

DEPARTMENT OF
HISTORY
OF ART

Newsletter

2022



THE OHIO STATE
UNIVERSITY

COLLEGE OF ARTS
AND SCIENCES

Letter from the Chair



Karl Whittington teaching in Santa Maria Maggiore in Rome

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Greetings to the history of art community, near and far: current students and faculty, alumni of our graduate and undergraduate programs, and friends and supporters of our department. I hope you enjoy reading this second edition of our annual newsletter, where we share the inspiring work that our faculty and students have been doing in 2022. As life has returned to some kind of new normal following the worst of the pandemic, our horizons have begun to broaden again, and it has been a wonderful year of travel, research, and engagement for our students and faculty.

Exciting things are happening in our department this year. The biggest news is that our faculty will grow significantly, with searches currently underway for three new faculty positions in African/Diaspora Art and Visual Culture, the History of Architecture and the Built Environment, and Latinx Art History and Visual/Material Culture. These hires, two of which are part of Ohio State's Race, Inclusion, and Social Equity (RAISE) Hiring Initiative, are part of exciting new growth happening across the College of Arts and Sciences that will bring dynamic new research and teaching areas to our students. The three positions in History of Art will allow us both to move into new geographic and conceptual directions, but also to re-engage fields of study that were long an area of strength in the department (in African Art and in the History of Architecture, specifically). We are thrilled to be conducting these searches, and we look forward to welcoming new faculty members into our department in autumn 2023; this growth for our department is a wonderful vote of confidence on the part of the university in the work that we are doing to move the discipline of art history in just and equitable directions. Stay tuned for more news as scholars are chosen for these positions.

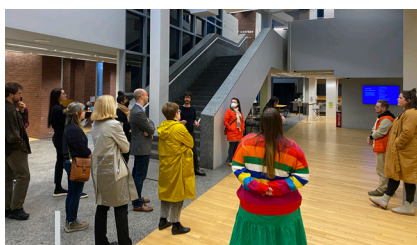
Over the past year, I think the key theme for our students and faculty has been travel, exploration, and re-engagement with our research. As travel restrictions lifted, students and faculty have moved across the globe to present their work and to visit collections, libraries, and archives, both as part of structured trips and for their individual research. With logistical support from our amazing staff, almost half of our PhD students traveled internationally over the past six months, visiting a range of sites in Europe, East Asia, and the Americas, generously supported by the Cathleen M. Murnane Travel Scholarship and other department and university funds. Hearing about their re-engagement with art objects and archives has been wonderful and energizing.

We also launched other initiatives aimed at helping students access immersive, faculty-led engagement with works of art. For the first time, our capstone research seminar for the History of Art major included a travel component: over Fall Break in October 2022, Professor Jody Patterson led the class of senior art history majors to New York City to visit collections, conduct research, and meet with department alumni working in the field. You can read more about the trip later in this newsletter, in a reflection written by PhD student Schuyler Black-Seitz, who accompanied the students on the trip, but it was a huge success in getting students out of the classroom and engaging directly with works of art and museum institutions. We plan to continue this travel component to our capstone seminar in future years. A number of History of Art majors also traveled with me to Italy in May 2022 as part of my "Medieval Art in Italy" study abroad course. Assisted by PhD student Margaret Wilson, I led the students around Rome and Florence for 17 days, navigating COVID protocols as we weaved in and out of churches, museums,

and train stations. A student from the trip, Becca Duncan, has written a reflection on the trip that you can find later in this newsletter. A final initiative that we are proud of is a new undergraduate scholarship, from the Aida Cannarsa Snow Endowment, through which we are now able to provide \$2,000 to four history of art majors each year; the first scholarships were awarded this fall based on both financial need and academic merit.

We also continued to increase the number of class-connected field trips to institutions in Columbus and around Ohio. Two current shows at the Wexner Center, “Sharing Circles: Carol Newhouse and the WomanShare Collective” (co-curated by Assistant Professor of Practice Daniel Marcus) and “Carlos Motta: Your Monsters, Our Idols,” have been visited by several courses, as has the current show at the Columbus Museum of Art, “Raphael—The Power of Renaissance Images: The Dresden Tapestries and their Impact” and their show last spring on Roy Lichtenstein. Professor Julia Andrews and several graduate students led a large group of undergraduates from the East Asian Art Survey course to the Cincinnati Museum of Art in October 2022 to see “Gallop Through Dynasties” and objects in their permanent collections. Other classes visited the Dayton Museum of Art, the Billy Ireland Cartoon Library and Museum, and the Thompson Library Special Collections. We have been working throughout our curriculum to increase these kinds of engagement and travel opportunities; coming out of COVID, we are all eager for this kind of hands-on experience.

We hosted a number of great events in 2022 as well. To mention just a few highlights, in February we virtually hosted Cécile Fromont of Yale University as our Ludden lecturer. In March we hosted a virtual symposium, “Northern Renaissance and Baroque Art at the Threshold” in honor of the retirement of Professor Barbara Haeger, which was a wonderful discussion of Barbara’s



Department members at the Wexner Center for the Arts

Julia Andrews with students at the Cincinnati Art Museum



research contributions to the field and a chance to hear new research from her colleagues and friends. In April, our graduate students hosted their Symposium, “On Radical Practice: Representing Politics, Resistance, and Transmission.” And in collaboration with the Columbus Museum of Art, in July we hosted a small symposium, “Raphael and the Dresden Tapestries” in person in Pomerene Hall, featuring Professor Christian Kleinbub and a group of European scholars who worked on the show.

We also have a number of accomplishments to celebrate this year among our faculty, staff, and students; you can read about what faculty and graduate students have been up to later in the newsletter, but I wanted to acknowledge several significant achievements here. Firstly, Erica Levin was promoted to associate professor with tenure – Congratulations, Erica! And Christina Mathison, formerly a lecturer in our department, was promoted to associate professor of teaching. Professor Lisa Florman also took on a significant new role at the university: beginning in September 2022, she is now serving as the Vice Provost for the Arts, helping to shape and coordinate research, collaboration, and community engagement in the Arts across Ohio State. This summer, Professor Emeritus Myroslava Mudrak was inducted into the National Academy of Arts of Ukraine, a major honor recognizing her role in championing and researching Ukrainian visual artists throughout her career. And finally, our Academic Program Coordinator, Gabrielle Stephens, was awarded a much-deserved Outstanding Staff Award from the Arts and Sciences Staff Advisory Council.

I also want to thank and acknowledge the many contributions of Professor

Christian Kleinbub to our department. Christian decided to resign from his full-time faculty position in August 2022, but he has been named adjunct professor and plans to remain actively engaged with the department, continuing to serve on several students’ dissertation committees and perhaps teaching online courses in the coming years. We owe Christian a debt of gratitude for his mentorship of students, inspiring research, service roles in our department, and so much more. We wish you and Amanda and Angelina the best in New York City.

