

The background of the entire page is a traditional East Asian painting of a seated Buddhist figure, likely a Buddha or Bodhisattva. The figure is depicted in a three-quarter view, wearing golden-yellow robes with fine black lines indicating folds and texture. The figure's face is pale with a serene expression, and they are holding a string of prayer beads (mala) in their right hand. The painting is set against a dark, textured background, possibly a wall or a screen, with some architectural elements visible. The overall style is characteristic of traditional Chinese or Japanese Buddhist art.

THE DEPARTMENT OF
ART HISTORY
2023 ANNUAL NEWSLETTER



WELCOME FROM THE CHAIR



Dear Friends,

I am delighted to be writing my first letter as Chair of the Art History Department, succeeding Professor Diane Reilly, who served for eight years in this role. During her tenure as chair, Diane was a tireless advocate for the department, its faculty, and its students; and as a result, the Art History Department is larger and more robust than ever before in its history. We are grateful for the time and energy that she devoted to the department as she returns to work full-time on her own research projects and teaching endeavors. Among these is her innovative new collaboration with the IU Advance College Project, which trains high school instructors to teach one of the department’s most popular entry level courses (see p. 12).

This year the department continued its fruitful collaboration with the Eskenazi Museum of Art. Greeting you on the cover of this newsletter is a beautiful late 13th-early 14th century portrait of Kobo Daishi, a Japanese monk. This painting and other works in the museum were studied by students in Professor Mycah Braxton’s Japanese art and culture course from Spring 2023 (p. 11-12). In my own museum-based class, taught in conjunction with the College’s ASURE (Arts and Sciences Undergraduate Research Experience) program, first-year students were provided a unique opportunity to organize an exhibition of ancient Greek ceramics

from conception to installation. The resulting exhibition, *Life and Legend: Storytelling and Greek Pottery*, is currently on display in the Ancient, Asian, and Islamic Art Gallery in the museum (p. 10).

We have many student accomplishments to celebrate, including the successful completion of three Ph.D. degrees, three M.A. and dual M.A./M.L.S. (Masters of Library Science) degrees, and sixteen undergraduate art history majors, four of whom graduated with departmental honors, and thirty-three minors. We invite you to read about these outstanding students, as well as the accomplishments of our alumni, in the pages that follow. Our pride in our students’ and alumni’s success is matched by our gratitude for the financial support of generous donors to the department.

I conclude this note with the sad news of the passing of Professor Shehira Davezac in October 2022. Over the course of four decades in the department, Shehira introduced thousands of students to the world of art history with her distinctive charisma and warmth. Her life will be remembered at a memorial service on August 26, 2023, the details of which you can find on p. 14.

With warm regards,

Julie Van Voorhis
Associate Professor and Chair
Department of Art History
College of Arts + Sciences

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On the cover: Japanese, Unknown, *Portrait of Kobo Daishi* (detail), late 13th-early 14th century, Ink and color on silk, Eskenazi Museum of Art, Indiana University, 66.13.

DOCTORAL SPOTLIGHTS

The Department of Art History applauds Kayla Lunt, Hoda Nedaeifar, and MaryClaire Pappas for completing their Ph.D. programs over the past year. They summarized each of their dissertations for us below.

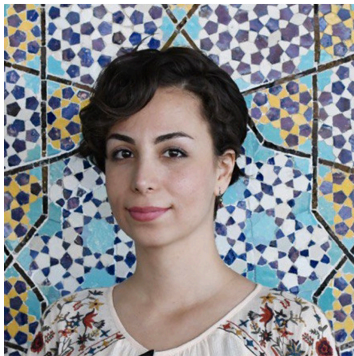


KAYLA LUNT

Devotion and Difficulty:

The Performance of the Breviary of Saint-Sépulcre

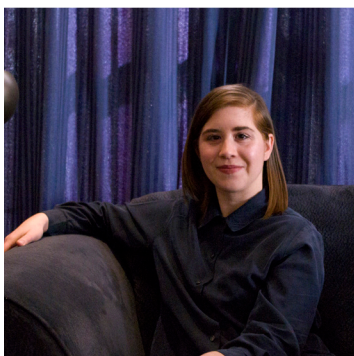
The dissertation necessitated cataloguing all illustrations, textual content, and signs of use such as dirtied margins and rubbed images found on the 2,294 illustrated folios contained by 171 medieval books connected to the Breviary of Saint-Sépulcre. My study of the intersection of marginal illustrations and the residue of affective response on these folios demonstrates that the breviary is not just a support for corporate devotion but also a space for private contemplation, and that its marginalia functioned as mechanisms for affecting difficulty, a response that not only extends interpretive engagement but which recasts even the most obscene and profane marginalia in the monastic liturgical book as devotional images. ●



