



MESSAGE FROM THE CHAIR

Dear Friends,

It is with great pleasure that I share news of another banner year in art history at SMU. I begin with the thrilling announcement of the Karl Kilinski II Endowed Chair in Hellenic Visual Culture, a position that will honor Karl's work as a scholar, teacher and valued member of the Art History Department. The generous gift will fund the appointment of a new art history faculty member with expertise in art traditions between the Bronze Age (1500 B.C.) and Byzantium, up to the fall of Constantinople (1453 A.D.). A more detailed story follows later in this newsletter.

I am also delighted to report on the success of our search for a scholar of the art of Africa and its diasporas. Next year, I look forward to introducing you to our terrific new colleague, Beatriz Rodríguez Balanta, who completed a Ph.D. at Duke University and currently is an assistant professor at the Universidad del Rosario in Bogotá, Colombia.



This year the art history faculty continued to garner prestigious awards and publish innovative new work. Among the highlights: Lisa Pon received a fellowship from the American Council of Learned Societies (ACLS); Roberto Tejada was named the 2012-13 recipient of the Fulbright-FAAP Distinguished Chair in the Visual Arts in São Paulo, Brazil; Amy Buono is wrapping up her year as a J. Paul Getty Postdoctoral Fellow; Annemarie Weyl Carr held a residency at the Institute of Advanced Study at Princeton; and last month Alessandra Comini was honored in Vienna with a symposium entitled "Alessandra Comini und Neulengbach."

Our graduate students also have been extremely active presenting research in prestigious national and international venues. Emily Anderson spoke in July at a conference in Melbourne, Australia, and next fall will speak at the Sixteenth Century Studies Conference in Cincinnati, Ohio; Joe Hartman lectured on "El Señor del árbol: Dialogism and Visual Culture in Highland Ecuador" at York University in Toronto and in September 2012 will deliver a paper at the Harvard graduate student conference "Reconsidering Caribbean Diaspora"; Sarah Foltz published an article on Jerry Bywaters and the 1959 Dallas Museum of Fine Arts exhibition *South American Art Today in CASETA*; Jen Lee presented in March at the Morgan Library and Museum in New York City; Brittany Luberdia was one of only five students awarded a Kress Fellowship for German Language Study at Middlebury's Language School; and Mariana von Hartenthal will present at "Synchronicity. Contacts and Divergences in Latin American and U.S. Latino Art," the 3rd International Forum for Emerging Scholars, at UT Austin in October. And Emily Anderson, Joe Hartman and Jun Nakamura organized a panel on print technology and early modern visual culture for the 39th annual meeting of ICOHTEC to be held in Barcelona, Spain.

The most difficult part of the year was saying goodbye to our dear colleague Greg Warden, who left SMU after an eminent 30-year career to become the president of Franklin College in Lugano, Switzerland. Those who know Greg well know he always hoped to "go home" in the latter part of his career. And for him, "home" is somewhere closer to the Mugello Valley in Italy where he was born, and where he has returned each summer since 1995 to continue excavation work on the Etruscan site of Poggio Colla. It is very hard to see him go but impossible not to be thrilled for him. We wish him the very best in this wonderful next chapter.

Please stay in touch and send us news you would like to share.

Best regards,

JANIS BERGMAN-CARTON
Chair of Art History

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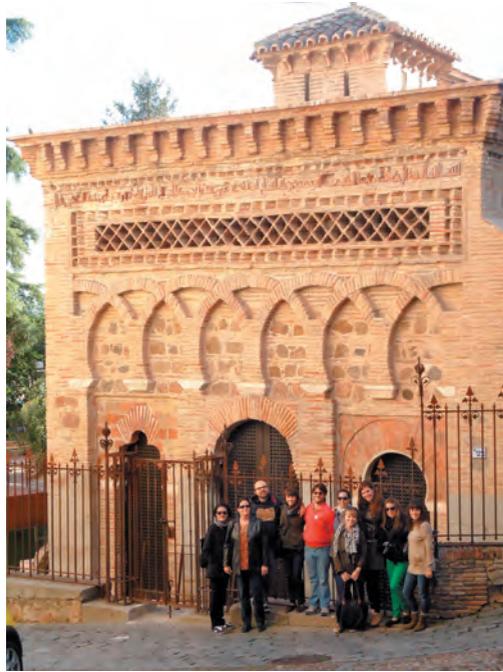
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Site Seminar: Madrid and Toledo

This year's site seminar traveled to Madrid and Toledo with Pamela Patton, Associate Professor of Art History. Centered around the historically controversial concept of *convivencia* ("coexistence," "living together"), the seminar examined how the oppositions, adaptations and exchanges among Spain's Islamic, Jewish and Christian cultures found expression in the architecture, objects and urban spaces of these two cities over the course of the Middle Ages.