I hope you enjoy reading through the rest of the newsletter for updates on students and faculty, spotlights on graduate student research and undergraduate alumni, reflections on recent travel and research, and a tribute to Professor Emeritus John C. Huntington from a former student. John’s contributions to the field of Buddhist Art are being memorialized at several conference sessions in his honor, as former students and colleagues recognize his immense impact on the field.

As always, please do stay in touch. I particularly love hearing from alumni about what they are up to, so drop by Pomerene Hall and say hi or write me an email (whittington.78@osu.edu). Over the past year we have also completely redesigned our website, history-of-art.osu.edu, so please take a look — it includes a wealth of new content about what everyone here is up to.

Karl Whittington
Associate Professor, Department Chair

Faculty Notes

Julia Andrews

Distinguished University Professor of Chinese Art

In 2022 Julia Andrews published “Peinture rouge, dessins et encre révolutionnaires (Red Painting, Revolutionary Drawings and Ink Paintings),” in *Ink in Motion, A History of Chinese Painting in the 20th Century*, exhibition catalogue for exhibition at Musée Cernuschi, Paris, October 21, 2022-Feb. 19, 2023, pp. 144-166; and “Zhang Wei’s Fusuijing Building,” in the inaugural catalogue for Hong Kong’s new M+ Museum: *Chinese Art Since 1970: The Sigg Collection* (Hong Kong and London: M+ and Thames and Hudson, 2022), pp. 488-489.

On April 20, 2022, she presented “Landscape and Artistic Revolution: André Claudot (1892-1982) and the Modern Art Movement in China” at “Modern and Contemporary Chinese Ink Painting: Histories, Borders, and Values, An International Virtual Symposium,” sponsored by the Mozhai Foundation, University of Maryland, and UMD Center for East Asian Studies. On July 14 and 15, she participated virtually in a round table entitled “Alternative Collections and Digital Humanities of Twentieth-Century Chinese Art and Visual Culture” at the University of Toronto. On November 9, 2022, she spoke at the Harn Museum, University of Florida, on “Women Artists in Twentieth-Century China: A Prehistory of the Contemporary.”

In collaboration with Dr. Hou-mei Sung, Cincinnati Art Museum, Dr. Janice Glowski, Otterbein University, and Dr. Kuiyi Shen, UCSD, she is preparing the catalogue for “From Shanghai to Ohio: The Painting of Wu Zhongxiong (Woo Chung Yong; 1898-1989),” to show at the Cincinnati Art Museum in 2023. She is also working on a co-edited volume with Shu-yu Kong and Shengtian Zheng tentatively titled “Art and Modernism in Socialist China: Unexplored International Encounters, 1949-1979.”

Lisa Florman

Professor of Modern Art and Vice Provost for the Arts

In September, Lisa Florman stepped down from her job as Arts and Sciences Associate Dean for Interdisciplinary Studies and Community Engagement to assume a new position as the university’s Vice Provost for the Arts. She is still trying to keep at least one foot in art history, however. Two translations she did of essays about Wassily Kandinsky by the French philosopher Alexandre Kojève will appear later this year in a book on Kojève being published by David Zwirner Galleries as part of their Ekphrasis series. Lisa also wrote the introduction to a new translation (by Ruth Ahmedzai Kemp) of Kandinsky’s *Concerning the Spiritual in Art* that is scheduled to appear from Penguin Random House in 2023.

Mark Fullerton

Professor of Ancient Art

For the 2022-23 academic year, Professor Fullerton is serving as the interim chair of the Ohio State Department of Classics.

Byron Hamann

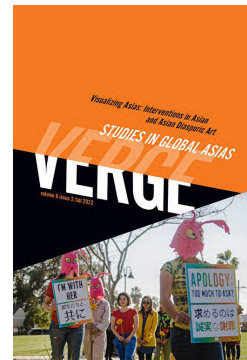
Associate Professor of Latin American Art

In 2022, Byron Hamann’s book, *The Invention of the Colonial Americas: Data, Architecture, and the Archive of the Indies, 1781-1844*, was published by the Getty Research Institute. He also published a chapter, “Edible Gods and the Anthropology of Sacrifice” in *Sacrifice and Conversion between Europe and the New World*, edited by Maria Berbara (I Tatti, 2022).

Namiko Kunimoto

Associate Professor of Japanese Art and Director of the Center for Ethnic Studies

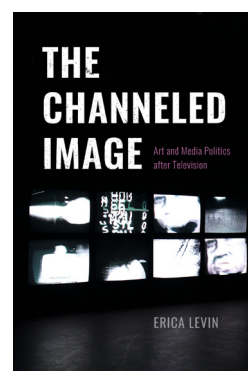
This past academic year, Namiko Kunimoto published “Katsura Yuki and the Allegorical Turn,” a chapter in *Water Moon Reflections: Essays in Honor of Patricia Berger* and “Situating “Becoming a Statue of a Japanese ‘Comfort Woman:’ Shimada Yoshiko, Bourgeois Liberalism and the Afterlives of Japanese Imperialism” in *Verge: Studies in Global Asias*. She also published “On Violence and Gender in Postwar Japanese Art: As Seen Through Untitled, 1962” for White Cube Gallery and has made headway in her current book project, *Transpacific Erasures: Contemporary Art, Gender, and Race in the Afterlives of Japanese Imperialism*. In the fall semester, Namiko gave a talk entitled “From Hiroshima and Minamata to Today: Socially Engaged practices in post-war Japan,” for the Daiwa Foundation, and spoke at Yale University on “Performing Memorial Sculpture.” She also chaired a panel at the College Art Association called “Shaping Modern Memory in Japanese Sculptural Practices,” and two panels at Ohio State: “Knowledge, Power, and the Ethics of Engaged Scholarship” and “Covid, Racism, and the Ongoing Struggle.” She was thrilled to receive an Ohio State Arts and Humanities course release award as well as an Ohio State Arts and Humanities Larger Grant. Namiko enjoyed working as a grant reviewer for the National Endowment for the Humanities and as a referee for UC Press, Minnesota Press, and the Journal of Japanese Studies. She is proud to announce that her first PhD student to graduate, Eunice Uhm, moved from her postdoctoral fellowship at Kalamazoo College to take on a tenure-track job at the Massachusetts College of Liberal Arts. Namiko looks forward to working with her newest graduate students, Mia Kivel and Christy Sher, who will join her other advisees, Alice Phan, Hannah Slater, and Maika Kagawa Bahr.