HODA NEDAEIFAR

Iranian Documentary Photography of the Iran-Iraq War (1980-1988) and Its Artistic Legacies: Discursivity, Institutionalization, and Transfer in the Photographic Medium

In this research project, I explored the development of documentary photography during the Iran-Iraq war in the 1980s, and the impact of those documentary practices on art photography in postwar Iran (1988-2013). Through examining the operation of institutions in charge of image production and their printed materials, including photobooks in the 1980s in Iran, I traced visual representations of war memory across the work of the next generation of Iranian art photographers as they responded to the subject matter of the Iran-Iraq war and its legacy. I demonstrated that through innovative artistic strategies, these responses subvert the official narrative of war while displaying and producing transformations in the collective memory of the war across the generations. ●



MARYCLAIRE PAPPAS

Making Modern Viewers: Painting in Norway and Sweden, 1908-1918

In *Making Modern Viewers*, I studied a group of Norwegian and Swedish artists associated with international Expressionism and all who studied with Matisse at the Académie Matisse between 1908-1911. In the historiography of Swedish and Norwegian modern art, these artists have often been described as deradicalized, or perhaps less innovative, followers of Matisse primarily interested in formal concerns. In my dissertation, I departed from this assumption. Using archival research, I argue these Swedish and Norwegian artists viewed painting as a social project. Their modern works of art would help recalibrate the Scandinavian viewers' current vision habits to facilitate an embodied sensorial experience. In effect, they believed painting would prepare Scandinavians for modernity and help them fight the ills of industrialization. ●

UNDERGRADUATE SPOTLIGHT

CLAUDIA GONZÁLEZ-DÍAZ

Claudia González-Díaz graduated in Spring 2023 with Departmental Honors, completing an original thesis titled, “Puerto Rican Abstractions Coming to Light: Contemporary Aesthetics on (Un)natural Disaster in the Work of Allora and Calzadilla.” She double majored in Art History and French with minors in Latino Studies and Spanish. Claudia reflected on her time at IU and her undergraduate experiences that have helped to shape and reaffirm her academic and career interests. She is the recipient of the 2023 Robert E. Burke Award, the highest honor awarded to an undergraduate student in the department.

I look back on my undergraduate years with tremendous gratitude for the education that has allowed me to gradually elucidate my own personal and academic interests.

I switched my major from Journalism to Art History during my sophomore year of college, which felt like a very organic choice to me. After reporting and editing at the *Indiana Daily Student* during my first year of college, I learned that I enjoyed transforming investigation into comprehensible, public-facing narratives. However, I felt like I was sacrificing deep research and analysis to keep up with the rigid standards of reporting. Unfulfilled by this work, I sought a different path that would allow me to continue writing about the arts, but with a concerted focus on historical context and the embrace of my subjective writing voice.

I found answers to these concerns in art history coursework. In these lectures, museum visits, and discussions, I discovered the tools to feel empowered to look at and think about artworks in museums without hiding behind display text. In my art historical research and writing, I was able to connect the art-making process with historical context and theory to develop informed

arguments about works of art, which bolstered my confidence as an emerging scholar.

I was fortunate to study abroad in Aix-en-Provence, France, in the spring of 2022 where I connected lessons from my art history classes to influential sites of cultural patrimony for various European countries. While abroad, I passed the famous Montagne Sainte-Victoire daily on my walk home that Paul Cézanne painted dozens of times; I reconsidered debates around ethnographic museums discussed in Professor Margaret Graves’s course “Museums: The Displays of Culture” while visiting the Musée d’ethnographie de Genève in Switzerland; I took a course on 19th-century art criticism and traveled to Paris to see polemical paintings such as Édouard Manet’s *Olympia* at the Musée d’Orsay. I capped off my study abroad experience with a trip to Venice, where I attended the 2022 Venice Biennale, entitled “The Milk of Dreams.” As a result, my appreciation for my arts and humanities education intensified because my studies enhanced my understanding of my new surroundings.

Seeking to turn this rich study abroad experience into a project, I



self-organized, planned, researched, curated, installed, promoted, and publicly discussed a successful exhibition of 19 contemporary artworks on IU’s campus, called *Home Bound*, during my senior year. The show used works on paper and sculpture made by local Bloomington artists to creatively imagine the experience of home, untethered to concrete structures and heteronormative notions of family. The idea to execute a DIY exhibition came from Art History Professor Faye Gleisser, who curated her own independent shows out of her apartment during her undergraduate and graduate careers. This project reaffirmed my interest in channeling art historical theory and research into community-based art exhibitions that ask us to reflect on the means of identity-building that are sometimes taken for granted.

