

DEPARTMENT OF  
**HISTORY**  
OF ART

**2023**

# Newsletter



**THE OHIO STATE UNIVERSITY**  
COLLEGE OF ARTS AND SCIENCES



# Letter from the Chair

## TABLE OF CONTENTS

Meet the New Faculty  
pg. 3

Faculty Notes  
pg. 5

*Sarah Rosalena:  
In All Directions*  
A collaboration with  
the Columbus Museum  
of Art  
pg. 8

Graduate Student  
Research Spotlight:  
Keyu Yan  
pg. 9

Senior history of art  
majors visit New York  
pg. 10

Undergraduate  
Alumni Spotlight:  
Paola Medina-Gonzalez  
pg. 12

Graduate Student News  
pg. 13

Giving and  
Contact Information  
pg. 14

Warmest greetings to our history of art community: current students, faculty and staff; graduate and undergraduate alumni; emeritus colleagues; and friends and supporters. In our third annual department newsletter, I am excited to share some of what we have been up to over the past year. It has been a time of great transition for the department and we are thrilled to share where we are heading. Now in my third year as chair, I could not be more proud of the work that my colleagues and our students are doing as we work to move our field and our department in new directions.

The greatest changes this year were to our faculty. After successful searches over the winter of 2023, we were thrilled to welcome FOUR (!) new members of our faculty. Though they have only been on campus for a few months, our new colleagues are already bringing their energy, expertise and new ideas to our students and department. Further on in the newsletter you'll have a chance to read about all four of the new faculty members, but I will briefly introduce them here. Sampada Aranke joins the department as Associate Professor of History of Art and Comparative Studies; she studies modern and contemporary Black American art, visual culture, performance and curatorial studies. Ujaan Ghosh joins the department as Assistant Professor of History of Art, focusing on architecture, religion and visual culture in 19th and 20th century South Asia. Benjamin Jones joins the department as a Provost's Fellow, and will be Assistant Professor beginning in autumn 2025; he studies 19th and 20th century African Diaspora and African American art, with current research projects focusing on the role of pedagogy in Black art. Finally, Carlos Rivas joins our department as Assistant Professor of History of Art and Ethnic Studies, researching and teaching Latin American and Latinx art and visual culture from the 17th century to the present, with a particular focus on Central America and its diasporas. It has been a joy to welcome them to our department this year, to see courses being taught in new areas, and to work with them on new departmental initiatives.

The other significant change to our faculty this year was the retirement of Distinguished University Professor Julia Andrews. Prof. Andrews taught at Ohio State for 36 years and retired with an extensive and distinguished legacy at the university. Acknowledged as one of the world's leading scholars of modern and contemporary Chinese art, Prof. Andrews published key texts in the field, trained a vast cohort of graduate students who now work in the field, and curated significant exhibitions at institutions such as the Guggenheim Museum and the Wexner Center for the Arts. While we hope to hire a new faculty member in

History of art majors visiting the Morgan Library in October 2023.



Whittington in Hildesheim, Germany.

the exhibition's scope and texts and wrote for its catalogue, all as part of a curatorial seminar led by Prof. Paulsen. You can read more about the show later in the newsletter, but we hope that it becomes a model for the continued collaboration between our department and the Columbus Museum of Art, and a way for our graduate students to gain valuable professional experience working on museum exhibitions.

Chinese Art in the coming years, it will be impossible to replace Prof. Andrews, who has been instrumental to so many of the department's successes over the past three decades. Thank you for your many contributions, Judy! All of us wish you the best as you transition away from full-time teaching and continue your research and writing.

Our graduate students have had another banner year for their research. Later in the newsletter you can read about their publications and conference presentations, but I want to highlight just a few of their accomplishments in 2023. Alanna Radlo-Dzur defended her PhD this spring and has begun a postdoctoral position at Princeton University in Indigenous and Native North American Studies. Two of our PhD students, Yifan Li and Lauren Caskey, received Ohio State's most prestigious dissertation fellowship, the Presidential Fellowship, in order to bring their degrees to completion. Christy Sher won a year-long FLAS fellowship to support her research and language study. Asia Adomanis was a predoctoral summer fellow at the Smithsonian American Art Museum, working on her dissertation on midcentury Asian American artists. And April Riddle was recently granted a full scholarship to attend the CIHA (Comite International d'Histoire de l'Art) Conference in Lyon, France in June 2024.

Our graduate students also contributed to another major departmental initiative in 2023: the planning and realization of a major show of the artist Sarah Rosalena at the Pizzuti Collection of the Columbus Museum of Art, which opened in September. The show was curated by Prof. Kris Paulsen along with a group of graduate students from the Departments of History of Art; Art; and Arts Administration, Education and Policy. Students helped design

museum collections and meet departmental alumni.

I've included a few photos from my own research travel this year; I traveled to Germany in May and to England in October for research on my new book project. It was great to spend time with my research objects, and also see monuments that I have long taught in classes but never visited in person.

As I said at the beginning of my letter, this is a time of transition and change for our department, but it has also been a time of change for the broader university and arts community; in the past year both the Wexner Center for the Arts and the Columbus Museum of Art hired new directors, and we await the arrival of Ohio State's new president and the appointment of a new provost. We will also be hosting a team of external reviewers this spring as we continue to seek new paths



The Schnutgen Museum of Medieval Art in Cologne, Germany.

the U.S. as well as to Japan, China, Hong Kong, Ghana, England, Italy, Switzerland, Sweden, Germany, France, Belgium, Austria and Puerto Rico. One of our undergraduate majors, Madelyn Thompson, won an undergraduate research grant from the Honors and Scholars program to fund a trip over spring break to Austria and Hungary to complete research for her thesis project (advised by Visiting Assistant Professor Ravinder Binning) on the Esztergom Staurotheke. And, as you can read about further in the newsletter, our senior art history majors once again traveled to New York City over fall break, this time with Prof. Andrew Shelton, to view

forward for our goal of becoming an international leader in building a more just, intersectional and diverse field. I am eager for feedback and ideas from all of you as we move forward. What do you want to see our department do in the coming years? Where should we be heading? As always, I love to hear from you, so stop by Pomerene Hall, drop me an email or send me a letter. Here's to another great year in 2024.

