

2023-24 YEAR IN REVIEW

ART, ART HISTORY
& VISUAL STUDIES
DUKE UNIVERSITY

ART, ART HISTORY & VISUAL STUDIES

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

2023-24 YEAR IN REVIEW

LETTER FROM THE CHAIR

Reflecting back on 2023-2024, we have much to be grateful for and celebrate even while we also were faced with difficult moments. Above all, we said goodbye to our long-time colleague, Prof. Hans Van Miegroet, who died suddenly in February. Hans was the core to our initial digital initiatives in the program and was the leader of the Duke Art and Law Markets Initiative. The latter complemented a course that Hans gave almost every semester on art markets that routinely filled with students from all across the university. His dynamic presence, impact on our curriculum, leadership in collaboration in art history, and mischievous presence in the department will be missed by faculty, staff, and students alike. You can find some wonderful tributes to Hans on our website at <https://aahvs.duke.edu/tributes-hans-van-miegroet>.

And yet, of course, the department doesn't stand still for any of us. We also welcomed four new faculty to Duke last year: Andrew Griebeler, Angelina Lucento, Jenny Lion, and Ed Triplett. We are thrilled to have this exciting new shot in the arm of energy and intellectual heft in our department. They bring with them outstanding scholarship that includes different moments in art history, creative practice, and digital exploration. These new faculty offer a real snapshot of the dynamic interaction between our department's various "wings" that keeps us together as an intellectual community thoroughly focused on the exploration of visual culture in all of its dimensions. They have jumped in feet first to offer an enticing new range of courses that are doing much to extend our curriculum and our student interests in new ways. For more on the new faculty, see their section in the following review.

While the new faculty offered us some great new analog, digital, and visual work, the rest of us didn't just sit back and watch! We had an astonishingly productive year, with



Balthasar Neumann, Basilika Vierzehnheiligen, 1743-1772. Bavaria, Germany. Photo. Paul B. Jaskot.

international solo shows, accolades from international film festivals, awards and grants, major publications on contemporary artists, as well as quite an array of books, articles, and group shows. I am constantly amazed at the productivity of our faculty, staff, and students even while we are all working together to keep the day-to-day department ship afloat. It is a pleasure to learn from them and their creative and historical work.

We also believe in passing that knowledge forward, as a fantastic Centennial Symposium for AAHVS Alumni made clear. We welcomed back graduates from all corners of our program, including representative undergraduate alums as well as our advanced PhD and MFA students. It was a thrilling and exciting event to see the synergy between them and to ponder 100 years of art, art history, and visual culture as well as Duke's role in that history.

Our current students continue to prepare to be those great alums by impressing us in multiple ways. I am proud to say that, for the past three years, we have continued to have 20 percent of the entire Duke undergraduate population come through our classes. Last year was the same. This shows our draw and our attraction to large swaths of the Duke population. We will continue to engage them in the most critical artistic, art historical, and media work through the next 100 years. I am looking forward to being around for the next alumni event!

Paul B. Jaskot
Professor and Chair
October 2024

CONTENTS

2 General Department News	29 Undergraduate News
5 New Faculty	29 Alumni News
8 Faculty News	31 In Memoriam
26 Staff News	34 Speaker Series
27 Graduate Student News	36 Commencement Listing

GENERAL DEPARTMENT NEWS

The 2023-24 Year-In-Review
Art, Art History & Visual Studies

EDITOR John Taormina
DESIGNER Jack Edinger

aahvs.duke.edu



•Jenny Lion, assistant professor of the practice. *Experimental Documentary Video*.

This project is one of a series of video installation and cinematic works that explore landscape and sustained observation at sites of historical resonance.



•Raquel Salvatella de Prada, associate professor of the practice. *BIOTA: Past, Present, Future*.

This project explores the impacts of climate change, human activity, and invasive species on global ecosystems. Now expanded to cover North Carolina and other

locations, the project investigates threats facing species like the red wolf, the Carolina northern flying squirrel, or the red-cockaded woodpecker. Featuring mixed media prints and augmented reality, the exhibit will educate viewers about various threats while inspiring hope and guiding them to making a positive impact.

•Augustus Wendel, assistant professor of the practice, and Victoria Szabo, research professor. *Documenting Racialized Infrastructure in Durham, N.C.*



Highway infrastructure projects dominated U.S. urban centers in the mid-20th century. The decisions surrounding route planning and the associated land clearance largely targeted communities of color. Durham's thriving Hayti district was subject to this treatment in the late 1950s and 1960s. This project seeks to gather oral histories from aging members of the Hayti community who lived through that time. These witness memories will be cataloged and made available to through a searchable web-based interface.



Duke Centennial



The Duke University Centennial Celebration Kickoff occurred on January 9, 2024 at 4 PM in Cameron Indoor Stadium. The entire Duke community was invited to the event. The celebration featured musical performances, special guests, multimedia elements, and more!

"Duke University was established in 1924 when James B. Duke, through the Indenture of Trust, designated a gift that transformed Trinity College into a comprehensive research university. In 2024, Duke University launches a celebration of its centennial—a historic opportunity to recognize Duke's extraordinary past, communicate the impact of the present and look toward the potential of Duke's future."

<https://100.duke.edu/>

TRE Award

The Department received an \$8,000 Trinity Research Enhancement award for 2024-25 to support undergraduate research that leads to Graduation with Distinction and for students integrated into Digital Art History & Visual Culture Research Lab projects. The Department's support of the College's priority to foster a culture of undergraduate research was noted. Sheila Dillon, Anne Murnick Cogan Distinguished Professor of Art and Art History, and co-director of the Lab, submitted the proposal.

2024-25 Research Seed Grants in Documentary Studies

Three faculty members received research seed grants in documentary studies:

2024-25 Course Development Seed Grants in Documentary Studies

Two faculty members received course development seed grants in documentary studies:



•Joshua Gibson, associate professor of the practice. *The Nature Film: History & Practice.*

This new course will create an interdisciplinary cross-pollination between Duke students in the sciences and the arts by tracing the genealogy of the nature film from scientific “animal

locomotion studies” of the 19th century to the proliferation of viewing options today. Through hands-on exercises, readings, and production assignments, students will also explore the established narrative conventions and cinematographic techniques that have been employed in these films that make the nature film more a form of entertainment rather than a realistic representation of the natural world itself.



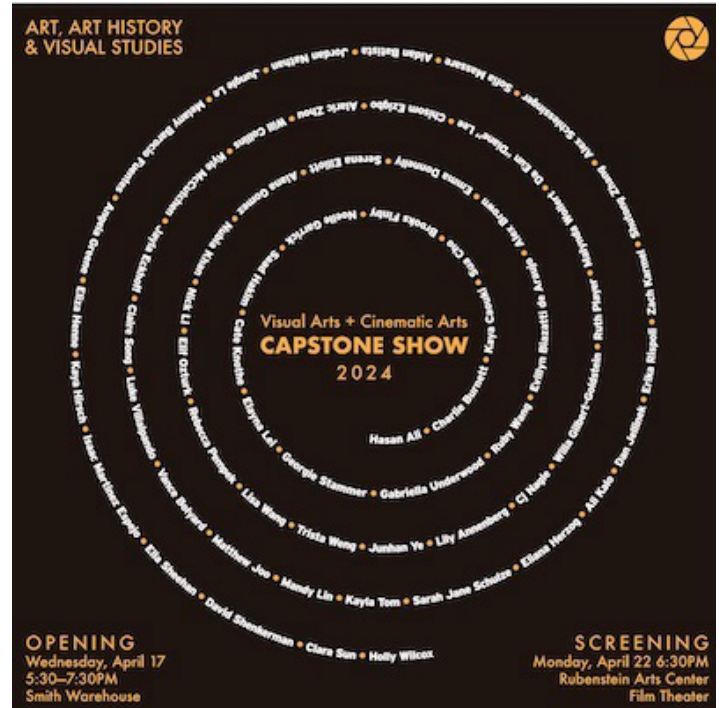
•Jenny Lion, assistant professor of the practice. *Representing the Real: Documentary and Other Fictions.*

This new course explores experimental approaches to representing “the real.” The dilemmas, contradictions, and imaginative possibilities of documentary practices are a starting point for an

examination of historic film/video works that use formally inventive strategies to rethink, represent, interrogate, or affect reality. Students will engage in conceptually-focused video production processes exploring how images may or may not act as evidence, the complex power relations between maker, subject, and viewer, and flow between ethnographic practices and forms of colonialism. Students may engage in collaborative and individual practice-based research through film, video, sound, and/or photography.

EXHIBITIONS

2024 Visual Arts + Cinematic Arts Capstone Show



The 2024 AAHVS Visual Arts + Cinematic Arts Capstone Show opened in Smith Warehouse, Bays 9-12, on Wednesday, April 17. A film screening took place on Monday, April 22 in the Rubenstein Arts Center film theater. The exhibition continued through Commencement weekend.

ChatGPT: Act as If You are a Curator

This year the Nasher Museum of Art embarked on an experiment to use Artificial Intelligence (AI) to curate an exhibition from the museum’s collection. This exercise is a powerful way to explore the applications of AI in the creative realm as related to curatorial authorship and expertise, the subjectivity of the selection process, and the future impact of technology on museums.

Students and faculty in Duke’s Art, Art History & Visual Studies Department and the Duke Digital Art History and Visual Culture Research Lab, led by associate professor of the practice Mark Olson, began by creating a tool to extract publicly accessible information from the museum’s collection database. This dataset of nearly 14,000 objects in the Nasher Museum’s collection was further transformed into machine-readable data that is understandable by OpenAI’s ChatGPT platform. The team further developed a series of prompts and instructions for ChatGPT that asked it to

GENERAL DEPARTMENT NEWS

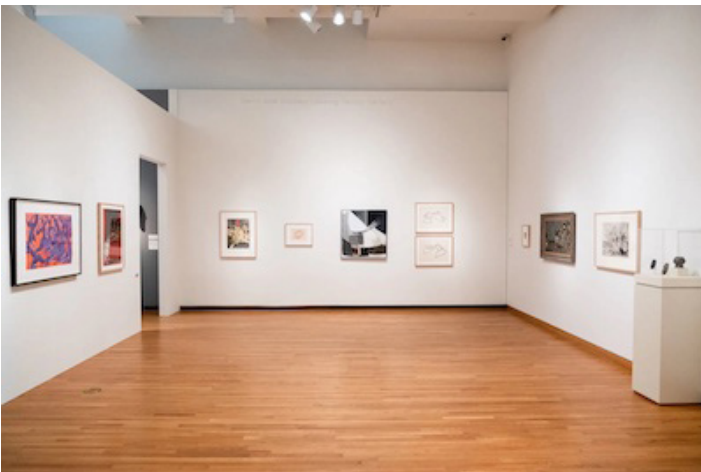


Julia McHugh, Marshall N. Price, Mark Olson, and Julianne Miao.
Photo: Eamon Queeney for *The New York Times*.

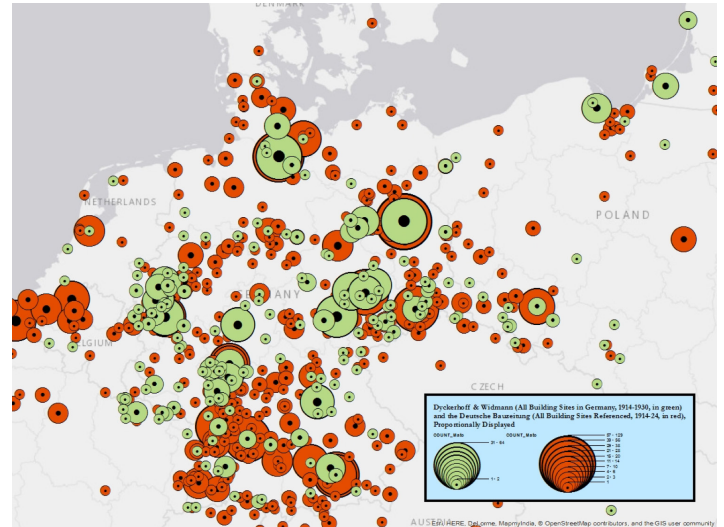
select artworks for the exhibition. A similar process was incorporated in the creation of the accompanying wall and label texts.

The Nasher support team included Julia McHugh, Trent A. Carmichael Director of Academic Initiatives, and curator of Arts of the Americas; Julianne Miao, curatorial assistant; Mark Olson, associate professor of the practice of visual and media studies at Duke University; and Marshall N. Price, chief curator and Nancy A. Nasher and David J. Haemisegger Curator of Modern and Contemporary Art. Duke undergraduates Irma Lopez, Alveena Nadim, Mad-die Rubin, and David Sardá provided research support.

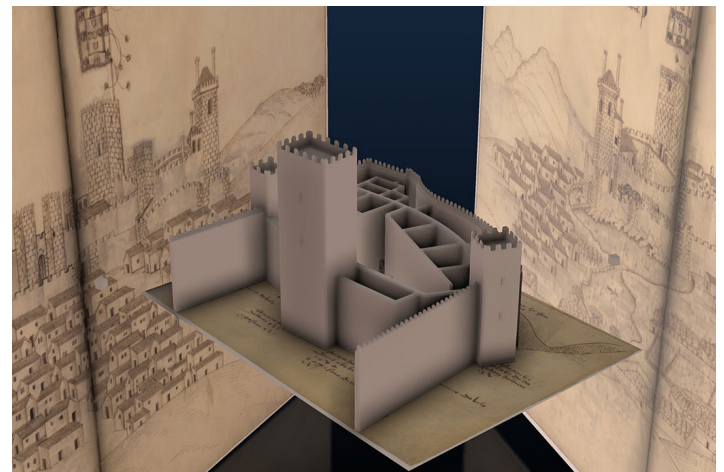
The exhibition and project was covered by Zachary Small in *The New York Times* September 8 edition.



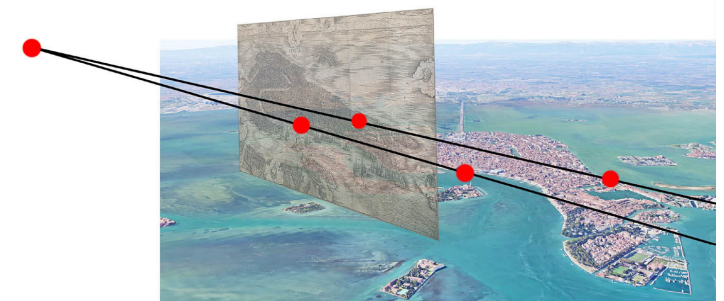
Nasher Museum gallery. Photo: Cornell Watson.



Paul B. Jaskot, *Mapping German Construction 1918–1945*



Ed Triplett, "Book of Fortresses" Project



Augustus Wendell, "Deconstructing Urban Visions" Project

The Department welcomed several new faculty members in 2023-2024: Andrew Griebeler, Jenny Lion, Angelina Lucento, William Paul Thomas, Edward Triplett, Madison Hill, and Juan L Velazquez.

