity Research Enhancement

The Department received a $12,000 Trinity Research Enhancement award for 2022-23 to support undergraduate research that leads to graduation with distinction. The award will specifically provide support for students working in the Digital Art History & Visual Culture Research Lab for specialty research related to their graduation with distinction projects. It was noted that the department consistently supports “the College’s priority to foster a culture of undergraduate research.”

New Diversity, Equity, and Inclusion Webpage: AAHVS Antiracism Initiative

The Department’s webpage (aahvs.duke.edu) now has a section, linked from the homepage, on its Diversity, Equity and Inclusion initiatives. These include the Department’s Statement in support of Black Lives Matter, the Department’s 2-year Anti-racism Pedagogy Forum series, the Spring 2022 Speaker Series, a Curriculum section, a Graduate School activity section involving one of our doctoral students, and links to University offices and activities.

https://aahvs.duke.edu/diversity-equity-inclusion

Bass Connections

Five faculty members have been involved in Bass Connections grants and courses this 2022-23 year. Professor Hans van Miegroet taught History of Art Markets Fall semester and is teaching it again this Spring semester (Information, Society & Culture). Professor Maurizio Forte taught Virtual Museums: Theories and Methods of 21st-Century Museums Spring Semester (Information, Society & Culture). Associate professor of the practice Mark Olson was teaching Art Research in the Science Lab Spring semester and team-taught Laboratory Techniques for Art Practice Fall semester (Bass Connections Project: Laboratory Art in Practice). Assistant professor of the practice Ed Triplett taught Mapping with Historic Geographic Information Systems Fall 2022 semester (Information, Society and Culture). During Spring 2023 semester Triplett taught Visualizing Cities: Representing Urban Landscapes, Cultures & Environments (Information, Society and Culture) with research professor Victoria Szabo.

Undergraduate Instruction Honors

The Department had three instructors for the Fall 2022 semester who were among the top 5 percent of all undergraduate instructors teaching in the division for at least two of the following three categories: Overall Quality of Course, Overall Quality of Instructor, Intellectual Stimulation of Course.

• Kristine Stiles, France Family Distinguished Professor of Art, Art History and Visual Studies
• Julia McHugh, Adjunct Assistant Professor of Art, Art History and Visual Studies and Trent A. Carmichael Curator of Academic Initiatives at the Nasher Museum of Art
• Archer Boyette, Post-MFA Instructor of Cinematic Arts
Artistic Research Initiative Fellow and Duke Visiting Artist Leonid Tsvetkov

On February 22, Leonid Tsvetkov, Artistic Research Initiative Fellow and Duke Visiting Artist for this Spring semester, shared his work with the university community. He will also be here in upcoming years.

Tsvetkov is an Amsterdam based Russian-American artist best known for his site-specific installations, manufactured spaces, and research into residues, history, and the nature of change. His work investigates the frailty of physical, social, and conceptual boundaries, calling attention to the impermanence of landscapes, borders, and memory. A process-based artist, he employs archaeological deposits, consumer waste, electro-chemical reactions, social encounters, and material interventions to create objects and landscapes designed to link place and memory, monument, and event.

College Art Association

The Department was well represented at the annual conference of the College Art Association in February 2023.

Associate professor Stan Abe served as a discussant in the session, Networks and Mobilities of Buddhist Art in India and China.

Doctoral student Thea Ballard spoke on “Pause the Song: Vocal Dissensus and Communication in Tracy + the Plastics” in the session Punk Feminisms, for which she was also the session chair.

Professor Paul Jaskot organized the annual meeting of the National Committee of the History of Art, of which he is President. The NCHA is preparing for the participation of US art historians in next year’s International Congress of Art History (CIHA) in Lyon, France.

Doctoral student Jasmine Magaña presented “El ‘Todos Hacemos Todo’: La Fiesta Ecléctica de las Artes and Collectivity as Pedagogical Tool,” as part of the session Generative Pedagogies in Art and Curatorial Practice.

Doctoral student Jessica Orzulak spoke on “Graphic Noise: Raven Chacon’s For Zitkála-Sá” in the session Drawing in Contemporary Art: Vulnerability, Implication, Activism.

Research professor Victoria Szabo and assistant professor of the practice Augustus Wendell presented “Visualizing Cities: Collaborative Approaches to Extended Reality (XR),” as part of the session Digital Humanities and the Future of Art History.

New Student Art Gallery/Critique Space

A dedicated student art gallery and critique space now exists in the Department of Art, Art History & Visual Studies in Smith Warehouse.

The new departmental student art gallery and critique space quietly opened during the first week of May with works by four students from the course Synthetic Photography, taught by assistant professor of the practice Augustus Wendell. The course is centered on computational methods of image making with works including 3D rendering, social media, and neural image generation.

Student works from Synthetic Photography class. Photo credit: J. Edinger.

Student works from Compositional Painting class. Photo credit: R. Ortega.

Student work from Compositional Painting class. Photo credit: J. Taormina.
Dore Bowen, PhD
Research Professor in Art, Art History and Visual Studies

Dore Bowen writes on modern and contemporary art, focusing on photography and installation, as well as precursors to installation, such as the diorama and other modern spectacles. Her research probes how artists and artisans employ various media to reflect on the limits of experience within modernity, or to propose new kinds of experience. Her writing explores methods that highlight the experiential, including phenomenology and queer feminist art history.

In 2019 Bowen published Bruce Nauman: Spatial Encounters, with Constance M. Lewallen (University of California Press), instigated by her 2018 reinstallation of Nauman’s San Jose Installation (Double Wedge Corridor with Mirror) (1970). Currently, she is completing a monograph charting the diorama from 1822 to the present, focusing on the anti-modern experience of time cultivated in these visual displays. Bowen also publishes in anthologies, peer-reviewed journals, and arts magazines. She is an editor-at-large for the Brooklyn Rail.

Prior to serving as lead curator for Nauman’s San Jose Installation, Bowen curated or co-curated several exhibitions, including her 2009 Early Man on a Modern Road—a five-part museum intervention at the Musée de Préhistoire des gorges du Verdon; Soit dit en passant and Not Given: Talking of and Around Photographs of Arab Women (La Compagnie, Marseille, 2006/Camerawork, San Francisco, 2007), both of which focused on the way keywords lend a gendered meaning to photographs in the Arab Image Foundation collection; and, Agitate: Negotiating the Photographic Process (Camerawork, 2003). These and other projects have been supported by fellowships and grants from the Camargo Foundation, Clark Art Institute, Centre Allemand d’histoire de l’art, and the Getty Center.

Lyla Halsted, PhD
Assistant Professor in Art, Art History and Visual Studies

Lyla Halsted specializes in medieval Islamic art and material culture, with a particular interest in magic and medicine, and digital art history. Her research explores material culture as a nexus between practices of healing and protection rooted in magical and medical traditions, and their transformations from late antiquity to the fourteenth century. These themes are examined in her 2022 dissertation, “Seeking Refuge from the Envious: The Material Culture of the Evil Eye from Late Antiquity to Islam.” Prior to receiving her doctorate at the Institute of Fine Arts, NYU, she received her MA in Art History from UNC Chapel Hill, where she specialized in Islamic art and architecture. Her courses for Spring 2023 included: From Agra to Istanbul: Islamic Art in the Early Modern Era and The Evil Eye.

Renzo Ortega, MFA
Brock Family Visiting Instructor in Studio Arts

Renzo Ortega is this year’s Brock Family Visiting Instructor in Studio Arts. During his year in the department, he will teach painting and drawing.

Born in Lima, Peru, Ortega received his BFA from the Escuela Nacional Superior Autónoma de Bellas Artes del Perú and his MFA in painting from Hunter College CUNY. He also studied painting, mixed media, and composition at the Art Students League of New York. Ortega has been in numerous solo and group exhibitions in Peru and the United State since 1995. He has also received several awards and residencies during the past decade. In addition to his work as an artist Ortega has also curated over ten exhibitions, primarily in New York.
Archer Boyette, MFA
Post-MFA Instructor in Visual Arts

Archer Boyette is one of this year’s Post-MFA Instructors in Visual Arts. She received her MFA in Experimental and Documentary Arts from Duke in 2021.

Boyette’s MFA thesis, *we breathe each other in and out of existence,* “is a multimedia installation that weaves together analog, digital, sculptural, and sonic components to celebrate the magic of plant life and create a space of environmental reverence. All botanicals in the installation were harvested in the Blue Ridge Mountains of North Carolina.”

Nathan Borradaile Wright, MFA
Post-MFA Instructor in Visual Arts

Nathan Wright is one of this year’s Post-MFA Instructors in Visual Arts. He received his MFA in Experimental and Documentary Arts from Duke in 2022.

Wright’s MFA thesis, *Miscellaneous Earth,* “is a multichannel video installation exploring our spatial and technological dissociation from the landscape of collective memory. It presents a panoramic window onto a world in motion. Views of New Jersey and Eastern Europe, fragments of the present and past, are incorporated into a tenuous whole. Scanning, searching, and surveilling, *Miscellaneous Earth* rehearses the struggle of an individual to locate oneself in the immense and uncertain contemporary landscape.”
Dore Bowen

Research professor Dore Bowen has received a Franklin Humanities Institute Faculty Book Manuscript Workshop Award for *The Diorama Effect: A Divided World in Transition*. “This book is the first to examine the diorama as it changes from a 19th century light-and-paint spectacle by LJM Daguerre and CM Bouton in Paris, to a 20th century figural display in natural history and anthropological museums, to its reformulation as installation art in the twenty first century. In the book it is argued that although the diorama changes shape dramatically over the two centuries examined it has a formal integrity and a particular logic.”