*Karl Whittington*

**Karl Whittington**  
Associate Professor, Department Chair



# Meet the New Faculty



## Sampada Aranke

Associate Professor of History of Art and Comparative Studies

### Tell us about your research!

My research interests include performance theories of embodiment, visual culture and black cultural and aesthetic theory. My book, *Death's Futurity: The Visual Life of Black Power* was published in February 2023 with Duke University Press. In it, I examine the importance of representations of death to Black liberation. I analyze posters, photographs, journalism and films that focus on the murders of Black Panther Party members Lil' Bobby Hutton, Fred Hampton and George Jackson to construct a visual history of the 1960s and 1970s Black Power era. I am working on a book-length project tentatively called *The Hammons Effect* which examines how the famed Black conceptual artist David Hammons helps us develop new ways to write contemporary art history. Most recently, I conducted archival research at the Driskell Center toward this project.

### Are there opportunities at Ohio State that you are particularly excited about, or courses you are particularly looking forward to teaching?

I am excited to teach courses on Black American art history and art since 1945. I am also very excited about partnering with the Hale Center to teach out of the Hale Art Collection. I also am thrilled to be the associate director of the Center for Ethnic Studies. I am so very happy to be here and look forward to building meaningful relationships with my students!



## Ujaan Ghosh

Assistant Professor of History of Art

### Tell us about your research!

I am presently working on my book project that looks at the interaction between global visual cultures and local spatial practices in colonial India. The project interrogates the ways in which the experience of colonialism shapes the contours of everyday tactics of space-making in the colony and the representation of the colonized in the Imperial metropolis and beyond. The site of my research is the Hindu temple town of Puri, whose contested biography the project follows as it traverses across India, Britain, and America. Through this project, I rethink ideas of colonial visual cultures venturing beyond the binaries established by the metropole and colony. Additionally, I am working on another project on the question of the constituent components of vernacularity in regional retellings of epics in India. Amongst other things, I am interested in the ways in which visually (through illustrated manuscripts and temple sculptures) and textually regional epics articulated ideas of social justice in (pre) modern India.

### Are there opportunities at Ohio State that you are particularly excited about, or courses you are particularly looking forward to teaching?

Ohio State has historically been one of the epicenters of South Asian art history, for years producing generations of scholars from this department. So I am really excited to be here and hopefully play a meaningful role in the future. I am eager to teach our students the upcoming courses focusing on theories and methods of art history. Very few courses give you the opportunity to shape the minds of future art historians as methods, so I am eager to engage with the students and guide them through their intellectual journey. In the future, I plan to develop a course on visual cultures of India, titled "Buddha to Bollywood." The course will give students a panoramic view of Indian art history. Finally, I am working on another course, on monsters, visual cultures and global art history, possibly titled "The Devil in the Details" (but I am open to suggestions).

## Carlos Rivas

Assistant Professor of History of Art and Ethnic Studies

### Tell us about your research!

I work on the history of Latin American visual culture from the early modern period to today, with a focus on southern Mesoamerica. I am currently working on a monograph that analyzes the maps of the lengthy 1770 manuscript the *Descripción Geográfico-Moral de la Diócesis de Goathemala*, or "Geographical and Moral Description of the Diocese of Guatemala." These maps provide some of the most comprehensive geospatial and cartographical information about the northern portion of the Central American isthmus during the age of the Bourbon Reforms, a period in which the Spanish crown sought to introduce sweeping change in its American colonies. In my art historical analysis, I contextualize these maps within the broader history of Spanish colonial cartographic production and argue that they signify changing attitudes about the geopolitical significance of this part of the Spanish empire.

### Are there opportunities at Ohio State that you are particularly excited about, or courses you are particularly looking forward to teaching?

Coming to Ohio State has been so exciting because of all of the innovative research happening across campus. I am especially interested in working with the Center for Ethnic Studies and further developing the Latinx Studies program. As the Latinx community in Ohio (and on campus) continues to grow, Ohio State will be a vital center for understanding the Midwest as an increasingly important migration destination in the U.S. that will no doubt continue to receive immigrants and refugees from Latin America (and the world). I look forward to continuing to teach and develop courses that feature artistic and visual culture of these diasporic Latin American communities.



## Benjamin Jones

Provost's Fellow in History of Art

### Tell us about your research!

I'm in the early stages of drafting a historiographic essay, tentatively titled "Art History as an Expanded Field," which is concerned with the trajectories and limitations of our discipline. This comes as reflective work that aligns with the ambitions of three parallel book projects. The first to launch will be *What We Cain't Do: The Pedagogy of the Black Radical Aesthetic Tradition*, followed by *What We Fin'na Do: Afterlives of the Underground Railroad in Art*, and an art book published in pencil and mixed media titled *What We Fin'na Do: Preface to a 5,000 Year Almanac*.

### Are there opportunities at Ohio State that you are particularly excited about, or courses you are particularly looking forward to teaching?

As a new arrival to Ohio State, I was drawn to the warmth and congeniality of our department and broader community. I'm particularly excited about the momentum the Department of History of Art has going. I look forward to continuing to build on the strengths of the department by fostering connections with local and global interlocutors, mostly by way of The Samella Lewis Initiative for the Study of Black Art.