Andrew Griebeler Assistant Professor of Medieval Art



Andrew Griebeler studies the intersections of nature, science, and visual culture in the medieval Mediterranean. He teaches courses on late antiquity, the art of the medieval Mediterranean, Islamic art and architecture, Byzantine art, illuminated books and manuscripts, and art and science. His first book, *Botanical Icons: Critical Practices in Illustration in the Premodern Mediterranean* (University of Chicago Press, 2024) recovers the history of critical practices in illustrated Greek, Arabic, and Latin botanical manuscripts from antiquity to the early modern period. He received his Ph.D. in the History of Art and Medieval Studies at the University of California, Berkeley in 2019. He has held fellowships at the Kunsthistorisches Institut in Florence, the Center for Advanced Study in the Visual Arts in Washington D.C., the Society of Fellows at the University of Southern California, the Seeger Center for Hellenic Studies at Princeton, and was a Getty/ACLS Postdoctoral Fellow in the History of Art.

Botanical Icons: Critical Practices in Illustration in the Premodern Mediterranean (University of Chicago Press, 2024) recovers the history of critical practices in illustrated Greek, Arabic, and Latin botanical manuscripts from antiquity to the early modern period. He received his Ph.D. in the History of Art and Medieval Studies at the University of California, Berkeley in 2019. He has held fellowships at the Kunsthistorisches Institut in Florence, the Center for Advanced Study in the Visual Arts in Washington D.C., the Society of Fellows at the University of Southern California, the Seeger Center for Hellenic Studies at Princeton, and was a Getty/ACLS Postdoctoral Fellow in the History of Art.

Jenny Lion Assistant Professor of the Practice of Cinematic Arts



Jenny Lion works with film and video in cinematic, participatory, and gallery contexts. Originally trained as a dancer, she frequently collaborates, in groups and with individuals, and often over long periods of time. Her collective and individual video projects have screened widely and received funding from the Jerome, Bush and McKnight Foundations and the Canada Council for the Arts, and her curatorial work on expanded documentary practices, early video art, and Canadian artists' video has been exhibited in North America, Europe, and Asia. Her

McKnight Foundations and the Canada Council for the Arts, and her curatorial work on expanded documentary practices, early video art, and Canadian artists' video has been exhibited in North America, Europe, and Asia. Her

book on Canadian video, *Magnetic North*, was published by the University of Minnesota Press in 2001.

She is currently collaborating with pioneering video artist Wendy Clarke, re-enacting her historic participatory project *The Love Tapes*. Lion has been working with northern Nevada residents documenting military, industrial, indigenous, and settler cultural sites since 2005. She was a 2021 Creative Capital Awardee, a 2022 Wexner Center for the Arts Film/Video Studio Resident, and completed a Guggenheim Fellowship in 2023-24.

Angelina Lucento Assistant Professor of Modern Art



Angelina Lucento received her Ph.D. from Northwestern University in 2014. Trained as a social art historian, Angelina Lucento studies the global histories of painting and photography, with specific focuses on materiality and anti-imperialism in the modern art of the former USSR and the African Diaspora. Her work

has been supported by the CEU Institute for Advanced Study, the American Council of Learned Societies (ACLS), and the Getty Research Institute. She has published articles in *Cahiers du Monde russe*, *Performance Research*, *The Russian Review*, *Kritika*, and *caa.reviews*. She has also lectured widely at universities and museums in Central Asia, Eastern and Western Europe, and the United States. Lucento is completing her first book, *The Socialist Surface: Painting as the Source of Soviet Media Culture, 1918-1941*.

Ed Triplett Assistant Professor of the Practice of Digital Art History



Ed Triplett's research has focused on the architecture of Iberia's military-religious orders, and the use of spatial methods for reconstructing medieval landscapes. He teaches courses on the design and construction of castles, monasteries, and cathedrals during the Middle Ages, and on the use of GIS for mapping historical sub-

jects. Triplett has been a core member of Duke's Digital Art History & Visual Culture Research Lab since 2016, when he came to Duke as a CLIR Fellow. From 2017-19 he was an instructor in the Department, and from 2019-2023 he was a lecturing fellow.

In 2020 Triplett and co-PI Philip Stern (History) received a National Endowment for the Humanities Grant for "The Sandcastle Workflow: A Malleable System for Visualizing Pre-modern Maps and Views." He is currently developing a 3D mapping project that reconstructs an early 16th-century codex of Portuguese castle plans and perspective drawings known as the "Book of Fortresses."

William Paul Thomas
Brock Family Instructor in Studio Arts, 2023-24



William Paul Thomas is a visual artist and independent curator based in Durham, North Carolina. His work is centered on making images to record his life experiences and observations. For over fifteen years he has created intimate painted portraits of everyday people, giving special attention to other Black male subjects that he chooses as a way of recognizing their significance in his life's path. In addition to oil and acrylic painting, he also experiments with

video and photography to capture idiosyncratic, abstracted depictions of love, joy, and adversity. He earned a BFA in Studio Art from the University of Wisconsin-Whitewater and a MFA in Studio Art from the University of North Carolina-Chapel Hill. Thomas presented a talk on "The Invisible Notoriety of Strangers" at the 2022 TedX Duke Conference.

Madison Hill
Post-MFA Instructor in Cinema, 2023-24

Madison Hill is a filmmaker and photographer based out of Durham, NC. She received a BA in Cinema Studies from Virginia Tech and a MFA in Experimental and Documentary Arts from Duke University. Through her film practice, Hill explores the relationship between the documentary medium and the natural environment. Utilizing 16mm filmmaking, digital cinematography, and archival research, her work centers on the American South with an emphasis on environmental exploitation in the Appalachian and wetland regions.

Juan L Velazquez
Post-MFA Instructor in Visual Arts, 2023-24

Born in Mexico City in 1981, Juan L Velazquez holds a BA in Communication Sciences, an AA degree in Photography, and a MFA in Experimental and Documentary Arts from Duke University. Because of his family ties, education, and work experience he grew up in the liminality of diverse geopolitical and social contexts, in between urban/rural-communities, capital/border-cities, core/periphery-nations. As a visual artist, Velazquez` examines and investigates through lens-based and installation practices the mechanism of perception, mediation, and representation that exist in the tradition of audio-visual documentation by exploring the transient human relationship with the natural world.

SPOTLIGHT

Alumni Centennial Symposium

On April 12, the department hosted an alumni centennial symposium: *100 Years of History, Practice, and Theory: Celebrating Art, Art History, and Visual Studies at Duke University*, the first of a series of planned symposia to coincide with Duke's centennial celebrations in 2024. The department brought back seven alumni from all its programs, both undergraduate and graduate, to participate.

The symposium sought to present a critical discussion by some of our alumni about art and visual culture in their life/at Duke/in the world. What was the art world they came into, before Duke or as they were turning to the arts at Duke? What was the art world for them at Duke? After Duke, what changed in their art world and/or their participation in the arts?



Symposium speakers Maya Robinson, Charles Sparkman, Susanna V. Temkin, Bishop Ortega, Elizabeth Baltes, Quran Karriem, Jasmina Tumbas, and co-organizer Soohyun Yoon. Photo: J. Edinger.

As part of these reflections, we asked the speakers to focus on critical themes related to questions of justice and equity, and to discuss experiences/work/histories related to bias and the arts, environment and resources, art and the Anthropocene, digital accessibility and divides, globalization and de-colonization, patriarchy, and class inequality.

The event began with opening remarks by instructor and co-organizer Soohyun Yoon (Art History PhD '23) and an introduction by Paul B. Jaskot, professor and chair of the department.



Session 1 Panel. Photo: J. Taormina

The first session, *Possibilities and Priorities in Contemporary Visual Culture*, moderated by Stephen Hayes, Esbenschade assistant professor of the practice, consisted of four presentations followed by a discussion, with associate professor of the practice Shambhavi Kaul as the respondent.

"Shifting Priorities in a Contested Europe: Contemporary Art in the Former Yugoslav Space and its Diasporas"
Jasmina Tumbas (Art History PhD '13; University at Buffalo)

"My Art History"
Bishop Ortega (MFA in Experimental & Documentary Arts '20; independent artist)

"Advocating for Artful Photography in Editorial and Advertising"
Maya Robinson (Visual & Media Studies BA '11; Apple)

"Machine Learning and Deep Remixability"
Quran Karriem (Computational Media, Arts & Cultures PhD '23; Samuel DuBois Cook Center on Social Equity at Duke University)



Session 2 Panel. Photo: J. Taormina

The second session, *Environment, Community, and Art*, moderated by John Taormina, curator of visual resources, consisted of three presentations followed by a discussion, with associate professor of the practice Mark Olson as the respondent.

"Intersections—Art History and Interdisciplinarity in the Classroom"
Elizabeth Baltes (Art History PhD '16; Coastal Carolina University)

"Muddy Boots"
Charles Sparkman (Art History BA '09; Quinn Evans)

"Presente: Finding Community in the Art World"
Susanna V. Temkin (Art History BA '07; El Museo del Barrio)

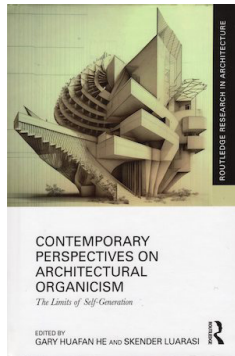
Closing remarks were provided by Soohyun Yoon, followed by a reception.

The symposium was organized by the Department of Art, Art History & Visual Studies. It was co-sponsored by the PhD in Computational Media, Arts & Cultures; Master of Fine Arts in Experimental & Documentary Arts; Trinity College of Arts & Sciences; Franklin Humanities Institute; and Duke Arts/Office of Vice Provost for the Arts.

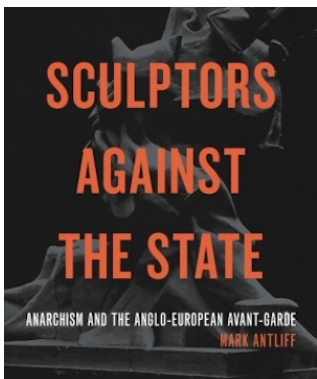
Mark Antliff

Book Chapter

Mark Antliff, Mary Grace Wilson Distinguished Professor Emeritus, contributed the essay, “Cubism, the Decorative and the Contradictions of Modernism” to the book *Contemporary Perspectives on Architectural Organicism: The Limits of Self-Generation* (Routledge), edited by Gary Huafan He and Skender Luarasi.



Laura Shannon Prize Short List



The Nanovic Institute for European Studies at the University of Notre Dame announced the 2024 shortlist for the Laura Shannon Prize in Contemporary European Studies. Carrying an award of \$10,000, the Laura Shannon Prize is recognized internationally as one of the leading book prizes in the field of European studies.

Sculptors Against the State: Anarchism and the Anglo-European Avant-Garde by Mark Antliff was one of five publications on the shortlist.

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

Caroline Bruzelius

Article in *The Journal of the Society of Architectural Historians*

Caroline Bruzelius, Anne Murnick Cogan Distinguished Professor Emerita, had her article, “New Observations on the Restoration of Notre-Dame in Paris,” published in the December 2023 issue of the *Journal of the Society of Architectural Historians*.

Conference: Notre-Dame de Paris sous l’œil des scientifiques



On April 24, 2024 professor Caroline Bruzelius gave the plenary lecture at the conference, *Naissance et renaissance d’une cathédrale: Notre-Dame de Paris sous l’œil des scientifiques*. Her talk was titled, “Notre-Dame. Laboratoires du gothique.” The interdisciplinary conference, consisting of nine sessions, ran from April 22-24, 2024 in Paris and was sponsored by the French Ministry of Culture and the French National Center for Scientific Research (CNRS).



From the conference program:

Following the terrible fire at Notre-Dame de Paris on April 15, 2019, an interinstitutional “scientific project,” led by the CNRS (in particular by the Mission for Transverse and Interdisciplinary Initiatives) and the Ministry of Culture, was born. In close connection with the restoration project, for five years, nine working groups have been developing interdisciplinary research around the monument. The areas of investigation concern the restoration of the damaged building as well as its history and that of the con-

struction sites that have followed one another since the Middle Ages. They cover both material aspects (linked to the different materials of the monument, their implementation, their environments, and their dating) and intangible aspects with acoustic, anthropological, and digital questions, and mobilize disciplinary fields as diverse as materials sciences, structures, and digital technology, acoustics, history, archaeology, and anthropology.

Susanna Caviglia

Article in *Anthropology and Aesthetics*



Nicolas Poussin, *Landscape with the Ponte Molle*. Brush and brown ink and wash on black chalk; 19.8 × 27.4 cm. Musée du Louvre, Paris, INV 32476. Photo: © RMN-Grand Palais/Art Resource, NY.

Associate Professor Susanna Caviglia co-authored with Niall Akinson, “Early modern Rome on the move: Ecological contradictions in the representation of a reemerging city,” for the spring/autumn 2022 issue of the journal *Anthropology and Aesthetics*.

She also co-edited with Nathalie Kremer *La part de l’œil*, no. 37 (2023): “Suspendre le temps, continuer l’espace. La division lessingienne à l’épreuve des arts”.



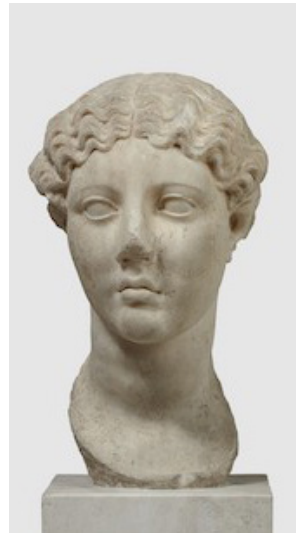
Sheila Dillon

Conference: *City and Cult in Roman Greece*

Sheila Dillon, Anne Murnick Cogan Distinguished Professor of Art and Art History, gave a lecture at the Fall

2023 Langford Conference, *City and Cult in Roman Greece*, in late October at Florida State University. She spoke on “Female Portrait Statues in Roman-Period Athens: Images of Women in the Sculptural Landscape of Athenian Sanctuaries.”

Female portrait statuary forms a large and important category of evidence for understanding the historical phenomenon of the visual representation and commemoration of women in the public and sacred spaces of the Greek city. With its rich body of both epigraphical and sculptural remains, the city of Athens is a particularly fruitful site to undertake such a study. While portraits of women begin to be set up in Athens in the early fourth century B.C., the chronological focus here is the first three centuries A.D., when inscribed bases for statues of women and marble sculpture representing female portrait subjects are at their most abundant. Dillon considers the statue bases from the following sites: the Acropolis, the City Eleusinion, the Athenian Agora, and the Sanctuary of the Two Goddesses at Eleusis. These sites were chosen because the inscriptions from each have been well published, and the increasing presence of women in the inscribed texts from the late Hellenistic to the Imperial period shows a shift in votive activity that sheds light on Athenian religious and political history.



Bill Fick

Art Book Fair: *End Paper*

Bill Fick, lecturing fellow in visual arts, was a co-organizer of the North Carolina Museum of Art’s first Art Book Fair, *End Paper*, September 22-24, 2023. The fair offered special guest speakers, a print jam with Triangle Screen Printers Guild, an interactive zine display, book artist-led workshops, and a variety of demos. Workshops and demos included calligraphy, hand lettering, handmade paper, paper-pulp painting, bookbinding, risograph, screen printing, block printing (Bill Fick), and wheat paste prints.



Maurizio Forte

Vulci Drone Image Repository

Working with the Nicholas School of the Environment and Duke Library's data curation unit, Maurizio Forte, William and Sue Gross Professor of Classical Studies and Art, Art History and Visual Studies, and his research team (E. Newton, K. McCusker, C. Falvo, and D. Johnston) have published the largest digital repository of multispectral drone images from Vulci for the reconstruction of Etruscan landscapes in Italy. The images are housed in the Duke Research Data Repository.