Faculty Book Manuscript Workshops provide a structure for generating constructive, informed criticism on near-final book manuscripts, at a moment in the writing process when authors can most effectively utilize such feedback. The program’s goal is to transform already excellent scholarly projects into superior published works. The program allows faculty to invite two experts in their field and an acquisitions editor from a major scholarly press to campus. During a half-day workshop, these guests present their thoughts on the manuscript, followed by a response from the author and discussion with a broader group of invited faculty from Duke and other universities in the Triangle.

On Tuesday February 28 research professor Dore Bowen interviewed artist Léonie Guyer on the occasion of her exhibition *Nothing kept happening* at Petra Bibeau Gallery in New York. Guyer’s work is intimate, focusing in on the primacy of mark-making in dialogue with a substrate (working on aged paper and marble, for example). The discussion is hosted on the Brooklyn Rail’s series *The New Social Environment*.

Hank Willis Thomas, All Deliberate Speed, 2018. Left, in ambient, right, with flash.

Caroline Bruzelius

Caroline Bruzelius, Anne Murnick Cogan Distinguished Professor Emerita of Art and Art History, wrote “Sicily Through the Centuries: Destruction, Change, and Renewal,” for a special feature on Medieval Sicily in *Medieval World* magazine. Also included was “The Medieval Kingdom of Sicily Image Database.”

Jasmine Cobb

Commentary by professor Jasmine Cobb appears in an October 22 article by Faith Karimi in *CCN Health*, “When It Comes to their Hair, Black Women Face a Difficult Choice,” an essay that explores the issues surrounding straightened vs. natural Black hair styles, the effects on Black women’s health, and societal pressures to conform to straight styles.

Cobb, whose recent book, *New Growth, the Art and Texture of Black Hair* (Duke Press), observes, “I question whether straightening hair still comes with social benefits in the 21st century, or if we are holding on to ideas about the value of straight hair from more than 50 years ago.” She goes on to say, “Society continues to promote long and flowing locks, whether hair is straight or textured.”

In February 2023 Cobb organized the film screening of *Back to Natural: A Historical Look at the Global Policing of Black Bodies*, with director Gillian Scott-Ward, PhD. A powerful call for healing, the ground-breaking film takes a grassroots approach to exploring the globalized policing of natural Black hair. The event was sponsored by the From Slavey to Freedom Lab of the John Hope Franklin Humanities Institute, of which Cobb is co-director.

Leonie Guyer, Untitled, no. 87, 2017, oil on incised marble, 20 x 23 1/4 in.
Bill Fick

The Nasher Museum of Art and Duke Arts teamed up with the student-run Carolina Young People’s Alliance (NCY-PA), along with POLIS, DukeVotes, the Duke Students Wellness Center, and others to organize a campus-wide Democracy Day on Friday, October 28, 2022.

On October 14, 2022 Fick led a pop-up workshop on screen printing democracy and voting-themed prints on the Bryan Center Plaza.

At the Nasher Museum, students were invited to use colored pencils and crayons to activate voting-themed posters designed and screen printed by Fick. Inside the museum students were invited to create a monumental collage wall with screen-printed posters.

Maurizio Forte

Professor Maurizio Forte led a team of faculty and graduate students during the past six summers on an archaeological project culminating in an exhibition, which opened this summer at the Museo delle Antichita Etrusche e Italiche at Sapienza University in Rome, displaying findings from Vulci, an Etruscan and Roman archaeological site in Viterbo, Italy. The exhibition ran from May 22 to November 22, 2022.

The summer projects have been in partnership with Sapienza University. The exhibition, incorporating digital tools and virtual reality, include two virtual reality exhibits that reproduce the archaeological site at Vulci.

An interview with Forte can be found here: https://today.duke.edu/2022/06/digital-exhibit-reveals-buried-roman-era-secrets-uncovered-duke-archeologists

Josh Gibson

Associate professor of the practice Josh Gibson had his film, The Silver Reel, screened at the Crossroads Film Festival in San Francisco on August 28.

“A film reel is found in space amidst the wreckage 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.”

Previously, The Silver Reel won the Ann Arbor UMCA Audience Award.
Paul B. Jaskot

Professor and chair Paul Jaskot gave the Annual Theodore “Zev” Weiss Lecture in Holocaust Studies at Northwestern University on May 10. Jaskot’s talk was entitled, “Rethinking Holocaust Sources with Digital Methods: An Exploratory Case Study of Krakow and Its Ghetto under Nazi Occupation.”

In this presentation, Jaskot addressed how digital methods help us rethink one of the core issues of Holocaust Studies: the nature and problem of traditional analog sources.

Jaskot participated in the film screening and discussion of “The Conference” on October 13, 2022, as part of Germany on Campus week at UNC-CH.

On October 27-28, Paul Jaskot participated in Holocaust Perpetrators in History and Fiction at Clark University’s Center for Holocaust and Genocide Studies. In Panel III, Jaskot provided the keynote address on “Public Monuments and Holocaust Memory: Reassessing the Memorialization of Criminality in Germany” at the Visual Culture and the Holocaust conference, sponsored by the HEFNU Regional Institute on the Holocaust and Jewish Civilization, in Oxford, Mississippi, April 13-15, 2023.

The 2023 UM Regional Institute focused on representations of the Holocaust, both during and after the genocide in cinema, photography, architecture, and museums.

Shambhavi Kaul

On November 29, 2022, associate professor of the practice Shambhavi Kaul spoke to the Princeton University Graduate Program in Media and Modernity on her latest work, Swamp.

Artist statement: “The swamp has long been imagined as a site of horror in popular cinema, partially premised on the idea that such land exists beyond the reach of capitalist society: think of the much-adapted 1971 comic, The Swamp Thing, whose protagonist is a vegetal, subhuman who hides and survives, away from humans, in a swamp. As my own films have been concerned with ‘protagonism’ within popular cinematic logic, I am now turning to the ways in which the question of protagonism, actors and agency, are at the heart of how to think of our earth’s future beyond the reigning extractionist logic. In this talk, I discuss these concepts in relation to my current, in-progress film that builds on my earlier work.”

Rachel Price, associate professor of Spanish and Portuguese at Princeton University, was the respondent.
Patricia Leighten

Professor emerita Patricia Leighten presented “Anarchist Modernism: ‘Autonomy’ vs History” at a conference on Anarchism and Twentieth-Century Art at the Centre Pompidou—Musée national d’art moderne, Paris, in December.


Beverly McIver

Professor of the practice Beverly McIver’s exhibition, Passage: Paintings 1983-2022, opened at the Craven Allen Gallery in Durham on November 19, 2022. Passage features a comprehensive selection of paintings spanning more than thirty years of McIver’s career. Following McIver through the most pivotal moments in her life, the exhibition reflects the passage of time and its effects on Beverly as an artist, a sister, a daughter, and a friend. Passage surveys McIver’s most recent paintings, and archival works complementing the current museum retrospective of McIver’s career, Full Circle.

As part of the Art Charleston festival, The Gibbes Museum of Art in Charleston, SC, hosted professor Beverly McIver’s retrospective exhibition Beverly McIver: Full Circle, April 26-August 6, 2023. The exhibition “features nearly 50 works from the last 25 years and demonstrates the diversity of the artist’s bold thematic approach to portrait painting...From her early self-portraits in clown makeup, which explore expressions of individuality, stereotypes and ways of masking identity, to portraits of family members and friends, McIver’s poignant large-scale paintings reveal her personal journey.”

“We are incredibly excited to bring this retrospective exhibition of Beverly McIver’s work to the Gibbes,” said Sara Arnold, the Gibbes’ director of curatorial affairs. “She has been a force in the art world for over two decades. Her contemporary portraits are intimate and earthshaking at once. Her portraits reflect her own personal journey as a Black woman living in America, a woman with loving friends and family, a woman who has experienced racism, illness and death. Her portraits are provocative, heartfelt and soulful. It will be a powerful exhibition experience.”

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 is provided by the National Endowment for the Arts, The Andy Warhol Foundation for the Visual Arts, and Craven Allen Gallery.

McIver has received a review in Forbes Magazine of her retrospective exhibition Beverly McIver: Full Circle.

forbes.com/sites/chaddscott/2023/05/09/what-comes-up-comes-out-in-beverly-mciver-paintings

This year a Bass Connections project, Laboratory Art in Practice, explored the intersection of art and science:

“When science engages artistic practice, it is often in the service of science’s goals: for example, acknowledging the need for aesthetic design in scientific figures; appreciating the beauty of scientific imaging; or considering how visual and analytical skills might translate into scientific visual diagnostic acuity. However, emerging lab configurations point toward collaborative models that intersect more robustly at the level of practice: BioArt, critical engineering, creative code and other modes of critical making that productively entangle forms of engagement that would normally be kept separate by disciplinary divides.”

Team leaders for the project are Mark Olson, associate professor of the practice (Art, Art History & Visual Studies); Nina Sherwood, associate professor of the practice (Biology); and Kristen Tapson, instructor (Information Science + Studies).

A 2-semester sequence of courses, Laboratory Art in Practice, was designed to join “the artist studio, the humanities seminar room, and the science lab bench.” On Friday, April 28, in the lobby of the French Family Science Center, the exhibition re:process displayed the projects from the Bass Connections student teams.