In Madrid, students examined the remnants of Madrid's ninth-century Islamic walls and medieval churches; studied medieval paintings at the Prado with SMU alumna and Courtauld Institute doctoral student Amanda Dotseth; and toured the Sephardic Bibles exhibition at the Biblioteca Nacional with one of the exhibition's curators, Esperanza Alfonso. The students also were privileged to meet and discuss their seminar projects with Dr. Mercedes García Arenal, one of the lead researchers in the multidisciplinary joint research initiative "Convivencia: Representations, Knowledge, and Identities (500-1600 AD)," a collaboration between the Consejo Superior de Investigaciones Científicas in Madrid and the Max-Planck-Gesellschaft zur Förderung der Wissenschaften in Munich.

In Toledo, the students took to the streets daily to investigate the city's layered medieval history firsthand. They explored the former Roman circus, repurposed first as a Muslim cemetery, then as a community bakery and eventually an execution ground for the Inquisition. They visited the synagogues of Santa María la Blanca and El Tránsito and a subterranean Jewish house hidden beneath an antiques shop and they sought out the remnants of Toledo's Islamic history in the tiny mosque of Bab al-Mardum, now the church of San Cristo de la Luz, as well as the countless Islamic spolia that pepper the fabric of the city. Visits to the Museo de Santa Cruz, the Museum of Visigothic Culture in San Román, and the city's Gothic cathedral revealed the diversity of the material culture, from ivories, ceramics, and textiles to altarpieces and polychrome sculptures, that inhabited these medieval spaces.

The seminar students found the on-site experience beneficial both as a component of the course and to their individual research. Joe Hartman observed, "I can think of no better way to understand art and history than through travel abroad. Physical presence,

the act of 'being' at a place, is an essential methodological tool for the art historian.... For my own project, seeing the number and variety of wood ceilings created in the so-called *mudéjar* style helped mature my argument. As few people think to take pictures of ceilings, I often had to be physically present in these buildings to examine my objects. Such an experience demonstrates that physical presence can change the way we frame and address the problems of our discipline." Jun Nakamura reported, "Experiencing the proximity of all of the locations we had been looking at was really helpful in understanding exactly how intertwined the different religions were and how prominent *mudéjar* architecture still is within the city of Toledo." Mariana von Hartenthal added: "The trip to Toledo was certainly a great way to confirm the notion that the only way to know a city is by visiting it. Issues such as scale and placement, fundamental for the understanding of architecture and urban configuration, cannot be grasped without physically experiencing a place. Moreover, being in the city—and talking to the locals—allows for the discovering of secrets such as the ancient door we saw in the restaurant [built over a tenth-century city gate]."

Introduced in 2010, SMU's art history site seminar has become a distinctive component of the graduate experience in our department, an irreplaceable opportunity to work *in situ* with artifacts and monuments for which students spend two to three months preparing.

If you would like to support this invaluable part of our Ph.D. program in art history or help us extend the opportunity to undergraduate majors as well, please contact Janis Bergman-Carton (jbergman@smu.edu) for more information.



Campus Collaborations

We continue to relish our collaborations with the Meadows Museum, Bridwell Library and other campus institutions.

At the Meadows Museum in February, Professor Pamela Patton joined faculty colleagues Alberto Pastor and Catherine Zeuse (world languages) and the Washington, D.C.-based early music ensemble Suite Hispania for a program of music and lectures to celebrate the Meadows Museum exhibition, "The Invention of Glory: Alfonso V and the Pastrana Tapestries." Listeners were offered a program of music contemporaneous with the fifteenth-century tapestries along with lectures on the visual and literary culture surrounding the works. On November 15, the department and museum will jointly sponsor a lecture on Velázquez by renowned Hispanist Jonathan Brown (Institute of Fine Arts, New York University).