Erica Levin

Associate Professor of Contemporary Art and Experimental Cinema

Erica Levin published her first book, *The Channeled Image: Art and Media Politics After Television* (University of Chicago Press, 2022). An essay, “Nothing Clarifies an Image Like Another Image: New Approaches to Found Footage Filmmaking” also appears in *A Companion to Experimental Cinema* (Wiley Blackwell, 2022). While on leave this fall, she has begun a second book project focused on obscure sites of cinematic inquiry:



disrupted ecosystems, fault lines, forgotten communes, abandoned mines, and imaginary desert islands. This research examines how ongoing processes of dispossession, extraction, and exploitation serve as the impetus for the development of emancipatory filmic forms. She received a Coca-Cola Critical Difference Grant for Research on Women, Gender and Gender Equity to support this new research, which will enable her to travel to Portugal. This fall, she also led a Field School trip to New York City (previously postponed due to the pandemic), taking students to festival screenings and archives where experimental films are exhibited and preserved.

Daniel Marcus

Assistant Professor of Practice

In his role as Associate Curator of Exhibitions at the Wexner Center for the Arts, Daniel Marcus organized two major exhibitions this past year. In February, his research into the archives of contemporary art at Ohio State resulted in *To Begin, Again: A Prehistory of the Wex, 1968-89*, an exhibition that occupied the entirety of the Wex, featuring rarely-seen works from the center's permanent collection — inherited from the former University Gallery of Fine Arts — alongside loaned works and ephemera. A free publication accompanied this project, which included Marcus's introductory essay and contributions by Stephanie K. Blackwood, Arielle Irizarry, Julian Myers-Szupinska, and Mark Svede. With grant support from the Ohio Humanities Council, Marcus also convened several public events around this project, including a conversation with visionary former University Gallery director Betty Collings co-sponsored by the Department of History of Art.

This September, Marcus collaborated with artist and Ohio State professor Carmen Winant (Department of Art) to organize *Sharing Circles: Carol Newhouse and the WomanShare Collective*, the first museum exhibition devoted to Newhouse's photographic work and archives. At the exhibition opening, Marcus and Winant were joined by historian and photographer Leah DeVun to discuss Newhouse's artistic practice; and this November, Marcus planned a panel discussion that situated the Women's Lands movement within a local and regional perspective. In the free publication accompanying *Sharing Circles*, Marcus's introductory essay explores the aesthetics of collectivity in the work of Newhouse and her community. Marcus was honored to receive, with Winant, a grant from the Graham Foundation in recognition of the exhibition's contribution to the field of architecture and design history.

Beyond these curatorial ventures, Marcus published an essay on the iconoclastic artist Hannah Wilke in the January 2022 issue of *Artforum*; and his review of Jack Lowery's book *It Was Vulgar and It Was Beautiful: How AIDS Activists Used Art to Fight a Pandemic* (Bold Type Books, 2022) was published on *Artforum's* website this past April.

Christina Wei-Szu Burke Mathison

Associate Professor of Teaching

In August 2022, Christina Wei-Szu Burke Mathison was promoted from lecturer to associate professor of teaching in the Department of History of Art, where she will continue to offer courses in Chinese and Taiwanese Art. In 2022, she presented a number of papers, including "Pilgrimage Across the Waters: A Sea Goddess and Taiwanese Colonial Identity" at the Himalayan Studies Annual Conference at the University of Toronto (October 2022), "Colonization, Imperialism, and Gender: How Taiwanese Visual Studies Contributes to DEI"

at the North American Taiwan Studies Association Annual Conference at George Washington University (July 2022), "Art of the Sunflower and Umbrella Movements," at HAPA (Half Asian People's Association (April 2022), and "Identity in Taiwanese Art" at iTASA (Intercollegiate Taiwanese American Student Association) Conference (April 2022).

Jody Patterson

Associate Professor and Roy Lichtenstein Foundation Chair of American Art

Jody Patterson continues to design and deliver courses that explore the histories of American Art through first-hand study of artworks in local, regional, and national collections. This autumn she dedicated the Senior Research Seminar for undergraduate Majors to an in-depth exploration of the art of George Bellows, a Columbus native and Ohio State alumni. The seminar included a three-day field trip to New York City where the students worked with the collections of the Metropolitan Museum of Art, the Whitney Museum of American Art, and the Museum of Modern Art. Patterson is at work on her next book project *What About Modern Art and Democracy: The Legacies of the New Deal in American Art of the 1940s*. This past year, she shared some of her new research at a Symposium organized by the Eskenazi Museum, Indiana University, Bloomington, and at a conference dedicated to American Art of the 1940s at the Courtauld Institute of Art, London. She is currently co-editing a Special Issue of the journal *Art and the Public Sphere* on international mural painting. She recently delivered the Semans Lecture at the Nasher Museum of Art, Duke University, on Roy Lichtenstein's mural practice.

Kris Paulsen

Associate Professor of Contemporary Art and New Media

In 2022, Kris Paulsen received the 2022 Virginia Hull Research Award for her manuscript project, "Future Artifacts," and saw several articles and book chapters appear in print, including a new essay on Zach Blas's AI artworks in the first monograph on the artist, *Zach Blas: The Unknown Ideal* (Sternberg Press) and an essay on experimental television in catalog accompanying an exhibition by Jerry Hunt at Blank Forms in New York. Her essay "Half-Inch Revolution," on guerrilla television in the 1960s and 1970s, was anthologized in *Toward an Expanded History of Television*. For the last two years, she has been working with Dr. Brian Michael Murphy on special issue of *Media-N* on "The Afterlives of Data", which will appear in late 2022. She presented invited talks at Stanford University and at Library Futures, and delivered work at the annual conferences for The Society for Cinema and Media Studies (SCMS) and The Society of Literature, Science and the Arts (SLSA), as well as organizing and moderating a public conversation between artist Stephanie Dinkins and theorist Louis Chude-Sokei on "Black Futures/Black Technopoetics" addressing new aesthetic and ethical frontiers in Artificial Intelligence. Over the last year, Professor Paulsen has been spending much of her time working on exhibitions and public arts programming. With Kelly Kivland, chief curator of the Wexner Center for the Arts, and Professor Amy Youngs (Department of Art), Kris received a \$48,000 grant to start a public programming series on Art, Technology, and Social Justice, funded by the Global Arts and Humanities Discovery Theme. The first programs will begin in spring 2023, with

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exhibitions and performances by Zach Blas and Micha Cardenas. Additionally, she is currently working with students in her graduate curatorial course on an early-career survey of Sarah Rosalena, which will open at the Columbus Museum of Art in 2023. The students are working with Professor Paulsen and the CMA staff to produce all of the texts, programming, and installation plans for the exhibition. Professor Paulsen happily continues this year as Chair of Undergraduate Studies and is proud to have graduated her third PhD advisee, Stephanie Kang, now assistant professor at Rocky Mountain College of Art and Design.