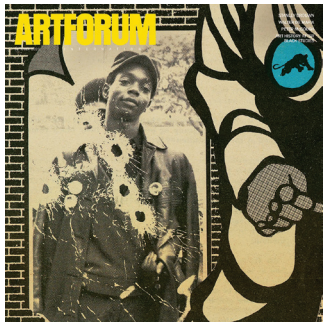


# Faculty Notes

## Sampada Aranke

Associate Professor of History of Art and Comparative Studies

Sampada Aranke teaches courses on Black American art since 1945, with an emphasis on the contemporary. She serves as the associate director of the Center for Ethnic Studies. In 2022-2023, she was the director of the Mellon Archives Innovation Programs at the Rebuild Foundation. Her book, *Death's Futurity: The Visual Life of Black Power* was published in February 2023 with Duke University Press and was featured in the October 2023 issue of *Artforum*. She was a co-curator for *Mike Henderson: Before the Fire, 1965-1985* at the Manetti Shrem Museum



of Art at UC Davis and co-edited the first monograph on the artist entitled *Mike Henderson: Before the Fire, 1965-1985* (UC Press). She co-curated *Painting is an Act of Spiritual Aggression*, a show featuring Berkeley-based artist Dewey Crumpler's works at Derek Eller Gallery in New York. Currently, her exhibition *Ayanah Moor: Undercover* is up at the Manetti Shrem Museum of Art at UC Davis, which was developed in concert with a published conversation with the artist for *liquid blackness journal* entitled "Reveal and Restraint: Ayanah Moor's Social Abstraction." Most recently, her contribution for *Rashid Johnson* was published as a part of the Phaidon Contemporary Art Series. She gave a lecture at the David C. Driskell Center at the University of Maryland, College Park on her book as a part of the African Diaspora Lecture series.

## Lisa Florman

Professor of Modern Art and Vice Provost for the Arts

Lisa Florman has been serving as Ohio State's Vice Provost for the Arts since September 2022. In the time since, her translations of two essays by Alexandre Kojève were published in *Kandinsky: Incarnating Beauty*, edited by Boris Groys (David Zwirner Books, 2022); and her chapter, "Twentieth-Century Art Historicities: The Multiple Shapes of Time," appeared in Bloomsbury's *A Cultural History of Ideas in the Modern Age*, edited by Stefanos Geroulanos. Lisa also recently completed the introduction and notes to a new book-length English-language edition of Kandinsky's *Concerning the Spiritual in Art*, which will be published by Phaidon in 2024. In her role as vice provost, she has, among other things, launched a visiting artist series, stood up the position of Ohio State Artist Laureate, piloted a performance series in collaboration with the Wexner

Center for the Arts, helped to create a Community Artist Residency at the Urban Arts Space and formed the Provost's Council on the Arts. In October 2023, she also co-curated a micro-exhibition (with Jeremy Stone and Danny Marcus) for Ohio State's Thompson Library; the show, "Lichtenstein's Brushstrokes," coincided with what would have been Roy Lichtenstein's 100th birthday.

## Mark Fullerton

Professor of Ancient Art

Mark was appointed to a full four-year term as Chair of the Department of Classics at Ohio State. He continues to teach courses in the Departments of History of Art and Classics on Ancient Greek and Roman art and archaeology.

## Ujaan Ghosh

Assistant Professor of South Asian Art and Architecture

Ujaan Ghosh has been working toward his first book manuscript, *Abode of Gods: Global Visual Cultures and Local Spatial Practice in Colonial India*. He presented a chapter called "Punda, Daroga, Sepoy" in a panel he organized at the Annual Conference on South Asia, held at the University of Wisconsin-Madison. Ujaan is looking forward to a summer research trip to the archives of India where he will continue with his archival fieldwork for his book. Simultaneously, Ujaan has been working on a translation of a Pre-Modern Sanskrita Rāmāyana and a Pre-Modern Odiā Mahābhārata. He presented parts of his research in the South Asia Initiative Lecture Series at Ohio State in November 2023. In terms of teaching, Ujaan was excited to teach his first South Asian architecture survey in the department, titled "From Temples to Skyscrapers." He is looking forward to teaching his first graduate seminar in spring 2024, "The Asian Metropolis."

## Benjamin Jones

Provost's Fellow in History of Art

Benjamin Jones recently submitted edits for his forthcoming Art Journal essay "No Man Can Serve Two Masters: A Critique of Mastery in Charles White's *Sound of Silence*." His interviews with Mildred Howard and Adrian Burrell appeared as part of the essay "Black Space Against Colorblind Modernism," in a publication by the Institute of Contemporary Art San José called *Blood, Sweat, and Time: Emerging Perspectives on Mildred Howard and Adrian Burrell*. With funding from the fellowship, Jones recently appeared in a documentary on the life and work of Dewey Crumpler. Crumpler is a central figure in Jones's manuscript, *What We Cain't Do: Art and Pedagogy in the Black Radical Tradition*. To deepen his engagement with that project, he is heading to the Elizabeth Catlett papers at the Amistad Research Center at Tulane University. Work in service of The Samella Lewis Initiative for the Study of Black Art (SLISBA) at Ohio State has been an invigorating way for Jones to connect with artists and scholars on campus and nationwide. SLISBA hosts weekly write-in sessions and monthly author's circles and is planning public symposia and performances at Ohio State in the coming months.

In his visual art practice, Jones recently "finished" a living architectural sculpture in Hyde Park, Chicago, and is working on collaborations with Iraqi photographer

Wesaam Al-Badry and Palestinian artist Nidal Elkhairy. His art continues to study blackness and spacetime, but has shifted emphasis toward the manifold definitions of power. These inquiries appear between the lines of his academic publications.