Techno-Humanities Award



Maurizio Forte was awarded the Saint Francis Prize in Techno-Humanities 2024 (Culture). This is an important recognition in the field of the digital humanities. The award consists of a trophy, a certificate, and \$15,000. Forte travelled to Hong Kong on January 4, 2024 for the ceremony.

The Saint Francis Prize in Techno-Humanities was first established by Caritas Institute of Higher Education in September 2021. This Prize is presented to individuals or institutions in recognition of their outstanding contributions to the development of technologies in the humanities for the well-being of humankind. The trophy for the Prize symbolizes glory with its body in gold, and a tall curvy frame in the shape of a baubinia leaf. Techno-humanities is represented by a human-shaped base and a silver-colored tube that stands for brain intelligence and technology.

Exhibition: *AI Rethinks the Past*



AI Rethinks the Past: Etruscan and Roman Landscapes Reimagined, an exhibition curated by Maurizio Forte, opened at the Rubenstein Arts Center at Duke on April 22, 2024 and continued through May 24, 2024.

This exhibition was the first in the world to use Artificial

Intelligence (AI) technologies to simulate and reconstruct

Etruscan and Roman landscapes and environments in a range of 1300 years of human history (1st millennium BCE – 3rd century CE). It was founded exclusively on scientific analysis and paleoenvironmental data.

The AI artworks showcased the simulations of Etruscan and Roman landscapes and environments revealed by paleobotany, archaeological excavations, and AI-generated agents. The exhibition featured a diverse range of AI-generated pieces, including simulations, 3D renderings, 3D prints, Virtual Reality (VR), and interactive installations.

Exhibition website: <https://rethinkingthepast.org>

Sara Galletti

AIA Society-Sponsored Lecture at Davidson College



Associate professor of art history Sara Galletti spoke on "Stone Vaulting in the Pre-Modern Mediterranean" as part of the Archaeological Institute of America/Central Carolinas (Charlotte)-sponsored lecture series, on October 17, 2023, at Davidson College.

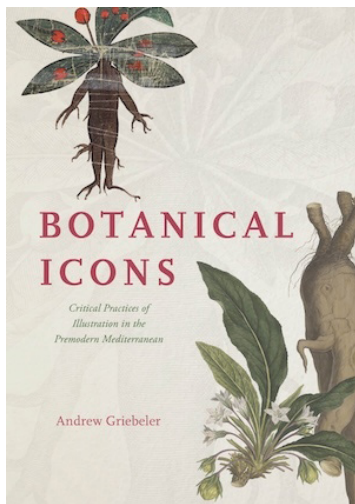
Her talk explored the history of a stone vaulting technique called stereotomy from a transnational, longue durée perspective across the Mediterranean from the third century BCE—when the oldest of known stereotomic vaults were built in the Sanctuary of Delphi—through the sixteenth and seventeenth century, CE, when pioneering theoretical works such as those by Philibert de L'Orme (1514–70) and Alonso de Vandelvira (1544–1626) crossed the boundaries of the building trades and stereotomy became the focus of a broader intellectual debate about solid geometry. The complex, fascinating history of stereotomy offers a privileged perspective on the cultural and material exchanges that have taken place, across spatial, linguistic, and chronological boundaries, in the long history of the Mediterranean and its peoples.

Andrew Griebeler

First Book: *Botanical Icons*

Assistant professor Andrew Griebeler's first book, *Botanical Icons: Critical Practices of Illustration in the Premodern Mediterranean*, has been published by the University of Chicago Press.

From Chicago Press:



This book traces the history of botanical illustration in the Mediterranean from antiquity to the early modern period. By examining Greek, Latin, and Arabic botanical inquiry in this early era, Griebeler shows how diverse and sophisticated modes of plant depiction emerged and ultimately gave rise to practices now recognized as central to modern botanical illustration. The author draws on centuries of remarkable and varied documentation from across Europe and the Mediterranean.

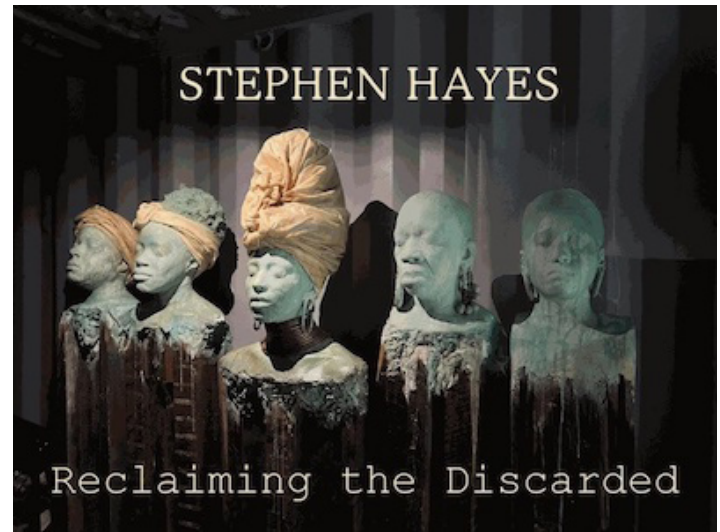
Lavishly illustrated, Botanical Icons marshals ample evidence for a dynamic and critical tradition of botanical inquiry and nature observation in the late antique and medieval Mediterranean. The author reveals that many of the critical practices characteristic of modern botanical illustrations began in premodern manuscript culture. Consequently, he demonstrates that the distinctions between pre- and early modern botanical illustration center more on the advent of print, the expansion of collections and documentation, and the narrowing of the range of accepted forms of illustration than on the invention of critical and observational practices exclusive to modernity.

Griebeler's emphasis on continuity, intercultural collaboration, and the gradual transformation of Mediterranean traditions of critical botanical illustration persuasively counters previously prevalent narratives of rupture and Western European exceptionalism in the histories of art and science.

In his review of the book, Stephen A. Harris, University of Oxford, writes: "*Botanical Icons* is a fascinating, thought-provoking, critical survey of plant illustration practices in the premodern Mediterranean. Griebeler takes his audience on a journey that forces one to reconsider conceptions (and misconceptions) of Mediterranean visual botanical knowledge that are at the root of the modern

scientific depiction of plants. The rich, scholarly text, which provokes questions on every page, is supported and augmented by the use of many carefully selected comparative images from across Mediterranean cultures."

Stephen Hayes



Exhibition: *Reclaiming the Discarded*

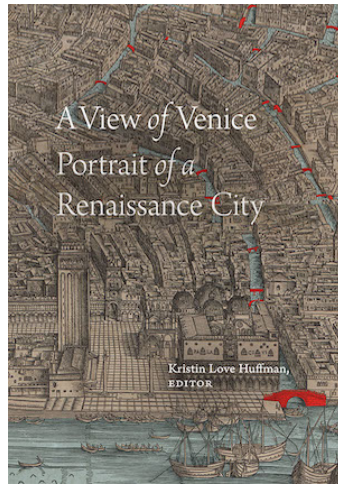
Stephen Hayes, Esbenshade Assistant Professor of the Practice, had his exhibition, *Reclaiming the Discarded*, at the Ella West Gallery, Durham NC, from February 2 – April 6, 2024.

From the gallery: His works embody themes that critique capitalism and consumerism, touch on the deep historical threads of the transatlantic slave trade, and reshape cultural perceptions of Black subjectivity. Fundamental to this exhibition is Hayes' treatment of Black hair. Graceful in its intricately interwoven and gravity defying structure, Hayes uses a wide range of materials, styles, and conceptual lenses to examine this characteristically diasporic and polarizing feature. Tactile and dreamlike in its cloudy construction, raw cotton buds incorporated into Hayes' sculptures tell a story underscoring the juxtaposition between idyll and toil. While pastoral iconography is often the nostalgic fuel that drives the concept of the American Dream forward into the present day, this 'advancement' depends on the erasure of the living labor that was consumed to manufacture this dream. Hayes writes US history in permanent ink with his rendering of the Black body as the bedrock upon which the country's cultural capital is built. Notions of cultural capital are reoriented through a modern lens in Hayes' larger than life interrogations of the gaudy, shimmering, and resplendent. His rumination on capitalism, consumerism, and brainwashing are contained within the reflective surfaces that bring these works to life. Hayes calls us to question what exactly we are being told to aspire to and whose interests are truly served when we dedicate our lives to pursuing these aspirations.

Kristin Love Huffman

New Book: A View of Venice

A View of Venice: Portrait of a Renaissance City, a multi-authored publication compiled and edited by former teaching fellow Kristin Love Huffman, has been published by Duke University Press.



With an Introduction by Huffman, twenty-three essays by leading scholars in the field discuss Venice in the context of artist Jacopo de' Barbari's *View of Venice*, "a woodcut first printed in the year 1500, which presents a bird's-eye portrait of Venice at its peak as an international hub of trade, art, and culture. An artistic and cartographic masterpiece of the Renaissance, the *View* depicts Venice as a vibrant, waterborne city interconnected by canals and bridges and filled with ornate buildings, elaborate gardens, and seafaring vessels."

From the publisher:

The contributors to A View of Venice: Portrait of a Renaissance City draw on a high-resolution digital scan of the over nine-foot-wide composite print to examine the complexities of this extraordinary woodcut and portrayal of early modern Venetian life. The essays show how the View constitutes an advanced material artifact of artistic, humanist, and scientific culture. They also outline the ways the print reveals information about the city's economic and military power, religious and social infrastructures, and cosmopolitan residents. Featuring methodological advancements in the digital humanities, A View of Venice highlights the reality and myths of a topographically unique, mystical city and its place in the world.



Jacopo de'Barbari, *View of Venice*, 1500, 6 woodblock prints, first state. Minneapolis Institute of Art.

Paul Jaskot

Reviews in *The Journal of the Society of Architectural Historians*

Paul Jaskot, professor and chair, wrote the review, "Violence and Architecture: Digital Resources and Possibilities" for the June 2023 issue of *The Journal of the Society of Architectural Historians*. In it he reviewed *Forensic Architecture: Kenya: The Mau Mau Emergency* (Museum of British Colonialism) and *Conflict Urbanism: Colombia* (Center for Spatial Research, Columbia University).

Commemoration of Kristallnacht



Paul Jaskot participated in the program, *Commemoration of Kristallnacht*, on November 7, 2023 at Chapman University, as part of their *New Research, Perspectives and Insights* series. Jaskot spoke on "Architecture and Antisemitism Before and After the November 9, 1938 Pogrom: The Political Uses of Building in Nazi Germany." Jaskot explored how spatial histories clarify the radicalization of genocidal policies.

The event continued the tradition at Chapman University "of coming together as an interfaith community to remember the pogrom of November 9-10, 1938, often referred to as *Kristallnacht*."

CIHA Workshop

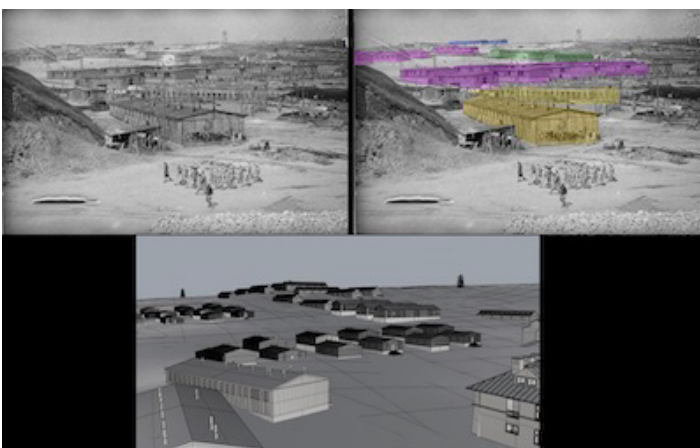
Paul Jaskot attended the Comité International d'Histoire de l'Art (CIHA) workshop, *Dialogue*, in Bologna on January 8-9, 2024. He moderated Roundtable 2: "Open Discussion: How CIHA Responds to Future Challenges."



Known sites of Halina Nelken, a Holocaust survivor, drawn from her wartime journal and her postwar Shoah Foundation testimony.

The Comité International d'Histoire de l'Art (CIHA) is an international committee that endeavors to improve art historical research. It was created in 1930 in order to develop the historical and methodological study of artistic activities and productions; to ensure permanent links between art historians of all countries; to improve methods of art historical teaching and research; and to increase the research resources available to art historians, i.e. data bases, bibliographies, photographic and iconographical documentation. It stimulates international meetings of art historians and co-ordinates the dissemination of information about research undertaken under the aegis of the committee. Its conferences, publications and research projects disseminate information and publicity about art historical activities world-wide.

Visual Contagions Lecture Series in Digital Art History



Paul Jaskot participated in the seventh conversation of the *Visual Contagions Lecture Series in Digital Art History* with Stephen Whiteman, Courtauld Institute of Art, on March 15, 2024, sponsored by the University of Geneva. Their topic was "Dealing with Art Historical Sources Across the Digital and Analog Divide."

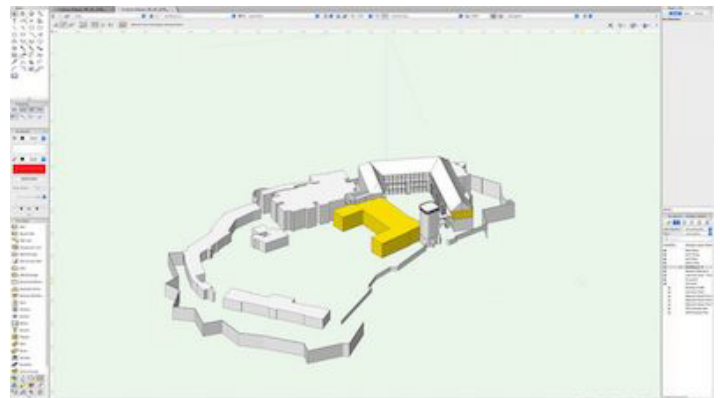
The Visual Contagions Lectures are a series of nine conversations that Artl@s organized throughout the 2023-2024 academic year on the theme of "Narrowing the Divide: A Dialogue between Art History and Digital Art History." The series aimed to cultivate a convergence between the field of digital art history and the discipline of art history. The exchange of ideas and results among digital art history specialists, art historians, and the audience fostered a deeper understanding of the possibilities and implications of computational methodologies in the study of art history.

Kress Foundation Interview



Paul Jaskot was interviewed by the Kress Foundation for their April 19, 2024 issue of *Kress News* about digital art history and the department's Digital Art History & Visual Culture Research Lab, of which he is director, and which has received Kress funding in the past to support a graduate student in the lab.

Explaining what the lab is, Jaskot noted: "It's this kind of crazy agglomeration of many different people and many, many, many different interests. So, what do we do? We really are about cultural objects, scale, and space—those are the three terms that I would associate most closely with what we do and the kinds of art historical problems we address. And we're thinking about exploring these questions of object, scale, and space for art history in terms of the digital environment."



Model of Krakow's Wawel Castle highlighting Nazi-era construction. Image Credit: Alan Carrillo

Shambhavi Kaul

Research Grant

The Duke Committee on Faculty Research, awarded a grant of \$4,500 to associate professor of the practice Shambhavi Kaul for her proposal, “Monkey City.” The grant was used to complete her short film, now called *Slow Shift*. The film was accepted into the Toronto International Film Festival in September, 2023, and at the New York Film Festival, at the Lincoln Center, in October, 2023, for its U.S. premiere.