“Rather than science simply engaging artistic practice for the sake of science, or vice versa, the purpose of these projects was to offer an alternate reality where ‘art and science meet as equals.’”

A two-paneled painting by Ortega, who was born in Lima, Peru, depicts corn as a symbol for the native identity of the Americas and the Indigenous knowledge that led to its cultivation.

Ortega is an artist based in Carrboro, NC. He earned a BFA in painting from the Escuela Nacional de Bellas Artes del Perú (1999), studied at the Art Students League of New York (2000-04), and earned an MFA in painting from Hunter College (2014). His work has been shown in solo and group shows across the United States and Perú, and he has created public art projects and community murals. In 2022, his work was part of the group exhibition Reckoning and Resilience: North Carolina Art Now at the Nasher Museum.

Richard J. Powell

Richard J. Powell, John Spencer Bassett Distinguished Professor of Art and Art History, received the 2022 Dean’s Leadership Award this spring. This award “recognizes a group of people or an individual who have demonstrated exceptional leadership to the department, college or university through research, teaching or service.” Powell has taught American art, contemporary visual studies, and the art of the African Diaspora at Duke since 1989. He is a recognized authority on African American art and culture.

A prolific scholar, Powell has written on topics ranging from primitivism to postmodernism, with such publications as: Homecoming: The Art and Life of William H. Johnson; Black Art: A Cultural History; Cutting a Figure: Fashioning Black Portraiture; and, most recently, Going There: Black Visual Satire, which examines satirical cartoons, paintings, films, and videos by modern and contemporary African American artists.
Powell has also organized numerous art exhibitions at major museums including the Art Institute of Chicago, the Fine Arts Museums of San Francisco, the Los Angeles County Museum of Art, the New Orleans Museum of Art, London’s Whitechapel Art Gallery, and the Whitney Museum of American Art.

During spring 2022, Powell presented the prestigious 71st A. W. Mellon Lectures in the Fine Arts at the National Gallery of Art in Washington, D.C. In his six-part series, Colorstruck! Painting, Pigment, Affect, Powell explored “the concept of ‘colorstruck,’ a 20th-century term addressing prejudice against people with darker complexions, how colors—chromatic interactions in paintings and the sociocultural dynamics of race—collide in unanticipated ways.” Powell interviewed author Glenda Elizabeth Gilmore about her new book Romare Bearden in the Homeland of His Imagination: An Artist’s Reckoning with the South (University of North Carolina Press, 2022) on October 12, 2022 at the Nasher Museum of Art. Gilmore is the Peter V. and C. Vann Woodward Professor of History Emerita at Yale University. In 2006, Powell organized the exhibition Conjuring Bearden at the Nasher Museum and edited the accompanying catalogue.

Romare Bearden (1911–1988), one of the most prolific, original and acclaimed American artists of the twentieth century, richly depicted scenes and figures rooted in the American South and the Black experience.

Bearden hailed from North Carolina but was forced to relocate to the North when a white mob harassed his family in the 1910s. His family story is a compelling, complicated saga of Black middle-class achievement in the face of relentless waves of white supremacy. It is also a narrative of the generational trauma that slavery and racism inflicted over decades. But as Glenda Gilmore reveals in this trenchant reappraisal of Bearden’s life and art, his work reveals his deep imagination, extensive training and rich knowledge of art history.

The book was launched on November 16, 2022, at Duke University. This pioneering volume explores the contribution of migrants to European culture from the early modern era to today. It takes culture as an aesthetic and social activity of making, one practiced by migrants on the move and also by those who represent their lives in an act of support. Adopting a multilingual approach, the book interprets the aesthetics and political practices developed by and with migrants in Spain, Italy, and France. It juxtaposes early modern and modern work with contemporary, reconceiving migrants as crucial agents of change. Scholars and artists track people on the move within the continent and without, drawing a significant map for the cultural history of migration around Europe.

Review from David Wallace, Judith Rodin Professor of English & Comparative Literature, University of Pennsylvania:

“Highly imaginative in conception and design, this book oscillates between medieval and modern to consider the migrant, the border-breaker, the refugee (lacking the romantic, time-honoured status of “the exile”). Decentering Anglocentric approaches, its contributors consider how written and visual arts might variously offer, for those lacking homelands, some place to live.”

A digital version is freely available via Open Access.

Bill Seaman

Selections from the Archive is a print retrospective of the work of media artist, researcher, and Duke professor Bill Seaman. The exhibition opened on February 1 in the Rubenstein Arts Center of Duke University and ran through March 12, 2023. Selected artwork remained on display at the Rubenstein Arts Center until March 12, 2023.

Raquel Salvatella de Prado

Associate professor of the practice Raquel Salvatella de Prado, contributed a chapter, “Cornered,” to the book Migrants Shaping Europe, Past and Present. Multilingual literatures, arts, and cultures, edited by Helen Sotlerer and Vincent Jobs. The book was published by Manchester University Press on November 8, 2022. Salvatella de Prado authored Chapter 10, which discusses the background and making of her installation Cornered.

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Seaman gave a talk at the International Society for Systems Sciences (ISSS) on “Second-Order Cybernetics, Circular Causality and Creative Computation Focusing on the Arts.” His presentation included a discussion of historical work of multiple cyberneticians and relevant individuals. It was framed in terms of Second Order Cybernetics and the many people who contributed to it, and concepts related to Circular Causality. He also discussed a lineage of systems-related approaches to interactivity including works by Marcel Duchamp, Roy Ascott, Gordon Pask, and himself.

Kristine Stiles

Kristine Stiles, France Family Distinguished Professor, had her 1991 essay, “Tuna and Other Fishy Thoughts on Fluxus Events,” reprinted in the recent exhibition catalogue, by Alison Knowles: A Retrospective (1960-2022).

“Best known as a core member of Fluxus, the avant-garde art group founded in 1962, Alison Knowles has created groundbreaking experiments that have influenced contemporary art and artists for over fifty years. This is the first comprehensive exhibition of her work, spanning the entire breadth of her still-active career, from her intermedia works of the 1960s to participatory and relational art from the 2000s.”

Stiles also published essays in four international exhibition catalogs:

- “Tracey Rose, No More No Less,” in Tracey Rose: Shooting Down Babylon (Zeitz MOCAA, Cape Town, South Africa)
- “Paul Neagu - Philosopher, Reader-Writer, Artist,” in Paul Neagu (Cologne, Germany: Walther König Publishers)
Research professor Victoria Szabo and Joyce Rudinsky, co-principals of Psychasthenia Studio (http://psychasthenia-studio.com/), were invited to exhibit their latest artist’s game, Psychasthenia 4: Insomnia at the Digital Arts Zürich (DA Z) Festival, which took place from October 20-30, 2022. Their collaborative art-research projects explore the gamification of lived experience in light of historical and contemporary psychological theories and practices. In Insomnia, the fourth work in the series, the interactor attempts to hack the world of sleep and dreams in order to attain an ever-elusive lucidity and control. Szabo and Rudinsky were joined in the invitation-only exhibition by artists working in VR/AR, games, digital performance, and generative media authorship. (www.da-z.net)

Szabo also served on an expert panel focused on inter- and trans-disciplinary research, as part of the launch of the University of Leicester’s Institute for Research on Digital Culture, on October 27, 2022. The new Institute, one of five being launched simultaneously at UL, has as its tagline: working with the culture sector to lead and adapt in a digital world. Szabo spoke about the importance of communicating across wide disciplinary bounds, and the mutual benefits of art-science collaborations. (le.ac.uk/research/institutes/digital-culture)

Hans van Miegroet gave the second keynote address at Tools for the Future—Researching Art Market Practices from Past to Present, International Workshop #8: Gatekeepers in the Art Market, Louisiana State University, Baton Rouge, April 14-16, 2023. The title of his presentation was “Asymmetric Disinformation and Complexity Breaks in Art Markets.”


This workshop focuses on the historic and contemporary role of gatekeepers in the art market, their nature, influence, and strategies. “Gatekeepers” means individuals, as well as institutions, that define taste for a certain kind of art, or who promote a certain type of art in such a way as to change public perception and demand in a permanent fashion. Gatekeepers are typically placed at different stages of the art-market value chain, and they may include collectors, figures with roles in institutions, corporations, and art collections as well as leading dealers, art galleries, fairs, online platforms, curators, and consultants.
Gennifer Weisenfeld

From May 1-May 31, 2023, a library bookcase exhibit showcased some of the materials that Professor Gennifer Weisenfeld analyzed during the course of her research for her most recent book, *Gas Mask Nation: Visualizing Civil Air Defense in Wartime Japan* (Chicago, 2023). Some of the items in the exhibit comprise a small portion of Duke’s holdings focused on Japanese military history and visual design, while others belong to the author. Duke Libraries hold a wide range of related historical documents, photographs, diaries, illustrations, and ephemera, all of which are freely accessible to students and faculty for research.

This exhibit was sponsored in part by the E. Rhodes and Leona B. Carpenter Foundation.

Weisenfeld received a Leonard A. Lauder Research Center for Modern Art, Metropolitan Museum of Art grant for her upcoming book *The Fine Art of Persuasion: Corporate Advertising Design, Nation, and Empire in Modern Japan*, which tells the story of the birth of commercial art in Japan from the turn of the twentieth century through its global efflorescence in the total design event of the 1964 Tokyo Olympics. The grant will contribute to the illustration costs.