Now that I have graduated with majors in Art History and French and minors in Latino Studies and Spanish, I feel overwhelmed but mostly excited about the abundance of future ahead of me. I hope to take on the next part of my life with



Opening reception of the Home Bound exhibition with participating artists. Pictured from left to right: Olivia Kalish, Flora Arthur, Elizabeth Blackwell, Claudia González-Díaz, and Kenzye Layne.

imagination, and, as always, gratitude for the arts and humanities. More practically speaking, this summer, I am working at a summer camp for elementary school aged children in Indianapolis, leading choice-based art-making experiences. Additionally, this fall, I will work as an intern at the Smithsonian's National Portrait Gallery with the Latino Museum Studies Program. During this time, I will apply to Ph.D. programs in art history, with the goal to begin in the fall of 2024. Another long-term goal

includes living in Puerto Rico during the spring of 2024 to spend time with my extended family, connect with the local art community, potentially intern at a museum, and develop my research interests in contemporary Puerto Rican art in preparation for graduate school.

All in all, I feel passionately about pursuing a career in the arts and humanities, and I'm so thankful for the professors, friends, mentors, and other sources of support who have helped me to realize this goal. ●

STUDENT NEWS

SCHOLARSHIPS & AWARDS

UNDERGRADUATE: **Avrie Allen** won the *Grafton D. Trout Award* for her essay titled "Feminist Reflexivity: Looking at Content and Form in Modern Interpretations of 19th Century Paintings." **Elli Batz**, **Claudia González-Díaz**, and **Ellie Harrison** were inducted into the Phi Beta Kappa Society. **David Baumann** was supported by the *Grafton D. Trout Scholarship* while participating in IU's ASPIRE Salerno program in Spring 2023. **Claudia González-Díaz** was awarded the *Professional Development Award* to support her Fall 2023 internship at the Smithsonian Latino Museum Center, and she also received the *Robert E. Burke Award* in recognition of her excellent scholarship and character during her undergraduate career. **Wes Miser** was awarded the *Evelyn "Pat" Glazer Scholarship* and the *Bruce M. Cole Art History Scholarship* in recognition of his academic excellence in art history. **GRADUATE:** Doctoral student **Brooke Denny** was supported by the *Louis Hawes Fellowship Fund* for the 2022-2023 year. Doctoral candidate **Erin Hennessey** was supported by the *Art History Graduate Student Fellowship Fund* to present at the Variety, Variation, Multiplication in Premodern Art conference in Berlin with a paper titled "Repetition as Authority? Unraveling the Imitative Strands in Israhel van Meckenem's *Tribulations of St. Anthony*." Doctoral candidate **Rachel Kabukala** was supported by the *Tanner-Opperman Chair in Honor of Roy Sieber Fund* for the 2022-2023 year. **Chari Lee** was supported by the *Theodore R. Bowie Fellowship* to participate in New York University Abu Dhabi's graduate student workshop titled "New Directions in the Study of the Arab World" and to attend the competitive Kunsthistorisches Institut's seminar on "The Art Historical Image in the Digital Age" in Florence, Italy. Doctoral student **Jessica Moore** was supported by the *Art History Graduate Student Fellowship Fund* to attend the 2022 Venice Biennale to interview contemporary conceptual artists for her dissertation. Ph.D. students **Brooke Denny**, **Erin Dusza**, **Erin Hennessey**, **Rachel Kabukala**, **Chari Lee**, **Jessica Moore**, **Lexi Nickolaou**, and **George Yfantidis** were awarded the *Russell A. Havens Fellowship* to support their ongoing studies and research during Summer 2023. ●

RECENT GRADUATES

In addition to its Ph.D. students, the Department applauds its graduated Master's students from the past year, including dual Master's in Art History & Library Science students.

Katie Buhman, M.A.

“The Primadonna and the Preacher’s Daughter: Mosaic Virtual Identity Curation via Reblogging on Tumblr, 2012-2022”

Micaela Deogracias, M.A.+M.L.S.

“‘What Lies in the Heart of this Madman’: Exploring Artistic Stereotypes and Mental Illness in Children’s Picture Books”

Emily Hedges, M.A.

“Marta Minujín: The Periodic Revivals of Soft Sculpture”

UNDERGRADUATE HONORS THESES

The Department congratulates the graduating seniors who completed the Art History Honors Program, which includes a critical methods seminar and the writing of an original thesis under the guidance of a departmental faculty member.