At Bridwell Library, Lisa Pon's examination of a 1568 copy of Giorgio Vasari's *Lives of the Artists* identified seventeenth-century annotations on the book as those of Lázaro Díaz del Valle, a seventeenth-century writer, singer and member of King Philip IV's court in Madrid. Díaz del Valle greatly admired Vasari and emulated him while honoring Spain's artistic achievements by writing his own series on the lives of Spanish artists. He, like his king, also admired the Italian Renaissance painter Raphael, and noted in Bridwell's book that Raphael's altarpiece, showing Christ carrying the cross, was installed in the Royal Chapel of the Alcázar of Madrid in November 1661. That painting is now in the Prado Museum, and Dr. Pon's findings will appear very soon in the *Boletín del Museo del Prado*.

Beatriz Rodríguez Balanta to Join Art History Faculty

In January 2013, the Department of Art History will welcome its newest assistant professor, Dr. Beatriz Rodríguez Balanta. A specialist in the visual and literary culture of modern Brazil and the Black Atlantic, Dr. Balanta earned her Ph.D. in Romance studies from Duke University and has been visiting assistant professor at the Universidad del Rosario in Bogotá, Colombia. Deploying a methodology that links art history to the geopolitics of knowledge and the coloniality of power, her work ranges from representations of the black body in watercolors produced in Colombia during the mid-19th century to the ways in which conventions of ethnographic photography informed the juridical discourse and the production of identity documents in Rio de Janeiro in the early 20th century. We look forward to greeting our new colleague in January.

Karl Kilinski's Gift Creates a Legacy for Hellenic Studies at SMU

Although University Distinguished Teaching Professor Karl Kilinski passed away shortly after his retirement in December 2010, the Greek culture that he loved will retain a key place in our department's teaching and scholarship, thanks to a \$1.5 million gift from his estate. The gift will support an Endowed Chair in Hellenic Visual Culture, enabling the appointment of a new faculty member with expertise in art of the period from the Bronze Age (1500 B.C.) through Classical Greece or Byzantium up to the fall of Constantinople (1453). The gift is enhanced by the donation of Professor Kilinski's books and papers to SMU's Central University Libraries. The search for the new faculty member is expected to begin in 2014.

Friends of the department will recall that at the time of his passing, Professor Kilinski's completed manuscript, *Greek Myth and Western Art: The Presence of the Past*, had been taken under contract with Cambridge University Press. The final stages of preparing the work for publication were undertaken by a team of his SMU colleagues, Janis Bergman-Carton, Britten LaRue, Pamela Patton, Lisa Pon and Eric White. We are pleased to report that the book's final proofs have just gone back to the press, with the book expected to be released in November 2012. Keep your calendar open for a departmental book party!



“20/20” Library Matters in the Digital Age: Art History’s Ambitions for the New Ph.D. and Undergraduate Research

Library enhancement is one of the top priorities of any first-tier academic department with ambitions for national prominence and the success of its students. But in this rapidly changing landscape of libraries and publishing, in which budgets are shrinking, not growing, it is essential to tackle this issue strategically. New digital technology is key to this process of thinking differently about the collection, storage and dissemination of book knowledge on campus. It creates a game-changing opportunity and, at the same time, an imperative to think carefully about protocols for determining when digital surrogates are sufficient and when we need to devote funds to actual, physical volumes.

Art History devoted a great deal of time to this issue again this year because we are ambitious for our program, our faculty and our students. Our goal is to attain a top-20 ranking among art history Ph.D. programs by 2020, the year of the National Research Council’s (NRC) next data release and the first year we will be eligible for consideration. The achievement of that goal depends upon the success of our first Ph.D. class in the job market, success that in turn will depend on their ability to complete research and publish original, new work. The students in our graduate program unquestionably have the intelligence and drive to get there, as their record of conference presentations this year alone underscores. But they will not get there without access to essential research materials in our own library, or without funding to travel to the archives and collections they must consult to complete the research needed to generate a publishable paper.

