

# HAAppenings

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UNIVERSITY OF PITTSBURGH | DEPARTMENT OF HISTORY OF ART AND ARCHITECTURE



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*HAAppenings* is published annually and is sent to alumni and friends of the University of Pittsburgh Department of History of Art and Architecture.

**ON THE COVER:** *Sky Fence* by Professor and Chair Delanie Jenkins, Department of Studio Arts (mirrored acrylic on wood and clear acrylic, 2015)  
Photo credit: Yijing Wang

## LETTER FROM THE CHAIR



This past year has been one of farewells to N. John Cooper, Bettye J. and Ralph E. Bailey Dean, and Jim Knapp, senior associate dean, as both have stepped down from their leadership positions in the Kenneth P. Dietrich School of Arts and Sciences. They were great supporters of our department and helped us to achieve the many successes that have come our way in recent years. We will miss them! But we also are very happy that Kathleen Blee has now assumed the role of dean; she, too, has been a great friend to us, and we are excited by the new vision she is setting out for the school. Her ideas for the future accord well with many of the goals we have been pursuing as part of our Constellations structure; our Collecting Knowledge Pittsburgh (CKP) consortium; and other innovative dimensions that increasingly define our teaching, mentoring, and research practices. Please do subscribe to our new CKP newsletter at [haa.pitt.edu/ckp/ckp-newsletter](http://haa.pitt.edu/ckp/ckp-newsletter) for the latest information on our consortium and important partner institution events. As you will see there, our Andrew W. Mellon Foundation-supported CKP initiative continues to grow and thrive with exciting research, exhibition, digital, and teaching collaborations.

The positive yield from these efforts is evident in the successes we have had recently, only some of which you will read about in the following pages.

These include the promotion of Kirk Savage to an endowed Dietrich Chair in our department, Franklin Toker's elevation to Distinguished Professor, Gretchen Bender's new role as assistant dean of academic affairs in the College of General Studies [which, thankfully, she is performing while still remaining assistant chair and director of undergraduate studies in the Department of History of Art and Architecture (HAA)], and Chris Nygren's American Council of Learned Societies (ACLS) grant that is allowing him to pursue work on his second book project. In addition, Michelle McCoy, who is a scholar of premodern China and one of our newest hires, is spending this year on fellowship at the Max Planck Institute for the History of Science in Berlin, Germany. Other faculty members have continued apace with an impressive list of books and publications, both print and digital, appearing this past year. Our graduate students also have continued their outstanding track records. Some highlights among the many grants and awards our students have won in the past year are Annika Johnson's two-year Wyeth Fellowship from the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, D.C.; Nicole Coffineau's two-year Kress Institutional Fellowship in the History of European Art; Nicole Scalissi's American Association of University Women fellowship; and Colleen O'Reilly's Mellon/ACLS Dissertation Completion Fellowship. Among our recent graduates, Jungeun Lee (MA '11, PhD '17) won a Robert and Lisa Sainsbury Fellowship. We also are pleased to share with you some of the admirable achievements of our undergraduates and alumni in this edition of *HAAppenings*. More can be found on our Web site at [haa.pitt.edu](http://haa.pitt.edu).

Other changes that have taken place in the past year include the creation of a new Bachelor of Science degree in architectural studies. Under the direc-

tion of Drew Armstrong, our Architectural Studies Program has been and continues to be a crown jewel in our department, with an impressive number of undergraduate majors continuing on each year into prestigious graduate programs in architecture. Our new Bachelor of Science degree is a collaborative venture with our neighbor, Carnegie Mellon University, and will offer our students access to courses and even more opportunities for advanced-level professionalization. We also are pleased to welcome our new colleague Tom Morton, who is a scholar of architecture in ancient North Africa and a nationally recognized leader in pedagogy. His outstanding credentials add yet more luster to the Architectural Studies Program and our department's teaching and research profile overall.

Finally—and sadly—we have another farewell to bid, and that is to our University Art Gallery curator, Isabelle Chartier. She returned to her hometown of Montréal, Québec, Canada, this past December after working tirelessly to grow the potential of our gallery for instruction and innovative exhibition. She did that and more during her eight all too brief years with us. Chartier leaves with a spectacular string of landmark exhibitions to her credit and a long list of graduate and undergraduate students who have gone on to win top fellowships and job placements in museums, galleries, and other parts of the cultural sector thanks to her careful mentorship. We will miss her terribly. We wish her the very best and send our best wishes to all of you, too, for 2018.



**Barbara McCloskey**  
Chair, Department of History of  
Art and Architecture

# GALLERY UPDATE

With academic curator Alex J. Taylor, University Art Gallery (UAG) curator Isabelle Chartier conducted a workshop in May 2017 titled *Consuming Nature: Landscape through the Lens of the Anthropocene*. This workshop engaged faculty and graduate student participants in the study of Collecting Knowledge Pittsburgh partners' collections and sites related to the theme of human impact on nature. From this workshop, Chartier developed and curated two exhibitions for UAG that opened on September 13, 2017: *Isabelle Hayeur: A Part from Nature* and *Shifting Ground: Landscapes from the UAG and Local Collections*. These two

exhibitions connect through the theme of the Anthropocene, a timely topic in the fields of science and the humanities that challenges humans' conception of nature and questions our relationship with the planet.