Hope Gerber

Major in Art History, minors in History and French

“Under the Guise of Pop: Kiki Kogelnik’s Feminist Message”

Ellie Harrison

Majors in Art History and Anthropology

“Elizabeth Jefferis’s *Embroidered Picture* (1777): American Identity and Global Traditions”

Claudia González-Díaz

Majors in Art History and French, minors in Latino Studies and Spanish

“Puerto Rican Abstractions Coming to Light: Contemporary Aesthetics of (Un)natural Disaster in the Work of Allora & Calzadilla”

Kate Smith

Major in Art History

“Pixels of Remembrance: Digital Memorials and the Pursuit of Catharsis”

WELCOMING OUR INCOMING GRADUATE STUDENTS

The Department is excited to welcome its incoming graduate students in Fall 2023. We asked each of them to introduce themselves and share their research interests with us.

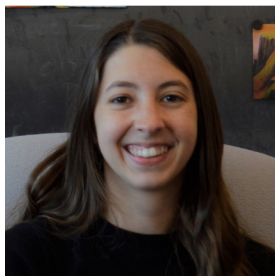
JESSICA ADER



Education: B.A. in Art History, State University of New York at Potsdam

Research interests: Baroque art, modern art, and Japanese woodblock and calligraphy
I became interested in studying at IU after being in Indiana consistently for NCAA work. I found the campus to be incredibly comforting and the Art History department was exemplary after coming from such a small undergrad program. I've always had a love for art history, and after completing my undergrad program, I realized how much I wanted to continue my studies in an even more refined environment. IU has a large variety of classes available that I'm eager to take advantage of. ●

HOLLY BUCHANAN



Education: B.A. in Art History and B.A. in Studio Art with a minor in Museum Studies, DePauw University

Research interests: Modern and Contemporary American Art with a focus in Native American Art

A painter myself, I've always loved learning not only studio skills but also the role of art in its historical context. My specific interest in Native American art is driven by my own background as a member of the Miami Nation of Indiana as well as my museum experience: I recently volunteered with the Eiteljorg's collections department, where I was surrounded by modern and contemporary Indigenous art throughout the summer. After graduating, I held the position of Efroymsen Fellow in Art History at DePauw University. The welcoming atmosphere and interdisciplinary nature of Indiana University's Department of Art History attracted me to the program, and I'm looking forward to learning from the amazing Art History faculty while also pursuing my interests in Native American and Indigenous Studies and American Studies. ●

LEXI HARFORD



Education: B.A. in Art and Design with a minor in Anthropology, Butler University

Research interests: My areas of interest span from Ancient Mediterranean Art to Contemporary Art, but Impressionism has always been my favorite movement.

I chose to study at IU because it encourages Art History students to take courses outside of their chosen discipline and explore a range of topics within the Art History department. I'm very excited to jump into one of my first classes as a graduate student, Art and Archaeology of Greece, as it will let me explore my interests in both art and anthropology more closely than I was able to in my undergraduate studies. I'm also very excited to join a larger art history program and delve into the department, as I graduated from my undergraduate studies as a studio major! ●

**MAGGIE
MCLAUGHLIN**



Education: B.A. in Art History and B.A. in Classics, University of Wisconsin-Madison; M.A. in Comparative Literature and M.L.S. in Library Science, IU Bloomington; Ph.D. candidate in Comparative Literature, IU Bloomington

Research interests: Contemporary art

I am a Ph.D. candidate in Comparative Literature interested in contemporary comparative arts, particularly the relationship between poetry and visual art. My research centers around poems, especially collections of poems, that challenge the presumption of poetry as a literary genre and function as visual works as well as textual ones. ●

AMBER REECE



Education: B.A. in Art History and B.A. in Classical Civilizations, IU Bloomington

Research interests: the Classical period, as well as the post-Italian Renaissance/ Baroque periods

My first foray into art history was during high school. We had to take an “Art Appreciation” course and, honestly, I did not appreciate it. What I did appreciate was Ancient Greek and Roman mythology. So, in my first semester of my freshman year of college, I took a classical class as an elective. It was about the Seven Wonders of the Ancient World, and I enjoyed it so much that I decided to take another the next semester. Next thing I knew, I had changed my major from Microbiology to Classical Civilizations on the Art and Archaeology Track. I quickly realized that while I enjoyed the stories, I enjoyed the depictions of them even more. By the end of my sophomore year, I had added Art History as a second major. Over my college career, I have had many opportunities to study various art periods, but I find my interest lies in researching the extent to which classical themes influence High Renaissance and Baroque art. This is not limited to only the archaeological finds of the time, but also the influence of Classical texts as well. ●

THE ROBERT E. & AVIS TARRANT BURKE LECTURE SERIES

Welcoming renowned art historians from around the world to share their research with the IU community - free and open to the public!

Friday, September 22nd - Global & International Studies Building room 1122, 4p.m.