We, of course, continue to fundraise and work strategically with our art librarian, Beverly Mitchell, on targeted acquisitions in the areas of greatest need. This year, for example, we collaborated with Central University Libraries (CUL) and the Art Department to begin assembling a new collection of video art that includes Pipilotti Rist’s *Sexy Sad I*, Dan Graham’s *Classic and recent installations/pavilions, 1974-2008*, Nam June Paik’s *Global Groove*, and Joan Jonas’s *Left Side Right Side and Vertical Roll*. Beverly also coordinated, through a new approval plan with Karno Books, the purchase of many new titles on Latin American photography, painting, sculpture and architecture. But we have also begun to think more creatively about these issues and use them as the occasion to strengthen ties across campus and seed a culture of collaboration. Our advocacy for a CUL faculty advisory committee that brings representatives of departments with overlapping library needs into regular conversation is one part of this “win-win” strategy. This year Janis Bergman-Carton served on the Libraries Subcommittee of the Faculty Senate in order to take the idea through established channels. She is happy to report that the formation of a CUL faculty advisory committee to generate an annual CUL “wish list” of items useful to more than one research unit was one of the recommendations.

In a related effort to support campus-wide collaborations, Art History convened a brown bag in December to share information about campus digital initiatives. A promising proposal that came out of the conversation among colleagues from Art, Art History, the Center of Creative Computing, English, History,

World Languages and Literatures, Bridwell, Bywaters, CUL, DeGolyer, the Meadows Museum and the Visual Resources Library was to use the SMU Digital Repository to promote interdisciplinary graduate culture. The idea has particular appeal for Art History because one criterion NRC uses to rank art history Ph.D. programs is support for an annual graduate research/conference. Many departments nationally host such conferences, some for just this reason, but to our knowledge none do so as an interdisciplinary graduate event tied to a digital publication edited by the students.

The opportunities of the digital landscape were also discussed during the extraordinary visit by Portland-based novelist Matthew Stadler, hosted by the Art History Department. Stadler founded and directs the “Publication Studio” (PS), a vehicle for the publication and circulation of important new work. Its flexibility, efficiencies and low-threshold costs are adaptable in intriguing ways by modern universities, particularly those like SMU with exceptional strengths in book and print history.

Roberto Tejada generously opened his home for one of our “RASC/a Place Setting Dinners” that introduced Stadler to colleagues outside Art History as well, who share our interest in digital humanities, the book arts and the changing landscape of publishing. We brainstormed about opportunities for innovation in cross-disciplinary curriculum and programming using the PS model and agreed we will bring Stadler back in spring 2013 for a week-long “Publication Studio Pop-Up,” like the one he did last year at Yale with the Beineke Rare Books Library (<http://www.yaledailynews.com/news/2011/nov/16/pop-up-publishes-locally/?print>). The group also talked about the long-term viability of creating some kind of PS at SMU that would function globally as a linked network with sibling institutions throughout the Americas. With the relocation of *Mandorla*, the journal of new writing from the Americas Roberto founded and edits, to SMU, in addition to our regional identity and existing campus strength in this area, a project like this could position SMU at the center of the flowering of a new circulation system for transnational conversations.

In Community

Last July, Janis Bergman-Carton was visited by Albert Valtierra and Juanita Nañez, two members of the Dallas Mexican American Historical League (DMAHL), who have since become valued colleagues and friends. They had come by to see if we knew of an SMU space that might be available to install selections from previous DMAHL exhibitions (“Los Barrios de Dallas” and “Crozier Tech High: The Mexican American Experience, 1940s–1970s”) mounted at the State Fair of Texas. As Professor Bergman-Carton learned more about DMAHL and the mission to collect photographs and oral histories from elders in the Mexican American community, she began to see possibilities for collaboration. DMAHL’s photo archive and oral history project seemed well suited to a new class with a strong community-based component she was getting ready to teach.

“Artspace: Mapping Sites of Social Change” was inspired by the research residency of the 2009 Meadows Prize winners, Creative Time (a public arts organization). Designed as a next phase in the Meadows School’s initiative to explore models of art and urban engagement in 21st-century Dallas, “Artspace” is intended to integrate students in the process as stakeholders. Each of the students in the class was assigned to a semester-long creative/research project engaged with the work of DMAHL in West Dallas. The culmination was an art installation and “mapping” performance held in two locations: the Bataan Center in West Dallas and SMU’s Doolin Gallery. The collaboration continues this summer in the form of DMAHL internships. Under the guidance of Adrianna Stephenson, the head of our visual resources library, art history majors Caitlin Samples and Abigail Taylor are helping with the scanning and digitalization of the DMAHL archive. Two more art history majors and recent graduates, Rosemary Paravano and Natalie Boerder, have also volunteered time to help with cataloguing. We look forward to continuing this work that is beneficial both to DMAHL and to our students who are acquiring collections management skills and experiencing first-hand the complexities and responsibilities of organizing knowledge.