Augustus Wendell

Assistant professor of the practice Augustus Wendell and Bill Fick, lecturing fellow, received an Office for Faculty Advancement Seed Grant for their proposal of an Arts Practice Faculty Network.

Annabel Wharton

Annabel Wharton, William B. Hamilton Distinguished Professor of Art and Art History, provided the keynote lecture, “Are You an Ethical Agent?” at the international conference *Are You a Model: On an Architectural Medium of Spatial Exploration* at the Technical University of Darmstadt, November 2-4, 2022.

About the conference: A questionable start to a conversation one might think, and yet, architecture does beg the question. What does it mean to call something a model? Which implications, projections or desires are called to the table? Architects do not build buildings, they draw plans, they model structures or produce objects; all practices with a longstanding tradition in architecture—be they analog or digital. As a discipline working with substitute media and through displaced methods, we might ask of objects indeed: Are you a model?
Research professor Pedro Lasch and his Social Practice Lab (SPL) team have received a $500,000 grant from the Mellon Foundation in support of the FHI Social Practice Lab, of which he is director. The grant will fund the lab “to both continue and significantly expand the Lab’s work over the next three years. (Concluding in Winter 2026, the grant will mark the Social Practice Lab’s first decade of work at Duke and beyond.).” The Social Practice Lab has been funded by the provost and housed at the Franklin Humanities Institute.

From the FHI SPL website:

“The Social Practice Lab (SPL) brings together scholars, artists, and activists through signature projects and public interventions. The lab’s operations are centered on the creation of multi-year signature projects and public interventions, as well as smaller, student-led productions happening on a single year or single semester basis. SPL projects bring together guest collaborators, faculty, and students through research and production teams, curricular tracks, and ongoing opportunities that extend beyond the social and geographic boundaries of the university (age, income, neighborhood, region, country). For the same reason, most of our projects strategically and playfully link internal university units with regional, national, and international organizations. SPL programming—guest visits, talks, and discussions—tend to be directed toward specific projects, focused on the workshop and production model. The lab thus complements the abundant discursive and theoretical offerings that already exist on campus with material processes that highlight the importance of practice, doing, and making.”

The SPL’s new Artistic Research Initiative (ARI) Fellows Program “will bring together artists, curators, scholars, and activists to expand on their own work and also collaborate through the lab’s multi-year signature projects. Fellows will be offered a unique opportunity to address challenging topics, jump-start experiments, manufacture prototypes, and create social and performative models that can then be applied to both public and professional spheres.”

Comprehensive information about the Mellon grant and planned programs of the Social Practice Lab, including its new Artistic Research Initiative Fellows Program, can be found here:

fhi.duke.edu/news/social-practice-lab-awarded-500000-mellon-grant-advance-artistic-research-programs

Pedro Lasch, Social Practice Lab Director
Stanley Abe: *Imagining Sculpture*

“A cinematic tale offering a new approach to understanding sculpture across cultures.”

Associate professor Stan Abe’s new book, *Imagining Sculpture: A Short Conjectural History* (Hirmer 2022), was published in November. The book offers over 400 images, providing comparisons, contrasts, and insights over six centuries of “sculpture” production.

“Sculpture is just a word, an English word, which elicits an image in the mind’s eye. Sculpture is a European idea. In China, on the other hand, statues, stele, and other figural objects were made for millennia without being thought of as Sculpture. There was no Sculpture in China. *Imagining Sculpture* is the story of this something that did not exist.”

From the publisher: “*Imagining Sculpture* is a series of short vignettes, historical and fictional. Travelers, scholars, collectors and antiquarians encounter statues, figures and effigies in China, Japan, England, Germany, France, Italy and the United States from the fourteenth to the beginning of the twentieth century. The book is visual, cinematic and sumptuous – told with rare photographs, paintings, sketches, letters and ephemera. It offers a new kind of visual narrative and a different way of seeing and knowing.”

Esther Gabara: *Non-Literary Fiction*


From Chicago Press: “With *Non-literary Fiction*, Esther Gabara examines how contemporary art produced across the Americas has reacted to the rising tide of neoliberal regimes, focusing on the crucial role of fiction in daily politics. Gabara argues that these fictions depart from familiar literary narrative structures and emerge in the new mediums and practices that have revolutionized contemporary art. Each chapter details how fiction is created through visual art forms—in performance and body art, posters, mail art, found objects, and installations. For Gabara, these fictions comprise a type of art that asks viewers to collaborate in the creation of the work and helps them to withstand the brutal restrictions imposed by dominant neoliberal regimes.”

Neil McWilliam: *Faire l’histoire de l’art en France (1890-1950)*

Neil McWilliam, Walter H. Annenberg Distinguished Professor, has a new publication out with the Presses universitaires de Strasbourg, edited with Michela Passini of the CNRS: *Faire l’histoire de l’art en France (1890-1950) - Pratiques, écritures, enjeux*. It contains around 30 essays by scholars from France, the US, Canada, Italy, the UK, & Switzerland. Here’s a translation of the description on the back cover:

“Exploring the history of art in France from 1890 to 1950, the path of its actors, and the diversity of its audiences, this book reveals the image of a discipline in full transformation, experimenting with new methods applied to many new objects.

The study of art history in France during the first part of the 20th century is not widely treated in the classic surveys of the discipline’s evolution. Other than a few pioneering figures, and founding works, such as those of Emile Mâle or Henri Focillon, the historiographical production of the years 1890-1950 is not reputed to have produced decisive changes, either in the methodology of the history of art, or even in the definition of its object. This period was nevertheless marked by an unprecedented intellectual proliferation, which inspired a wide range of scholarly publications, popular works and exhibitions.

By exploring both the concrete methods of this production, the path of its actors, the fundamental concepts of the discipline, and the diversity of its audiences, this book reveals the image of a more open, more experimental, and in a word more modern than the one we knew until now.”
Jasmine Nicole Cobb:  
*New Growth*


From the publisher: “From Frederick Douglass to Angela Davis, ‘natural hair’ has been associated with the Black freedom struggle. In *New Growth* Jasmin Nichole Cobb traces the history of Afro-textured coiffure, exploring it as a visual material through which to reimagine the sensual experience of Blackness. Through close readings of slave narratives, scrapbooks, travel illustrations, documentary films, and photography as well as collage, craft, and sculpture, from the nineteenth century to the present, Cobb shows how the racial distinctions ascribed to people of African descent become simultaneously visible and tactile. Whether examining *Soul Train*’s and *Ebony*’s promotion of the Afro hairstyle alongside styling products or how artists such as Alison Saar and Lorna Simpson underscore the construction of Blackness through the representation of hair, Cobb foregrounds the inseparability of Black hair’s look and feel. Demonstrating that Blackness is palpable through appearance and feeling, Cobb reveals the various ways that people of African descent forge new relationships to the body, public space, and visual culture through the embrace of Black hair.”

“In this brilliantly conceived and groundbreaking book, Jasmine Nichole Cobb provides startling new insights about the entanglements of Black hair with the archive, the political, and the visual. *New Growth* will surprise and linger with readers, and it will make a highly influential contribution to gender studies, cultural studies, visual studies, and Black studies for years to come.” — Sarah Haley, author of *No Mercy Here: Gender, Punishment, and the Making of Jim Crow Modernity*

“With verve and panache, Jasmine Nichole Cobb moves across a stunning archive and a wide swath of surprising and eclectic materials in the study of Black hair. Beautifully written and meticulously researched, *New Growth* is particularly useful for thinking through the aesthetics of freedom, the relationship between surface and interiority, the haptics of racism, the sensations of flesh, and the limitations of slavery capitalism for understanding Black value.” — C. Riley Snorton, author of *Black on Both Sides: A Racial History of Trans Identity*

Gennifer Weisenfeld:  
*Gas Mask Nation*

Professor Gennifer Weisenfeld’s new book, *Gas Mask Nation, Visualizing Civil Air Defense in Wartime Japan*, has been published by the University of Chicago Press.

A book “conversation” between Weisenfeld and professor and chair Paul Jaskot took place on March 9 in the Nasher Museum of Art to formally launch the book. The event was co-sponsored by the Department of Art, Art History & Visual Studies and Asian/Pacific Studies Institute.

From Chicago Press: “Airplanes, gas masks, and bombs were common images in wartime Japan. Yet amid these emblems of anxiety, tasty caramels were offered to children with paper gas masks as promotional giveaways, and magazines featured everything from attractive models in the latest civil defense fashion to futuristic weapons. *Gas Mask Nation* explores the multilayered construction of an anxious yet perversely pleasurable visual culture of Japanese civil air defense—or bōkū—through a diverse range of artworks, photographs, films and newsreels, magazine illustrations, postcards, cartoons, advertising, fashion, everyday goods, government posters, and state propaganda. Gennifer Weisenfeld reveals the immersive aspects of this culture, in which Japan’s imperial subjects were mobilized to regularly perform highly orchestrated civil air defense drills throughout the country.”

Bill Seaman:  
*Intelligent Environments*

Bill Seaman:
*Chaos, Information and the Future of Physics*

*Chaos, Information and the Future of Physics,* co-authored by Professors Bill Seaman (Duke University), Otto E. Rössler (University of Tübingen), and Mark Burgin (University of California, Los Angeles), was published in July by World Scientific Publishing Company.