## Namiko Kunimoto

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

Namiko Kunimoto has been focusing on her second book project, *Urgent Animations: the Afterlives of Japanese Imperialism in Transpacific Contemporary Art*. She traveled to Japan in January 2023 to complete work on a chapter about the Hiroshima-based artist Goto Yasuka and is soon departing for Singapore to see recent work by Ho Tzu Nyen. The project also includes contemporary art from Canada and Taiwan. In 2023, Namiko published "Olympic Labor and Displacement: Babel and Its Towers" in the peer-reviewed



*Review of Japanese Culture and Society* and an essay for Cindy Mochizuki's *Autumn Strawberry* exhibition at the Surrey Art Gallery near Vancouver, British Columbia. She was pleased to give the keynote address for the ASIANetwork conference, entitled, "Moving Forward/Looking Back: On the Boundary of Art History and AAPI Diaspora Studies." She

also gave presentations on recent work at the Association for Asian Studies conference in Boston, the European Association of Japanese Studies Conference in Ghent, Belgium, and gave an introductory lecture on Japanese art history to four classes of enthusiastic sixth graders at Metro Early College Middle School. In terms of teaching, she was overjoyed to teach her first class with a teaching assistant and appreciated her undergraduate students' engagement with photography. In her role as director of the Center for Ethnic Studies, Namiko organized a workshop on human trafficking and race in Ohio with the organization Advocating Opportunities and welcomed three new hires in Latinx Studies. This past year, she was thrilled to receive an Ohio State Arts and Humanities Small Grant, an Arts and Humanities Manuscript Workshop grant and an Ohio State Office of International Affairs grant. She was pleased that her advisee Alice Phan completed her PhD on Mono-ha artists and is now working at the Hirschhorn Museum. Namiko welcomed Michiko Kubota to her cohort, joining her other graduate students, Jessica Tjiu, Mia Kivel, Christy Sher, Maika Kagawa Bahr and Hannah Slater.

## Erica Levin

Associate Professor of Contemporary Art and Experimental Cinema

In October 2023, Associate Professor Erica Levin gave a talk on her recently published book, *The Channeled Image: Art and Media Politics after Television*, at the Wexner Center for the Arts. She is now working on her second book project, tentatively titled, *Property's End: Experimental Non-Fiction Film after the Financial Crisis*. She conducted research for the project in Portugal last fall and presented her work at the Society of Cinema and Media Studies in Denver in April. She also brought Sílvia das Fadas, one of the artists featured in the book, to campus in March for a performance of her recent multi-projector film, *Light, Blaze, Fulgor*. This spring she'll be co-teaching a new high-impact general education course, "The Developing World on Screen," with Associate Professor of Geography Max Woodworth. She'll also be taking a group of students to Berlin and Venice in May with Professor of Art Roger Beebe.

## Christina Wei-Szu Burke Mathison

Associate Professor of Teaching

Christina Wei-Szu Burke Mathison offers courses in Chinese and Taiwanese art with a particular focus on the impact of invasion and colonial conquest. This autumn she enjoyed bringing her Art of Colonial Taiwan class to the Billy Ireland Cartoon Library and Museum to view original paintings, prints and maps documenting the effects of the Japanese Imperial conquest of Taiwan in the early twentieth century. In November 2023, Christina brought a group of 55 students to the Cleveland Museum of Art for a tour of the exhibition *China's Southern Paradise: Treasures from the Lower Yangzi Delta* and to attend a lecture on Ming Dynasty China. She presented "Temples of Local Color: Representations of Taiwanese Identity" at the Association for Asian Studies conference on the panel she organized entitled *Perspectives on Asian Art – In Memory of John C. Huntington* (March 2023). In September she participated in the Land/scaping Taiwan conference at the University of Washington, presenting "Colonial Landscapes, Hidden Messages: Reenvisioning Taiwanese Landscape Painting."

## Jody Patterson

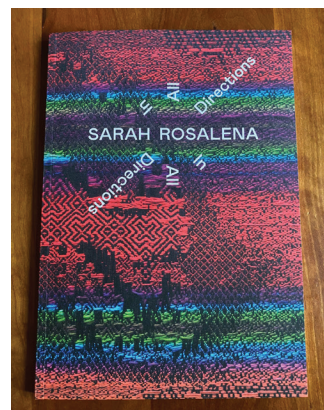
Associate Professor and Roy Lichtenstein Foundation Chair of American Art

Jody Patterson designs and delivers courses and seminars dedicated to the study of American art. She is currently developing an undergraduate general education course, "Inventing the Americans," which will explore how art contributed to notions of nation and citizenship in the new Republic. She continues in her role as graduate studies chair and is thrilled to be working with such a dynamic and supportive group of future art historians. She recently completed an article on "Operation Crossroads," which addresses artistic responses to the atomic bomb; her focus was Ralston Crawford and the peacetime nuclear tests at Bikini Atoll in 1946. She presented her new in-progress research on the 1940s at conferences and public lectures, including a lecture on Robert Gwathmey at the Smithsonian

continued on next page >



American Art Museum. Jody was awarded a Mellon Senior Research Fellowship at the Center for Advanced Studies in the Visual Arts at the National Gallery in Washington, where she is undertaking archival research for her book project *What About Modern Art in Democracy? American Art and the Legacies of the New Deal in the 1940s*.



### Kris Paulsen

Associate Professor of Contemporary Art and New Media

Kris Paulsen spent much of 2023 working on an exhibition at the Columbus Museum of Art in collaboration with graduate students, *Sarah Rosalena: In All Directions*. Paulsen edited a catalogue to accompany the exhibition, in which writing by the

students appears alongside work by prominent scholars. In conjunction with the exhibition, Paulsen has programmed the Kidder Video Gallery at the CMA, including work by Amelia Winger-Bearskin and Karrabing Film Collective. Paulsen also co-edited a special issue of *Media-N on The Afterlives of Data* and published an essay on Zach Blas' AI artworks. She continues to work on her new book manuscript, *Future Artifact*, for which she was a finalist for the Andy Warhol Foundation's Arts Writer Grant. Paulsen delivered talks at Sorbonne Université/Institut National d'Histoire de l'Art and the Society for Literature, Science, and the Arts, and held a public conversation with artist and technologist James Bridle about AI and other intelligences. She continues to oversee the Art, Technology, and Social Change Micro-Residency Program and she co-organized the symposium "Is AI Justice Possible," which brought together leading philosophers, artists and computer scientists to hypothesize alternative ways of conceptualizing and building AI. With collaborators from across the university, Paulsen is working on a series of curricular and funding initiatives on artificial intelligence at Ohio State.