Toronto Film Festival



Shambhavi Kaul’s film, *Slow Shift*, had its World Premiere at the Toronto International Film Festival (TIFF). The 48th edition of the Toronto International Film Festival took place September 7-17, 2023.

Slow Shift is a rich reflection on the intersections between myth and reality, as Kaul trains her camera

on a World Heritage Site overrun by langurs in Hampi, India, revealing an uncanny co-existence between past and present.

Kaul’s film was part of the TIFF Wavelengths program. Wavelengths welcomes both luminaries and emerging talents spotlighting rule breakers, film essayists, and different ways of seeing the world, with new films by Radu Jude, Isiah Medina, Eduardo Williams, Angela Schanelec, Rosine Mbakam, Wang Bing, Chantal Akerman, Pedro Costa, Jean-Luc Goddard, Ja’Tovia Gary, Steve Reinke, Shambhavi Kaul, and more.

TIFF is a not-for-profit cultural organization with a mission to transform the way people see the world through film. TIFF is dedicated to presenting the best of international and Canadian cinema and creating transformational experiences for film lovers and creators of all ages and backgrounds. As Canada’s premiere home of cinema, TIFF offers screenings, lectures, discussions, festivals, workshops, events, professional development and opportunities to meet, hear, and learn from filmmakers from Canada and around the world.

EXPLORE Research Grant

Shambhavi Kaul has received a grant from the Duke EXPLORE program for seed and completion grants, co-sponsored by the Office for Research and Innovation and the Office for Interdisciplinary Studies for her cinematic proposal, “The Swamp.”

This was the inaugural year for EXPLORE grants, which

are intended to build early/middle career faculty scholarship in the humanities, arts, and interpretive social sciences. Kaul received her award for the full amount requested.

Top Ten Films of 2023



Still from *Slow Shift*

Film Comment named *Slow Shift*, a film by Shambhavi Kaul, one of the Top Ten Films of 2023. *Film Comment* notes: “Elegantly drifting between human, animal, geological, and mythological timescales, Shambhavi Kaul’s *Slow Shift* takes on the collective, nonhuman point of view of a troop of langur monkeys who leap and play amid the ruins of the 14th-century city of Hampi in India.”

Published by Film at Lincoln Center, since 1962, *Film Comment* has been the home of independent film journalism, publishing in-depth interviews, critical analysis, and feature coverage of mainstream, art-house, and avant-garde filmmaking from around the world.

In 2023, *Slow Shift* was screened at film festivals in Toronto, New York, Vancouver, Los Rios, Chile, Houston, Petaluma, CA, and Barcelona. So far in 2024, it has seen screenings in New York, Berlin, London, Los Angeles, Amsterdam, Brewick, Ireland, and Jeonju, South Korea.

***Slow Shift* wins Jury Prize at Pesaro International Film Festival**

Slow Shift, by Shambhavi Kaul, has won the International Jury Prize at the 60th edition of the Pesaro International Film Festival. The jury, made up of internationally renowned personalities—Luís Miñarro, Júlio Bressane, and Myriam Mézières—stated that Kaul’s film “bears witness to the architecture of the time, of the wind and of the world before and after men.”

The film “reflects on the intersections between myth and reality. A World Heritage Site is showcased while being

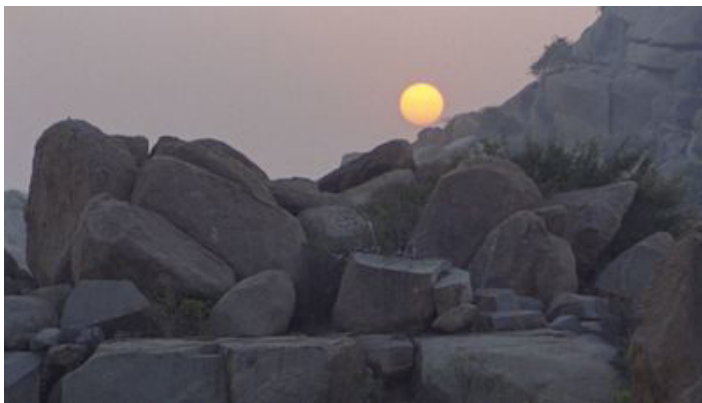
overrun by langurs in Hampi, India, revealing a co-existence between past and present.” (IMDB)

Kaul reacted to the announcement: “I am truly honored to receive this award. I thank the festival organizers, the selection committee, and the jury. For me, it was already an honor to have been selected in a legendary festival, which supports cinema internationally, without compromise. Even from India, where I heard about the festival for the first time. And it is thinking about this story, this unique competition, that I feel particularly enthusiastic about receiving this award. I am happy not only for myself, but also for my excellent collaborators. And I’m happy for all the filmmakers in the world who break the mold and take risks.”



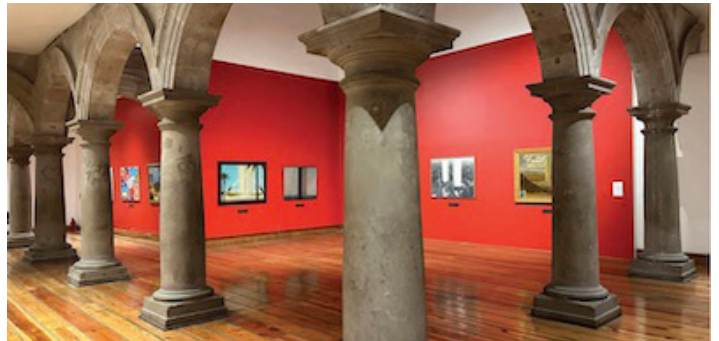
Mexico City, and ran from November 22, 2023 - May 19, 2024.

While renowned for his pedagogical and socially engaged artworks, this exhibition is centered on the presentation of thirteen key series from the 1990s to the present that include painting, drawing, sculpture, public art proposals, photography, and video installations. The exhibition’s one hundred artworks were divided into four thematic sections, which include “art as a tool,” “games,” “fiction,” and “displacement.” Curated by Lucía Sanromán, the exhibition was organized by the Secretaría de Cultura del Gobierno de México (Ministry of Culture of Mexico) and the Instituto Nacional de Bellas Artes y Literatura (National Institute of Fine Arts and Literature), through Laboratorio Arte Alameda.



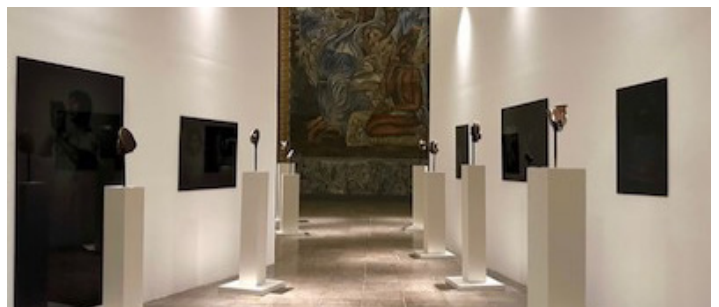
Still from *Slow Shift*

Slow Shift was also screened at the film festival *Animal, Mineral, Vegetable: Nature and the Non-Human in Film*, in June at the Arsenal—Institute fur Film und Videokunst, Berlin. The program includes works by “some of the most intriguing directors currently working in contemporary cinema.”



Articles and reviews of the retrospective have been published in *ArtForum*, *e-flux Criticism*, *El Universal*, *Medium*, *Crónica*, and *Reforma*, among others. It has also been featured on several national television programs in Mexico.

The exhibition’s bilingual catalogue (Spanish-English), published in 2024 by Temblores Publicaciones, Mexico’s Instituto Nacional de Bellas Artes y Literatura (National Institute of Fine Arts & Literature), and the Secretaría de Cultura (Culture Ministry), will be distributed in Mexico,



Pedro Lasch

Retrospective Exhibition: *Pedro Lasch: Entre líneas / Between the Lines*

Pedro Lasch: Entre líneas / Between the Lines, the first museum retrospective exhibition of associate professor of the practice Pedro Lasch’s large body of work, was installed at the Laboratorio Arte Alameda / Instituto Nacional de Bellas Artes y Literatura (INBAL) in



United States, Latin America, and Europe. Thoroughly illustrated with works from all series in the exhibition, it includes essays by Lucía Sanromán, Helena Chávez Mac Gregor, Marycar Bastida, Pao Gallardo, Paloma Gómez Puente, Renato González Mello, Anna Indych López, and Bill Kelley Jr., as well as an introduction by Lucina Jiménez (INBAL Director), and Alejandra Frausto (Minister of Culture).

Jenny Lion

McKnight Media Artist Fellowship and Wexner Center Residency

Jenny Lion, assistant professor of the practice of cinema, received a 2023 McKnight Media Artist Fellowship, a year-long mid-career award to three media artists and one screenwriter annually, from the McKnight Foundation.



Jenny Lion Tarmac, 9 min, SD/4K, 2023.

The McKnight Fellowships for Media Arts support mid-career artists residing in Minnesota whose work is of exceptional artistic merit. The \$25,000 fellowships will enable these four artists to study, reflect, experiment, and explore over a twelve-month period with support and assistance from FilmNorth and the McKnight Foundation. In addition to the cash award, the fellows receive professional development and educational support; consultation support from Springboard for the Arts; and will participate in a one-two week residency facilitated by the Alliance of Artist Communities. The fellowships are funded by a generous grant from The McKnight Foundation and administered by FilmNorth.

Lion also completed a three-week residency at the Wexner Center for the Arts Film/Video Studio at The Ohio State University. While there she completed a new sound and video loop piece, *Tarmac* (2023), thinking about national spectacle and the idea of video as a mode of painting.

Beverly McIver

tgiFHI

Professor of the practice Beverly McIver was the featured speaker at the October 20, 2023 tgiFHI in the Duke Franklin Humanities Institute. McIver spoke on “A Promise is a Promise: Loving and Caring for Renee.”

My talk is inspired by a promise I made to my mom that I would care for my mentally disabled sister, Renee. When my mom died twelve years ago, I became Renny’s legal guardian. I’ve been caring for Renee and recently had to move Renny to assisted living. I’ll discuss the importance of keeping a promise, the ups and downs of caretaking and juggling a career as an artist and professor. I will also show a short trailer of the HBO documentary that was made about me and Renee. The film makers followed me and Renee for 5 years in order to create Raising Renee. Raising Renee was nominated for an Emmy and was selected and shown at Full Frame 12 years ago.



Beverly McIver, Renee #6, 1992, oil on canvas. Courtesy Turner Carroll Gallery.

tgiFHI is a weekly series that gives Duke faculty in the humanities, interpretive social sciences and arts the opportunity to present their current research to their departmental and interdepartmental colleagues, students, and other interlocutors in their fields.

Review: Forbes Magazine



Beverly McIver, Dancing for My Man, 2003. Oil on canvas, 48 x 96 inches. Courtesy of the Artist.

Professor of the practice Beverly McIver received a review in *Forbes Magazine* of her retrospective exhibition *Beverly McIver: Full Circle*, which was at the Gibbes Museum of Art, Charleston, through August 6, 2023.

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

Beverly McIver in New York



Photo: Denise Allen

Berry Campbell Gallery recently announced exclusive representation of professor Beverly McIver. In its press release, the gallery called McIver a “notable presence in American contemporary art,” who “has charted new directions as a Black female artist. With breathtaking honesty and virtuoso painting, her works tackle difficult themes about the human condition such as depression, racism, poverty, disability, and death.” The gallery goes on to note that a

“recent article in *Forbes* compared her works both to ‘Frida Kahlo’s heart wrenching self-portraits,’ and the ‘publicly exposed raw autobiography with the likes of Sylvia Plath poetry.’”



McIver’s work can be found in numerous renowned collections including the High Museum of Art, Atlanta, Georgia; the National Portrait Gallery at the Smithsonian, Washington, D.C.; the Pennsylvania Academy of the Fine Arts, Philadelphia; the North Carolina Museum of Art, Raleigh; the Weatherspoon Art Museum, Greensboro, North Carolina; the Baltimore Museum of Art, Maryland; and the Mint Museum, Charlotte, North Carolina, among others.

In September 2023 McIver was part of a group show at the Ryan Lee Gallery, New York from September 14-October 21, 2023, *Can You See Me Now? Painting the Aging Body*. The exhibition was co-curated by Jeffrey Lee and Clarity Haynes. A banner featuring one of

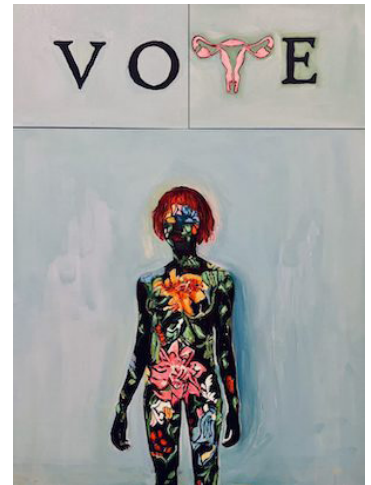


McIver’s paintings was hung at 26th and 10th (entrance of the High Line) in New York.

McIver was also quoted in a December 9 *NY Times* article, “Lear Brought a Fuller View of Black Life into America’s Living Rooms.” She discussed watching Norman Lear’s shows every week as a child.

People for the American Way

Beverly McIver’s painting, *Black Beauty*, is featured in a campaign by a coalition of artists, Artists for Democracy 2024, spearheaded by the advocacy group People for the American Way. Artists for Democracy 2024 is “leveraging art to rally against former President Donald Trump ahead of the 2024 presidential election.” McIver’s painting symbolizes “the significance of women’s voting rights by depicting a Black woman covered in flowers and the word ‘vote’ above her head, with the ‘t’ stylized as a woman’s uterus.”



National Academy of Design

The artist and architect members of the National Academy of Design elected professor Beverly McIver as a National Academician in the Class of 2024.

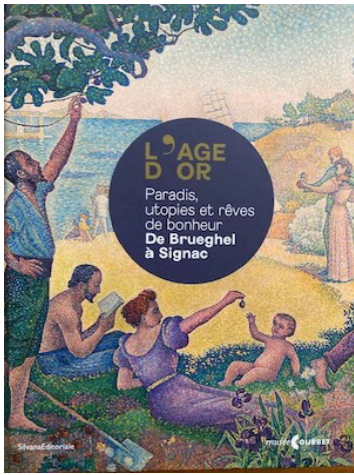
Founded in 1825 by a group of artists and architects, the National Academy of Design is the oldest artist- and architect-led organization in the United States. Operating out of a new home in Chelsea as of fall 2023, the Academy organizes an active schedule of exhibitions and public programs that explore new work and ideas in contemporary art and architecture.

At the core of its mission are the National Academicians, a vibrant community of no more than 450 artists and architects who are nominated and elected by their peers in recognition of their extraordinary contributions to art and architecture.

Election as an Academician is among the highest honors in American art and architecture, and together Academicians embody the breadth and depth of art and architectural practice in this country.

Neil McWilliam

Publication and Lecture in Ornans



Neil McWilliam, Walter H. Annenberg Distinguished Professor of Art and Art History Emeritus, contributed an essay, “Le Bonheur moderne: rêve ou mirage” (Modern Happiness: dream or illusion?) for the catalogue accompanying the exhibition *L’Age d’or. Paradis, utopies et rêves de bonheur de Brueghel à Signac* (The Golden Age. Paradise, utopias and dreams of happiness from Bruegel to Signac), held at the Musée Gustave Courbet in

Ornans from July 24 to October 1, 2023.