From the publisher:
“The main part of the book consists of the dialogue between physicist Otto Rössler, and artist and AI researcher Bill Seaman with the commentaries disclosing information perspective by information scientist Mark Burgin and Bill Seaman. In this dialogue, Rössler and Seaman discuss concepts surrounding Rössler’s major research over his lifetime. Additionally, each research topic is linked to the set of papers and books published by Rössler and other related collaborative researchers. The goal is to delineate an intellectual directory for future researchers. The discussed topics being transdisciplinary in nature cross many fields in science and technology. A comprehensive historical bibliography is also included. The work explores many fields germane to theoretical science as Rössler was often quite early in developing these fields and interacting with many famous scientists. This work pertains to information theory, which has often been left out of the historical literature.”

“Burgin as an expert in information theory is providing an information perspective on this dialogue adding historical discussion and relevant scientific and mathematical underpinnings of the discussed ideas. His observations are complemented by Seaman, who presents the synthesis of artistic and scientific outlook.”

“Addendum contains articles describing Rössler’s relationships to colleagues from multiple fields, a parable by Rössler and papers related to Rössler’s research and theoretical models of processes in the universe.”

Kristine Stiles:
*Destruction in Art Symposium (DIAS)*

Kristine Stiles, France Family Distinguished Professor, has published “Destruction in Art Symposium (DIAS),” a monograph-length (176 pages) annotated bibliography in *Oxford Bibliographies in Art History,* Ed. Thomas DaCosta Kaufmann (New York: Oxford University Press, January 12, 2023). This essay is a companion to her previous 2019 publication, “Destruction in Art,” in *Oxford Bibliographies in Art History.* (Oxford: Oxford University Press):

oxfordbibliographies.com/display/document/obo-9780199920105/obo-9780199920105-0139.xml
Honoring Caroline Bruzelius and The Medieval Kingdom of Sicily Image Database

On October 20, at a small gathering in Naples, Italy, Caroline Bruzelius, Anne Murnick Cogan Distinguished Professor Emerita, was presented with the multi-authored book, *The Medieval Kingdom of Sicily Image Database: A Tribute to Caroline Bruzelius* (Viella 2022), edited by Paola Vitola, associate professor in medieval art history at the University of Naples Federico II and co-director of the KOS database project.

The book celebrates ten years of the making of the Medieval Kingdom of Sicily Image Database (kos.aahvs.duke.edu), which began with a three-year National Endowment for the Humanities Collaborative Project Grant awarded to Bruzelius and professor William Tronzo, UC San Diego, in 2011 and continued as a long-term research project in the Digital Art History & Visual Culture Research Lab at Duke, where faculty, staff, graduate students, and undergraduates contributed to it throughout the decade.

The database aims to enhance knowledge of Southern Italy, the historic Kingdom of Sicily, and to serve as an aid in study and research, as well as understanding the many changes to buildings and cities over time. The website was created to collect, host, and display images made by travelers, mapmakers, historians, architects, and artists of medieval and early modern monuments and cities of Southern Italy. It includes prints, drawings, ground plans and elevations, paintings, photographs, and any other type of image of sites. The image sources include public and private collections, museums, libraries and archives, print books, and online resources. This project expands as new images are found and cataloged. These images range in date from the late Middle Ages through the mid-twentieth century. There are currently over 8,000 images in the database.

Many faculty and staff and former students in the Department contributed essays to the publication:

**Duke Faculty and Staff:**
- Professors and Digital Art History & Visual Culture Research Lab Co-directors Sheila Dillon and Paul B. Jaskot, “Caroline Bruzelius and the Transformation of Art Historical Research.”
- Digital Humanities Specialist Hannah L. Jacobs, “Reflections on Working with the Wired! Lab.”
- Assistant Professor (Univ. of Maryland) Joseph C. Williams (PhD ’18), “Evidence and Abstraction in Scholarly Drawings of Historic Buildings: Three Illustrations of San Corrado in Molfetta.”
- Research Associate Olga Grlic, “Bohemond’s Booty: Crusading Histories and Romance Ekphrases.”

**Duke Undergraduate Team Researchers:**
- Jessica Williams, “Imagining Architecture: Lala Aufsberg’s Photographs of the Bitonto Cathedral.”
- Maria Giovanna Barbuto, “Ricostruzioni del passato.”
- Francesca Carota, “La cattedrale di Benevento.”
- Michael O’Sullivan, “The Medieval Kingdom of Sicily Project and the Bombing of Naples (1943).”
- Julia Nasco, “Munasterio ‘e Santa Chiara.”
- Francesca Meloro, “Il restauro ottocentesco della facciata della cattedrale di Amalfi.”
- Valentina Senatore, “Il castello di Melfi.”
- Brenden Li, “Louis Ducros in Taranto.”
- Emma Keaton, “Edward Lear in Calabria.”
- Cynthia Bailón Abad, “La cattedrale-forteza’ di Taormina.”
- Paola Reitano, “Walter Leopold in Sicilia.”
- Alessia Garozzo, “Randazzo nell’opera di Walter Leopold.”

Art Libraries Society of North America

John Taormina, curator of visual resources, has been appointed co-moderator of the Digital Humanities Special Interest Group of the Art Libraries Society of North America. Taormina was a founding member of the SIG in 2012 and served as its first moderator that year. He continues as a member-at-large on the ARLIS/NA Strategic Planning Committee.

Art of a Scientist Exhibition

From July 17 to October 1, 2023, the Art of a Scientist exhibition was held in the new Student Art Gallery, managed by associate curator of visual resources Jack Edinger. The Art of a Scientist is an exhibit series conceived by Duke University biological sciences graduate students as a platform to highlight the creativity and purposeful labor inherent in both the arts and sciences. Edinger coordinated the exhibition logistics with the student organizers and each of the 16 artists and personally installed the 25 artworks. The closing event included an artist’s talk by Daniel Jay, Ph.D, Dean of the Graduate School of Biomedical Sciences, Tufts University, on his series of works titled, “Is the Big Bang God?”

From the organizers: “Renewal, like spring after a long winter, is the return to something after a disruption, a crucial process in life whether watching trees bud bright green in the sunshine or animals return from migration, or even humans and how we find a return to “normal” after something has shaken our world.”

Coverage of the exhibition by blogger Nwabata Nnani was also featured in American Scientist:

americanscientist.org/blog/science-culture/behind-the-scenes-art-of-a-scientists-return
M.A. Program Colloquium


Graduate Student Symposium

The annual Graduate Student Symposium took place on Friday, February 10 in the FHI Ahmadieh Family Lecture Hall, Bay 4, Smith Warehouse. Three graduate student presentations were followed by the keynote address by Max Symuleski (PhD/CMAC, ’21).

Graduate Student Presentations:

Robin Klaus
“Play, Printshops, and Politics: Children’s Magazines as Anarchist Worldmaking at the Stelton Modern School 1920-1935”

Brittany Forniotis
“Maps, Views, and Chorographies: An Examination of the Depiction of Place and the Representation of Architecture in the Civitates Orbis Terrarum (1572)

Elizabeth Anne Brown
“From the Rebuild’s Archives: Understanding the Built Environments of Theaster Gates through the Legacy of Jean-Baptiste Pointe DuSable”

Keynote Address:

Max Symuleski, (PhD, ’21), Sr. User Experience Researcher, AnswerLab
“Research Paths Outside the Academy: User Experience”

Middle Atlantic Symposium

Doctoral student Jessica Orzulak represented Duke University at the annual Middle Atlantic Symposium in the History of Art at the National Gallery of Art on March 4, speaking on “Transcendent Futurisms: The Photography of Cara Romero.” She was sponsored by Kristine Stiles, France Family Distinguished Professor of Art, Art History & Visual Studies.

Chester P. Middlesworth Award

Doctoral student Mariko Azuma is the graduate student winner of the Chester P. Middlesworth Award, sponsored by Duke University Libraries for her paper, “The Lure towards Comfōto: Japan’s Early Hotels of the 20th Century.” The award comes with a cash prize of $1,000.

The Middlesworth Awards were established to encourage and recognize excellence of analysis, research, and writing by Duke University students in the use of primary sources and rare materials held by the Rubenstein Rare Book & Manuscript Library. Funding for the awards was provided by Chester P. Middlesworth (A.B., 1949) of Statesville, N.C. The Duke University Libraries recognize the winners of the Libraries’ Writing and Research Awards with a ceremony in October.

Mandel Center for Advanced Holocaust Studies Fellowship

Doctoral student Alexandra Masgras received an eight-month fellowship for her research project, “Eugenic Architecture in Romania, 1920-1944,” from the Mandel Center for Advanced Holocaust Studies at the US Holocaust Memorial Museum, Washington, DC.
The Jack, Joseph and Morton Mandel Center for Advanced Holocaust Studies offers several fellowships-in-residence to scholars to support significant research and writing about the Holocaust. Staff and scholars of the Mendel Center have expertise in a variety of disciplines including, but not limited to, history, archaeology, film studies, Jewish studies, philosophy, political science, comparative genocide studies, and others.

**AIA/SCS Joint Meeting and AIA Award**

Doctoral student Emily Mohr presented her paper, “Nikandre Who Contends with Men: A Reconsideration of Nikandre’s Dedication on Delos” at the 2023 Archaeological Institute of America (AIA) / Society for Classical Studies (SCS) Joint Annual Meeting in New Orleans in January. For the paper she won the AIA 2023 First Prize Graduate Student Paper Award.