### Carlos Rivas

Assistant Professor of Latinx and Latin American Art and Ethnic Studies

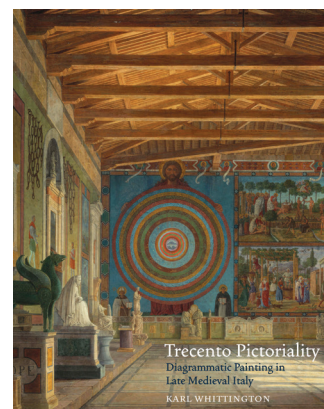
After finishing a one-year appointment as Visiting Assistant Professor at the Claremont Colleges in Southern California during the 2022-23 academic year, Carlos Rivas has been focusing on two book projects including his upcoming monograph on eighteenth-century Spanish colonial cartography and landscape, tentatively titled *Warped Isthmus: Decolonizing Aerial Vision in the Descripción Geográfica-Moral de la Diócesis de Goathemala, 1768-1770*. The still-untitled second book project is a collection of essays on Central American futurities in a volume co-edited with psychologist Joanna Beltrán Girón. In the autumn 2023 semester he taught his first course at Ohio State, an introductory survey of modern Latin American art, in which he emphasized the importance of both pre-Columbian and colonial era iconography and visual culture as a basis for which to further understand the work of Latin

American artists in the modern and contemporary era. In June 2024, Rivas will travel to the Latin American Studies Association's annual conference in Bogotá, Colombia to deliver a paper titled "Fascist Propaganda and Cycles of Violence in El Salvador" as part of the "#ProhibidoOlvidarSV: Histories of Resistance and Solidarity in El Salvador" panel. At the conference, he will also be a part of three other roundtable discussions, including a panel on "Researching and Teaching Spanish Settler Colonialism in Mesoamerica."

Professor Rivas is excited to be developing new courses for both the Department of History of Art and the Center for Ethnic Studies, including a new survey course on contemporary Latinx art in the United States.

### Karl Whittington

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



In summer 2023 Karl Whittington's book, *Trecento Pictoriality: Diagrammatic Painting in Late Medieval Italy*, was published by Brepols as part of the *Renovatio Artium* series; it was a joy to see the book come out after a decade of work. He is delighted to be moving on to a new project, a short book in progress called *Queer Making: Desire and the Creation of Medieval Art*. In May and

October 2023 he took research trips to Germany (Berlin, Cologne, Aachen, Hildesheim, Frankfurt) and the United Kingdom (London) to conduct research on a range of objects for the book. In January 2023, he gave an invited lecture for the Medieval Colloquium at Northwestern University on material from the new book project.

As department chair, Karl is excited to continue working toward a range of curricular and programming initiatives. In the 2022-2023 academic year, he participated in the Big Ten Academic Alliance (BTAA) Academic Leadership Program (ALP), as part of a cohort of six Ohio State faculty members who met throughout the year with Ohio State leaders as well as with colleagues across the Big Ten at two retreats at the University of Nebraska-Lincoln and Penn State University. In the classroom, he is developing a new online general education course on gender and sexuality in European Art and taught a graduate seminar in autumn 2023 on Queer Art Histories. This fall he was delighted to welcome a new graduate student, Tony del Aversano, who joins a great and growing cohort of medievalists in the department.



## SARAH ROSALENA: IN ALL DIRECTIONS

# A collaboration with the Columbus Museum of Art

### Report on the show by Karl Whittington

During 2022 and 2023 our department continued its close collaboration with the Columbus Museum of Art (CMA). Following a model set by earlier shows, Prof. Kris Paulsen taught a graduate seminar in Curatorial Practice in autumn semester 2022, which consisted of planning and co-curating a show at the Pizzuti Collection of the Columbus Museum of Art. The show opened in September 2023, after over a year of work by Prof. Paulsen, the students in the course and our partners at the museum.

*Sarah Rosalena: In All Directions* is a mid-career survey of the artist's work from 2019-2023. Rosalena is Assistant Professor of Art in Computational Craft and Haptic Media at UC Santa Barbara and a fascinating artist working at the intersection of indigenous craft techniques and contemporary technologies such as machine learning and 3D printing. Working across a range of media, from weaving and beadwork to ceramics and sculpture, Rosalena produces objects that break boundaries and

borders imposed by colonization, looking to outer space through the lens of craft. To quote Prof. Paulsen's introductory essay in the exhibition catalog, "Rosalena's processes and practice culminate in objects bearing unique tactile and conceptual qualities that expose the fact that conventional means of understanding space, time and history are unsteady and full of cracks...Obscured, invisible, lost, dispossessed and erased data find embodiment and material forms through Rosalena's processes."

The exhibition was an opportunity to involve graduate students across several departments in the planning and execution of a major museum exhibition. The exhibition included graduate students from the Departments of History of Art (Maika Kagawa Bahr, Mia Kivel, Sterling Nix and April Riddle), Art (Christine Fashion and Hannah McCasland) and Arts Administration, Education and Policy (Julia Harth and Amanda Tobin Ripley). In the graduate curatorial seminar, taught a year before the show opened, students worked with Prof. Paulsen to research Rosalena's work, to contextualize it within broader historical and artistic narratives, and to begin producing the texts that



Photos by Cara Gut courtesy of the Columbus Museum of Art.

would accompany the exhibition (which students workshopped and peer-edited). They met with the artist several times, who suggested readings and avenues for interpretation. They also immersed themselves in the practical aspects of exhibition making: grants, learning guides, layout/design and the production of a catalog. The collaboration constituted a reinvigoration of The Pizzuti's mission: what new CMA director Brooke Minto called "a laboratory for integrative, experiential arts education."