A Part from Nature was a solo exhibition by Canadian artist Isabelle Hayeur, whose work explores human alterations to the landscape. The exhibition presented 10 large-scale photographs selected from her series *Excavations* and *Underworlds* and a video piece titled *Desert Shores* (2016). With the camera positioned underground or underwater, Hayeur's photographs expose polluted waters and disrupted soils as a result of industry,



Isabelle Chartier



Isabelle Hayeur, *Chemical Coast 02*, 2011, inkjet on polyester, 72 x 51 inches, collection of the artist



Detail of the exhibition *Shifting Ground: Landscapes from the UAG and Local Collections*, curated by Isabelle Chartier, University Art Gallery



View of the rotunda in the University Art Gallery for the exhibition Isabelle Hayeur: A Part from Nature, curated by Isabelle Chartier, detail of (from left to right) *Bayou Terrebonne*, *Vacance*, and *Death in absentia 01*, by Isabelle Hayeur

landfills, and urban development. Through photomontage, the artist overlaps landscapes from different locations and offers an imagined scenery that disturbs the viewer's perception of scale and place.

Hayeur's work has been shown in and is collected by major Canadian institutions such as the National Gallery of Canada, Art Gallery of Ontario, Musée d'art contemporain de Montréal, and Musée national des beaux-arts du Québec. The artist enjoys an international reputation, with exhibits at the Massachusetts Museum of Contemporary Art; Tampa Museum of Art; Museum of Contemporary Photography in Chicago, Ill.; and Neuer Berliner Kunstverein in Berlin, Germany, among other museums and galleries.

Shifting Ground is a display of artworks selected from the UAG collection that spans the 17th century to today. French and American paintings, Chinese landscapes, Inuit and European prints, and an artist book intersect in the space and invite visitors to think about the aesthetic and cultural considerations that shape the representation of nature through documentary or artistic forms.

This exhibition is another demonstration of the partnerships between UAG and local artists, archives, and libraries. Ed Ruscha's book *Then & Now: Hollywood Boulevard 1973–2004* from the University of Pittsburgh's Frick Fine Arts Library is on view in Shifting Ground along with reproductions of historical photographs from the University's Archives Service Center and the Thomas & Katherine Detre Library & Archives at the Senator John Heinz History Center. Participating local artists include Christine Holtz, Duncan MacDiarmid, and Nina S. Young, all of whom use their work to bring attention to human modification of the land. Shifting Ground was on view through December.

Chartier's recent and current collaborations include the Provenance Research Project with Nora Mattern of the Pitt School of Computing and Information in the summer of 2017 and the Museum Studies Exhibition Seminar with Assistant Professor Shirin Fozi, focusing this year on the Nationality Rooms at the University of Pittsburgh. ❖

# Frick Fine Arts Library News

The Frick Fine Arts Library has been buzzing with activity. Interim head librarian Kathryn Joranson and visiting fine arts librarian Kiana Jones have had the opportunity to collaborate with faculty, students, and staff to create in-depth hands-on experiences with rare materials and digital tools. The Department of History of Art and Architecture (HAA) shared a selection of rare materials with participants in Consuming Nature, a weeklong workshop led by Alex J. Taylor and Isabelle Chartier as part of the work of the Collecting Knowledge Pittsburgh consortium. During this weeklong workshop supported by the Andrew W. Mellon Foundation, students and faculty explored how they could use rare materials in their research and teaching. During their visit to the Frick Fine Arts Library, participants were able to engage with objects up close, and many have incorporated collections into their curricula and research. Several rare items, such as *Landscape*, 1885, by Philip Gilbert Hamerton, were featured in the exhibition *Shifting Ground: Landscapes* from the UAG and Local Collections, which opened in the University Art Gallery this fall. Workshop participants also spent time with collections in the Special Collections Department and at the Archives Service Center.



Participants in the Consuming Nature workshop examine rare books from the Frick Fine Arts Library and prints from the University Art Gallery.



Participants in the Consuming Nature workshop examine rare materials in the Frick Fine Arts Library.

Jones has been researching the Frick Fine Arts Library's early collection, acquired in the late 1920s by Helen Clay Frick and George Hubbard Clapp. The library's first acquisition ledger was digitized this year and has provided the project with a valuable data set. Jones is involving undergraduate student employees in cleaning the data and creating object files for the rare or notable items. This project has prompted HAA to begin an archival collection of provenance files for rare books in the Frick Fine Arts Library, an important step toward preserving the rich history of the collection.