The Graduate Student Award Committee noted: “This paper was well organized, strongly argued, and beautifully illustrated. Taking the well-known Nikandre statue as the subject of the paper, this author offers a new translation of its dedicatory inscription, suggesting that Nikandre was honored as a woman with an unusual degree of prestige for a female, even offering that her name itself is a feminized form of a name more often associated with men based on its use in literary and epigraphical sources. The paper further contextualizes the statue in its original position in close proximity to a temple that was possibly dedicated to both Artemis and Apollo.”

“`The Graduate Student Paper Award Committee was particularly impressed with the originality of research in offering a new translation and interpretation of this sculpture and its inscription. The suggestion of a broadened, less rigidly defined view of gender roles in early Archaic Greece is an important contribution to the field. The author’s use of interdisciplinary evidence, including architectural contexts, sculptural styles, and epigraphic forms is commendable. We look forward to further contributions from this scholar in the future.”

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**Global Justice and Equity Fellowships**

Congratulations to three of our graduate students for being awarded Global Justice and Equity Fellowships from the Office of Global Affairs!

- Elizabeth Brown
- Jasmine Magaña
- SaeHim Park

Brown, Magaña, and Park are part of the inaugural cohort of seven graduate students awarded the Global Justice and Equity Fellowship at Duke.

“This fellowship supports current advanced Duke Ph.D. students whose dissertations are situated in international or regional studies and make an important contribution to advancing understanding of racial, social, and equitable justice. The creation of the GJE Fellowship is influenced by the legacy of Dr. John Hope Franklin, acclaimed historian of African American history. Franklin was an American historian, scholar, and civil rights activist. He is known for his groundbreaking research on the history of African Americans, particularly his studies of the American South and the role of slavery in American history. He was also a committed global citizen.”

Additional information about the fellowship can be found here:

https://global.duke.edu/new-graduate-fellowship-focuses-on-global-justice-and-equity
2023 Graduate School Fellowships & Awards

Congratulations to the following graduate students for successfully receiving competitive Duke Graduate School fellowships!

Yasemin Altun
• James B. Duke International Research Travel Fellowship

Elizabeth Brown
• Summer Research Fellowship for Research on Racism and Systemic Inequalities

Brittany Forniotis
• Center for Medieval and Renaissance Studies Dissertation Fellowship
• Summer Research Fellowship for Third-Year Ph.D. Students and Beyond

Iris Gilad
• Summer Research Fellowship for Third-Year Ph.D. Students and Beyond

Alexandra Masgras
• James B. Duke International Research Travel Fellowship
• Summer Research Fellowship for Third-Year Ph.D. Students and Beyond

Emily Mohr
• Julian Price Graduate Fellowship
• Summer Research Fellowship for Third-Year Ph.D. Students and Beyond

Brandee Newkirk
• Dissertation Research Travel Award: Domestic
• Summer Research Fellowship for Research on Women or Girls of Color

SaeHim Park
• Summer Research Fellowship for Research on Women or Girls of Color

Bryan Rusch
• Dissertation Research Travel Award: Domestic
• Summer Research Fellowship for Third-Year Ph.D. Students and Beyond

Alexander Strecker
• Summer Research Fellowship for Third-Year Ph.D. Students and Beyond

Serda Yalkin
• Summer Research Fellowship for Third-Year Ph.D. Students and Beyond

Soohyun Yoon
• Summer Research Fellowship for Third-Year Ph.D. Students and Beyond
AAHVS 2023 Benenson Awards in the Arts

Seven of the seventeen 2023 Benenson Award winners had connections to Department of Art, Art History & Visual Studies, either as a major or minor. Congratulations to our students!

Rebekah Theresa Alvarenga
Class of 2023
Majors: Cultural Anthropology and Visual Arts
Minor: Documentary Studies

Kulsoom Rizavi
Class of 2023
Majors: Computer Science and Political Science (Data Science Concentration)
Minor: Cinematic Arts

Bella Bann
Class of 2023
Majors: Visual Arts and Art History
Minor: Markets and Management Studies Certificate

Jacob Whatley
Class of 2025
Major: Visual and Media Studies
Minor: Cinematic Arts
Certificate: Innovation and Entrepreneurship

Miranda Gershoni
Class of 2023
Major: Literature in Global Cultural Studies
Minors: Cinematic Arts and Documentary Studies

Quinn Smith (Chickasaw/Choctaw)
Class of 2023
Major: Public Policy
Minors: Visual and Media Studies and History

Caroline Rettig
Class of 2023
Majors: Art History and French and Francophone Studies

Wilmington Landscapes

Rebeka Alvarenga, a junior majoring in Cultural Anthropology and Visual & Media Studies, planned a visual arts project as part of her Fieldwork Methods class in Cultural Anthropology. The class is part of America’s Hallowed Ground, a multi-year project developed by professor Charlie Thompson and actor and playwright Mike Wiley, an artist in residence at the Kenan Institute for Ethics. The class visited the sites of one of the darkest events in North Carolina’s history: the white supremacist coup that destroyed the city of Wilmington’s prosperous Black community in 1898.

“In a series of five collages titled Wilmington Landscapes, Alvarenga layers photos from Wilmington’s past and present with newspaper articles, signs and landmarks to build a nuanced response to the coup and its reverberations down the decades.”

“I want to connect 1898 to today,” Alvarenga explained.

trinity.duke.edu/news/cultural-anthropology-students-learn-buried-past

Benenson Award

Milena Dzernova (’22) was interviewed by Duke Arts about her Benenson Award for “Three Stories of Gentrification: Boston, Chicago and San Diego,” a book “that compiles photography and stories to explore the issue of gentrification within local communities, businesses, and urban spaces.”

Hart Fellows

Congratulations to Ayesham Khan (T’23), who is pursuing an Inter-Departmental Major in Visual Arts and Public Policy, and Quinn C. Smith (T’23), a Public Policy Major with Minors in Visual & Media Studies and History. They have been selected as 2023-24 Hart Fellows. Khan plans to work with a reproductive and health-care rights non-profit in South Africa upon graduation in May. Smith will spend his Hart Fellowship working with Indigenous communities to advocate for Indigenous land guardianship, based on a philosophy and set of practices that “the flourishing of people and the land should not be considered separate pursuits.”

https://today.duke.edu/2023/03/2023-hart-fellows-partner-communities-research-and-service

STEM and the Visual Arts

Annika Allado, a mechanical engineering and visual arts student, was featured in an article on the Duke Trinity webpage, “Visual Arts Helping to Create a More Empathetic and Insightful Engineer.” The article discusses students who combine a major in a STEM field (science, technology, engineering, and mathematics) with one in the performing or visual arts. Allado is a Mechanical Engineering major who is minoring in Visual Arts.

For further reading: https://bit.ly/3XMtvaR
ACLS Emerging Voices Post-Doctoral Fellowship

Kaylee Alexander (PhD ’22) received a 2-year postdoctoral fellowship in the Digital Matters Lab at the University of Utah. This is an American Council of Learned Society Emerging Voices Fellowship for 2022-24. Alexander completed her dissertation on “In Perpetuity: Funerary Monuments, Consumerism and Social Reform in Paris (1804–1924).”

Launched in 2020, the ACLS Emerging Voices Fellowship Program supports early-career scholars in the humanities and interpretive social sciences facing a challenging academic job market by enabling them to take up positions with members of the ACLS Research University Consortium. The program supports a vanguard of scholars whose voices, perspectives, and broad visions will strengthen institutions of higher education and humanistic disciplines in the years to come.

Coastal Carolina University Honors

Elizabeth Balthes (PhD ’16), associate professor of art history, Coastal Carolina University, was awarded the 2021-22 Provost’s Award for Teaching Innovation and Excellence. She has also accepted a Loeb Classical Library Foundation Fellowship and an American Philosophical Society Franklin Research Grant to finish her book, Portrait Statues in Hellenistic Greece: Spatial Practices and Identity Politics. These grants will enable her to complete her research in Greece in the fall at the American School of Classical Studies at Athens, which is one of the world’s premier research centers for classical studies and archaeology. Finally, Balthes has been appointed the inaugural Chair of a new Department of Interdisciplinary Studies.

Tenure, Promotion, and Book

Ignacio A. Adriasola Muñoz (PhD ’11), assistant professor in the Department of Art History, Visual Art and Theory at the University of British Columbia, has received tenure and promotion to associate professor. His book, Fragment, Image, and Absence in 1960s Japan, is forthcoming in December from Penn State University Press.

Adriasola specializes in the history of art in modern Japan. His research addresses three interrelated concerns: avant-gardism and the question of art and politics; gender and sexuality in art and visual culture; and the transfer and circulation of objects and ideas to and from Japan in the modern period. He teaches courses in Japanese and Asian art of both historic and modern periods, as well as modernism. In addition to projects examining art and visual culture in Japan, he advises on projects examining the reception and re-formulation of modernism outside Europe and North America.

Williams College

Emily Leon (MA in Digital Art History ’18) is now the visual resources specialist for digital projects and metadata in the Art Department at Williams College.

North Carolina State University

Alexis Clark (PhD ’14) accepted a position as Teaching Assistant Professor in the History of Art at North Carolina State University. Prior to her current post, Clark held appointments at the University of Southern California, University of California, Riverside, and Washington University in St. Louis. In addition, Alexis served as the Community Resource Coordinator (2020-2021) with the Durham Eviction Diversion Program at Legal Aid of North Carolina.