We hope to continue this kind of curatorial collaboration with the Columbus Museum of Art in the future, and to develop new opportunities for curatorial training for our PhD program through a new graduate certificate in contemporary art and curatorial practice that is currently under construction. In the meantime, a huge congratulations to Prof. Paulsen and her students on a fantastic show.





The National Art Museum of China (NAMOC) in Beijing.

Yifan Li (left) and Keyu Yan (right) in front of NAMOC's entrance.



A small corner of the Palace Museum or Forbidden City under the July sunshine.



The entrance to Madame Song: Pioneering Art and Fashion in China, a special exhibition organized by the M+ in Hong Kong.

## GRADUATE STUDENT RESEARCH SPOTLIGHT

# Keyu Yan

**Tell us about your current research – what kinds of questions will you be focusing on in your dissertation?**

My research often explores artistic processes, lesser-studied media and the tension between fine art and craft within the fields of modern and contemporary Chinese art. Additionally, I'm interested in issues related to historiography, gender and sexuality in Chinese art and visual culture. My dissertation, "On Post-Mao Time and Space: Chinese Installation Art, 1980s-1990s," examines the early development of Chinese installation art and its connections to transcultural artistic movements, temporality and spatiality. Now, Chinese artists (i.e. Xu Bing) are often recognized for their monumental, mixed-media installations, but the historical roots of this artistic practice have not been extensively approached by scholars in my field. My study explores how Chinese installation art challenged the rigid divisions between official art and unofficial art in the post-Mao era (after 1979).

**You traveled to China for research over the summer in 2023 – tell us about some of the things you saw and explored!**

It was very lovely balanced with both family time and research trips. I didn't see my family for almost four years, so I was very excited to see them. When I was in China, I also wanted to seize the opportunity to see as many artworks as possible. For my research, I went to Beijing and Hong Kong. In Beijing, I visited the National Museum of China, the National Art Museum of China, the Palace Museum and the 798 Art District. For the visits to the first two museums, I was accompanied by my friend and colleague, Yifan Li. Notably, at the National Art Museum of China (NAMOC), Yifan and I saw *A Tribute to the Classics: An Exhibition of Fine Arts from the Collection of NAMOC*, which featured many canonical artworks in the scholarship on twentieth-century Chinese art. It was extremely beneficial to see those artworks in person and look at pictorial details carefully.

When returning to the U.S., I made a stop in Hong Kong and visited M+ and the Hong Kong Palace Museum, both located in the West Kowloon Cultural District. At M+, I saw a special exhibition, *Madame Song: Pioneering Art and Fashion in China*. This exhibition was very dear to me because its curatorial focus, Madame Song or Song Huaigui (1937-2006), was closely linked to my master's thesis, "Craft or Avant-garde? Contemporary Chinese Fiber Art at the Thirteenth Lausanne International Tapestry Biennale," which I wrote at Ohio State in 2020. Song Huaigui was the wife of the Bulgarian fiber artist and educator Maryn Varbanov (1932-1989), who was a critical figure featured in my thesis. Varbanov established an important yet largely neglected fiber art institute at the Zhejiang Academy of Fine Arts (now the China Academy of Art) in Hangzhou in 1986. On her own, Song was a fashion icon and movie star; I was blown away by her creative versatility! In this exhibition, I was surprised to see Shi Hui's *Longevity* (1986), a monumental fiber artwork the artist made during her time at Varbanov's

institute. This artwork served as a case study for my thesis, and I didn't see it in person when working on my study due to the global COVID-19 pandemic. I was beyond happy when this art-historical moment happened!

**You have published several articles and book reviews over the past year – what has your experience been like working with these journals?**

Working with these journals, such as *East Asian Publishing and Society* and *ASAP/J*, has been a wonderful experience. Throughout the long process of publishing either a peer-reviewed article or book review, I've learned the important role played by editors. For example, I received different opinions about my writing's organization from the two anonymous peer reviewers when revising the draft of my article, "Modernizing Sculpture: Print Culture and the New Discourse on Sculpture in China, circa 1880–1929," published in *East Asian Publishing and Society* (Brill). My editor intervened in this situation by kindly synthesizing comments from the two reviewers and providing a clear direction for the revision.

As someone who tends to be soft-spoken and gives in frequently, I've realized the importance of gently/strategically expressing why my scholarship, whether it is the choice of the topic or specific case studies, matters. This is particularly crucial when incorporating peer reviewers' comments during the editing process. One of the two peer reviewers for my sculpture article suggested that I took a significantly different direction, which was extremely interesting, to reconsider my writing. However, when replying to my editor, I expressed why I thought it was important to not change the direction of my writing. My stance was supported by the other peer reviewer and my editor. At the production stage of my publications, I encountered a few minor non-content related mistakes either on my end or the publisher's. My work often includes classical Chinese characters, *pinyin* (the romanization system for Chinese), and at times, Japanese and French lexicons, making the processes of copyediting and proofreading a bit overwhelming. However, so far, all the production editors I have worked with were kind and responsive, and they were prompted to make corrections once I noticed them. I really appreciate their input!

Prof. Shelton with history of art majors.



# Senior history of art majors visit New York

**Dani Kissinger**  
history of art major

The history of art department organized another undergraduate student trip to New York City to accompany the capstone research seminar, taught this year by Professor Andrew Shelton. His course was thoughtfully designed around the *Manet/Degas* exhibition at the Metropolitan Museum of Art, which examines the overlapping, yet diverging, artistic careers and objectives of Édouard Manet and Edgar Degas.