Andrew Shelton

Professor of Eighteenth and Nineteenth Century European Art

Andrew Shelton published an essay entitled “The First Retrospective Exhibitions of Drawings by J.-A.-D. Ingres (1861)” in a special issue of the online journal *Nineteenth-Century Worldwide* devoted to French drawings (21, no. 2, Summer 2002); the essay was accompanied by a 139-item index recreating the contents of the 1861 exhibition. In January 2022, Shelton delivered a lecture entitled “Van Gogh’s Empathy” at the Columbus Museum of Art in conjunction with the exhibition “Through Vincent’s Eyes: Van Gogh and His Sources.”

Karl Whittington

Associate Professor of Medieval European Art and Chair of History of Art

In 2022, Karl Whittington completed his book, *Trecento Pictoriality: Diagrammatic Painting in Late Medieval Italy*, forthcoming from Brepols in 2023 as part of the *Renovatio Artium* series. He also published several articles, including “Painting the Sculptural Body in Lucca and Florence: Intermediality in Croci Dipinte,” *Gesta* 61, no. 1 (2022); “The Cluny Adam: Queering a Sculptor’s Touch in the Shadow of Notre Dame” in a special issue on “Visualizing Gender and Sexuality in the Middle Ages,” *Different Visions: A Journal of New Perspectives on Medieval Art* 8 (2022); “Diagrammatic Formats from Page to Wall: Dante and the Strozzi Chapel, Revisited,” *Dante Studies* 140 (2022); and a review of Roland Betancourt, “Byzantine Intersectionality: Sexuality, Gender & Race in the Middle Ages,” 21: *Inquiries into Art, History, and the Visual*, Bd. 3, Nr. 2 (2022). He presented “Diagrammatic Affect from Page to Wall,” at “The Medieval Diagram as Subject,” a research symposium at the School of Advanced Study in London in May 2022, and presented “Returning to Ambrogio Lorenzetti’s Government Frescoes,” as part of the lecture series in the Department of History of Art at Princeton University in September 2022.

In May 2022, Karl took 24 students to Italy as part of his study abroad course, “Medieval Art in Italy: Rome and Florence,” and also returned to Italy in August to conduct research in Palermo and Rome. He also taught a graduate seminar in Spring 2022 on “Medieval Art: Acts of Making,” related to his new research project on queer making and desire in medieval art.



Dareen at the Church of Saint Ildefonso, Porto, Portugal

Graduate Student Spotlight

Dareen Hussein
PhD Student in History of Art

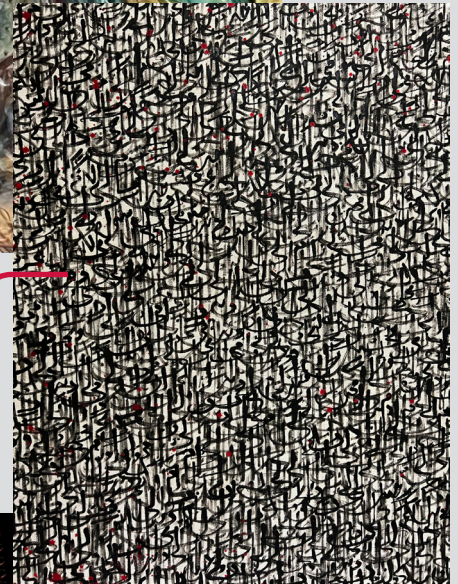
Tell us about your research focus these days – what kinds of questions will you be investigating in your dissertation project?

Broadly speaking, I’m interested in the intersection of decolonization movements and cinema, roughly from the 1960s to the early 1980s. These films generally take on a documentary form and are critical of the hegemony of Hollywood and European art cinema. What is interesting about these films is how committed they were to realizing decolonization in the Global South, but at the same time, these films tend to eclipse the struggles and experiences of women in these regions. So, my dissertation research will focus on a few feminist filmmakers from the Middle East and North Africa who produced films that not only address the struggles of colonialism but also, crucially, patriarchy.

In my dissertation, the filmmakers I am researching are from countries formerly colonized by France: Algeria, Lebanon, Morocco, and Tunisia. While I have not selected all my case studies yet, I will be working on films like Assia Djebar’s *La nouba des femmes du Mont-Chenoua* (1976) and Selma Baccar’s *Fatma 75* (1976). I’m interested in exploring how these feminist filmmakers utilized the documentary film form as a means of rewriting national history and cultural memory. This is a potent question because, in countries like Algeria, for example, women actively participated in the liberation of their country, but this was disregarded when it came time to write the official, state-sanctioned history of the nation.



Souhila
Bel Bahar,
*Women of
Algiers after
Delacroix*,
c.1962, Institut
du Monde
Arabe, Paris,
France



Nasser Al Aswadi,
Houb detail, 2014,
Institut du Monde
Arabe, Paris, France



Chris Marker,
*Zapping Zone
(Proposals for
an imaginary
television)*
detail, 1990-
94, Centre
Pompidou,
Paris, France

While these filmmakers are critical of how their own countries have written history, I'm also curious about their relationship to France and how they are tackling this legacy of colonialism in their works. But, most of all, I'm curious to find out why cinema became this privileged medium and mode of address. What was so special and unique about the cinematic medium and why were they drawn to make films? How could cinema play a role in transforming society and redressing the gaps of history?

You've done some international conferences this year – what were those like?

With the help of the department, I was able to attend conferences in Portugal and France. These were interesting experiences because they were inter-disciplinary conferences (not specific to art history), and they were bi-lingual! My first concern was that I would not be able to make my ideas accessible to such a broad audience working across different disciplines. But that didn't seem to be an issue at all, and with the help of the participants at these conferences, I was able to discover what I could make more accessible to diverse audiences.

I think what was most interesting about attending these conferences was to witness what questions are guiding other artists' and academics' research. For example, in Portugal, I was able to listen to a few presentations on Portuguese colonization in Brazil, and how the country is reconciling with its past as a former colonial empire. In France, students are engaged in research on creative projects by African Americans like Ralph Ellison. Because of the interdisciplinary nature of the conferences that I attended, there was an interesting selection of keynote speakers. Rather than inviting more conventional academics, like several other conferences I've attended, curators and artists were invited to present on their projects. Overall, it was a great learning experience attending these conferences abroad, and it gave me a better idea of what is at stake for researchers in Europe at this time.

What kinds of events and initiatives have you been involved in around campus over the past year?