Caroline Fazzini, the spring 2017 Frick Fine Arts Archival scholar, researched themes of the body and materiality in the library's artist book collection and is continuing her research this fall as she writes her senior honors thesis. The Archival Scholars Research Awards are offered by the University Library System and the Office of Undergraduate Research, Scholarship, and Creative Activity in the Dietrich School and invite undergraduates to conduct research while also gaining experience working in a library or archive alongside information professionals. ✦

# visual media WORKSHOP



Visual Media Workshop, Frick Fine Arts Building, University of Pittsburgh

**T**he Visual Media Workshop (VMW) is a digital humanities lab situated within the Department of History of Art and Architecture (HAA). Directed by Alison Langmead, VMW is home to a number of projects that focus on the investigation of material and visual culture. The lab provides an interdisciplinary collaborative environment that encourages technological and methodological experimentation.

The lab's National Endowment for the Humanities-funded digital sustainability project, Sustaining MedArt, led by principal investigator Langmead and project manager Aisling Quigley, is approaching the end of its initial granting period, and the research team is preparing its final report. Library and information science doctoral student Chelsea Gunn has joined the project and is contributing to its current deliverable, the Socio-Technical Sustainability Roadmap, a Web site and workshop designed to help academics and other digital project managers to create and support sustainable Web-based user-facing projects. This fall, VMW began testing the roadmap with digital projects based at Pittsburgh institutions.

Itinera, one of the lab's enduring projects, will continue to build on years of foundational work about people and places engaged in intellectual and artistic travel in 18th- and 19th-century Europe. This year, workers will focus on the mobility of books, readers, and related locations under the guidance of HAA graduate student and project manager Sarah Conell.

Another long-running VMW project, Decomposing Bodies, is currently in a transitional moment after a busy year. Following last fall's Data (after)Lives exhibition, the project team's focus has been on managing project data related to the Bertillonage system of anthropometric identification. In July 2017, Langmead and her collaborators—Paul Rodriguez, Sandeep Puthanveetil Satheesan, and Alan Craig—won the Practice & Experience in Advanced Research Computing Conference Series award for Best Accelerating Discovery

in Scholarly Research Paper for their paper, "Extracting Meaningful Data from Decomposing Bodies." Looking ahead, the project team is interested in locating and collaborating with researchers interested in the complex sociological information represented in the project's data set.

In addition to running these projects, VMW continues to provide space for student and faculty collaboration as well as its ongoing tool shop series, led by Langmead and Kate Joranson, that introduces art history graduate students to digital tools and methods. ✦

## The Socio-Technical Sustainability Roadmap



### Introduction

### Section A: Project Vision

### Section B: Staffing and Technologies

### Section C: Digital Preservation Plans

### Glossary

### About

Proudly funded by The National Endowment for the Humanities



The Socio-Technical Sustainability Roadmap, [sustainingdh.net](http://sustainingdh.net)

# FACULTY NEWS



Paradoxes of Play: Concrete and Conceptualist Proposals from Brazil and Beyond

## Jennifer Josten

The 2016–17 academic year offered many opportunities for Department of History of Art and Architecture (HAA) students to engage with art and artists from Latin America. In October 2016, a major retrospective of contemporary Brazilian artist Hélio Oiticica opened at the Carnegie Museum of Art (CMOA). It was complemented by *Paradoxes of Play: Concrete and Conceptualist Proposals from Brazil and Beyond*, an exhibition organized by undergraduate and graduate students enrolled in HAA's annual Museum Studies Exhibition Seminar and held in the University Art Gallery in November and December 2016. Artist Andreas Valentin traveled from Rio de Janeiro, Brazil, to Pittsburgh to install his artworks in the exhibition and to participate in a scholarly symposium, titled *Living Histories of Contemporary Art*, organized by Jennifer Josten and CMOA associate curator Katherine Brodbeck for the opening weekend of *Paradoxes of Play*. In early 2017, HAA undergraduate and graduate students were able to visit Dominican American artist Firelei Báez's first retrospective at the Andy Warhol Museum and to learn about her works firsthand from the artist as well as from Warhol Milton Fine Curator of Art Jessica Beck. In July 2017, HAA graduate students María Castro, Paula Kupfer, and Paulina Pardo Gaviria joined Josten in New York, N.Y., to visit the Oiticica retrospective at the Whitney Museum of American Art as well as other exhibitions of contemporary artists from Latin America.



HAA students and faculty members at the Warhol for Firelei Báez, April 2017



Josten (second from left) and HAA graduate students at the Whitney for Hélio Oiticica, July 2017



## Thomas Morton

In September, Thomas Morton joined HAA and started a new position in the Architectural Studies Program. At Pitt, he is teaching core architecture courses and a range of electives in architectural history. Trained as an art and architectural historian

as well as a field archaeologist, Morton tends to focus on ancient Roman architecture and urbanism in his scholarship. His recent essays have addressed architecture and urbanism in North Africa, specifically in the cities of Carthage, Timgad, and Meninx (Jerba, Tunisia). This past spring, he was the Graham Lecturer in Ancient Architecture for the Archaeological Institute of America. This past summer, Morton was a scholar in residence at the German Archaeological Institute in Berlin, Germany, and lectured at Freie Universität Berlin and Ludwig-Maximilians-Universität München. Morton served two terms as the national vice president for societies of the Archaeological Institute of America; recently, he was named to the Board of Directors of the Pittsburgh society of the Archaeological Institute of America.