Branden W. Joseph | Post-Pop Punk Art: Zines by Artists since 1970

Dr. Branden W. Joseph is the Frank Gallipoli Professor of Modern and Contemporary Art at Columbia University. Affiliated with Columbia’s Institute for Comparative Literature and Society (ICLS) and Center for Comparative Media (CCM), his research interests include pop art; minimal sculpture; experimental film and film installations; popular, experimental, and minimal music; performance art; paranormal photography; and critical and media theory.

Friday, November 3rd - Location to be announced, 4p.m.

Jacquelyn N. Coutré | Curator as Catalyst: Towards a Philosophy of Curating as a Creative Act

Dr. Jacquelyn N. Coutré is the Eleanor Wood Prince Associate Curator in Painting and Sculpture of Europe at the Art Institute of Chicago. Since her arrival in 2019, she has overseen the 2021 reinstallation of the 17th-century Dutch and Flemish galleries, acquired paintings by Edwaert Collier and Maria van Oosterwijck, and curated *Van Gogh and the Avant-Garde: The Modern Landscape*, which is on view through September 4th.

ALUMNI NEWS

Caroline Armstrong (B.A. '22) is studying ancient Greek at the University of Arkansas and completing a graduate certificate in geospatial technologies to prepare for landscape archaeology projects. **Katie Brown** (Ph.D. '98) is the new Dean of the College of Arts & Sciences at Ashland University in Ashland, OH. **Leah Chizek** (M.A. '22) begins a Ph.D. program in the Kress Foundation Department of Art History at the University of Kansas in Lawrence, KS, in Fall 2023. **JJ Degner-Lopez** (M.A. '21) is a Ph.D. student in the Department of Art History and Archaeology at Washington University in St. Louis, studying Chinese art during the Ming and Qing dynasties. **Lauren Ehrmann** (B.A. '20) joins Harvard's Department of History of Art and Architecture as a doctoral student in Fall 2023. **Chloe Feyock** (B.A. '18) is studying Art History and Museum Studies at Georgetown University in Washington, D.C. **Heather Holian** (Ph.D. '97) was promoted to Professor of Art History at University of North Carolina, Greensboro (UNCG), and has accepted a new position as Associate Director of the School of Art at UNCG. **Kennedy Jones** (M.A. '22) is Architecture, Art and Design Librarian at the New Jersey Institute of Technology's Littman Library. **Jan Juliani** (M.A. '22) is Cataloging & Digital Projects Librarian at Southern Oregon University. **Gabby Kriebble** (M.A. '22) is Assistant Curator at the Monroe County History Museum in Bloomington, IN. **Claire L'Heureux** (B.A. '18) is a Curatorial Intern in the Department of Photographs at the J. Paul Getty Museum in Los Angeles, CA. **Haohao Lu** (M.A. '19) is Visiting Assistant Professor at Vassar College and recently published "Games, Flirtation, and the Use of Interpretive Risk: Jan Sanders van Hemessen's Portrait of a Husband and Wife Playing Tables in the journal *Ludica*. **Joanna Matuszak** (Ph.D. '17) begins a tenure-track position at the University of Texas-Tyler in August 2023. **Hannah Osborn** (M.A. '19) is Executive Director of Academics and Director of Academic Support Services in the IU Eskenazi School of Art, Architecture + Design. **MaryClaire Pappas** (Ph.D. '22) has accepted a position at Savannah College of Art and Design following her time as the Louise Bourgeois Works on Paper Intern at the Museum of Modern Art. **Bart Pushaw** (B.A. '12) is joining the Department of Art at the University of Tennessee, Chattanooga as Assistant Professor of Art History. **Angela Ratigan** (M.A. '15) defended her dissertation "Castles in the Air and Tools for Discovery: On the Heuristic and Discursive Value of Virtual Recreations of Minoan Architecture" at Universität Heidelberg in Spring 2023. **Destini Ross** (B.A. '21) a current Art History graduate student at Williams College, has been awarded one of two Judith M. Lenett Memorial Fellowships for 2023-2024, supporting her work at Williamstown Art Conservation Center to research and conserve an American art object. **Sheri Shaneyfelt** (Ph.D. '01), Principal Senior Lecturer in the History of Art & Architecture at Vanderbilt University, won the Faculty Adviser Award in the Humanities for her work with students. **Brittany Sheldon** (Ph.D. '16) is currently teaching art history courses for the Art+Film Department at Cal Poly Humboldt in Arcata, California. She is also in the final stages of publishing a book entitled "Northern Ghanaian Women's Artistry: Visualizing Culture." **Moriah Shtull** (B.A. '12) is Senior Marketing Manager for New York Public Library. **Brittany Sutton** (B.A. '12) is President and CEO of Art Mix, an Indianapolis nonprofit dedicated to providing access to the arts for people with disabilities. **Madeline Yurtseven** (M.A. '89) is living in Manhattan and is a volunteer at the Metropolitan Museum of Art and the Metropolitan Opera. ●

ALUMNI IN FOCUS

JORDAN PICKETT



An alumnus of our undergraduate program, Dr. Pickett now works at the University of Georgia, focusing on archaeology and architecture, environmental and climate history, and the historical geography of cities in the Roman, Late Antique, and Byzantine Eastern Mediterranean. He returned to IU in Fall 2022 to give a Distinguished Alumni Lecture on “Climate Change and Cities in the Eastern Mediterranean: From Rome to Byzantium.” He now shares with us details from his recent archaeological work in Turkey.