In the past few years, I have worked on a few curatorial projects around campus and the greater Columbus area. These have included programming at the Wexner Center and Urban Arts Space. But over this next year, I intend to get more involved in diversity initiatives within our department and around campus. I have begun my tenure as a member of our department's Diversity, Equity, and Inclusion (DEI) committee, alongside our colleague Asia Adomanis. I am also working with the Task of the Curator Collective, currently headed by Liz Rae Heise-Glass. In the past, the collective has organized rich and diverse programming on campus, and I'm hoping we can continue this work together for the 2022-23 academic year.



Graduate Student News

Current MA/PhD Students:
Selected Recent Publications
and Presentations

Asia Adomanis presented “Surface, Text, and Racial (Il)legibility in the Prints of Seong Moy (1921-2013)” at the 71st Midwest Conference on Asian Affairs in September 2022.

Asia Adomanis presented “Primitivism and Resistance: Miguel Covarrubias’ Influence in Shanghai” at the Association for Asian Studies Annual Conference in March 2022.

Asia Adomanis presented “Gender, Nation, and Violence in *Shidai manhua* (Modern Sketch), 1934-1937” at Rethinking War: A Virtual Interdisciplinary Conference at the University of Pittsburgh in March 2022.

Asia Adomanis presented “The ‘Primitive,’ the ‘Modern,’ and the ‘In-between’: Miguel Covarrubias and the Harlem Renaissance” at the 64th Annual American Studies Association of Texas Conference in November 2021.

Maika Kagawa Bahr presented “The Faux Fumi-e: A Christian Print’s Function in Edo and Meiji Period Japan” at the 68th Annual Conference of the Renaissance Society of America in Dublin, Ireland in March 2022.

Maika Kagawa Bahr virtually presented “Memories En Route: Russell Lee’s Photographs of Japanese American Incarceration During World War II” at the 21st Annual International Graduate Student Conference at the East West Center, Honolulu, Hawai’i in February 2022.

Karin Flora presented “Valerio Belli’s Crystal Crucifix: Creating Generative Forms of Mysterious Knowledge” at Ohio State’s Hayes Graduate Research Forum in March 2022.

Karin Flora and **Liz Heise-Glass** co-published (with a third researcher, Julia Harth) a learning guide for the Wexner Center’s Department of Learning and Public Practice for the exhibition, *To Begin, Again: A Pre-History of the Wex, 1968-89* in February 2022.

Cole J. Graham presented “Monstrous Possibilities: States of Racial Transmutation in Hiromu Arakawa’s *FullMetal Alchemist*” at the third Trans-States Conference, held at the University of Northampton in September 2022, where the theme was The Art of Deception.

Dareen Hussein presented “Activating the Archive: Cinema of the Palestinian Revolution in Twenty-First Century film and Video,” at the 2e colloque international de doctorants et jeunes chercheurs: Re-présentation(s) dans le texte et l’image: transfert, influence, fracture at the Université de Bretagne Occidentale in Brest, France, in June 2022.

Dareen Hussein presented “Activating the Archive: Cinema of the Palestinian Revolution in Twenty-First Century Film and Video” at the Universidade Católica Portuguesa in Porto, Portugal in May 2022 as part of the 2022 Spring Seminar: Traumatic Landscapes.

Dareen Hussein’s essay entitled “Sounds of Subversion: Assia Djebar’s *La zerd et les chants de l’oubli*” was selected as the recipient of the 2022 Gender and Feminisms Caucus Graduate Student Writing Prize at the Society for Cinema and Media Studies (SCMS).

Dareen Hussein contributed an essay entitled “Thinking Through Fragments: Speculative Archives, Contested Histories, and a Tale of the Palestine Archaeological Museum” for the anthology *FUTURE/PRESENT: Culture in a Changing America*, edited by Daniela Alvarez, Roberta Uno, and Elizabeth Webb (Duke University Press, forthcoming).

Yifan Li presented “The New Architectural Wonder: Reproducing the Nanjing Yangzi River Bridge in Mao-era China” at the Association for Asian Studies Annual Conference in Honolulu, Hawaii, in March 2022.

Yifan Li presented “Collection ‘Traditions’ in Modern China: *Beiping Letter Papers*” at the Kalamazoo Institute of Arts as part of the ARTBreak Program in October 2021.

Alanna Radlo-Dzur and co-authors received the Joseph T. Criscenti Best Article Award (2022) from The New England Council of Latin American Studies (NECLAS) for “The Tira of don Martín: A Living Nahua Chronicle” *Latin American and Latinx Visual Culture*, 3.3 (2021): 7-37.

Alanna Radlo-Dzur co-organized a panel with Barbara E. Mundy, “Reinstating Indigenous Vocabularies in the Arts of the Americas,” for Communities: Reclaiming Indigenous Knowledge, the annual meeting of the American Society for Ethnohistory, Center for Latin American and Caribbean Studies, the University of Kansas in September 2022.

Alanna Radlo-Dzur presented “Naming Names: Aspects of Portraiture in the Depiction of the Cihuateteoh of Postclassic Central Mexico,” in the session “About Face: Portraiture in the Ancient Americas,” organized by Annabeth Headrick and Virginia E. Miller, at the 87th Annual Meeting of the Society for American Archaeology, Chicago, Illinois, in March 2022.

Alanna Radlo-Dzur presented “Mixtitlan Ayauhtitlan (In the Clouds, In the Mist): The Invisible in Early Modern Nahua Art,” to the Department of Art and Archaeology, Princeton University in February 2022.

Alanna Radlo-Dzur and her team at the Getty Research Institute presented “The Florentine Codex Initiative: Indigenous and Global Book Histories Converging in Sixteenth-Century Mexico” for the Transnational Art, Identity and Nation (TrAIN) Research Centre at the University of the Arts, London in January 2022.

April Riddle presented “Meet Me in Hell: Entropy8Zuper!’s Telematic Touch” at The University of California, Riverside Art History Graduate Student Association’s 11th Annual Conference in May 2022.

Peter Smyth published “Mixing Comics and Literature in Calvino’s Castle of Crossed Destinies” in *Poetics Today*, vol. 43 (3), in September 2022.

Keyu Yan virtually presented “From Craft to Fine Art: The New Discourse on Sculpture in Republican China” at the Biennial Conference of the Historical Society for Twentieth Century China in August 2022.

Keyu Yan presented “The Art of Yanobe Kenji: Torayan, Cuteness, and Nuclear Disasters” at the 49th Annual Conference of the Midwest Art History Society at the Museum of Fine Arts, Houston in March 2022.

Gillian Zhang presented “Stone Painting: Ruan Yuan’s (1764-1849) Evening Glow on the Autumn Mountain” at the Getty-Heidelberg Dissertation Workshop in July 2022.

Gillian Zhang presented “Versatile Stones, Virtuous Emperor: Pictorial Stelae in the Qianlong Period (1736-1795)” at Ohio State’s Hayes Graduate Research Forum in March 2022.