Read more at <http://www.smu.edu/Meadows/NewsAndEvents/News/2012/120229-WestSideStories3>



COMINI LECTURE SERIES

Please join us this fall as a roster of distinguished scholars join us for our annual lecture series:

ABOUT FACE: WORLD WAR I, PLASTIC SURGERY, AND THE MODERN BEAUTY REVOLUTION

David M. Lubin, Charlotte C. Weber Professor of Art

SEPTEMBER 20, 2012

5:30 PM

Bob and Jean Smith Auditorium, Meadows Museum

The lecture explores the development of plastic surgery for disfigured soldiers during the First World War and considers the impact of war-related facial trauma on modernist aesthetics and changing standards of female beauty.

COLONIAL STYLE AND THE HISTORY OF THINGS IN SPANISH AMERICA

Dana Leibsohn, Priscilla van der Poel Professor of Art, Smith College

OCTOBER 18, 2012

5:30 PM

Bob and Jean Smith Auditorium, Meadows Museum

Early in the 17th century, Antonio de Morga, a colonial official stationed in Manila, described the vast array of imports that arrived in his city from distant lands. His account offers a sharp critique alongside its inventory. Some objects were lovely, others delectable, still others worthless but entertaining. The geography of de Morga’s gaze was extensive, and his eye was keen: This man knew good things when he saw them. Taking a cue from his account and drawing examples from recent writing on the art of Spanish America, Leibsohn poses the question of what constitutes a “good colonial object.” Leibsohn’s answer turns upon contemporary conceptions of style and materiality, which, she argues, depend upon long-standing and ambivalent relationships with alterity. To identify the foreign yet rein it in—to what extent is this now, or must it be, the dominant mode of historicizing colonial visual culture?

VELAZQUEZ: MASTER AND MASTERPIECES

Jonathan Brown, Carroll and Milton Petrie Professor of Fine Arts at the Institute of Fine Arts, New York University

NOVEMBER 15, 2012

6:00 p.m.

Bob and Jean Smith Auditorium, Meadows Museum

Internationally renowned Spanish art scholar Jonathan Brown has paved the way for generations of art historians in the United States and abroad. His numerous publications and exhibitions have revolutionized Hispanic studies by focusing on a contextual approach to art history that, as he explained, “seeks to place a work of art in the historical-ideological frame of reference in which it was created.” Professor Brown has received numerous honors in and outside the U.S., and he was appointed the 2012 director of the prestigious *Cátedra* at the Museo Nacional del Prado, where he is organizing a series of seminars devoted to the history and historiography of Golden Age Spanish painting.

CURRENT STUDENT NEWS

Emily Anderson (M.A. Art History, '13) will present a research paper at the national Sixteenth Century Studies Conference in Cincinnati, Ohio, in October 2012. Earlier this year, she presented "The Allied Invasion of Sicily: Photographs of Cultural Collision," in "Sicily, South Italy, and the Mediterranean: Cultural Interactions," organized by La Trobe University in Melbourne, Australia; she also joined with Joe Hartman and Jun Nakamura in creating a panel on print technology and early modern visual culture for the 39th annual meeting of the International Committee for the History of Technology (ICOHTEC), held in Barcelona on July 10-14, 2012.

Sarah Foltz (M.A. Art History, '13) has founded her own appraisal business, Foltz Fine Art Advisors (www.foltzfineartadvisors.com). She also has an article forthcoming on Jerry Bywaters and the 1959 Dallas Museum of Art exhibition, "South American Art Today," in the summer 2012 publication of the Center for the Advancement and Study of Early Texas Art (CASETA).

Brittany Luberda (M.A. Art History, '13) was one of five students awarded the Kress Fellowship for Language Study by Middlebury College in Vermont; the award supported her study of German at Middlebury Language School this summer.