## Erin Peters

Erin Peters has a joint position as lecturer in HAA and assistant curator at the Carnegie Museum of Natural History (CMNH). She is thrilled to be leading a team as project director for a National Endowment for the Humanities Digital Project for the Public Discovery Grant to research and plan a digital interpretation of CMNH's nearly 4,000-year-old Egyptian funerary boat. The team is a collaboration of Egyptologists, creative technologists, and digital humanists from across the nation and locally in Pittsburgh, including Alison Langmead, who heads up HAA's Visual Media Workshop. The grant has funded research trips to Los Angeles and San Francisco, Calif., and Boston, Mass., and workshops in New York and Pittsburgh. HAA museum studies interns also are involved in the project, and HAA graduate student Darien Pepple completed an internship in the spring that is informing the interpretation, which is part of planning the larger exhibition, *Egypt on the Nile*.



National Endowment for the Humanities digital projects Egypt team



## Kirk Savage

Kirk Savage is on leave for the 2017–18 academic year, with the goal of finishing several long-term projects. His edited volume *The Civil War in Art and Memory* recently received the 2017 Henry-Russell Hitchcock Award from the Victorian Society in America.

In the wake of the tragedy in Charlottesville, Va., Savage has been swamped with media inquiries about the historical context of Confederate statues and other monuments to White supremacy. He has done print and radio interviews for *The New York Times*, *The Washington Post*, *The Boston Globe*, the *Pittsburgh Post-Gazette*, VICE News, and NPR and has published opinion pieces for the Web sites Hyperallergic and artnet. He also has been consulting informally with local governments and universities such as the New York City Department of Cultural Affairs and Emory University. At Emory, he gave a lecture on September 17 titled "Iconoclasm and the Confederacy: The Challenge of White Supremacy in the Memorial Landscape" in front of a commission newly appointed to study the question on the Emory campus. Savage is preparing a new introduction for his first book, *Standing Soldiers, Kneeling Slaves: Race, War, and Monument in Nineteenth-Century America*, which will be republished in a new edition in fall 2018.

## Terry Smith

Terry Smith is the Andrew W. Mellon Professor of Contemporary Art History and Theory in HAA and an affiliated faculty member in the Film Studies and Cultural Studies programs and at the Global Studies Center. He also is a professor in the Division of Philosophy, Art & Critical Thought at the European Graduate School in Saas-Fee, Switzerland, and faculty member at large in the curatorial practice program at the School of Visual Arts in New York, N.Y. He is a board member of the Carnegie Museum of Art and a member of the Advisory Committee of the Biennial Foundation in New York.



During the past year, Smith has published two books, four book chapters, and four articles as well as spoken at lectures and conferences in Sydney, Australia; Bern, Switzerland; Madrid, Spain; Lodz, Poland; Liverpool, England; New York; Pittsburgh; and Chicago, Ill. His book *The Contemporary Composition* is volume two in the series the Contemporary Condition, edited by Jacob Lund and Geoff Cox of Aarhus University and the Arhos Art Museum in Aarhus, Denmark. It is an outcome of the three-year project the Contemporary Condition: The Representation and Experience of Contemporaneity In and Through Contemporary Arts Practice being pursued at the Aarhus Institute of Advanced Studies at Aarhus University. His second book, *One and Five Ideas: On Conceptual Art and Conceptualism*, is a collection of five essays on these topics written since 1974 from the perspectives of an artist, critic, curator, theorist, and historian. An introduction by the editor, Pitt alumnus Robert Bailey (BA '05, MA '07, PhD '12), outlines a theory of conceptualism that evolved during this period.

Smith's recently published book chapters are "Bernard Smith: The Art Historian as Hero" in Jaynie Anderson, Christopher Marshall, and Andrew Yip's *The Multiple Legacies of Bernard Smith*; "Chinese Art: Continuity, Modernity, and Contemporaneity" in Cai Guo-Qiang's *What about the Art? Contemporary Art from China*; "Abstraction and Ideology: Contestation in Cold War Art Criticism" in Okwui Enwezor, Katy Siegel, and Ulrich Wilmes' *Postwar: Art between the Pacific and the Atlantic 1945–1965*; and "Contemporary Art Spaces in Australia Since the 1970s: Where Did They Come From? What Do They Do?" in Aileen Burns, Madeleine King, and Johan Lundh's *Imaginary Accord*.

His recent articles are "Cézanne: Figuring Truth in Painting" in *boundary 2*; "Infrastructural Activism" on the National Association for the Visual Arts Web site; "Art, Anthropology, and Anxiety" in *HAU: Journal of Ethnographic Theory*; and "The Provincialism Problem: Then and Now" in *ARTMargins*.



## Carrie Weaver

Carrie Weaver's monograph, *The Bioarchaeology of Classical Kamarina: Life and Death in Greek Sicily*, was included on two lists in *Choice* magazine: Outstanding Academic Titles (January 2017) and Top 75 Community College Titles (December 2016).