Here is the museum’s description of the show:

The story of the golden age, as recounted by Hesiod and Ovid during Antiquity, is certainly the most oft-repeated ancient myth. It tells of the suspended moment of an original paradise, at the dawn of humanity, when human beings still lived in perfect harmony with the gods and nature, at peace with themselves in a beneficial and abundant world.

This dream of happiness would be embodied differently at different historical moments and in varied societies. In the 19th century, the story was thoroughly reframed, taking on a new face, opening a new tradition of figuration in which traces of the past and the expectations of a radically new society are mixed.

Through 70 works on loan, this exhibition aims to understand the revitalization and popularity of this myth in the arts of the 19th and early 20th centuries (Ingres, Courbet, Signac, Derain, etc.), juxtaposing this modern image with major works of the past which established the visual tropes and figurative attributes of the story of the Golden Age (Vasari, Bruegel, Zucchi, etc.).

McWilliam also gave a lecture in Courbet’s studio in Ornans on September 10, 2023 titled “Le Bonheur républicain.”

Catalogue Essay in *Le Paris de la modernité 1905-1925*

Neil McWilliam contributed an essay, “Le Pari moderne. Mouvements et résistances culturels avant 1914” (The Wager of Modernity. Cultural Movements and Resistances before 1914) to the catalogue for the exhibition *Le Paris de la*

modernité 1905-1925 (Petit Palais, Paris, November 14, 2023 - April 14, 2024).

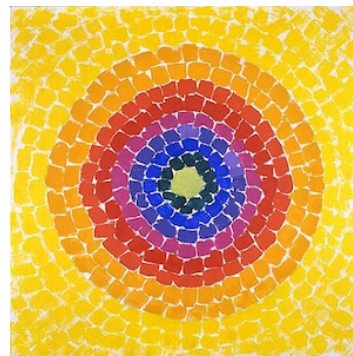
The museum’s website describes the exhibition as follows:

From the Belle Époque to the Roaring Twenties, Paris continued, more than ever before, to attract artists from all around the world. This cosmopolitan city was both a capital where innovation thrived and a place of tremendous cultural influence. The exhibition brings together almost four hundred works by Robert Delaunay, Sonia Delaunay, Marcel Duchamp, Marie Laurencin, Fernand Léger, Tamara de Lempicka, Amedeo Modigliani, Chana Orloff, Pablo Picasso, Marie Vassilieff, and many others. It also features clothing designs by Paul Poiret and Jeanne Lanvin, jewellery by Cartier, a plane from Le Bourget Musée de l’Air et de l’Espace, and a car from the Musée national de l’Automobile in Mulhouse. Through fashion, cinema, photography, painting, sculpture, and drawing, as well as dance, design, architecture, and industry, this exhibition showcases the rich creativity of the period 1905-1925.



Richard J. Powell

National Humanities Center



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

Richard J. Powell, John Spencer Bassett Distinguished Professor of Art and Art History, was appointed a National Humanities Center fellow for the 2023-24 academic year. Powell developed into a book the six-part lecture series, the prestigious 71st A.W. Mellon Lectures in the Fine Arts, which he gave at the National Gallery of Art in spring 2022. Titled *Colorstruck! Painting, Pigment, Affect*, the monograph will be published by Princeton University Press.

Powell explored the concept of “colorstruck,” a 20th-century term addressing prejudice against people with darker complexions, in the lectures. The six-part series examined how colors—chromatic interactions in paintings and the

sociocultural dynamics of race—collide in unanticipated ways.

The 71st A.W. Mellon Lectures in the Fine Arts, Richard J. Powell:

- Colorstruck! Painting, Pigment, Affect
- Jacob Lawrence’s Viridian
- Yellow, Orange, Glow
- Red Combustion, Blue Alchemy
- Chromatic Dispatches: Te’lema’che, Basquiat
- The Bronze Thrill

Duke Arts: The Legacy of Donyale Luna, Supermodel



Richard J. Powell was featured in the November 20, 2023 issue of Duke Arts in the article, “Duke Professor Richard Powell Helps Revive the Legacy of Donyale Luna.”

Luna, born Peggy Ann Freedman in New York City, was a muse of Salvador Dalí and a regular at Andy Warhol’s Factory 54. She was a friend of Mia Farrow and photographed by the legendary photographer Richard Avedon. She was the first Black woman to appear on the covers of *Vogue* and *Harper’s Bazaar*. Luna is considered the first Black supermodel.



Interest in Luna was sparked after Powell’s 2008 book, *Cutting a Figure: Fashioning Black Portraiture* (Univ. of Chicago Press) featured her in a chapter. Powell recently participated in the new HBO documentary “Donyale Luna, Supermodel,” which debuted on September 13, 2023.

For further reading about Donyale Luna see: <https://aahvs.duke.edu/news/richard-powell-helps-revive-legacy-donyale-luna>

Tom Rankin

Symposium: Southern Trans/formations

Professor of the practice Tom Rankin provided the plenary talk, “‘Injuries of Time and Weather’: Photographs from a Changing American South,” at the international symposium in Amiens, France on *Southern Trans/formations: Southern Studies Forum*, September 21-23. The symposium was organized by faculty from the Université d’Artois and the Université de Picardie-Jules Verne Corpus.



Tom Rankin: Cover for *Southern Trans/formations: Southern Studies Forum*, *Farm Pond, Orange County, North Carolina, 2018*.

The forum program’s cover and interior featured a photograph by Rankin: *Farm Pond, Orange County, North Carolina, 2018*.

Bill Seaman

New Book: *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, 2024 by World Scientific Publishing Company.



World Scientific Series in Information Studies - Vol. 15

CHAOS, INFORMATION, AND THE FUTURE OF PHYSICS
The Seaman-Rössler Dialogue with Information Perspectives by Burgin and Seaman

William Seaman • Otto E Rössler • Mark Burgin

World Scientific

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.

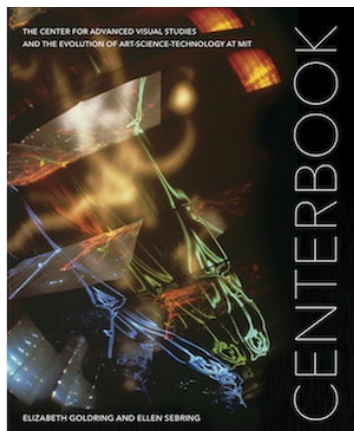
Burgin as an expert in information theory is providing an information perspective on this dialogue adding historical discussion and relevant scientific and mathematical underpinnings of the discussed ideas. His observations are complemented by Seaman, who presents the synthesis of artistic and scientific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

Centerbook at MIT

Bill Seaman travelled to Cambridge, MA for a series of events at MIT in October, 2023. On Saturday, October 20, there was a book launch/gathering at the Goethe Institute with presentations related to the beautiful publication, *Centerbook*, and Seaman was a respondent. *Centerbook* is the first comprehensive history of MIT's Center for Advanced Visual Studies (CAVS), told through personal accounts and groundbreaking artwork.

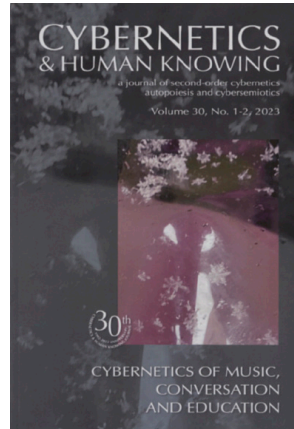
In the afternoon there was a research salon, *Emergent Futures, Beyond The Centerbook*, in which Seaman participated with other CAVS alumni: Todd Siler, Seth Riskin and Brain Science people, Joe Davis, Rus Gant (Harvard), Vladimir Bulovic (MIT.nano), Tobias Putrih, Sally Weber, Vin Grabill, Tod Machover (ML), Pattie Maes (ML), and Krzysztof Wodiczko (UPenn). Th following day, Seaman participated in a special planning session related to MIT and the Piene Foundation.



Seaman graduated from MIT with his MSVisS and also was a fellow at the Center for Advanced Visual Studies. MIT hired him to teach there soon after graduation. He then served on the MIT Art advisory board run by Bill Mitchell for many years.

Cybernetics and Human Knowing

Bill Seaman co-authored the article, "In Search for Deeper



Meanings: Navigating the Circle of Sense and Nonsense and In Turn Articulating Logical Varieties as Knowledge Illuminators," with Mark Burgin for the journal *Cybernetics and Human Knowing*, vol. 30 (2023), no. 1-2.

Paradoxes and what people have accepted as nonsense historically can bring some profound knowledge to people in they are mined for deeper meaning as part of human knowing. This article seeks to present a set of ideas that explore new readings

of paradox, sense, and nonsense...In this paper, we develop an approach to paradox/nonsense mining based on the advanced logical tools called logical varieties and logical prevarieties. We are interested in a pluralistic, multiperspective approach to knowing.

Cybernetics and Human Knowing is a journal of second-order cybernetics autopoiesis and cybersemiotics. It celebrated its 30th anniversary in 2022.

Kristine Stiles

New International Publications

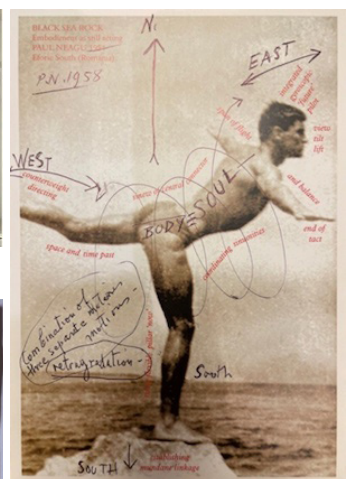
Kristine Stiles, France Family Distinguished Professor of Art, Art History and Visual Studies, published several essays in international publications, ranging from Eastern and Western European to South American venues.



John Latham, *Skoob Box*, 1959-60.



Istvan Kantor, *Latest News*, March 9, 2022. Drawing from the series on the war in Ukraine.



Paul Neagu, *BLACK SEA ROCK: Embodiment as still acting*. Eforie South, Romania, 1958.

“Entanglement: Anti-Psychiatry & Destruction in Art,” essay in *Anti-Psychiatry. Paris*, Centre Pompidou, 2023; “Istvan Kantor Anew, ‘Amen’,” essay in *Les Cahiers du MNAM*, Special issue edited by Juliette Bessette and Jessica Razzini Castello. Paris: Musée National d’art Moderne, 2023; “Paul Neagu - Philosopher, Reader-Writer, Artist,” essay in *Paul Neagu*. Cologne: Walther König Publishers, 2023.

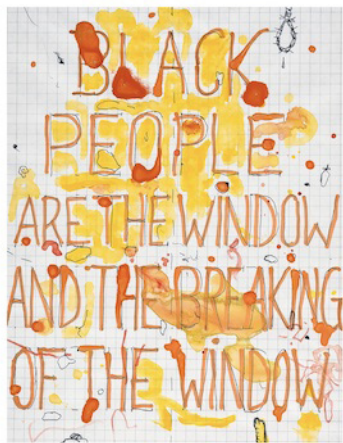
Major Publication on Tomas Schmit



Kristine Stiles contributed one of the two major essays for the volume, *Tomas Schmit: Werke, Texte, Dokumente/Works, Texts, Documents 1962-1970*, published in Berlin by n.b.k. along with an essay coauthored by the Romanian-born curator Marius Babis and the Hungarian curator Krisztina Hunya, Project Manager for the 19th Berlin Biennale for Contemporary Art. This 566-page

book is the first major publication on Schmit, a renowned German artist, who created over two hundred performative instructions that he compiled in *Sanitas –200 Theater Pieces* (1962). Schmit was loosely associated in the 1960s with Fluxus.

Artforum: Pope.L Interview with Kristine Stiles



Pope.L, *Black People Are the Window and the Breaking of the Window*, 2004, pen and marker on paper, 11 × 8 1/2". From the series "Skin Set," 1997–2023. © Pope.L. Photo: The Studio Museum in Harlem.

Stiles had her interview with artist Pope.L (1955-2023) published in the March issue of *Artforum*. Called “A conversation about communication, community, and process,” Stiles prefaces the article by explaining: “In May of 2012, I spoke with Pope.L in his apartment in Chicago. The artist was cordial, forthcoming, and reflective, carefully answering my questions in a manner that demonstrated his

innately philosophical thinking and exquisite poetic spirit. The transcription of our interview comprised forty-three pages; a condensed version of the exchange appears here.”

The published interview can be read here: artforum.com/features/pope-l-kristine-stiles-interview-549526.

Major Exhibition Catalogue on Artist Mike Parr



Stiles contributed an essay to the exhibition catalogue *Mike Parr: Montage in Space & Time 1971-2019* (Bogota, Colombia: Museo de Arte

Moderno de Bogota, 2023) titled “Switching Off,” on the infamous Australian artist Mike Parr, best known for his dangerous performances and his drawings, printmaking, and paintings. Stiles begins by quoting Parr: “I enjoy being someone that I’m not.” She responds: “Who is the someone that you are not?” Parr answers that in drawing “language ceases” and he “switches off.” Stiles identifies this “dissociated state...as a critical coping and survival mechanism for enduring the psychic, physical pain and trauma” that Parr has lived with throughout his life having had his left arm partially amputated as a child. Stiles’s essay ends with Parr’s statement: “Mike Parr is a bit like my car parked across the road. It’s available for me to go places but it’s not me.”

Victoria Szabo and Hannah Jacobs

Digital Humanities in the Classroom



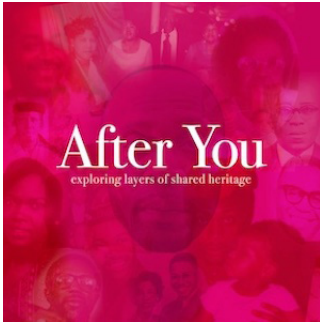
Research professor Victoria Szabo and digital humanities specialist Hannah Jacobs, along with Kathryn Wymer and W. Russell Robinson, co-authored the chapter, “A Tale of Two Durhams: How Duke University and North Carolina Central University Are Increasing Access and Building Community through DH Pedagogy” in the recent publication *What We Teach When We Teach DH: Digital Humanities in the Classroom* (University of Minnesota Press, 2023).

The volume is edited by Brian Croxall and Diane K. Jakacki.

From the publisher:

“Exploring how digital humanities (DH) is taught and what that reveals about the field, this book highlights how DH can transform learning across a vast array of curricular structures, institutions, and education levels, from high schools and small liberal arts colleges to research-intensive institutions and postgraduate professional development programs.”

William Paul Thomas



Exhibition: William Paul Thomas: After You

Brock Family Instructor William Paul Thomas' exhibition *After You: exploring layers of shared images*, opened at the Duke Rubenstein Arts Center on April 22, 2024 and continued through May 24, 2024.

From the artist:

An overdue realization of the impeccable resilience of my mother and father sparked my obsession with unravelling the tangled layers of our family histories. Many stories have been brought to life for me by revisiting and being introduced to images of people that I have limited knowledge of. Given the marvelous surface details and the rich interior narratives that they hold, a high-definition image (drawing, painting, or photograph) of a loved one is a priceless treasure to me. Depending on the perspective, the stories in these pictures may transform over time, but however they change, they typically help us remember something valuable about the person(s) depicted.