When we arrived in New York on Thursday morning, the first day of autumn break, we had already learned so much about Manet and Degas that we could not wait to see their work in person. Luckily, our first and only stop of the day was a trip to the Met. We traveled together by subway and lingered in the 19th and early 20th century European galleries while waiting for our turn to enter the special exhibition. There were so many works that we had read about hanging in these galleries; we saw the works of painters who had served as inspiration to Manet and Degas, such as Gustave Courbet or Jean-Auguste-Dominique Ingres, as well as the works of academic artists used as counterpoints in our readings, such as Jean-Léon Gérôme and Alexandre Cabanel. And once inside the *Manet/Degas* exhibition, we were once again bombarded by so many incredible works. Manet's *Olympia*, which rarely travels outside Paris, was a favorite to gather around and discuss, while Degas' *The Bellini Family* was surprisingly large and absolutely mesmerizing. We each spent time looking closely at the artwork we had chosen for our research papers, diligently taking notes, before traveling back to the hotel together. That evening, some of us attended an optional lecture at the MoMA titled *Black Curators Matter: An Oral History Project*, while others stayed at the hotel to catch up on rest.

continued on next page >





A.



B.



C.

A. Students examining works in the Morgan Library and Museum.  
 B. Group photo outside the Morgan Library and Museum.  
 C. History of art students with Manet's Olympia.

Friday morning after breakfast, we walked to the Morgan Library and Museum where we met with Jennifer Tonkovich, the curator of drawings and prints. She had graciously prepared a presentation for our class and pulled their collection of Degas drawings for us to view. Tonkovich guided us through the worked and re-worked drawings, asking us to find the areas that gave Degas the most trouble. She explained that it was here, in these areas of trouble and focus, that we could see what was most important to Degas. We were then shown a personal sketchbook of Degas', in which there were hundreds of studies, sketches, notes and caricatures. And last, as a nod to Manet's place in our course, Tonkovich unveiled their copy of *Le Corbeau*, a translation of Poe's "The Raven" by Stéphane Mallarmé and illustrated by Édouard Manet.

After lunch, we met at MoMA with Ohio State history of art alumna Adelia Gregory, who now works as their Associate Educator of Public Programs and Galleries Initiatives. She talked with us about her work at MoMA, her career path, which included time at the Wexner Center for the Arts, and answered questions about the desired experience for museum industry hires (spoiler: it's customer service); and we ended the day wandering through MoMA's incredible collection of art.

On Saturday, our last full day in New York, we visited the Guggenheim Museum before heading to the Met for one final look at *Manet/Degas*. This time, Professor Shelton met with each of us about our chosen artwork and we discussed possible directions for further research. Before leaving, we explored the rest of the Met's collection, which spans the globe and thousands of years of history.

Sunday, we packed up our things and left New York. We were so tired yet so appreciative of this amazing opportunity where we could learn more about the art world, the many careers it offers, and to see so much art with new friends.

## UNDERGRADUATE ALUMNI SPOTLIGHT

# Paola Medina-Gonzalez

PhD student, University of Warwick  
 BA in History of Art from Ohio State, 2017



### What kind of research are you doing as part of your doctoral studies?

My doctoral project, *Boas in Arms: Masculinity, Photography, and the Wehrmacht*, looks into the amateur photography created by German soldiers during World War II. Particularly, I am researching images of soldiers engaged in theater performances and cross-dressing within the Wehrmacht. Although I am currently pursuing my degree through the Department of History at the University of Warwick, my research is adjacent to the history of art. I'm working to contextualize these images through 20th century photographic practice, traditional pantomime and festival culture in tandem with military and World War history.

### What opportunities have you been able to take advantage of as a graduate student?

There have been a tremendous number of opportunities ranging from travel to lecturing. I have been the recipient of a joint Deutscher Akademischer Austauschdienst (a German academic exchange program) and German Historical Society grant that allowed me to live in Germany and attend German language courses. Additionally, I have been given the chance to take on more public engagement projects and serve in committees centered around learning accessibility including *Research Forum for German Visual Culture* at the University of Edinburgh and as a presenter at Trinity College Dublin. Currently, I am hosting a podcast project titled *Theoryish* to introduce theory and philosophy in a beginner-friendly format aimed at undergraduates and those outside academia.

### Are there particular projects or courses you worked on at Ohio State that have proved useful in your development as a scholar?

Many of the courses I took as an undergrad made an incredible impact on me, but both the Ohio State History of Art Core Theory Course and 20th century European courses were very influential to my current studies. Both of these provided a great educational foundation when I attended graduate school at University College London and have since then continued to be a part of my education. I would also like to take this opportunity to state that Ohio State academic staff provided countless help even after my time at Ohio State. Professor Namiko Kunimoto helped me apply for my master's and had it not been for her incredible advice, I may not have been able to reach this level of academic success.





# Graduate Student News

## Current MA and PhD Students: Selected Publications and Presentations

**Asia Adomanis** presented “Inscrutable Surfaces and Racial (Il)legibility: Art, Race, and ‘Authenticity’ in the Cold War” at Ohio State’s Edward F. Hayes Advanced Research Forum in February 2023.

**Asia Adomanis** presented “Materiality of the Avant-Garde: Encountering Migratory Aesthetics in Tseng Yuho’s Western Frontier (1964)” at the Understanding Displacement in Visual Art and Cultural History: 1945 to Now Conference at the University of Manchester in October 2023.

**Maika Kagawa Bahr** presented “Savoring Toxicity: Culinary Nationalism and Wax Food Models from Japan’s Interwar Period” at the College Art Association Annual Conference in New York in February 2023.

**Maika Kagawa Bahr** presented “Shanghai’s ‘Ice Cream’ in the 1930s: Liu Na’ou’s Short Story ‘Attempted Murder’ As Cinematic Fiction” at the Association for Asian Studies (AAS) Annual Conference in Boston in March 2023.