She is currently preparing a second book manuscript that focuses on the material and biological remains of marginalized groups in the ancient Greek world. Her other projects include a coedited volume on depictions of transformation in ancient art and an article on the reconstruction of the Byzantine population of Hacimusalar Höyük in southwestern Turkey. ❖

# UNDERGRADUATE RESEARCH ACCOMPLISHMENTS

EACH YEAR, A SELECTION OF UNDERGRADUATE STUDENTS IN THE DEPARTMENT OF HISTORY OF ART AND ARCHITECTURE ARE AWARDED GRANTS TO SUPPORT ADVANCED RESEARCH PROJECTS. TWO RECENT AWARDEES ARE PROFILED BELOW.



**Mariah Flanagan** carried out research at the Metropolitan Museum of Art's Temple of Dendur through visual analysis and visitor observation in the gallery, interviewing curators in the Department of Egyptian Art, and archival and library research at the museum. The Temple of Dendur study served as a case study in what became Flanagan's thesis, titled "The Religioscape of Museums: Understanding Modern Interactions with Ancient Ritual Spaces," submitted in summer 2017. A Friends of Frick Fine Arts award gave Flanagan the opportunity to conduct on-site research and led to her receiving a summer 2017 University Honors College Brackenridge Summer Research Fellowship to carry out further on-site research in European museums—at the gate of the Temple of Kalabsha in the eastern Stüler building alongside the Sammlung Scharf-Gerstenberg in Berlin, Germany, and the Temple of Taffeh in the Rijksmuseum van Oudheden in Leiden, the Netherlands.



**Sonnie Solomon** completed an honors thesis project that centered on LaToya Ruby Frazier, a contemporary photographer from Braddock, Pa. Frazier's 2014 photo essay, *The Notion of Family*, chronicles the deterioration of the Rust Belt town and features portraits of Frazier and her relatives along with images of Braddock's crumbling streets and dilapidated architecture. The photographic collection serves as a means to raise awareness about the ongoing struggles within the Braddock community. Solomon was able to travel to Chicago, Ill., over spring break to see relevant photography exhibitions at the Museum of Contemporary Photography, Museum of Contemporary Art Chicago, and Art Institute of Chicago. Since completing her project, Solomon has received a Judy Cheteyan Scholarship from Contemporary Craft in Pittsburgh and has begun a role as a program assistant at the Andy Warhol Museum.



# UNDERGRADUATE STUDENT INTERNSHIPS

UNDERGRADUATES WHO ARE MAJORING IN HISTORY OF ART AND ARCHITECTURE AND MINORING IN MUSEUM STUDIES UNDERTOOK A RANGE OF EXCITING MUSEUM INTERNSHIPS IN 2017.



Caroline Fazzini

*Philadelphia Museum of Art, Philadelphia, Pa.*



Natalie Gomez

*Smithsonian National Portrait Gallery, Washington, D.C.*



Monica Marchese

*Senator John Heinz History Center, Pittsburgh*



Leslie Rose

*Andy Warhol Museum, Pittsburgh*



Abigail Sobotka-Briner

*Siddhartha Das Studio, New Delhi, India*



Eliza Wick

*Carnegie Museum of Natural History, Pittsburgh*



Imani Williford

*Kluge-Rhue Aboriginal Art Collection, Charlottesville, Va.*

**Caroline Fazzini** worked at the Philadelphia Museum of Art (PMA) as an interpretation intern. As part of PMA's Museum Studies Internship Program, Fazzini conducted a comprehensive mapping of the museum to explore how visitor experience preferences are met within each space. She also conducted audience research on an interactive digital project. She writes, "I gained a practical understanding of how to think about and plan balanced museum experiences."

**Natalie Gomez**, a museum studies minor, worked as a docent programs intern at the Smithsonian Institution's National Portrait Gallery, editing and reinventing the program manual and coordinating internship activities. She published blog posts and helped to kick-start an interview series on the National Portrait Gallery Web site. She writes that she "realized that our vast collections and almost inconceivable collective knowledge is accessible to those who have the courage to seek it."

As one of the department's Milton Fine Museum Profession fellows, **Monica Marchese** worked with curators Leslie Przybylek and Lauren Uhl on the development of a future exhibition

exploring Pittsburgh's connections to the film industry from the late 19th century to the present. Marchese conducted interviews with industry representatives and identified possible objects for display. She writes, "Working on this project has allowed me to meld my love of film, history, and Pittsburgh."

**Leslie Rose**, a Milton Fine Museum Profession fellow in summer 2017, assisted the Andy Warhol Museum's chief curator, José Carlos Diaz, to prepare the Farhad Moshiri show and its exhibition catalog. Rose also worked with Jessica Beck, Milton Fine Curator of Art, to prepare archival materials and conduct research for future exhibition projects on Warhol and other contemporary artists. She writes, "My time at the Andy Warhol Museum has taught me more than I can imagine!"

**Abigail Sobotka-Briner**, an architectural studies and studio arts major, was accepted to a 12-month internship program at Siddhartha Das Studio that began in October 2017. Renowned for its work in the museum and heritage sector, Siddhartha Das Studio has worked on more than 100 cultural projects at the intersection of design, architecture, and exhibition making.