Asia Adomanis at Archives of American Art

Keyu Yan at the Chinese Object Study Workshop at the Art Institute of Chicago





*Selected Recent PhD
Academic/Museum Placements
2022*

Rebecca Howard (PhD 2017)
accepted a tenure-track
position as Assistant Professor
of Early Modern Art at the
University of Memphis in
Memphis, TN.

Linda Huang (PhD 2021)
accepted a Postdoctoral
Teaching Fellowship at
the Rochester Institute of
Technology in Rochester, NY.

Stephanie Kang (PhD 2022)
accepted a tenure-track
position as Assistant Professor
of Art History at the Rocky
Mountain College of Art and
Design in Denver, CO.

Caroline Koncz (PhD 2022)
accepted a tenure-track
position as Assistant Professor
of Art History at Angelo State
University in San Angelo, TX.

Eunice Uhm (PhD 2021)
accepted a tenure-track
position as Assistant Professor
of Art History and Museum
Studies at the Massachusetts
College of Liberal Arts in North
Adams, MA.

Gillian Zhang (PhD 2022)
accepted a position as a
Curatorial Research Associate
at the Boston Museum of Fine
Arts in Boston, MA.

Undergrad Alumni Spotlight



Elaina Gregg '15
*Emergency Programs Coordinator,
Foundation for Advancement in
Conservation, Bachelor of Arts in
History of Art*



What kinds of things do you do in your current position?

In my current position, I oversee the Foundation for Advancement in Conservation's (FAIC) emergency programs, including the National Heritage Responders (NHR) volunteer corps and the Alliance for Response (AFR) initiative. The National Heritage Responders are a corps of over 100 volunteers, located across the country with specialties ranging from conservation to collections management. NHR volunteers are trained to help cultural heritage institutions address damage to collections after emergency events. In the past five years, NHR volunteers have deployed to Puerto Rico, Florida, and Texas, following Hurricanes Maria, Irma, and Harvey, and provided virtual support to institutions throughout the COVID-19 pandemic. Moreover, the Alliance for Response program aims to prepare regions for disasters, by bringing together cultural heritage and emergency management professionals to build local networks of heritage emergency responders. Currently, there are over 30 Alliance for Response networks nationwide.

Are there projects or initiatives you are working on and excited about?

There are two projects I'm especially excited to be working on at the moment. First, FAIC is in the process of facilitating an NHR deployment to Whitesburg, Kentucky, to help institutions address damage from flooding at the end of July 2022. Second, we just wrapped up a heritage emergency response training in St. Paul, Minnesota, at the end of September. We trained 30 cultural heritage and emergency management professionals from around the state of Minnesota in foundational collections emergency response!

I also serve as a Reservist for FEMA's Office of Environmental Protection and Historic Preservation, and am preparing to deploy to Fort Myers, Florida to help with Hurricane Ian recovery efforts. In my Reservist role, I help the public salvage damaged personal items, through FEMA's Save Your Family Treasures program.

Are there particular things from your time as an undergraduate in History of Art that you think are helping you succeed in your job?

Absolutely! My History of Art professors, especially Karl Whittington and Namiko Kunimoto, challenged me to think critically about the role art plays in society. I learned about artists such as Ai Weiwei, who use art as a tool to draw attention to injustice and realized the importance of art when considering community identity. I used the knowledge gained at Ohio State to look at the role art plays in a community's rebuilding efforts after a disaster and as a result, have dedicated my career to helping protect art from disastrous events.



Senior History of Art Majors Explore New York City

Schuyler Black-Seitz

PhD Student in History of Art

Over fall break this October, Professor Jody Patterson traveled to New York City with her capstone research seminar, Exhibiting and Collecting American Art. I had the privilege of accompanying Jody and her class on their trip.

We arrived in New York City on Thursday morning and were taken by shuttle to our hotel in the heart of Times Square. Our first and only stop for the day was the Museum of Modern Art. To Jody's lighthearted disappointment, we opted not to brave the drizzling rain and instead took the subway; this, however, did allow us to see Lichtenstein's *Times Square Mural* in the 42nd Street subway station. At MoMA, we explored the galleries before reconvening for a tour led by one of MoMA's docents. Of particular interest to students were Van Gogh's *Starry Night*, as well as Dalí's *Persistence of Memory*, whose size shocked many. Discussion in the galleries also centered on Ernst Ludwig Kirchner's *Street, Dresden* and Peter Blume's magnificent *The Eternal City*. We concluded our visit to MoMA with Adelia Gregory, Associate Educator of Public Programs and Gallery Initiatives, and an alumna of our own department. Adelia, who has worked at the Norton Museum of Art and the Brooklyn Museum, as well as the Wexner Center for the Arts, graciously facilitated a discussion with students about working in museums both in and outside of New York City.

Friday began with a walk on the High Line to the Whitney Museum of American Art, whose smaller collection was welcomed by those of us who were reminded of, or who experienced for the first time, the immensity of MoMA's holdings. At the Whitney, students were excited to see in person a variety of paintings that had come up in the course of Jody's seminar, including works by Joseph Stella, Charles Sheeler, and George Bellows. Many took advantage of the stunning waterfront views to snap a few — or a few dozen — selfies. We left the Whitney and headed for lunch at Chelsea Market before trekking across Central Park to the Metropolitan Museum of Art. After a quick overview by Jody of the Met's collections, students dispersed. A number headed straight for the American Wing, while others went off to the Arms and Armor Department and some to the collections of Asian Art.

On Saturday morning, we regrouped once more in the hotel's lobby; everyone was groggy but we were ready for our last morning in the city. After a brief detour to the Flatiron Building and a lovely walk through Chelsea, we made our way to the Paula Cooper Gallery to meet Betsy Bickar, an Art Advisor at Citi Bank and an alumna of our department. Betsy greeted us in Paula Cooper's main gallery, whose walls were adorned with Sol LeWitt's monumental *Wall Drawing #485*; she enthusiastically fielded questions about working in galleries and the business of art advisory. Students were fascinated to hear that Betsy had recently discouraged an anonymous client from spending a multi-million dollar sum on a Basquiat of questionable provenance.

The trip was a resounding success. The students, all majors in history of art, encountered so much art in-person that they had formerly seen only through electronic reproductions. Additionally, our meetings with Adelia and Betsy apprised students to some of the opportunities and careers beyond academia that are possible with an education from our department.



The group in Rome



The group on a hike outside Florence

Reflections on Medieval Art in Italy Study Abroad

Becca Duncan

Undergraduate student in journalism

My name is Becca Duncan, and I am going into my fourth and final year at Ohio State. Growing up, I spent way too much of my free time reading mythology and learning about ancient empires. When I was in seventh grade, my history teacher began teaching us about ancient and medieval Rome since she had traveled to Europe over the summer. Between the photos she brought and the stories she shared, I knew that I wanted to travel one day and see it for myself.