Above: Sardis Acropolis Oblique from East. Photo credit: Jordan Pickett

Jordan Pickett (IU Art History/Religious Studies B.A. '06, University of Pennsylvania Art and Archaeology of the Mediterranean World Ph.D. '15), an assistant professor of Classics at the University of Georgia, has been conducting fieldwork at Sardis in western Turkey again this summer. Sardis sits at the beginning of Herodotus's Histories, with war between the Lydian kings and the Persians at the origins of the

antipathy with ancient Greece in the fifth century BC. One of the seven cities of the Apocalypse in Revelations, Sardis was also capital of the Roman and Byzantine province of Lydia. The site has been the focus of a joint Harvard-Cornell and international project since 1958. Pickett serves as co-PI for the study of Byzantine Fortifications on the Acropolis at Sardis, a massive set of walls built entirely from material recycled from older Classical, Hellenistic, and Roman buildings in

the lower city, sometime between c. AD 540 and 800. Pickett's work has included architectural documentation of the fortifications with drones and photogrammetry, a campaign of sampling for radiocarbon dating of mortars, and this summer a high-resolution laser scan and talks with geomorphologists about future collaborative study of historical geological change on the Acropolis, whose slopes are dramatically eroded by a combination of past earthquakes and landslides. ●

UNDERGRADUATE RESEARCH CURATING ANCIENT GREEK POTTERY



Above: Students analyze a vessel with Curator Juliet Graver Istrabadi. Right: Student Remy Caufield stands next to “Black Figure Storage Jar (Amphora) with Warriors and a Woman” modeling a hand-painted shirt in the style of Greek vases made specifically for this exhibition.

In collaboration with the Eskenazi Museum of Art, fourteen first-year students curated the special exhibition, *Life and Legend: Storytelling and Greek Pottery* through a course taught by Art History Professor Julie Van Voorhis as part of the College of Arts and Sciences’ innovative ASURE (Arts and Sciences Undergraduate Research Experience) program. This program is designed to provide students with immersive, hands-on research experiences early in their college careers. *Life and Legend* explores the rich imagery of vase painting by focusing on scenes from mythology and how they intersect with the realities of daily life in ancient

Greece. The exhibition of twenty ceramic vessels were organized into four themes: war, gender, revelry, and mythical animals. The students participated in all aspects of the exhibition: they began by examining the artworks first-hand in the Eskenazi Museum’s object study room, from which they developed the exhibition themes, conducted research, wrote the labels and wall text, designed the layout of the cases, developed and recorded an audio tour, and brainstormed marketing and educational programming. A particularly exciting discovery was made by student Remy Caufield, who convincingly reidentified the subject represented on a fine amphora (storage vessel) in the exhibition.

Using textual evidence and other vases for comparison, Caufield demonstrated that the image of an armed soldier leading a veiled woman previously known as the abduction of Helen by the Trojan prince, Paris, the event that started the Trojan War, in fact represents a scene from the war’s end: the recovery of Helen from the fallen city by her husband Menelaos. This vase is featured in *Life and Legend*, which opened to the public on May 4, 2023, and will remain on view for the rest of the year. Professor Van Voorhis was recognized with the 2023 David and Cheryl Morley ASURE Teacher-of-the-Year award for her work with these talented and dedicated students. ●

MUSEUM MUSINGS

By Professor Mycab Braxton, Assistant Professor of Modern Japanese art. After completing her first year in the Department, Professor Braxton reflects on her encounters with objects in the Eskenazi Museum of Art's collection of Asian art.