As an Andrew W. Mellon Foundation fellow in summer 2017, **Eliza Wick** worked at the Carnegie Museum of Natural History under the supervision of Rebecca Shreckengast, director of exhibition experience, and Jaron Keener, exhibit designer and production manager, on locating, systematizing, and digitizing the exhibition department's archives and conducting research on the history of the museum's Paleozoic Hall.

As part of the inaugural Summer Curatorial Research Project in the Mellon Indigenous Arts Program at the University of Virginia, **Imani Williford** worked with four other students in the University of Virginia's Kluge-Ruhe Aboriginal Art Collection to curate *Songs of a Secret Country*, an exhibition featuring 23 artworks by indigenous Australian artists. She writes, "This was a deeply rewarding experience that has broadened and bolstered my future plans for continuing my studies in the history of art."

**Find out more about the interns at [constellations.pitt.edu/academic-interns](http://constellations.pitt.edu/academic-interns).** ✦

# GRADUATE Student News

WE ARE THRILLED TO SHOWCASE SOME OF THE OUTSTANDING RESEARCH BEING CONDUCTED BY OUR GRADUATE STUDENTS.

## Sarah Conell

With the support of a summer study abroad Nationality Rooms scholarship from the Austrian Room, Sarah Conell conducted research abroad this past summer on the topic of visual culture surrounding the veneration of relics of Christ's



Sarah Conell

blood and miraculous images of the Virgin Mary. Following this research trip, Conell interned in the Department of Old Master Prints and Drawings at the National Gallery of Art in Washington, D.C. While in the nation's capital, she gave a set of public talks titled "Prints, Piety, and Privilege from the 15th and 16th Centuries." With

the support of a Kress-Murphy Foundation scholarship, she attended a weeklong seminar in August called the Renaissance Book, 1400–1650, at the California Rare Book School. She looks forward to attending the Newberry fall workshop, the Other Italian Renaissance: Between Religion and Humanism, Dante to Vico, and seeing the exhibition Religious Change, 1450–1700, with the support of a Newberry Renaissance Consortium Grant.

## Clarisse Fava-Piz

Clarisse Fava-Piz was among 15 doctoral students selected from universities across the United States to participate in the curatorial seminar organized by the Center for Curatorial Leadership (CCL) and the Andrew W. Mellon Foundation in New York, N.Y. On July 9, she headed to New York for a two-week journey of immersion in the world of museums. In New York, she met with curators, conservators, educators, exhibition designers, and museum administrators, among others, from cultural institutions throughout the city. Led by Elizabeth Easton, CCL cofounder and director, and her wonderful staff, Fava-Piz and her colleagues gained insights into the diversity of



Tour of the Islamic art department at the Metropolitan Museum of Art with curator Navina Haidar (Photo credit: Center for Curatorial Leadership/Isaac James)

institutions that constitute the cultural landscape of New York, their missions, and the challenges they face today. During the seminar, they covered topics such as how museums define their identity and mission; the role and responsibilities of curators as well as those of educators, designers, and conservators; and how to bring together these different corps de métiers. They also explored how museums try to engage with a wide range of audiences and how they attempt to create new art historical narratives that are more inclusive.



Conversation and tour of the Miriam and Ira D. Wallach Art Gallery led by Director and Chief Curator Deborah Cullen (Photo credit: Center for Curatorial Leadership/Isaac James)

In addition to a very full program of visits and encounters throughout the two weeks, Fava-Piz and the other students worked in teams on collaborative projects based on museum-specific case studies. All of them also enjoyed the mentorship of a museum professional with whom they met one on one multiple times during the seminar.

## Jacqueline Lombard

Jacqueline Lombard earned her MA in the spring of 2017 and presented her thesis research on race and portraiture in the medieval Holy Roman Empire at the 52nd International Congress on Medieval Studies in Kalamazoo, Mich. Additionally, in the summer of 2017, she received a Fulbright-Hays Program grant to travel with a group of 15 other educators and graduate students to Ethiopia, where they partnered with the faculty and students of Wolaita Sodo University to develop a



Jacqueline Lombard

curriculum on Ethiopian history and folklore for U.S. classrooms. Lombard also spent her time there studying Amharic and gathering photographs and notes for her dissertation, currently in progress, which examines the relationships between European and African empires that developed during the Middle Ages and the impact these relationships had on local conceptions of identity.

### Ben Ogrodnik

Ben Ogrodnik was awarded a Public Humanities Fellowship this past summer through the University of Pittsburgh and worked as an archivist for the Kelly Strayhorn Theater, a community arts organization.



The inaugural class of fellows for the Public Humanities Fellow Program at Pitt is (pictured from left to right) Ben Ogrodnik, Diego Villada, Jessica FitzPatrick, Kirsten Paine, and Sarah Hakimzadeh.