Since the summer of 2023 I have been searching for, requesting, and collecting photographs of many of my daughter Indigo's direct ancestors. The stories these photos tell range from facts corroborated by government records to aspirational fantasies only known to select members of the family. This project is intended to be a platform for exploring the visible as well as the unseen aspects of genetic inheritance. Aspiring to the nature of a family at its best, this has truly been a collaborative process. I have invited creatives that share common ancestors with Indigo to contribute to this living archive. Thank you to the generous kinfolk that continue to help us all find our way.

Ed Triplett and Hannah Jacobs

Research and Innovation Prize

Ed Triplett, assistant professor of the practice, and Hannah Jacobs, digital humanities specialist, took 3rd place in the Research and Data Visualization Competition and Showcase on February 1, 2024 sponsored by the Duke Research

and Innovation Office. The competition covered data visualizations that interpreted or touched on the theme of "Through Time."

Hans Van Miegroet

Article in European Review

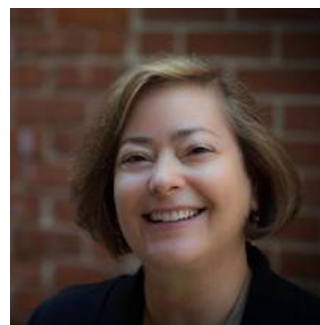
Professor Hans Van Miegroet co-authored with Anne-Sophie V. Radermecker, "Authorship as a determinant of art prices and auction settings in eighteenth-century Paris" for the *European Review of Economic History*, vol. 27, issue 3 (August 2023), a special issue on the economic history of the arts.

Abstract: In the context of a booming art market in Paris, eighteenth-century art dealers began to exploit authorship as a value-enhancing strategy. Using Jean-Baptiste-Pierre Lebrun's business as a case study, the authors show that art dealers purposefully used a firm scale of authentication to create product differentiation and to boost auction dynamics and revenues by reordering the lots before the sale in leaflets known as feuilles de vacation. The authors' empirical findings support the hypothesis of the development of a market driven by the quest for the artist's hand in pre-revolutionary Paris, with differential use of connoisseurial knowledge, depending on the buyer's profiles.



Gennifer Weisenfeld

Distinguished Professorship



Gennifer Weisenfeld, professor of art, art history and visual studies, has been named the Walter H. Annenberg Distinguished Professor of Art and Art History.

Weisenfeld received her Ph.D. from Princeton University in Japanese Art History. Her field of research is modern and contemporary Japanese art history, design, and visual culture. Her work explores the impact of Japan's modern sociopolitical transformations on artistic production and practice; the cultural formations of nation and empire

building; Japanese modernism; the politics of the avant-garde; the visual culture of disaster; commercial design; and the relationship between high art and popular culture.

Her publications include *Mavo: Japanese Artists and the Avant-Garde 1905-1931* (Univ. of California Press, 2002), *Imaging Disaster: Tokyo and the Visual Culture of Japan's Great Earthquake of 1923* (Univ. of California Press, 2012), and *Gas Mask Nation: Visualizing Civil Air Defense in Wartime Japan* (University of Chicago Press, 2023), in addition to numerous journal articles, chapters in books, and image-driven scholarly website essays.

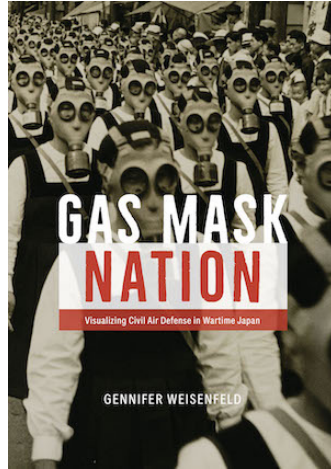
The Department congratulates Professor Weisenfeld on her distinguished professorship!

Exhibit: *Peril in Print*



"Peril in Print." Photo: J. Edinger

Weisenfeld worked with international area studies to create a library exhibit, "Peril in Print: The Visual Design of Wartime Periodicals," related to her latest book, *Gas Mask Nation: Visualizing Civil Air Defense in Wartime Japan* (Chicago, 2023). The printed materials were used to provide consistent messaging to the Japanese people. The exhibit showcases examples of the visual culture of Japanese civil air defense that emerged during World War II.

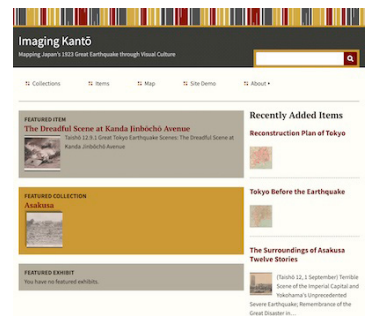


Podcast: *Gas Mask Nation*

Gennifer Weisenfeld was interviewed by Ran Zwigenberg, associate professor at Pennsylvania State University, for a podcast about her book, *Gas Mask Nation: Visualizing Civil War Defense in Wartime Japan* (U Chicago Press, 2023). The podcast dropped on September 5, 2023. *Gas Mask Nation* "explores the multilayered construction of an anxious yet perversely pleasurable visual culture of Japanese civil air defense—or boku—through a diverse range of artworks, photographs, films and newsreels, magazine illustrations, postcards, cartoons, advertising, fashion, everyday goods, government posters, and state propaganda"

Imaging Kantō

The Asia-Pacific Journal: Japan Focus published a special issue on the 100th anniversary of the 1923 Great Kantō Earthquake. Gennifer Weisenfeld contributed an essay titled "Imaging Kanto" to the journal.



Weisenfeld's second book, *Imaging Disaster: Tokyo and the Visual Culture of Japan's Great Earthquake of 1923* (University of California Press, 2012, Japanese edition Seidosha 2014) examined how visual culture has mediated the historical understanding of Japan's worst national disaster of the twentieth century.

Weisenfeld developed an interactive digital complement to *Imaging Disaster*, with a team of Duke University graduate students led by Nicole Y. Gaglia, in consultation with the Duke Digital Art History & Visual Culture Research Lab. This public website, "Imaging Kantō," serves as both a historical repository and a platform for visualizing and curating new online exhibits of the Great Kantō Earthquake.



Taishō 12.9.1 Actual Conditions of the Great Tokyo Earthquake: Twelve Stories.

The core of the archive is approximately 140 high-resolution picture postcards from the David M. Rubenstein Rare Book & Manuscript Library at Duke depicting the devastating aftermath of the quake. Each item includes full Dublin Core metadata, English translations of text printed or handwritten on the object, tags, and geolocation data to plot the image on a map. Japanese government maps and charts accessible on the site add further social and economic context to the process of urban disaster and reconstruction represented in the postcards. Powered by Omeka, the website employs multiple organizational strategies that aid users in locating specific images while encouraging dynamic engagement with the materials.

Gas Mask Nation Wins Award

Gas Mask Nation: Visualizing Civil Air Defense in Wartime Japan (University of Chicago Press, 2023), the most recent book by Gennifer Weisenfeld, was awarded the 2024 Outstanding Book Prize from the Southeast Conference of the Association for Asian Studies at their annual business meeting.

SEC-AAS noted: *Gennifer Weisenfeld's book creatively uses visual sources from across Japanese life in the 1930s and 1940s to bring to life the modernist cultural dimension of air defense. Looking at bombs, airplanes, gas masks, and other related themes in magazines, pamphlets, movies and every kind of public art, she presents a fresh take on Japan's home front in the long Pacific War. This book speaks not only to art and art history, but also to cultural studies, history, and peace war and defense.*

The Fine Art of Persuasion Wins Award



Gennifer Weisenfeld's forthcoming book (2025), *The Fine Art of Persuasion: Corporate Advertising Design, Nation, and Empire in Modern Japan*, has won the Duke Open Monograph Award. The book 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.

Modern Japanese graphic design has consistently been heralded at home and abroad as one of the country's most creative areas of artistic production in the twentieth century. Among the arts in Japan, these mass-produced images have had an incomparably widespread social and political impact on the daily life of the general public. Yet despite significant expansion of the Euro-American field of modern Japanese art and design history in the last decade,

*there has been no interpretive study of the practices or theoretical matrix of Japanese commercial art (shōgyō bijutsu) during its formative years from the turn of the century through the Asia-Pacific War into the postwar period. This book project maps the social relationship between art and commerce in Japan through an examination of the central role of graphic design in the development of mass media and modern advertising. By explicating the crucial mediation of design and designers in the contested terrain between corporate producers, the state, and consumer (civil) society, *The Fine Art of Persuasion* will fundamentally reconsider the standard view of modern Japanese visual culture.*

Tom Whiteside

2023-2024 Duke Presidential Award



Tom Whiteside has received one of Duke's highest honors for distinguished service, the Presidential Award, presented by President Vincent Price during a ceremony on March 7. Whiteside was nominated by Selden Smith, manager of Duke Technical Services, where Whiteside was a senior production technician until his recent retirement in January. He worked at Duke for more than thirty years.

Whiteside also teaches a class on silent film for the Cinematic Arts program in the Department of Art, Art History & Visual Studies and has mentored graduate students in the MFA/EDA program.

Organized by the Office of the President in partnership with Duke Human Resources, the Presidential Awards recognize teams and individuals who exemplify Duke's core values of respect, trust, inclusion, discovery and excellence. Whether their contributions came in the form of decades of dedicated service, expanding the horizons of the institution, or responding to daunting challenges, the 2023-24 winners of Duke's Presidential Awards all share a common commitment to excellence.

<https://today.duke.edu/2024/01/dukes-2023-24-presidential-award-winners-honored-embodiment-dukes-values>

SPOTLIGHT

Summer Digital Workshop in Venice: Exhibiting Hidden Histories

From June 3-7, 2024, members of Duke's Digital Art History & Visual Culture Research Lab convened the Visualizing Cities Summer Institute, the second meeting in a two-year institute generously funded by the Getty Foundation. The institute took place at Venice International University (VIU), Isola di San Servolo, Venice, an international consortium of which Duke is a member. In addition to the Getty Foundation, Duke University, and VIU, the institute's partner institutions included the University of Exeter and Università degli Studi di Padova.



Venice International University, San Servolo, Venice

The institute's theme, "Exhibiting Hidden Histories: Bringing Art History Projects to Publics through Digital Exhibitions and XR," brought together eight research teams—consisting of faculty and staff leaders, graduate students, postdoctoral fellows, and other project participants—from around the world to share their work over the past year and to consider key questions in digital art history.



Edward Triplett (assistant professor of the practice, Duke) presents his research, which places historic imagery in 3D GIS to examine historic renderings of medieval Iberian fortresses in comparison with present-day satellite imagery.

Project teams presented demos of current research, led critical discussions, and engaged in concentrated group work time. Questions that participants grappled with throughout the workshop concerned the rise of AI and its impact on research and teaching; ethical approaches to conducting historical research and creating public-facing projects; and representations of place and space through 3D GIS, extended (virtual and/or augmented) reality, and AI.



Victoria Szabo (research professor, Duke) shares her collaboration with Cosimo Monteleone (associate professor, Università degli Studi di Padova) to interpret and visualize fictional sites from H.P. Lovecraft's writings.

The Visualizing Cities Summer Institute builds on six prior summer workshops hosted at VIU and several international gatherings in collaboration with the Visualizing Cities Consortium (formerly Visualizing Venice). Institute Co-Directors and faculty were Professors Paul Jaskot, Mark Olson, and Victoria Szabo, all of Duke University. Additional faculty included Andrea Giordano (Università degli Studi di Padova), Hannah Jacobs (Duke University), Cosimo Monteleone (Università degli Studi di Padova), Fabrizio Nevola (University of Exeter), Luca Pes (VIU), David Rosenthal (University of Exeter), Edward Triplett (Duke University), and Augustus Wendell (Duke University).

*Hannah Jacobs
Digital Humanities Specialist
Duke Digital Art History & Visual Culture Research Lab*

International Journal of Digital Art History

Visual Resources Association Conference



An exhibition visitor interacts with the *Senses of Venice* AR installation; 2019; photograph taken for the use of the project; A visitor holds the iPad in front of herself and views a 360° image of Piazza San Marco. Photo: Alina Taalman.

Former teaching fellow Kristin L. Huffman, digital humanities specialist Hannah L. Jacobs, and technology specialist David J. Zielinski published “Representing Early Modern Venice: Augmented Reality Experiences in Exhibitions” in the *International Journal of Digital Art History*.

“This article describes the AR displays within the A Portrait of Venice (2017) and Senses of Venice (2019) exhibitions and presents the results of visitor interaction based on anonymous data and observation. It also documents AR installation strategies and methods, and it anticipates AR’s applications and expansions for public-facing art historical scholarship. Finally, it shares these processes and findings in an effort to assist colleagues in the advancement of future installations at academic, museum, and cultural heritage institutions.”



Images from the Medieval Kingdom of Sicily Image Database.

John Taormina, curator of visual resources, organized a panel, *Beyond the Classroom: Developing Image Databases for Research*, at the annual conference of the Visual Resources Association in San Antonio in September 2023. Lis Narkin (Duke PhD '17), National Gallery of Art, spoke on “Database as Discovery: Clarence Ward’s Photographs of Medieval French Architecture.” Mark Pompelia, Rhode Island School of Design, presented “Material Order: A Discovery Group, Shared Catalog, and Research Platform for Materials Collections.” Finally, Taormina discussed “The Medieval Kingdom of Sicily Image Database Project: From Concept to Reality.”

This session highlighted the evolving field of visual resources in the 21st century with an emphasis on how image collections can be developed for research in art and architectural history, museum and library collections, and the digital humanities. Image databases can now take their place as powerful research tools, especially as methodologies unique to the growing field of digital humanities are incorporated into arts and humanities disciplines.

Conference: Women in Art and Music



Doctoral students Yasemin Altun and Dana Hogan, along with Meredith Graham (National Humanities Center), spoke on “Project Vox and Early Modern Women’s Collaborations in the Arts” in the Intermezzo session at the conference, *Women in Art and Music: An Early Modern Global Conference*, held at the Juilliard School on October 18, 2023 and at the National Gallery of Art on October 20-21.

The panel was moderated by Elizabeth Weinfield of The Juilliard School. The event was hosted by the Center for Advanced Study in the Visual Arts at the National Gallery of Art, Washington, DC, and The Juilliard School in New York.

Medieval Academy of America

Doctoral student Brittany Forniotis attended the 99th Annual Meeting of the Medieval Academy of America, where she presented a paper titled “Sacred Medieval Interiors & Healthcare.” She also co-chaired two panels called *Digitally Mapping the Middle Ages*, with her University of Notre Dame colleague, Eileen M. W. Morgan. Her attendance was supported by the Duke Office of Global Affairs.

Forniotis was also the recipient of a Medieval Academy of America Summer Mentoring and Professional Development Grant. She participated in the associated program during Summer 2024.

Symposium: Challenging Empire



Doctoral student Dana Hogan presented “Representational Agency in Giovanna Garzoni’s Portrait of Şagga Krastos” at the symposium, *Challenging Empire: Women, Art, and the Global Early Modern World* at the University of Alabama on March

1. The symposium was part of the project, *Global Makers: Women Artists in the Early Modern Courts of Europe and Asia*, which “is intended to extend and expand knowledge of cultural production by and for early modern women –

particularly those associated with the courts – on a global scale.”