Clark’s articles have appeared in The Burlington Magazine, Museum History Journal, and The Smithsonian Archives of
American Art. Her reviews and reflections on the state of her subfield have appeared in *Art History, Nineteenth-Century Art Worldwide, Oxford Art Journal*, and elsewhere.


Since graduating from Duke, Clark has spoken at The Clark Art Institute, the Courtauld Institute of Art, the National Gallery London, and the Musée d’Orsay. Alexis, her partner, and their cat (Beef) are delighted to continue to call Durham home.

**Southern Illinois University Carbondale**


Combining a broad overview of Jean-Jacques Lebel’s coming-of-age among Surrealists and his rupture with the movement, Frederickson focused on two landmarked happenings in this book: the first, “Funeral of the Thing of Tinguely” (1960), and the most scandalous, “120 Minutes dedicated to the Divine Marquis (1966).” This study illustrates the development and significance of French happenings in relation to the culture and political changes of the 1960s.

Research in Lebel’s archives, and others like the Archives nationale d’outre-mer, are indispensable in the telling of this extraordinary historical and theoretical narrative. It illuminates sensitive, often veiled dimensions of postwar French society, from torture during the Algerian War, to government censorship, to the sexual politics of nudity in art. This volume shows how Lebel synthesized the lessons of Dada and surrealism and 1960s experimentalism, electrified by political radicalism, to participate in shaping the erotics and forms of revolution in May 1968.

Frederickson is currently working on two new book projects. The first is *Deterritorialized Identity: Transnational Women Artists and Colonialism*. This project explores the art of Zineb Sedira, Latifa Echakhch, and Sonia Boyce, who interrogate the postmodern condition of Deterritorialized *Identity* through video, installation, and performance to visualize intersections of present-day and historical political and traumatic memory by engaging a body-politics shaped by displacement, refugee status, exile, and the frontier as site of obstruction and passage. The second project is a book on Robert Filliou, in which she plans to continue the research of her first book and master’s thesis to opened up connections, which otherwise are not in view, for instance to reveal overlaps between Keynesian economics, experimental art, notions of creativity as inherent to all, Fluxus, and Buddhist philosophy.

**Isis in a Global Empire**

Lindsey Mazurek’s (PhD ’16) book, *Isis in a Global Empire: Greek Identity Through Egyptian Religion in Roman Greece* (Cambridge University Press 2022), has won the First Book Award from the Classical Association of the Middle West and South.

The criteria for this award include excellent quality, wide significance within a scholarly domain, and demonstrated awareness of international trends. CAMWS is especially interested in books which shift the conversation substantially in the relevant field of research. Committee members concurred that this book significantly altered traditional views of Greek identity in the Roman empire.

Committee members lauded Mazurek’s “well-researched and clearly written” book for “taking up an important
question about how to define ‘Greekness’ during the period of the Roman Empire. *Isis in a Global Empire* draws new conclusions about Greek identity by identifying the relationship between globalization, religion and identity. The thesis is bolstered by a broad range of case studies.” The book addresses “Isis representations both in literature and visual representations,” which “maintain complex layers of messaging that secondary scholarship has largely marginalized.”

**Promotion**

Magdalena Kolodziej (PhD ‘18) had been promoted from Lecturer to Associate Professor at Toyo Eiwa University in Japan. She has been teaching at the university since 2019.

**AIA Annual Lecture Program**

Lindsey Mazurek (PhD ‘16), assistant professor of classical studies, Indiana University-Bloomington, is serving as a lecturer for the Archaeological Institute of America’s Annual Lecture Program, and as part of this program, recently delivered the Ernest R. Graham Lecture in Ancient Architecture at the University of Colorado, Boulder.

**MexiCali Biennial**

Rosalia Romero (PhD ‘19), assistant professor at Pomona College, is a curator with the MexiCali Biennial, a contemporary visual arts organization that showcases art influenced by the California and Baja California region and created by its residents. The MexiCali Biennial, *The Land of Milk and Honey*, opening on February 25, 2023, the *Land of Milk & Honey (La tierra que mana leche y miel)* continues through May 28, 2023 at The Cheech Marin Center for Chicano Art & Culture of the Riverside Art Museum. The program recently received a two-year $150,000 grant from the Mellon Foundation.

The MexiCali Biennial presented a full-day symposium dedicated to highlighting the artistic and cultural innovations of its programs on April 21. Since 2006, the MexiCali Biennial has promoted the shared regions of California and Baja California as a site of unique aesthetic production. This symposium will bring together three panels of artists, curators, and scholars to discuss past and present exhibitions. Each panel will address broader issues and key themes defining contemporary art in both Californias over the last few decades, including biennials and art institutions, exhibition models, conceptualism, border activations, and colonial mythologies and the decolonial. These conversations will shed light on the place of the MexiCali Biennial in broader histories of Chicanx-Latinx, American, Mexican, and U.S.-Mexico borderlands art.

This event is organized in conjunction with the exhibition *MexiCali Biennial: Art, Actions, Exchanges*. Support for this program comes from the Mellon Foundation and the ACLS Sustaining Public Humanities grant.
Mellon New Directions Fellowship

Karen Gonzalez Rice (PhD ’10), associate professor of art history at Connecticut College, has been awarded a $258,000 Mellon New Directions Fellowship for AY 2023-24. With this prestigious fellowship, she will pursue her innovative project, “Visualizing Deafness: Art History in Dialogue with Deaf Studies.” Next year she will be taking classes with the Deaf Studies faculty at Gallaudet University and immersing herself in questions of Deaf Studies, Deaf Identity, and Disability Justice in the context of art history, museum studies, performance art, and representation.
Round 2: Beverly McIver, Full Circle Career Retrospective

Professor of the practice Beverly McIver’s first career retrospective, Beverly McIver: Full Circle, opened at its second venue, The Southeastern Center for Contemporary Art (SECCA) in Winston-Salem, NC, on December 8, 2022.

Full Circle was organized by the Scottsdale Museum of Contemporary Art (SMoCA) and guest curated by Kim Boganey, former director of Scottsdale Public Art. Full Circle opened at SMoCA on February 12, 2022 and ran through September 4.

“The exhibition presents a survey of more than 50 works that demonstrate the diversity of the artist’s thematic approach to painting over 25 years. 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.”

McIver grew up in Greensboro, NC, one of three daughters—including her sister Renee, who has developmental disabilities—of a single mother who worked multiple domestic jobs to make ends meet. The artist’s paintings are reminders to herself and her audience of the journey she endured in order to understand the many aspects that collectively shape her identity. The images are also powerful statements about larger issues that affect and challenge everyone, including stereotypes, self-acceptance, family, otherness, illness, death, and ultimately freedom to express one’s individuality.

Full Circle is generously supported by world-class sponsor Wells Fargo Wealth and Management. Additional exhibition support is provided by the National Endowment for the Arts, the Andy Warhol Foundation for the Visual Arts, and the Craven Allen Gallery.

McIver’s career in the arts and her and retrospective were also featured in the December 1 edition of Duke Today: today.duke.edu/2022/12/beverly-mciver-celebrating-career-arts
ART HISTORY SPEAKER SERIES

September 12, 2022
“‘He...has the ends of both his great toes frozen off*’: Enslaved and Free Black Presence, Experience, and Representation in the Quebec Winter”
Charmaine A. Nelson
Provost Professor of Art History; Director, Slavery North Initiative
University of Massachusetts-Amherst

October 20, 2022
“Anarchist Nominalism: Bergson, Art and Ideology”
Mark Antliff
Mary Grace Wilson Professor Emeritus of Art, Art History & Visual Studies
Duke University

November 3, 2022
“Art and Dirt: Kim Gordon’s Aesthetics of Impurity”
Branden W. Joseph
Frank Gallipoli Professor of Modern and Contemporary Art
Columbia University

March 23, 2023
“Digital Castles and Chorography”
Edward Triplett
Teaching Fellow of Art, Art History & Visual Studies
Duke University

March 30, 2023
“The World on a Hat: Mapping and Thinking the Iconographic Universe of Medieval Europe”
Gabriel Byng
Marie Skodowski-Curie Research Individual Fellow
University of Vienna

March 27, 2023
“Surface Revolution: Modern Painting as the Source of Soviet Visual Media Culture, 1918-1936”
Angelina Lucento
Assistant Professor of History and Art History
National Research University-Higher School of Economics in Moscow

April 3, 2023
“China on the Horizon: Art, Science, and Cartographies of Empire”
Mimi Cheng
Max Cade Postdoctoral Fellow
Free University of Berlin

April 6, 2023
“From the Euphrates to the Indus: Art, Geography, and Identity in Late Antiquity”
Jonathan W. Hardy
Doctoral Candidate in Art History
University of Minnesota-Twin Cities

April 10, 2023
“Disability Gains: Toulouse-Lautrec’s Artistic Education Examined Through Disability Studies”
Alexandra Courtois de Vico
Visiting Assistant Professor of Art History
Institute of Fine Arts, New York University

April 12, 2023
“Impressionism and Empire: Whistler and the Scramble for White Gold”
Alexis Clark
Teaching Assistant Professor in the History of Art
North Carolina State University

April 17, 2023
“The Activist Collector: Lida Clanton Broner’s 1938 Journey from Newark to South Africa”
Christa Clark
Independent Curator and Art Historian

April 19, 2023
“Just Sabotage”
Jean-Thomas Tremblay
Assistant Professor of Humanities
York University
VISITING ARTIST SPEAKER SERIES