This fall, Ogrodnik presented his dissertation research at the Birkbeck Institute for the Moving Image and the LUX in London, England. He also curated a series of 16 mm film screenings that highlight avant-garde films

made in Pittsburgh in the 1970s and 1980s. These screenings, free and open to the public, took place in October and November at Pittsburgh Filmmakers.

### Colleen O'Reilly

Colleen O'Reilly is in the final stages of her PhD and was the recipient of a Mellon/ACLS Dissertation Completion Fellowship for 2017–18. This past summer, with the support of a Dietrich Summer Grant, she conducted research in the Library of Congress, Massachusetts Institute of Technology's Institute Archives & Special Collections, and Arizona State University's Joel & Irene Benedict Visual Literacy Collection. This year, she will be presenting her work on photography in education in cold war America at the Florida State University 35th Annual Art History Graduate Student Symposium, Southeastern College Art Association, and College Art Association. She also is working on a collaborative digital exhibition about the Carnegie Museum of Natural History (CMNH)'s botanical dioramas with Aisling Quigley of the Pitt School of Computing and Information that will be launched in spring 2018. She and Quigley worked on this project as participants in the 2017 Consuming Nature workshop as part of the Collecting Knowledge Pittsburgh consortium and presented their work at the International Council of Museums NATHIST conference at CMNH in October and at the Museum Computer Network conference in November.



Colleen O'Reilly



Golnar Touski

### Golnar Touski

Golnar Touski worked with the Andy Warhol Museum; Alex Taylor; Ben Ogrodnik; and the Warhol's chief curator, José Carlos Díaz, on the museum's current exhibition Farhad Moshiri: Go West. The exhibition, which opened on October 13, is the first solo show for the Iranian artist.

### Contemporaneity Editors to Lead a Roundtable at CAA Annual Conference

During the 2016–17 academic year, the editorial board of the department's online academic journal, *Contemporaneity: Historical Presence in Visual Culture*, proposed a roundtable to be presented at the College Art Association (CAA) 2018 Annual Conference in February 2018. The roundtable, Digital Publishing, Dissent, and Socially Engaged Art History, chaired by the editor in chief for volume 6, Rachel Di Cicco, and cochaired by associate editor Golnar Touski, will present a diverse array of ideas on the role digital publishing plays in socially critical art and art history. Former *Contemporaneity* editors in chief Allison McCann (volume 4) and Nicole F. Scalissi (volume 5) will discuss digital publications as platforms for (ex)change. They will be joined by performance artist Gelare Khoshgozaran, specialists in art history pedagogy Renee McGarry of *Art History Pedagogy & Practice* and Michelle Millar Fisher of Art History Teaching Resources, and Paul Schmelzer from the Walker Art Center. Panelists will discuss themes of raising the value of teaching through digital publishing, how institutions use digital publishing to chronicle artistic response to contemporary events, and using digital means to disseminate dissenting performance art.

Volume 6 of *Contemporaneity, Art and Identification across Borders*, was published in November 2017. Pitt HAA graduate student Marina Tyquiengco has been named editor in chief for volume 7, which will focus on representations of race and ethnicity in museums. This edition will publish contributions from participants in the inaugural Andrew W. Mellon Foundation-sponsored workshop for Pitt faculty and graduate students, which took place in May 2016. Titled Race-ing the Museum, the workshop was organized by HAA faculty members Kirk Savage and Shirin Fozi and involved visits to Collecting Knowledge Pittsburgh Consortium collections. ❖

## Andrew W. Mellon Foundation Workshop, May 2017: Consuming Nature: Landscape through the Lens of the Anthropocene

In May 2017, 14 faculty members and graduate students from across the University of Pittsburgh participated in Consuming Nature, a weeklong workshop that explored human presence in the landscape through the rich collections of Collecting Knowledge Pittsburgh partners. Led by Alex J. Taylor and Isabelle Chartier and supported by the Andrew W. Mellon Foundation, this workshop drew upon Pittsburgh's museums and collections to explore how such sources define and delimit the category of nature itself.

From the products we buy to the leisure activities we pursue, whether as material or image, we all consume the natural world on a daily basis. The idea of the Anthropocene, founded on the visible trace of humanity in geological terms, helps to sharpen our attention to the presence of human influence across the widest range of landscapes. Workshop participants engaged with visual and material cultures from the landscape tradition as well as locations whose physical forms have been shaped by shifting human attitudes toward nature and its management. The workshop sought to connect the industrial and agricultural histories of Western Pennsylvania described in these collections with the global economies in which they are entangled, tracing the webs of connection that tie local landscapes to planetary systems and historical material to contemporary challenges. ❖



At the Thomas & Katherine Detre Library & Archives of the Senator John Heinz History Center, participants examined rare maps, plans, and aerial photographs of Pittsburgh, including glass plate negatives from the Allegheny County Collection.



The Hunt Institute for Botanical Documentation showcased horticultural texts, travel accounts, and scientific illustrations that demonstrate changing views of nature and the environment between the 17th and 19th centuries.



At the Frick Pittsburgh, participants discussed the new ways that the museum is revealing the history of its site and its active greenhouse through the site-specific work of contemporary artist Elise Adibi.