While numerous conferences, symposia, and resulting publications in the past several decades have addressed women as producers, consumers, and subjects of European art during the early modern period (c. 1400-1750), less consideration has been given to women’s roles in the courts – particularly as informed by the steadily increasing cross-cultural interactions (i.e. between Europe and Asia, the Americas, Africa, etc.) that characterized the period. This symposium aimed to address this lacuna while de-centering the traditional Euro-centric model of study in the analysis of women’s cultural production, presentation, and consumption surrounding courts and empires (institutions associated with ruling power). The goal is to encourage a more equitable view of early modern women’s experiences of and with art globally, across traditionally held national and continental boundaries.

A Mosaic of Inquiries

Doctoral student Alexandra Masgras spoke on “Eugenic Architecture: From Transnational Ideology to Local Contexts” in the session, *A Mosaic of Inquiries*, at the *Fifth International Graduate Student Conference on Holocaust and Genocide Studies*. The conference took place October 16-19, 2023 at the University of Southern California.

Article in *Journal Mortality*



Doctoral candidate Saehim Park had her peer-reviewed journal article, “Performing Recalcitrance: Film *The Pregnant Tree and the Goblin* (2019) beyond social death of sexual violence in the United States military camp-town, South Korea,” published in the latest issue of *Journal Mortality*.

<https://doi.org/10.1080/13576275.2023.2295848>

Film Screening: *I Didn't See You There*

The Rights, Camera, Action series presented a screening of *I Didn't See You There* on March 20, followed by a panel discussion featuring AAHVS doctoral student Bryan Rusch in conversation with Duke Divinity graduate student Tatum Tricarico. The screening was part of Duke’s Disability Pride Month.



Still from *I Didn't See You There*

When a circus tent goes up outside of his apartment, a disabled filmmaker must confront the legacy of the Freak Show and whether his past autobiographical filmmaking has fit into its tradition. With the camera pointed away from himself, he captures the personal and poetic from his wheelchair. Shot entirely from the filmmaker's literal physical perspective, both from his wheelchair and his two feet, *I Didn't See You There* is a groundbreaking work of documentary cinema by first-time feature director Reid Davenport.

Conference: Vibrant Contexts



Doctoral student Alex Strecker participated in the PLANT (Performing Life Akademia Network)-sponsored panel, *How to Keep Alive: Emerging Contextual Practices in Athens*, on March 11, 2024 in Athens, part of the *Vibrant Contexts: Talks Around Contextual Art Practices* series. Also participating were Vitoria Kotsalou

(dancer, choreographer) and Anastasio Koukoutos (dance theorist, dramaturge, writer). Penelope Iliaskou (former artistic director, Duncan Dance Research Center) moderated.

The panel shared perspectives and approaches on their ability, as artists and curators, to respond to situations to keep alive, either as institutions, individuals, or communities.

Southeastern College Art Conference

The Department was well represented by faculty, graduate students, and alumni at the annual SECAC conference in Richmond, October 11-14, 2023.

Faculty

Raquel Salvatella de Prada, associate professor of the practice of visual arts,

- Presented: "Motion Design and AR: From the Classroom to the Museum."

Graduate Students

Elizabeth Brown, doctoral student,

- Presented: "Unraveling the Myths about Dave the Potter through the Art of Theaster Gates."
- Chaired two panels (w/ Brittany Forniotis): A Gathering of People: Urban Planning across Time and Space.

Brandee Newkirk, doctoral student,

- Presented: "The Liminal Black Woman: Self-Portraiture Among Black Female Photographers."

SaeHim Park, doctoral student,

- Presented: "Intermedial Aesthetics of Girl Statue of Peace (2011): From Monument to Miniatures in Mass."

Brittany Forniotis, doctoral student,

- Presented: "Putting the Renaissance in its Place: Teaching and Writing Architecture at the End of Premodernity."
- Chaired two panels (w/ Elizabeth): A Gathering of People: Urban Planning across Time and Space.

Alumni

Jessica Orzulak, PhD '23,

- Presented: "Environments of Death: Bodily Witnessing in Teresa Margolles' Sensory Installations."

Kaylee Alexander, PhD '21

- Presented: "Quantifying Trauma: Death, Data, and Memorial Collecting."
- Chaired a panel: "Death and Its Spaces: Art, Ethics, and Public Engagement."

Benenson Awards



Seven of the fifteen undergraduates receiving 2024 Benenson Awards are associated with the Department:

- Angelica Moreno, Class of 2027 - Minor, Cinematic Arts
- Andrew Cao, Class of 2025 – Minor, Cinematic Arts
- Staci Grimes, Class of 2024 –Minor, Visual & Media Studies; Certificate, Documentary Studies
- Cate Knothe, Class of 2024 – Major, Visual & Media Studies with a Concentration in Cinematic Arts
- huiyin zhou, Class of 2024 – Certificate in Documentary Studies
- Ruby Wang, Class of 2024 – Major, Visual Arts
- Yinjie Hwang – Minor, Visual & Media Studies

“This year’s group of awardees submitted projects in a wide range of disciplines to be explored this summer – including film, music, visual art, art and design, theater, and creative writing.”



Photo of huiyin zhou’s project.

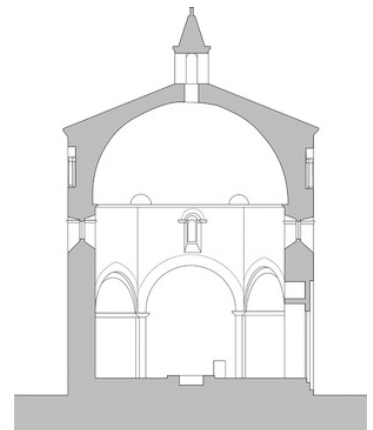
ALUMNI NEWS

Article in *The Journal of the Society of Architectural Historians*



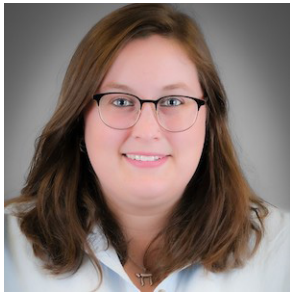
Baptistry of San Giovanni, Ascoli Piceno, Italy, ca. twelfth century, view showing masonry breaks on east exterior wall (photo: Joseph Williams).

Joseph Williams (PhD '17), assistant professor of architecture at the University of Maryland, had his article, “Ideal and Practical Geometry in Romanesque Construction: The Renovated Baptistery of Ascoli Piceno,” published in the December 2023 issue of *The Journal of the Society of Architectural Historians*.



Baptistry of San Giovanni, Ascoli Piceno, Italy, ca. twelfth century, transverse section, view to the east (image by Jared Schmitz and Joseph Williams).

New Position: University of Utah



Kaylee Alexander (PhD '21) has accepted a position as Assistant Research Data Librarian at the University of Utah. During 2022-23 she was an ACLS Emerging Voices Postdoctoral Fellow, jointly appointed in the University of Utah's Digital Matters Lab and the Department of English.

Coastal Carolina University Graduate Teaching Award



On April 16, 2024, alumna Elizabeth P. Baltes (PhD '16) was among 22 Coastal Carolina University faculty members recognized at the annual Faculty Innovation and Excellence Awards Ceremony, hosted by the Office of the Provost. The awards honor faculty who have distinguished themselves in the categories of

teaching; research/scholarly/creative achievements; outreach and service; and global awareness through student mobility and community engagement.

The Graduate Teaching Award is awarded annually to a faculty member who has made significant contributions to graduate education. This year's awardee was Elizabeth P. Baltes, associate professor of art history and director of the M.A. in Liberal Studies Program, for excellence in leading the MALS program, where she helps students with diverse interests flourish in an academically rigorous but supportive program.

New Position: Higher Education Recruiting Consortium (HERC)



Nathan Bullock (PhD '19) is now the Regional Director of the Carolinas & Mid-Atlantic for the Higher Education Recruiting Consortium (HERC). He works with universities and other member research institutions to improve the hiring process and promote DEI in higher education. In addition to the job board, HERC provides

trainings and webinars for inclusive recruitment and retention of diverse candidates tailored to faculty and staff.

Book Honors: *Globalizing Impressionism*



Art in America has named *Globalizing Impressionism*, edited by alumna Alexis Clark (Ph.D. '14) and Frances Fowle, as one of its "five most essential books about Impressionism." In addition, Clarks' co-edited article (with Martha Ward), "Impressionism after Impressionism," for the *Oxford Art Journal* (Volume 46, Issue 2, August 2023, pages 167–176), celebrates the 150th anniversary of Impressionism in 2024.

New Position: Xavier University of Louisiana



SaeHim Park (PhD '24) has accepted a tenure-track position as Assistant Professor of Public History in the Department of History at Xavier University of Louisiana, New Orleans. Park's dissertation was on "Imaging Comfort Women: Girl Statue of Peace (2011) in the Expanded Field," working with advisor Stanley Abe.

Mellon Grant



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." 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.

SPOTLIGHT

In Memoriam

Hans J. Van Miegroet (1953-2024)
Professor of Art, Art History & Visual Studies



Hans speaking at a photonics symposium at Duke.

The Department of Art, Art History & Visual Studies mourns the sudden loss of our extraordinary colleague, Professor Hans J. Van Miegroet. Hans passed away unexpectedly on the evening of February 9, 2024. He was a powerful force in our program, leading the charge for the introduction of digital methods into art historical and visual analysis.

Born in Belgium, Hans received his M.A. in 1983 from Ghent University, and his Ph.D. from the University of California, Santa Barbara in 1988. His M.A. thesis was on the 15th-century German-Swiss painter, Konrad Witz. His doctoral dissertation was titled, "Gerard David (ca. 1450-1523): Patronage and Artistic Preeminence at Bruges."

Hans joined the Department in 1988 as an assistant professor. In 1994 he was promoted to associate professor, and in 2005 he was elevated to full professor. Hans' research and teaching covered Netherlandish art of the 15th-17th centuries, 17th-century French art, and art and markets. His History of Art Markets course and Art and Markets seminar were consistently two of the most enrolled courses in the department. Hans was



France Family Distinguished Professor Kristine Stiles and Hans in 1988, their first year at Duke.

also a popular instructor of the second half of the Western art survey course, covering the Renaissance to the present, which he loved to teach and taught regularly.

From 2005-2009, Hans served as director of the Center for Francophone Studies. He became chair of the Department of Art, Art History & Visual Studies in 2006, continuing in that capacity until 2014. With the awarding of a \$2.5 million dollar grant from the Andrew W. Mellon Foundation in 2007, Hans also assumed the role of principal investigator and director of the new Duke Visual Studies Initiative. The initiative lasted until 2011 and saw the formation of an undergraduate major in visual and media studies; the hiring of several faculty members in visual and media studies and computational media (theory and practice); the changing of the department's name from Art and Art History to Art, Art History & Visual Studies; and the introduction of a digital art history and visual culture program into the undergraduate curriculum.



Hans with then-Duke President Richard H. Brodhead at the launching of Media Arts + Sciences in October 2013.

The Visual Studies Initiative was followed by another brainchild of Hans': Media Arts + Sciences. The new program brought together ideas from the arts and humanities and coupled them with approaches from the sciences. Under the Media Arts + Sciences umbrella, the department saw the creation of several collaborative and interdepartmental digital media labs based in the department's spaces in Smith Warehouse; the creation of an M.A. program in digital art history and computational media, and the launching of a doctoral program in Computational Media, Arts & Cultures with the Program in Literature and the Franklin Humanities Institute.

While chair, Hans also oversaw other major grants, including:

- *International Graduate Program in Art Markets and Visual Studies - University Lille 3, funded by the French American Cul-*

SPOTLIGHT

tural Exchange, 2007-2009

- *Art-Science at the Interface of the Humanities and Social Science, funded by the French American Cultural Exchange, 2007-2011*

- *International Graduate Education, funded by the Andrew W. Mellon Foundation, 2011-2015.*

Since 2022 Hans had been Chair of the AAHVS Curriculum Committee and a Co-Director of Undergraduate Studies) and was leading the overhaul of the undergraduate curriculum in the department.



Hans in Naples.

Through his research, Hans became a leading scholar in the application of statistics and economic analysis to art markets, especially in the early modern world, particularly in Europe. His most recent publication reflects these interests: "Authorship as a Determinant of Art Price and Auction Setting in Eighteenth-Century Paris" (with Anne-Sophie Radermecker), *European Review for Economic History* (2023), 336-61. Hans was also co-author of the influential study *Mapping Markets for Paintings in Early Modern Europe 1450-1750* with Neil De Marchi (Brepols Publishers: Turnhout, 2006), which was the first study to present detailed analyses of the making and marketing of paintings in the aggregate. As these publications indicate, he was active in forming international communities of scholars on these themes, for example in the new Madeira Research Project that he was currently leading with colleagues at Yale School of Management.

One of Hans' significant, long-term research projects was the Duke Arts, Law, and Markets Initiative (DALMI), which he founded with Duke Economics professor Neil de Marchi over twenty years ago. DALMI was a thriving center of activity for teaching, graduate research, and international collaboration. The DALMI research consortium, an international team based



Hans leading a group of students through Amsterdam museums during the Duke in Flanders summer program, c. 2004-2005.

at Duke, was engaged in advanced research on art and markets, past and present, and focused on previously unavailable information about economic forces, cultural determinants, and the role of all kinds of externalities that drive and influence global art markets, broadly defined. Hans devoted half of his office space to the DALMI "lab" and the space was regularly occupied by his students working on art and markets projects.

One of Hans' current projects was *Mapping Markets 2.0*, which takes up where *Mapping Markets for Paintings in Early Modern Europe 1450-1750* left off. In Hans' own words:

"Mapping Markets 2.0 is a long-term research project (2020-2025) that brings together collaborators from a number of partner institutions in the U.S. and Europe to analyze the extent to which migrants' cultural expressions have shaped urban cultures, their respective creative industries, and the arts, past and present. Our hybrid combination of scholars and new art historical, econometric, and computational methodologies are liable to profoundly transform data paradigms, methodology, and epistemology of art market research, cultural economics, history, and the many other disciplines it affects."



Joost Vander Auwera, Hans, Sandra van Ginhoven, Filip Vermeylen, Tom Robisheaux, Clara Bargellini, and Neil de Marchi, on the occasion of Sandra van Ginhoven's dissertation defense, spring 2015.

Hans was a great mentor to several generations of undergraduate and graduate students, whom he included in his collaborative work. In addition to DALMI, Hans participated in the Bass Connections initiative at Duke. In 2017 he was awarded a 2-year Bass Connections grant for the project, "Creative Industries and Urban Environments." In 2019 he was awarded a second 2-year grant to continue the project. The term "creative or cultural industries" refers to industries that combine the creation, production, and commercialization of creative contents that are intangible and cultural in nature. This Bass Connections project examined the relationship between urban development and cultural production in specific contemporary and historical contexts, then zoomed in to focus on Durham. Team members (students, staff, and faculty) collected and analyzed data on the economic impact of the so-called creative class, as defined by urbanist Richard Florida. Digging into housing values, labor economics, the impact of Spanish-speaking communities, the role of tolerance and diversity in economic development, and other topics, they produced five working papers that are being compiled into a published volume of articles.

SPOTLIGHT

In 2021 Hans led another 2-year Bass Connections grant project, “Migration, Urban Cultures and the Arts.” This project team examined the relationship between migration, urban development, and cultural production, as observed through artistic production. Team members engaged with primary sources and existing datasets to investigate the impact of migration on local visual cultures, as well as the social, political, and regulatory reactions to these changes among immigrant and non-immigrant populations. Specific case studies focused on the Eighty Years’ War and its effect on artist migration in the Low Countries as well as communism and artistic migration in the Soviet Union, Albania, and Hong Kong. Team members gained training in conducting data-driven research at the intersection of the humanities and social sciences. This project built on the work of the Duke Art, Law, and Markets Initiative.