**Schuyler Black-Seitz** presented “Between Marx and Freud: Walter Quirt and American Surrealism in the 1930s” at the annual conference of the International Society for the Study of Surrealism in Houston in November 2023.

**Karin Flora** presented “Roman Goddess and Mary: Clashing Conceptions of the Feminine in Giulio Romano and Raphael’s ‘Ceres’” at the Renaissance Society of America conference in San Juan, Puerto Rico in March 2023.

**Cole J. Graham** presented “Chasing Trains: On a Weeaboo Ethic in Petra Szemán’s Video Work” at the University of Kansas Graduate Symposium in November 2023, where the theme was “Distances and the In-Between.”

**Cole J. Graham** presented a chapter of his master’s thesis *Inefficient, Unsustainable, and Fragmentary: The Rauschenberg Combines as Disabled Bodies* at the Midwest Popular Culture Association’s annual conference in Chicago in October 2023.

**Cole J. Graham** virtually presented a chapter of his master’s thesis *Inefficient, Unsustainable, and Fragmentary: The Rauschenberg Combines as Disabled Bodies* at the University of California Santa Barbara’s Graduate Symposium in April 2023. The chapter will be published in the upcoming spring 2024 volume of UC Santa Barbara’s art and architecture journal *react/review*.

**Cole J. Graham** co-curated the A.K. Burns show *Of Space We Are...* with Kelly Kivland, chief curator of exhibitions, at the Wexner Center for the Arts in spring 2023. He also authored the essay “Gathering Breaks,” which appeared in the gallery guide and on the back jacket of the catalogue entitled *Negative Space*, edited by Karen Kelly and Barbara Schroeder (Dancing Foxes Press, 2023).

**Cole J. Graham** contributed an essay entitled “Monstrous Possibilities: States of Racial Transmutation in *FullMetal Alchemist*” to the anthology *WEBB THEORY*, edited by Jamie Sutcliffe and Petra Szemán (Banner Repeater Press, 2023).

**Yifan Li** presented “Object, Inscription, Reproduction: The Cleverness of an Eighteenth-Century Chinese Jade Pebble” at the Association for Asian Studies Annual Conference in Boston in March 2023.

**Yifan Li** presented “Staging Chinese Visual Modernity: Zhang Shuqi’s Painting Demonstrations in the United States, 1941–1946” at the College Art Association Annual Conference in New York in February 2023.

**Allie Mickle** co-organized the panel “Representing Labor in Global Asias” at the Association for Asian Studies Annual Conference in Boston, MA in March 2023.

**Allie Mickle** presented “The Promise of Automation: Factory Work in Cao Fei’s Artist Cinema” at the Association for Asian Studies Annual Conference in Boston in March 2023.

**April Riddle** published “Extending Beyond the Ultimate Display in *Image Objects: An Archaeology of Computer Graphics*” in *Media-N* 19, no. 1 in February 2023.

**April Riddle** presented “*Figitur et Fractis*: St. Vitus’s Conversion Coins of Corvey Abbey” at the 22nd Annual Vagantes Conference on Medieval Studies at Harvard University in March 2023.

**April Riddle** published “Repurposing Surplus Data in Pursuit of Nonextractive Futures” in *Sarah Rosalena: In All Directions* (Columbus Museum of Art) in September 2023.

**Peter Smyth** presented “Miraculous Kitsch: Comics, Painting, and the Modernist Anticipation of Novelty” at the International Conference on Narrative in Dallas in March 2023.

**Emilela Thomas-Adams** presented “Material Memory: Imitation and Reuse in Renaissance Florentine Convents” at the 22nd Annual Vagantes Conference on Medieval Studies at Harvard University in March 2023, as well as in a session sponsored by DISTAFF (Discussion, Interpretation, and Study of Textile Arts, Fabrics, and Fashion) at the 58th International Congress on Medieval Studies in Kalamazoo, Mich. in May 2023.

**Maggie Wilson** presented “Master Heinrich’s Two Bodies: Lay Production of Devotional Sculpture at St. Katharinenthal Convent” at the 58th International Congress on Medieval Studies in Kalamazoo, Mich. in May 2023.

**Keyu Yan** virtually presented “Pushing Boundaries: Revisiting the Contribution of Post-Mao Artistic Exchanges to Contemporary Chinese Art” at the 52nd Annual Southwest Conference on Asian Studies in November 2023.

**Keyu Yan** published a peer-reviewed article entitled “Modernizing Sculpture: Print Culture and the New Discourse on Sculpture in China, circa 1880–1929” in *East Asian Publishing and Society* in September 2023.

**Keyu Yan** published a book review of *Experimental Beijing: Gender and Globalization in Chinese Contemporary Art* in *ASAP/J: The Open Access Platform of the Association of the Arts of the Present Journal* in November 2023.

**Keyu Yan** published a book review of *Documents of Contemporary Art: The Cute in InVisible Culture* in June 2023.

# 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](https://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](https://go.osu.edu/hoa-funds)) or by check, payable to The Ohio State University Foundation, with the fund number (#306384) clearly written on it.

## The Foundation’s address is:

The Ohio State University Foundation  
PO Box 710811  
Columbus, OH 43271-0811





**THE OHIO STATE UNIVERSITY**

COLLEGE OF ARTS AND SCIENCES

**Department of History of Art**

201 Pomerene Hall

1760 Neil Ave.

Columbus, OH 43210

Non-Profit Org.  
U. S. Postage  
**PAID**  
Columbus, Ohio  
Permit No. 711

**Keep in touch  
with the  
department!**

[history-of-art.osu.edu](http://history-of-art.osu.edu)

[historyofart@osu.edu](mailto:historyofart@osu.edu)

614-292-7481