Joseph Hartman, second-year Ph.D. student, has been selected to present a research paper examining postcolonial Caribbean states at the Harvard University Graduate conference "Caribbean Diaspora Reconsidered" in September 2012. Joe also recently presented "El Señor del árbol: Dialogism and Visual Culture in Highland Ecuador" at York University's 11th annual art history graduate student symposium and "The Meaning of Sacred Space in Medieval Rome: Tree and Cross Symbolism in the Apse Mosaic and Floor of San Clemente" at the 2012 North Texas Medieval graduate Student Symposium, April 12 and 13. Finally, he joined Emily Anderson and Jun Nakamura in presenting a panel for the ICOHTEC annual meeting in Barcelona (see under Emily Anderson).

Jun Nakamura (M.A. Art History, '13) joined Emily Anderson and Joe Hartman in presenting a panel for the ICOHTEC annual meeting in Barcelona (see under Emily Anderson).

Mariana von Hartenthal, second-year Ph.D. student, will present a research paper at "Synchronicity. Contacts and Divergences in Latin American and U.S. Latino Art. 19th Century to the Present," the Third Annual Forum for Emerging Scholars at the University of Texas at Austin in October 2012.

WELCOME TO OUR TUFTS FELLOW!

Kristine Larison, a doctoral candidate at the University of Chicago, will teach two courses in her field of Byzantine art and offer a spring Co-mini lecture while in residence as the department's 2011-13 Eleanor Tufts Doctoral Fellow. We are delighted that our students will have the opportunity to benefit from her courses. The two-year Tufts Fellowship is granted every other year to an outstanding doctoral student working in any field of art history; it offers one year of research support and one year of part-time teaching in residence at SMU. Consideration for next year's Fellow will begin in February 2013; potential applicants should contact the department for further information: joyr@smu.edu / 214-768-2698.



ARHS 1336 "WAYS OF KNOWING: RHETORICS OF ART, SPACE, AND CULTURE"

This year the department inaugurated a new class to be offered annually called "Ways of Knowing: Rhetorics of Art, Space, and Culture." As the name suggests, it is designed to extend the emphases of the new Ph.D. program (RASC/a) into the undergraduate curriculum. Lisa Pon oversaw the class design and its first implementation. It is team-taught by art history faculty and includes the rotation of curators, librarians and archivists from Bridwell, the Bywaters Collection, CUL, DeGolyer and the Meadows Museum. The structure models for students how knowledge is created, through collaborations and sometimes difficult negotiations between art historians and specialists who bring different conventions and constraints to the process.

ALUMNI NEWS

Margarita Karasoulas (M.A. Art History, '12) is the Zvi Grunberg Resident Intern at the Bruce Museum in Greenwich, Connecticut for 2012-13. The internship involves two rotations in the Education and Collections Management departments as well as the opportunity to curate her own exhibition.

Jennifer Lee (M.A. Art History, '12) is a Junior Account Executive at the arts media firm Fitz and Co. In her second year at SMU, Jen was selected from a national call for applicants to present research from her thesis and participate in the inaugural graduate seminar, "Borghini, Vasari, and Disegno: Experiencing and Understanding Drawings through Sixteenth-Century Eyes" at the Morgan Library and Museum in New York City on March 14, 2012.

Rebecca Quinn Teresi (B.A. Art History, '11), currently a doctoral student in art history at The Johns Hopkins University, has been awarded a curatorial fellowship at the Baltimore Museum of Art for fall 2012.

Scott Gleeson (M.A. Art History, '09) and his colleague Dane Larsen were selected for a 2012 Idea Fund Grant from the Andy Warhol Foundation in support of their project *Las Manos Negras*, which was inspired by an article in the *Dallas Morning News* about the routine exploitation of undocumented day laborers. Scott is also head registrar for Artemis Fine Arts Services in Dallas.

Jayne Clemente (B.A. Art History, '09) is assistant gallery director at ADZ Fine Arts in Coral Gables, FL.

Rija Qureshi (B.A. Art History, '09) taught with Art Outreach in Dallas last year and this fall will intern with the Peggy Guggenheim Foundation in Venice, Italy.

Erika Lieschen Briel (B.F.A. Art History, '08) has earned an M.F.A. from the Slade School of Fine Art in London and is a practicing artist in London.

April J. Morris (M.A. Art History, '07) has successfully defended her doctoral dissertation in art history at the University of Texas at Austin and has accepted a position as visiting assistant professor of art history at Kenyon College.