October 25, 2022
“Weird Systems: Game Design for the Future”
Colleen Macklin
Associate Professor, School of Art, Media, and Technology
Parsons School of Design

October 26, 2022
“Collections”
Leah Sobsey
Associate Professor of Photography, Curator and Director of Gatewood Gallery
University of North Carolina, Greensboro

November 1, 2022
“Moving and Being Moved”
Sabine Gruffat

November 15, 2022
“The Root of the Matter: A Conversation with Alison Saar”
Alison Saar, Artist, and Jasmine Cobb, Professor, Duke University

November 15, 2022
Richard “Ricky” Armendariz
Professor
University of Texas at San Antonio

January 24, 2023
“Strawhart: Developing an Independent Platformer Game”
Satchel Quinn
Game Programmer and Technical Artist

February 7, 2023
“Motion Design & Direction”
Nate Soto
Multidisciplinary Designer

February 16, 2023
“Deconstructed Archives”
Madeleine Hunt-Ehrlich
Filmmaker and Artist

February 20, 2023
“Borders+ Bodies+ Landscape”
Amber Bemak
Filmmaker, Artist and Educator

February 28, 2023
“‘...to observe does not mean see’: Witness and Militias at Ground Zero”
Jenny Lion
Filmmaker

March 2, 2023
“More than just users” Engineering Interactive Devices for More Caring User-device Relationships”
Jasmine Lu
PhD Student, Computer Science, University of Chicago

May 2, 2023
“Experiments with New Phenomenologies of Indeterminacy in Media Arts and Design”
Desiree Foerster
Assistant Professor, Media and Culture Studies
Utrecht University
AAHVS Ceremony and Graduation Reception

Sunday, May 14, 2023
12 PM
Rubenstein Arts Center
Duke University

GRADUATING DOCTORAL AND MASTER’S DEGREE STUDENTS

2022-2023 Ph.D. in Art History & Visual Culture

Karlee Anna Bergendorff
“Diplomatic Gifts and Cold War Strategies: The Role of Overseas North Korean Art Studios in Egyptian Memorial Culture”
Advisor: Kristine Stiles

Nicole Ying Yee Gaglia
“Visualizing Bodies: Public Health and the Medicalized Everyday in Modern Japan”
Advisor: Gennifer Weisenfeld

2022-2023 Ph.D. in Computational Media, Arts & Cultures

Quran Karriem
“From Error to Event: Decision in the Age of Generative Aesthetics”
Advisors: Mark Hansen & Mark Olson

2022-2023 M.A. in Digital Art History & Computational Media

Xinyue (Sunny) Gao
“Multiple Possibilities for the Realization of Immersive Worlds”
Advisor: Mark Olson

Katherine MacCary
Advisor: Paul Jaskot

Xueqi (Caroline) Ning
Advisor: Mark Olson
Kaiyin Ruan
“Online 3D Qilou: The Distribution of Heritage with VR and Mapping”
Advisor: Victoria Szabo

Ziqiao (Joy) Wei
“A New Approach to Digitalizing Cultural Heritage: Constructing Immersive VR Experiences of Traditional Huizhou Architecture”
Advisor: Paul Jaskot

Xinqian (Jasmine) Zhao
“Virtual Reality Application: Creating an Alternative Immersive Experience for Dunhuang Mogao Cave Visitors”
Advisor: Victoria Szabo

2023 CERTIFICATE IN INFORMATION SCIENCE + STUDIES

Undergraduate:
Margo Boxer, Samantha Tsang Cohen, Emmery Taylor Hammond, Louise Sarah Vinokour

Graduate:
Jordan Sjol

2023 GRADUATING SENIORS IN ART, ART HISTORY & VISUAL STUDIES

2023 Annual Awards

The Robert E. Pristo Filmmaking Award:
Cinematic Arts Outstanding Filmmaker Award:
William Alexander Julien

Benenson Award in the Arts:
John Yonghoon Kang, Nicole Presley Park, Rebekah Alvarenga, Esther Hong, Isabella Tsun Min Bann, Caroline Smith Rettig

Mary Duke Biddle Foundation Visual Art Award:
Nia Victoria Williams

Nancy Kaneb Art History Award:
Caroline Smith Rettig

Sue and Lee Noel Prize in the Visual Arts:
Morgan Patton, Isabella Tsun Min Bann

Visual & Media Studies Award:
Ayesham Waqar Khan

2023 Graduation with Distinction

William Alexander Julien
Major: Visual & Media Studies with a Concentration in Cinematic Arts
“Sabre: A Fencer’s Story”
Advisor: Joshua Gibson

Christian Bernt Olsen
Major: Visual & Media Studies with a Concentration in Cinematic Arts
“Palette Cleanser”
Advisor: Gary Hawkins
Nia Victoria Williams  
Major: Visual & Media Studies with a Concentration in Cinematic Arts  
“Hope is the Thing with the Feathers”  
Advisor: Joshua Gibson  

Luhan Yao  
Second Major: Visual & Media Studies with a Concentration in Cinematic Arts  
“The Femme Fatale and Her Female Gaze: An Exploration of Power and Narrative through Editing”  
Advisor: Franklin Cason Jr.  

Caroline Smith Rettig  
Major: Art History  
“The History and Message of the Paradores de Turismo de España Hotel Network”  
Advisor: Edward Trippett  

Jessica Bierschenk  
Second Major: Visual Arts  
“Inside the Surrealist Mind”  
Advisor: William Fick  

Ayesham Waqar Khan  
Interdepartmental Major: Visual Arts and Public Policy  
“Of Clots We Made”  
Advisor: Raquel Salvatella de Prada  

Isabella Tsun Min Bann  
Major: Art History/Visual Arts  
“In Between Spheres”  
Advisor: Stephen Hayes  

2023 Graduating First Majors  

Art History:  
Julia Elizabeth Deitelbaum, Helen Grace Jennings, Caroline Smith Rettig  

Visual Arts:  
Rebekah Alvarenga, Dylan Hardaway Cain, Esther Hong, Morgan Patton  

2023 Graduating Second Majors  

Art History:  
Jessica Bierschenk, Sarah Rose Chang  

Visual Arts:  
Funda Doga Eskalen, Helen Xiao, Luhan Yao  

2023 Graduating Interdepartmental Majors  

Neuroscience and Visual & Media Studies:  
Melinda Liu Guo, John Yonghoon Kang  

International Comparative Studies and Visual & Media Studies:  
Marcus Nkosi Pierre-Louis  

Visual Arts and Public Policy:  
Ayesham Waqar Khan  

Psychology and Visual & Media Studies:  
Alyssa May Jurewicz, Charlotte Claire McEvoy
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 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.
Getty Grant for Exhibiting Hidden Histories: Summer Digital Workshop in Venice

Duke University’s Digital Art History & Visual Culture Research Lab, in partnership with colleagues from the University of Padua, the University of Exeter, and Venice International University, has received a $250,000 Getty Foundation grant to offer a two-year Digital Art History Summer Institute on the topic “Exhibiting Hidden Histories: Bringing Art History Projects to Publics through Digital Exhibitions and XR.” Led by representatives from Duke University and the partner institutions, interdisciplinary teams consisting of faculty and staff leaders, graduate students, post-docs, and other project collaborators gathered from June 5-16, 2023, in Venice, Italy at Venice International University, with follow-up activities taking place over the course of the 2023-24 academic year, leading into a follow-on gathering in Summer of 2024.

Participants were from collaborative research project teams who are actively working on digital projects that engage with difficult and hidden histories—broadly understood—within historic spaces, places, and built environments. The goal was to explore collaboration and public-facing scholarly alternatives together while advancing digital affordances for research teams wishing to extend their digital work into an exhibition or XR virtual environment.

Questions of how classed, racialized, and gendered individuals and social groups are erased in standard art histories or dealt with as difficult topics have become all the more urgent and central to our scholarly concerns. By engaging with the topic of Exhibiting Hidden Histories, the Institute will take a critical approach to cultural heritage and memory. The Institute leaders will draw upon examples from prior work in the Visualizing Cities Consortium (the Venetian Ghetto, Nazi-occupied Krakow, Black Charlotte, North Carolina communities under urban renewal). In particular, all participants will begin by collaboratively modeling the issues of difficult art histories through the case study of the island of San Servolo itself, whose history encompasses its transition from a convent in early-modern Venice to a mental asylum through the Fascist period. They were expected to take these lessons learned into developing their own individual team projects. This theme is central to current concerns in shifting art historical questions to a broader and more critical range of historical and cultural subjects.

This Institute draws upon several years of research-institute development collaboration within the Visualizing Cities Consortium, most recently with a Summer Institute in Venice June 2018-19, an international Symposium at Duke University in 2020, followed by a collective gathering at the Università degli Studi di Padova in June 2022.

Institute Co-Directors are Paul Jaskot, professor and chair, AAHVS, Duke; Mark Olson, associate professor of the practice, AAHVS, Duke; and Victoria Szabo, research professor, AAHVS, Duke. Additional faculty consist of Andrea Giordano, Università degli Studi di Padova; Hannah Jacobs, digital humanities specialist, AAHVS, Duke; Cosimo Monteleone, Università degli Studi di Padova; Fabrizio Nevola, University of Exeter; Luca Pes, Venice International University; David Rosenthal, University of Exeter; Ed Triplett, assistant professor of the practice, AAHVS, Duke; and Augustus Wendell, assistant professor of the practice, AAHVS, Duke.