Research associate Fiene Leunissen, Hans, and then-doctoral students Kaylee Alexander (PhD '21) and Felipe Alvarez de Toledo Lopez-Herrera (PhD '22).

Since the news of Hans’ passing reached friends, former students, and colleagues, a number of touching tributes came into the department. Excerpts from these heartfelt statements attest to Hans’ lasting influence on the lives of his students and colleagues:

“His kindness, memorable playfulness, and wry sense of humor was unparalleled.”

“His can-do mentality was very un-Belgian, and he found the United States to be a much more suitable environment for his out of the box thinking.”

“He was a fervent advocate for all creative thinkers and valued student input — undergrads and graduate students alike.”

“Hans was singularly brilliant and charming, great fun to work with.”

“He relentlessly encouraged me to think unconventionally, which I often resisted, but all the while he opened new possibilities to a larger world of ideas, experiences, and friendships.”

“He was a remarkable scholar who pushed forward digital methods in art history and visual studies.”

“Hans was always willing to collaborate across disciplinary boundaries and to embrace new methods. He was always moving and evolving.”

Friends, colleagues, students, and family gathered on March 30, 2024 in the Nasher Museum of Art auditorium to celebrate Hans’ life and accomplishments. With an opening welcome and then closing remarks by Paul B. Jaskot, professor and chair, the program contained recollections by members



Associate professor Sara Galletti and Hans in the department’s previous offices in East Duke Building.

of the department and former students, as well as two musical interludes suggested by family members, one by Beyoncé Knowles and one by the Beatles. Throughout the event images of Hans—from his younger days as a rock-and-roll musician in Belgium, from family events, from his years as a faculty member and chair of the department—were continuously projected in a 55-slide PowerPoint presentation created by associate professor of the practice Mark Olson.

Annabel Wharton, William B. Hamilton Distinguished Professor, read an original poem she wrote for Hans. Professor of the practice Tom Rankin discussed his interactions with Hans in developing the MFA in Experimental and Documentary Arts, while research professor Victoria Szabo told of her work with Hans on the Mellon Foundation-funded Visual Studies Initiative and Media Arts + Sciences programs. Former students Katherine de Vos Divine, Kevin D. Kornegay, and Kaylee P. Alexander reminisced about what Hans meant to them as a teacher and mentor. Curator of visual resources John Taormina read excerpts from the many tributes that the department received about Hans.

After the hour-long program, attendees assembled in the Nasher Museum’s atrium for a reception and casual discussion of Hans’ impact on them and the Department.



Hans in his house in Durham with some of his own paintings.

Paul B. Jaskot
Professor and Chair
Department of Art, Art History & Visual Studies

John J. Taormina
Curator of Visual Resources and Editor, NewsByte
Department of Art, Art History & Visual Studies

SPEAKER SERIES

ART HISTORY SPEAKER SERIES



Maria Sibylla Merian, Pineapple with Cockroaches in Metamorphosis Insectorum Surinamensium, watercolour and bodycolour with gum arabic over lightly etched outlines on vellum, 48.3 x 34.8 cm, 1702-03 (designed); 1705 (printed and hand colored). (Royal Collection Trust).

September 13, 2023

“Maria Sibylla Merian and the Crisis of the Plantation Domestic Interior”

Caroline Fowler

Starr Director, Research and Academic Program, The Clark Institute

Lecturer in Art History, Williams College

October 24, 2023

“The Clinical Agenda of Modernism: Le Corbusier, Race and Normativity”

Fabiola López-Durán, Ph.D.

Associate Professor of Art and Architectural History
Rice University

January 29, 2024

“Entanglements in American-Soviet Architecture and Urbanism

Christina E. Crawford

Masse-Martin NEH Professor of Art History
Associate Professor of Architectural History
Emory University

VISITING ARTIST SPEAKER SERIES

October 3, 2023

Rashaun Rucker

Gilbert Fellow

Cranbrook Academy of Art

October 11, 2023

“Tell it to the River”

Sama Alshaibi

Regents Professor of Photography,
Video and Imaging

University of Arizona in Tucson

October 23, 2023

“Improvisation Practices and Explorations”

Mike McGinnis

Director, Jazz Department, Brooklyn University



November 9, 2023

“Sparkling Stewardship”

Marlena Novak and Jay Alan Yim
localStyle

November 13-14, 2023

Roundtable

Dan Levinson

President, Moxie Pictures

February 22, 2024

Artist Talk

Christopher Sperandio

Associate Professor of Art
Rice University

February 29, 2024

“Synaptic Sculpture”

Pinar Yoldas

Associate Professor of Visual Arts
University of California, San Diego

April 11, 2024

“On the path of the messenger”

Miler Lagos

April 15, 2024

“Cinema as Living Practice:

A Theory of Participation and Engagement

Prashanth Kamalakanthan

Assistant Professor

Virginia Commonwealth University

April 23, 2024

“Encounters and the Creation of Fiction”

Antonio Méndez Esparza

Filmmaker in Residence

Florida State University

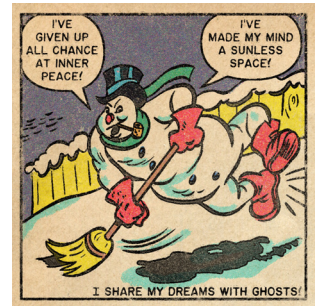
April 24, 2024

“Against Narrative Tyranny: An Indigenous Critique”

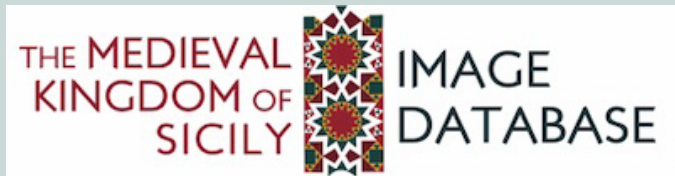
Alireza Khatami

Professor

Toronto Metropolitan University



Medieval Kingdom of Sicily Image Database Moves to UT Dallas



The Medieval Kingdom of Sicily Image Database project was developed in 2011 at Duke University with a Collaborative Research Grant from the National Endowment for the Humanities. Its objective was to collect and make available to scholars, students, travelers, and local communities the rich patrimony of historical images scattered throughout Europe and the United States in museums, archives, and libraries. Close study of these images enables researchers to reconstruct the history of a site, monument, or city, as well as to attest to its form prior to renovation, restoration, or destruction (especially as the result of natural disasters and bombardment during World War II). From its inception, the database was conceived as a collaboration between scholars in the United States and Italy.



Monreale Cathedral, drawings from a series made by Emil Hoffman during a trip to Italy in 1894. Medieval Kingdom of Sicily Image Database.

With the retirement of the project's founder, Caroline Bruzelius, Anne Murnick Cogan Distinguished Professor of Art and Art History Emerita, from Duke University, the Edith O'Donnell Institute of Art History at the University of Texas-Dallas and Associate Director Sarah K. Kozlowski emerged as the ideal partner to steward the American side of this international collaboration. On the strengths of its individual scholars and collaborative research initiatives, the O'Donnell Institute has developed a strong focus on southern Italy and the Mediterranean world, as well as on digital cultural heritage practices. With the Museo e Real Bosco de Capodimonte, the O'Donnell Institute founded the Center for the Art and

Architectural History of Port Cities "La Capraia," which will be a Naples-based platform for research for the Medieval Kingdom of Sicily Image Database Project.

At the Università degli Studi di Napoli "Federico II," Professor Paola Vitolo, who has been involved with the design and development of the database since its beginnings, will continue as co-Director (now with Sarah K. Kozlowski) and will present Italian scholarship and contributions to the project's future."



Prosper Barbot, Taormina, City View. From the Album 'P. Barbot. Voyage en Italie,' 1820-1822. Vol. 3, kept at the Louvre Museum Cabinet des dessins.

The Medieval Kingdom of Sicily Image Database Project has been part of the Duke Digital Art History & Visual Culture Research Lab from 2014-2022, where successive research teams of faculty, graduate and undergraduate students, and staff have contributed to its development, the acquisition of images, and various presentations and publications using the images in the database. The database now holds over 9,400 images.



Fredrick Wilhelm Scholander, Palermo, Capella Palatina (Palatine Chapel): interior, painted ceiling, side aisle, 1840s, watercolor on paper. Nationalmuseum, Stockholm

2024 DUKE UNIVERSITY COMMENCEMENT

ART, ART HISTORY & VISUAL STUDIES

Art, Art History & Visual Studies • Art History & Visual Culture • Cinematic Arts • Computational Media, Arts & Cultures • Digital Art History & Computational Media • Information Science + Studies



AAHVS Ceremony and Graduation Reception

Sunday, May 12, 2024
Rubenstein Arts Center, Duke University



GRADUATING DOCTORAL AND MASTER'S DEGREE STUDENTS

2023—2024 Ph.D. in Art History & Visual Culture

Nikos Gkiokas
"The Afterlives of Archaic Greek Kouroi: An Archaeology of a Greek Sculptural Type"
Advisor: Sheila Dillon

Dana Victoria Hogan
"Expanding Worlds: Italian Women Artists and Cross-Cultural Encounters in Early Modernity"
Advisor: Sara Galletti

Robin S. Klaus
"Making and Being Made: Children's Art, Anarchism, and Prefigurative Politics in the Modern School (1911-53)"
Advisor: Mark Antliff

SaeHim Park
"Imaging 'Comfort Women': Girl Statue of Peace (2011) in the Expanded Field"
Advisor: Stanley Abe

Soohyun Yoon
"Chinese Women Artists and New Manifestations of Guan-yin 1551-1750"
Advisor: Stanley Abe



2024 Ph.D. in Computational Media, Arts & Cultures

Rebecca Uliasz
"Epistemologies of the Unknown: Cybernetic Cultures after the Cold War"
Advisor: Mark Hansen

2023 M.A. in Art History & Visual Culture

Brandee Newkirk
Advisor: Jasmine Cobb

Bryan Rusch
Advisor: Paul Jaskot

Nzinga Simmons
Advisor: Richard Powell



2023—2024 M.A. in Digital Art History & Computational Media

Caitlin Childers
 “The Ethics of AI & Appropriation of Antiquity”
 Advisor: Maurizio Forte

Savannah Fitzpatrick
 “Poetics of Reconstruction: The Performances of Intervention in Public Space”
 Advisor: Paul Jaskot

Ruojin Shi
 “Bennett Place AR: Evaluating an AR Application at a Historic Site from a UX Design Perspective”
 Advisor: Victoria Szabo

Haochen Xiong
 “Modeling Generative Artificial Intelligence”
 Advisor: Mark Olson

Yiwen (Voranci) Zhang
 “Bridging Realities: Navigating Through Physical to Virtual Installation Art”
 Advisor: Augustus Wendell

Yuchen (Stephan) Zhou
 “Gamers’ Relationships with Their Avatars & Fanfiction”
 Advisor: Mark Olson

2024 MFA/EDA 2024

The MFA in Experimental & Documentary Studies announces its 2024 graduating class: Hareth Yousef, Marie Gayeski, Maxwell Schulte, Natasha Lehner, Nora Zubizarreta, Sara Alghesheyan, Shiraz Ahmed, Tianming (Alaric) Zhou, and Trista Weng.

2024 Certificate in Information Science + Studies

Undergraduate:
 Erin Nicole Heyeck, Amy Charity Weng

Graduate:
 SaeHim Park, Minato Sakamoto

2024 GRADUATING SENIORS IN ART, ART HISTORY & VISUAL STUDIES

2024 Undergraduate Awards

The Robert E. Pristo Filmmaking Award
 Kaya Caouki, Thaddeus Theodore (Theo) Holt

Cinematic Arts Outstanding Filmmaker Award
 Catherine (Cate) Suzanne Grafe Knothe

Benenson Award in the Arts
 Catherine (Cate) Suzanne Grafe Knothe, Ruby Wang

Mary Duke Biddle Foundation Visual Art Award
 Gabriella Caroleena Underwood

Nancy Kaneb Art History Award
 Ruth Sarah Player

Sue and Lee Noel Prize in the Visual Arts
 Elayna Yilan Lei

Visual & Media Studies Award
 Willa Fabian Gilbert-Goldstein, Malynda Ellen Wollert

2024 Graduation with Distinction

Catherine (Cate) Suzanne Grafe Knothe
 Major: Visual & Media Studies with a Concentration in Cinematic Arts
 “Steward”
 Advisor: Shambhavi Kaul





Alondra Oliveras
 Major: Visual & Media Studies with a Concentration in Cinematic Arts
 “Celluloid Valley: The Coevolution of Film Technology and Computer Graphics in Enhancing STEM Research”
 Advisor: Franklin Cason Jr.

Georgiana Suzanne Stammer
 Second Major: Visual & Media Studies
 “Painting with Code: Imitations of Nature and Art”
 Advisor: Augustus Wendell

Surya Cannon
 Major: Art History with a Concentration in Architecture
 “Welcome to the Grid: A Spatial History of West Texas”
 Advisor: Paul Jaskot

Eliza Sabine Henne
 Major: Art History with a Concentration in Museum Theory and Practice
 “Look, Don’t Touch: Searching for Authenticity in the Restored Art Object”
 Advisor: Stanley Abe

Ruth Sarah Player
 Second Major: Art History with a Concentration in Architecture
 “Fluid Fascist Form: Examining the Ideological Flexibility of Fascist Italy’s Concrete Architecture, 1922-1945”
 Advisor: Paul Jaskot

Malynda Ellen Wollert
 Second Major: Art History
 “Will the Circle Be Unbroken?: Powerlessness, Polarization, and Political Signage, and Reality in East Tennessee”
 Advisor: Paul Jaskot

Sua Cho
 Interdepartmental Major: Psychology and Visual Arts
 “Ocean Blue: Illustrated Novel Project”
 Advisor: Raquel Salvatella de Prada

2024 Graduating First Majors

Art History:
 Rebecca Valerie Boss, Surya Cannon, Eliza Sabine Henne, Bailes Emma New, Nathaniel (Nat) Simon Waxman

Visual Arts:
 Dae yang Oh

Visual & Media Studies:
 Hassan Ali, Stephane Muderhwa Bineza, Charles (Charlie) Paul Burnett, Kaya Caouki, Allison Chen, Olivia Noelle Garrick, Willa Fabian Gilbert-Goldstein, Saad Hakim, Thaddeus Theodore (Theo) Holt, Nicole Sarah Kagan, Catherine (Cate) Suzanne Grafe Knothe, Alondra Oliveras, Brandi Steirn, Jaylen Markell Stinson, Aaliyah Lourdes Turrietta, Kristina Watson

2024 Graduating Second Majors

Art History:
 Skylar Noelle Brogan, Ruth Sarah Player, Malynda Ellen Wollert

Visual Arts:
 Elayna Yilan Lei, Gabriella Caroleena Underwood, Ruby Wang

Visual & Media Studies:
 Brooks Scholl Finby, Georgiana Suzanne Stammer, Liuren Yin

2024 Graduating Interdepartmental Majors

Art History and Environmental Sciences and Policy
 Carmen Angelica Chavez

Psychology and Visual Arts
 Sua Cho

CONGRATULATIONS TO ALL OF OUR GRADUATES!



All photos by Sang Chi Liu, doctoral student in Computational Media, Arts, and Cultures.