As a journalism major, much of my education focuses on telling the stories of other people. I spend a lot of time reading about and speaking to people from worlds far different from mine, and this added to my desire to study abroad and experience a world far from my own and to experience life as it is for other people. While I had dreamed of traveling the world from a very young age, nothing had prepared me for the real thing; it is better than anything I could have ever imagined.

As soon as we landed in Italy, it felt like we were in a whole new world. With

the hustle and bustle of the city and the cobble roads, our first hike through the streets with our suitcases was a very warm welcome to the country indeed.

Since this was my first time leaving the United States, there was a lot to take in, but something I was not prepared for was how big everything was. When we walked into the Colosseum, I couldn't believe such a large structure was built without modern machinery. Imagining the stands filled with people watching gladiators fight for their lives is so fantastical; it's still so hard to wrap my head around the fact it actually happened and that I've been in the same structure almost two thousand years later. I remember walking into Saint Peter's Basilica in the Vatican City and being completely overwhelmed by the opulence covering each wall. The way that the basilica di Santa Maria Maggiore seemed to glow with golden light is an image I won't be forgetting any time soon. That is something I definitely came to appreciate on my trip: art was a BIG deal in the medieval period. Learning about how



Becca Duncan at the Trevi Fountain

the Italians valued and invested in art taught me to appreciate it in a whole new way; each of the pieces mean something special to everyone seeking them out, and it is this love that has kept them preserved and alive for centuries.

While the sights and the art I got to see during my time abroad are memories I will cherish for the rest of my life, I also learned so much on my trip through experiencing a different culture with new friends. Looking back on every memory from my time in Italy, I know I would not change a thing, and I am grateful I had this opportunity to broaden my horizons and learn more about the world and myself.



REFLECTIONS ON A MENTOR:

The Legacy of John C. Huntington (1937-2021)

Sarah Richardson, PhD

*Assistant Professor, Teaching Stream
Department of Historical Studies
University of Toronto Mississauga*

One year ago now, in November of 2021, one of our great teachers and mentors, John Huntington, passed away. For those of us who trained in Asian art history at the Ohio State University, this was a monumental loss. Though his health had been poor for these last few years, the news still came as a shock. I think part of me might have believed that someone so big and powerful couldn't really ever die.

I immediately reached out to friends and colleagues for support. While I was only officially at Ohio State for two years, from 2004-2006, it was at Ohio State that I met some of my closest friends and colleagues in the field. Becoming John's student in Ohio was, truly, one of the great course-changing things that happened for me in my life, and I am sure there are others who feel the same way. I was just one of his over 80 graduate students whom he supervised or co-supervised in his more than four decades of teaching at Ohio State. In addition, there must also be countless students who took his undergraduate classes who he must have made a lasting impression on with his big booming voice, his jokes, and his intense knowledge.

John's classes were lively and detailed, and his lectures would easily present a virtuosic catalogue of over one hundred slides in an hour often without any notes needed. You could not be bored and you could barely keep up. We scribbled our class notes furiously as he directed our eyes to the telling details of crown ornaments and scarf twists that differentiated one era or region's art from another. Swept away and impressed by his knowledge, there was no way not to learn.

It's a fascinating thing to ponder, the impact of a scholar like John, one who gets to build something, overseeing a long lifespan of a program in one place. When and how did The Ohio State University, usually famous for giant football parties, also become an (unlikely?) hub of Asian Art History studies in North America? Certainly, much of that story has to do with the hiring of John, and his wife Susan, a veritable dream team of academic partners who would transform Ohio State's art program into a serious place for the study of South Asian and Himalayan Art History. Over the decades from his start there in the late 1970s up to the near present, the Huntingtons, very often together, trained many early career scholars.

I was but one of these lucky students — and a later one — but I do like to imagine us all as tendrils out from the hub — or the spokes of a giant wheel. Those of us who trained with them are now spread out all over the globe, in all sorts of teaching and museum positions among surely plenty of other things. I am sure that each of us was enriched and changed by the direct and practical knowledge of art, history, Asia, photography, digital media, didactic illustration, field research, and the plethora of other topics he would impart passionately to his students. Even students who may have only had him in undergrad Asian survey classes must also be walking around with the language of “ritual transformation;” “visualization practices;” and “the Mount Meru world system” easily rolling off their tongues.

Being trained by John came with a detail-oriented, object-based, practical and always generous supervisory relationship. This not only included his incredibly vast knowledge of the content of many thousands of years of Asian art history, but also a real attention to training us in the skills that we would need to do it: how to take good photographs, document sights “in the field,” and clean and store images in databases. Many of us would also be so lucky as to get financial support as graduate students through working in the Huntington archive, when it was still located at Ohio State (now housed at the University of Chicago), and working there, scanning and cleaning slides, entering database information, learning to use Photoshop to improve old photographs, was also all excellent training for us budding art historians.

While we can still visit and entreat Susan for writing or research advice, I must admit I felt a panic at his death last year and, admittedly, this was for a thoroughly selfish reasons. Hot on the heels of the sadness I felt from realizing my great teacher was gone, was a distinct and succinct fear: who would I turn to the next time I found a weird mystery, a sculpture I couldn't date or a painting with unusual iconography? John would have always had an opinion, a lead, and be able to point me to something else similar from his near-photographic memory of the Asian art collections he

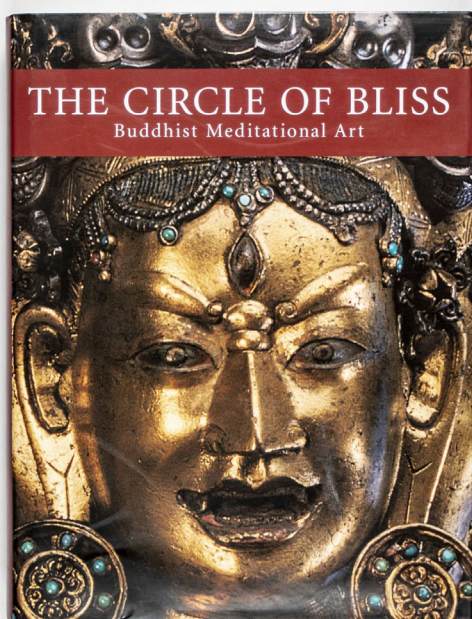
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knew the world over. “Grab that big yellow book over there. In a collection in Hong Kong there is a similar painting...” he would say from the throne in his office. And he would have been right.