With the staff of Rivers of Steel National Heritage Area and Anna Johnson of the University of Pittsburgh Department of Biological Sciences, workshop participants explored the art, landscape, and history of Carrie Furnace.

Learn more about the Consuming Nature workshop at [haa.pitt.edu/ckp/ckp-workshops/consuming-nature](http://haa.pitt.edu/ckp/ckp-workshops/consuming-nature).

# ALUMNI ACCOMPLISHMENTS

## Anne Knutson (PhD '97)

Anne Knutson's exhibition, *World War I and American Art*, was open from November 4, 2016, to April 9, 2017, in Philadelphia, Pa., and was based on the dissertation she presented in the Frick Fine Arts Building more than 20 years ago. Barbara McCloskey, Department of History of Art and Architecture (HAA) chair, saw the show at the Pennsylvania Academy of the Fine Arts and wrote that she could hear Knutson's voice in the exhibition labels. Knutson writes, "I wonder if she could hear her voice and those of Kirk Savage, Aaron Sheon, and Danae Clark from my dissertation committee, because they were all there, too. It was their belief in the importance of my topic that helped sustain me," even through the twists and turns of what became a complex but ultimately wonderfully successful project.



Anne Knutson

After completing her dissertation in 1997, Knutson curated exhibitions on Norman Rockwell and Andrew Wyeth at the High Museum of Art in Atlanta, Ga. In 2007, she became an independent art historian and was awarded a short-term travel grant from the Smithsonian American Art Museum to research turning her dissertation into an exhibition proposal. She teamed up with David Lubin from Wake Forest University and shopped the World War I proposal around to a number of museums, and it was eventually picked up by the Pennsylvania Academy of the Fine Arts. Knutson and Lubin further developed the thesis that virtually every American artist who lived during the war was affected by it—a novel idea in the scholarship at the time. Two grant organizations understood the originality and timeliness of the idea and awarded funding for the project. The end result received outstanding coverage on the *PBS NewsHour* and in *The New York Times*.

Knutson continues to work as an independent curator. Her future plans include trying to establish a small foundation to provide seed money to support future development of ambitious theses for American art exhibitions and projects.

*World War I and American Art* opened at the Pennsylvania Academy of the Fine Arts and traveled to the New-York Historical Society and the Frist Center for the Visual Arts in Nashville, Tenn. The accompanying catalog of the same name was published by Princeton University Press.



Janet Marstine with David and Ann Wilkins; David was Marstine's PhD advisor

## Janet Marstine (PhD '93)

In September 2017, HAA was delighted to invite alumna Janet Marstine, academic director and program director of art museum and gallery studies at the University of Leicester in England, to give a guest lecture titled "Artists' Interventions and the Project of Reconciliation between Museums and Publics." Marstine is an internationally recognized leader in the field of museum ethics and came to campus to consult with HAA about its Andrew W. Mellon Foundation-sponsored efforts to

foster collaborations and community engagement within and through our Collecting Knowledge Pittsburgh consortium. HAA also wanted to celebrate with her the recent publication of her book, *Critical Practice: Artists, Museums, Ethics*. In addition to giving the lecture, Marstine also met with graduate and undergraduate students to discuss the changing nature of the museum world and the ethical questions that drive her research and teaching. A number of HAA faculty and staff also joined her on a walk-through with Eric Crosby, the Richard Armstrong Curator of Modern and Contemporary Art at the Carnegie Museum of Art (CMOA), of CMOA's critically acclaimed 20/20 show, a collaborative exhibition between the Studio Museum in Harlem and the CMOA foregrounding works by artists of African descent.

## Lauren Taylor (BA '12)

Lauren Taylor is a PhD candidate in the Department of Art History at the University of California, Los Angeles, where she specializes in the study of African art. This year, as the Andrew W. Mellon fellow at the National Gallery of Art's Center for Advanced Study in the Visual Arts (CASVA), Taylor will travel to Senegal, France, and Switzerland to complete research for her dissertation, "The Art of Diplomacy in Dakar: The International Politics of Display at the 1966 Premier Festival Mondial des Arts Nègres." She has participated in curatorial, conservation, and education projects in the African art collections of the Los Angeles County Museum of Art; Fowler Museum at UCLA; Carnegie Museum of Art in Pittsburgh; and Royal Museum for Central Africa in Tervuren, Belgium. From 2015 to 2017, Taylor was the arts and exhibitions editor of *Ufahamu: A Journal of African Studies*. Taylor is forever grateful and indebted to the brilliant and generous faculty, students, and staff of the University of Pittsburgh Department of History of Art and Architecture.



Lauren Taylor

The Andrew W. Mellon Fellowship at CASVA is intended for the advancement and completion of a doctoral dissertation on a period through the 20th century and on a topic other than European or American art. Cross-cultural topics also are considered provided that at least one area of focus is a culture outside the European and American traditions. The Andrew W. Mellon fellow is expected to spend the first year of the fellowship period on dissertation research abroad and spend the second year at the center completing the dissertation. ❖

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