Viewing Japanese art from the Eskenazi Museum was a highlight of my Spring 2023 course on Japanese art and culture. Thanks to the Eskenazi's generosity and its remarkable collections, my students were allowed to encounter these works of art as carefully designed material objects, through which they could understand the craftsmanship and process of creating a complex painting. *The Portrait of Kobo Daishi* (see p. 12 and cover), by an unknown artist, is one exceptional work in the museum's collection. Dating from the 13th or 14th century, the portrait shows the monk Kukai, who is known for inventing essential aspects of the Japanese language like kana script, and for founding esoteric Buddhism in Japan. Portraits like this were deeply meaningful, personal gifts from teacher to student in Japanese monasteries that signified the passing of the Buddhist understanding

of Enlightenment. They are rare finds in American collections, and it is a testament to the Eskenazi's collection strength that my students were able to experience it in person. We also dove into the museum's records of the conservation of this painting. These describe restorations performed on areas of damage done centuries before the painting entered the Eskenazi collection. The exposed layers of pigments allowed students to follow along with the construction of the painting in reverse, building up from a precise ink underdrawing, to layers of pigment, to a gold aura adorning the influential figure and suggesting his spiritual enlightenment. This was an important opportunity to see a work of deep Buddhist significance, and to peer into medieval Japanese painting methods through it.

We also viewed *Mitsukuni Defying the Skeleton-Spectre*, a dramatic triptych

Utagawa Kuniyoshi (Japanese, 1797-1861), *Yabata-ya Sakujiro, Mitsukuni Defying the Skeleton-Spectre*, ca. 1845, Color woodblock print on paper, Eskenazi Museum of Art, Indiana University, 68.63

composed by Utagawa Kuniyoshi in 1844. The print, in pristine condition, shows a giant skeleton summoned by the witch Takiyasha in the former palace of her traitorous father. As a print very successful in its era and well-known in the present-day, this work offers a unique look at the design choices and visual appeal of woodblock prints. The skeleton arcs menacingly across the prints while Mitsukuni strikes a bold pose, borrowed from imagery of kabuki theater, as he battles both the skeleton and Takiyasha's retainers. After viewing numerous woodblock prints as digital images on powerpoints, the Eskenazi's study rooms allowed students to see their size, rich color tones, and vibrant patterns in person. This led to provocative discussion

about how the work would have been purchased, displayed, and shared in the society of 19th century Japan. Students examined the works closely to see details of how they were made, including the numerous blocks required to make such a complex print and their meticulously carved details—such as the anatomically accurate skeletons. This print reveals the dynamism and activity in the popular culture of 19th century Japan, as well as key aspects of how its most famous works—woodblock prints—were made. ●

Japanese, Unknown, Portrait of Kobo Daishi, late 13th-early 14th century, Ink and color on silk, Eskenazi Museum of Art, Indiana University, 66.13



UPCOMING EXHIBITIONS AT THE ESKENAZI MUSEUM OF ART

Landscape and Abstraction in Watercolor, 1780-1980

August 5 - December 10, 2023

Measuring Time: The Photographs of Jeffrey A. Wolin

September 7 - December 17, 2023

Textile Heritage in Central and South America

August 26, 2023 - February 18, 2024

ART HISTORY IN THE HIGH SCHOOL CLASSROOM

Working with the IU Advance College Project (ACP), the Department of Art History is rolling out one of its more popular introductory courses to Indiana high schools this fall.



Above: The Sidney and Lois Eskenazi Museum of Art

“Introduction to Art History and Visual Culture,” a one-semester global survey, will be taught for college credit for the first time in the coming year at Lawrence North High School in Indianapolis, Hamilton Southeastern High School in Fishers, and Bedford North Lawrence in Bedford. A summer workshop to orient high school teachers in the curriculum was held at the Eskenazi Museum of Art in June, and included a visit to the object study room to see ancient Greek pottery taken from Eskenazi Museum storage and

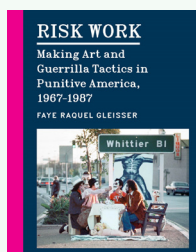
introduced by Curator of Ancient Art Juliet Graver Istrabadi and Art History Professor Julie Van Voorhis, who talked about working with first year students to build the *Life and Legend* exhibition (see p. 10).

The launch year includes both a high school with a largely rural population and a minority-serving, inner-city institution. Students who enroll in dual-credit courses like this can earn IU college credit at no cost; their IU “Introduction to Art History and Visual Culture” course will automatically transfer to any

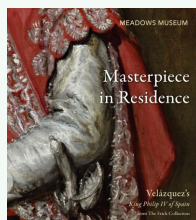
Indiana public college or university and many private ones, as well. All three high schools participating in the launch year have strong arts faculties; teachers in the ACP program pursue a Master’s degree with at least 18 credits of art history coursework at the graduate level, all paid for by the state. For the first time this summer the Department of Art History offered a remotely-taught graduate seminar, “Neoclassicism: From Revolution to World War II,” led by Art History Professor Cordula Grewe, so that teachers anywhere in the state can complete the required graduate coursework. As ACP Art History Faculty Liaison Professor Diane Reilly said, “I’m excited to be able to introduce art history to a diverse group of high school students. Knowing about the visual world around you enriches your life, whether or not you decide to take more classes in the subject, though we hope these students will!” ●

The Department of Art History commends its faculty and alumni for their contributions to the broad field of art history.