John Huntington was a towering bear, a funny smart man. He was generous and kind, possibly to fault, and was dedicated to his work, his teaching, his family (Susan and Eric), and to all of us, the extended family of his students. He made a community out of those he trained, and we are, many of us, so indebted to what and how he taught us. He inspired in me a creativity, a joy in research, and a fearless love of pushing back against easily received notions and easy answers. He told us all that in the relatively young field of Asian art history, there will still be many big and important questions that need to be worked out, reminded us that the record was spotty and ever-changing with new information, and encouraged each of us to fearlessly do so.

By my time at Ohio State, to be an “Asianist” in the Art History department meant to be trained by John and Susan and Judy (for they had been joined on the faculty by Julia Andrews, an important scholar of modern Chinese art). In the early 2000s, to be a grad student of Asian art there meant to be their student, and to receive training from all three of them. What a gift! We (grad students) lived at Hayes hall, and in John’s seminars we were given large impossible projects (like find and compare every image of Amitabha- ever!) and we worked in the photo archive scanning slides. Joining them was like being inducted into a family — generous advanced grad students taught me how to toast mustard seeds before adding the lentils for dahl and gave advice about how to write and survive grad school. Our group of (occasionally) happy grad students, often living on cheap beer and pizza slices, were even so lucky as to sometimes enjoy Friday night dinners with the Huntingtons at the always wonderful Restaurant Japan.

I am not sure I will ever be able to train cohorts of students the way he did, but I want to reflect on how that happened and how its ripples are still felt in the world.



I recently found my notes from one of John’s classes, his “Buddhist Art Theory and Development” that I took as a new MA student in the fall of 2004. This was a Buddhist art class, that as he described in the syllabus would give students an “understanding of the History of Buddhism, the evolution of its soteriological methodologies, and both the historical continuities and the discrete roles that art plays in the religion.” The topics of that 11-week course demonstrate some of the depth and breadth of teaching. The binder tabs include: “Indus Valley;” “Pre-Buddhist Texts;” “Important Buddhist Concepts;” “The Life of Shakyamuni;” “Relics;” etc. On exams he asked us to answer skillful yet also broad and difficult questions like “Explain the presuppositions of Buddhism;” “Describe the Kriya, Charya, Yoga, and Annutara Yoga typologies;” or “Describe the methodologies of Pureland Buddhism.” We were doing so with reference to art, but he was also sure to be teaching us about art in a holistic way: as a cultural element, as an expression of ritual and practice, as participant in an ethos and worldview.

When I look through these notes again I am astonished at how much he said and taught in a short time; and at how clearly and succinctly much of this was communicated. At the time, much of it even made little sense to me — for all these names were new: Vasabhandu; Yogachara; devayoga, all of this was novel and heady stuff. But he gifted me that framework, like a substructure, of what he considered to be the most important concepts for really understanding Asian and Buddhist art, one that has served me well as I kept learning. 18 yrs later, now teaching myself there are things I understand anew here. So I have tried to make a short list of the top things I learned about being an academic and a teacher from JCH:

- 1** Be generous with your knowledge — tell anyone who will listen, in exacting detail, what you know, and perhaps more importantly why you know what you know. (SO much of what I learned from him came from follow-up questions, for he would talk to us for hours in his office if we had a question.)
- 2** Always look for the everyday objects, not just the high art, if you want to understand a time and place. When you can’t see them, imagine them (John would often talk about “the things that must have been made of wood at that time that we can’t see anymore” and this is an enduring and helpful idea).
- 3** When teaching: hook people with humour and be unafraid of unresolved mysteries. They’re usually the best stuff. (John and Susan both loved talking about early images and ongoing debates around these, and John also loved asking sleuth-like questions about which of the existing stupas might be from the “original” ten of Ashoka’s time).
- 4** Always take great photos. Always photograph sites in the same order. The quality of your images will always matter.
- 5** See as much art in the flesh as you can.
- 6** Research and repatriate: John was passionate about lost and stolen objects, especially from Nepal.
- 7** Pay attention to the smallest details. They almost always matter.
- 8** Compare compare compare. Then spot the difference and try to explain it.

Intellectually, there was much that John also made sure he trained into us. He made us attend to the idea of all the people involved: The traders, the monks, the patrons, the craftsmen. He would comment about the hands of small children and their resulting blindness when talking about ornate silk brocades or carpets. He thought of art objects as the results of whole webs of people, and made us think about all of them.

As we, some of his students, now continue to work in Himalayan or other areas of art history, or museums or art, I love to imagine what having this formidably large but secret army of folks who had courses in an unassuming midwestern state school about Tantric transformations has had on the greater world. May we all continue to do good work in his memory and his name.

For more than 40 years, John C. Huntington served as a Professor of Art History at The Ohio State University, teaching students at both the undergraduate and graduate levels about Asian art. With his broad interests spanning Buddhist art and architecture across Asia, he leaves behind a legacy of training many of today's scholars who work and teach in Asian and related arts.

Parts of this essay were written for a conference presentation. In October 2022, some of us from among his former students had a chance to start to reflect on his impact on our research and teaching during a dedicated double panel session at the Association for Nepal and Himalayan Studies Conference hosted at the University of Toronto. Myself, along with six others of his past students (Kerry Brown, David Efur, Sarah Magnatta, Christina Wei-Szu Burke Mathison, Kimberly Mastellar, Rebecca Twist, and Tianshu Zhu) presented papers in which we reflected on John's approaches and methods and how they have shaped our research and teaching today. We found that in numerous ways the research that we all continue today is indebted to core questions and interests he encouraged in many of us in our early training with him. For the Association for Asian Studies in March 2023, Christina Wei-Szu Burke Mathison organized a panel in John's honor entitled "Perspectives on Asian Art – In Memory of John Huntington." Those participating are former students, including David Efur, Anning Jing, Sarah Magnatta, Rebecca Twist and Christina Burke Mathison.



Giving and Contact Information

The Department of History of Art relies on the generous support of our donors and community to make many things possible for our students and faculty. Your support funds student research opportunities, visiting lecturers and workshops, graduate and undergraduate student travel, and many other department events and initiatives. Please consider making a gift to support our work; any amount is helpful. Here are two ways to give to the department:

Last year, the department created the Howard Crane Memorial Fund, which is intended to support History of Art graduate students and majors for whom financial support would make a significant difference in their lives, reflecting the generosity and extraordinary kindness that Howard Crane exemplified as a professor, scholar and friend. If you would like to contribute, you can do so at this webpage (go.osu.edu/hoa-crane) or by check, payable to The Ohio State University Foundation, with the fund number (#317285) clearly written on it.

You can also give to our departmental discretionary fund, which helps fund speakers, events, travel and other initiatives. If you would like to contribute, you can do so at this webpage (go.osu.edu/hoa-funds) or by check, payable to The Ohio State University Foundation, with the fund number (#306384) clearly written on it.

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