Marin Sullivan (M.A. Art History, '07) has successfully completed her doctoral dissertation in art history at the University of Michigan and next year will travel to England on a Henry Moore Postdoctoral Fellowship.

Sterling Morriss (B.A. Art History, '07) graduated from Georgetown Law School in May 2011 and obtained a position with Equal Justice Works, helping to run the largest post-JD fellowship program in the nation.

Elisa Foster (M.A. Art History, '04) has completed and filed her dissertation in art history at Brown University and currently resides in Paris, where she is a docent with Paris Muse Education.

Cristina Stancioiu (M.A. Art History, '03; Ph.D. UCLA) has accepted a position as assistant professor of art history at the College of William and Mary.

Laura Veresh Lind (B.A. Art History, '03) is a program manager for a government consulting organization. Her roles include that of project manager for Armyhire.com, a civilian recruiting website for the Army Contracting Command.

Debra DeWitte (M.A. Art History, '02), has co-authored a college textbook, *Gateways to Art: Understanding the Visual Arts* (Thames and Hudson, 2011), already in its second printing after selling over 50,000 copies.

SEND US YOUR ALUMNI NEWS! WE WOULD LOVE TO HEAR FROM YOU! JOYR@SMU.EDU.

SPECIAL THANKS

Special thanks to **Michael Corris**, Professor of Art, for making the Pollock Gallery available for a DMAHL exhibition at SMU in September.

Special thanks to **Alessandra Comini**, University Distinguished Professor of Art History Emerita, for hosting a wonderful end-of-year party and send-off for our dear colleague Greg Warden (whom we already miss). And thank you also to Mrs. Edith O'Donnell for your surprise guest appearance (and remarkable performance on the maracas)!

FACULTY NEWS

Annemarie Carr, University Distinguished Professor of Art History Emerita, has just completed a fellowship at the Center for Advanced Studies in Princeton.

Janis Bergman-Carton had an article titled "Figures at the Intersection: Pierre Bonnard, Stéphane Mallarmé, and *La Revue Blanche transformée*" accepted for publication in the journal *Art History*.

Alessandra Comini, University Distinguished Professor of Art History Emerita, was honored at the symposium "Alessandra Comini und Neulengbach," in Neulengbach, Austria, for her 1963 discovery of the village prison cell where Viennese artist Egon Schiele (1890-1918) was once held for 17 days.

Randall Griffin will be giving a lecture on Winslow Homer, "Winslow Homer's Croquet Scenes and the War," at the Smithsonian Museum of American Art in November.

Pamela Patton's new book, *Art of Estrangement: Redefining Jews in Reconquest Spain*, comes out with Penn State University Press this fall and will be available in November 2012.



Lisa Pon, associate professor, has won a 2012-13 fellowship from the American Council of Learned Societies to support her book project on "Venice and the Early Modern Plague." Professor Pon also contributed an essay to the special section of *The Art Bulletin*, "Notes From the Field: Appropriation: Back Then, In Between, and Today" (June 2012).

Eric Stryker, assistant professor, will present two conference papers this fall at "The Spaces of Arts: Thinking the National and Transnational in a Global Perspective" at Purdue University, September 27-29, and at "The Art of Death and Dying," October 25-27 at the University of Houston Libraries, Houston, Texas.

Roberto Tejada, Endowed Chair in Art History, has been named the 2012-13 recipient of the Fulbright-FAAP Distinguished Chair in the Visual Arts. Through an award from the Fulbright U.S. scholar grant program, Professor Tejada will engage in scholarship with faculty and students at the Armando Alvares Penteado Foundation (FAAP) in São Paulo, Brazil.



Dr. Tejada has several works forthcoming, including contributions to the catalogue of a new exhibition on Mexican photographer Manuel Álvarez Bravo, opening at the Jeu de Palme in Paris (October 16, 2012–January 20, 2013); a co-edited volume, *Modern Art in Africa, Asia and Latin America: An Introduction to Global Modernisms* (Wiley-Blackwell, October 2012); and *Full Foreground* (University of Arizona Press), his third full-length collection of poetry. Also appearing is issue number 15 of *Mandorla: New Writing from the Americas*, the journal Tejada founded and now co-edits with Kristin Dykstra and Gabriel Bernal Granados.