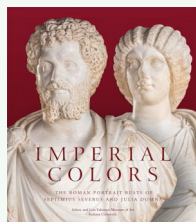
NEW FACULTY PUBLICATIONS



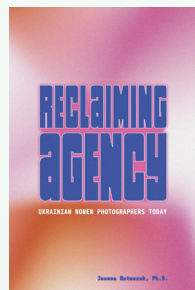
Risk Work: Making Art and Guerrilla Tactics in Punitive America, 1967-1987
Faye Raquel Gleisser
The University of Chicago Press, 2023



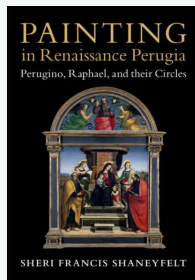
Masterpiece in Residence: Velázquez's King Philip IV of Spain from the Frick Collection
Giles Knox
Scala Arts Publishers in association with Meadows Museum, Dallas, 2022



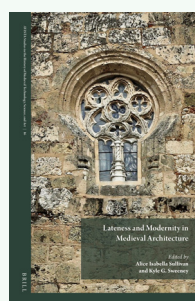
Imperial Colors: The Roman Portrait Busts of Septimius Severus and Julia Domna
Julie Van Voorhis, Mark Abbe, with Juliet Graver Istrabadi
D Giles Limited, 2023



Reclaiming Agency: Ukrainian Women Photographers Today
Joanna Matuszak
Southern Utah University Press in cooperation with Southern Utah Museum of Art, 2022



Painting in Renaissance Perugia: Perugino, Raphael, and their Circles
Sheri Francis Shaneyfelt
Cambridge University Press, 2023



Lateness and Modernity in Medieval Architecture (AVISTA Studies in the History of Medieval Technology, Science, and Art)
Co-edited by Kyle G. Sweeney
Brill, 2023

ALUMNI RESOURCE NEW JOBS LISTSERV

As a way to continue providing career resources to recent graduate alumni, the Department is pleased to announce the creation of a new listserv to circulate job opportunities received by the Department through its professional networks.

To sign up, visit arthistory.indiana.edu/contact and select “Subscribe to Art History Alumni Jobs Listserv” in our contact form.

REMEMBERING A FRIEND OF THE DEPARTMENT



SHEHIRA DAVEZAC



The Department of Art History lost one of its foundational members with the passing of Professor Shehira Davezac in October 2022. Professor Davezac arrived at Indiana University in Fall, 1966, after pursuing graduate work at Sarah Lawrence College and Columbia University. Over the next four decades, she taught thousands of students, both at the introductory level with her well-known and ever popular “Introduction to Art” course, which regularly enrolled upwards of 200 students, and in a series of upper-level courses that pioneered the teaching of art theory as a discrete curriculum. With subjects that stretched from the art theory of the ancient western world through that of nineteenth-century France, and drew in thinkers as diverse as Immanuel Kant, Charles Baudelaire, Gustaf Britsch, Lucien Freud, and Marsilio Ficino, she taught several generations of both undergraduate and graduate students an extraordinarily comprehensive synthesis of the theoretical underpinnings of art prior to the advent of critical theory. Her publications included the essays “Women of the Arab World: Turning the Tide” (1994), and “Shopenhauer According to the Symbolists: The Philosophical Roots of Late Nineteenth-Century French Aesthetic Theory” (1996). She also served for many years as the Director of Undergraduate Studies. Fondly remembered for her warmth and for her wonderful hospitality, she was truly a pillar of the program.

A memorial service for Professor Davezac will be held at the Eskenazi Museum of Art on Saturday, August 26th from 2:30 to 4:30 p.m. To RSVP, please email Karim Davezac at kdavezac@goursac.com. A Zoom link will be made available for individuals who are unable to attend in person. ●



DEPARTMENT OF ART HISTORY

College of Arts + Sciences

Indiana University

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STAY IN TOUCH

We love to hear from our alumni. Share your achievements with us and keep up-to-date with the latest news in the Department.

On the web: arthistory.indiana.edu | **Email:** arthist@indiana.edu

Facebook: Department of Art History, Indiana University Bloomington | **Twitter:** [@IUArtHistory](https://twitter.com/IUArtHistory)



THANK YOU

Our alumni and friends are crucial to the success of the Department of Art History. Our graduates are recognized leaders in their professions and communities both nationally and internationally, and we are grateful for the commitment and loyalty of our alumni and friends that help to support students at every stage of their degree programs. On behalf of faculty, students, and staff, the Department wishes to thank you for your investment in the next generation of art historians.

To find giving opportunities, please visit arthistory.indiana.edu/alumni-giving.