26th Annual AHGSA Symposium 2016

The 26th annual AHGSA symposium, ‘Art and Authenticity,’ was a huge success thanks to the collaboration and efforts of everyone involved. Our theme this year, “Art and Authenticity”, was located in the Art Lab of the UAMA, set against the backdrop of truly authentic genius like Pollock, O’Keeffe, Rothko, and Serra. The research was well rounded and toured across multiple disciplines, decades, and countries providing studio artists, art historians, and visiting faculty, a day of scholarship that our committee does not hesitate to say that we are proud of. An overarching theme that emerged was that of travel and idea transference, adding an interesting and unexpected layer to our topic of the day.

AHGSA would like to thank our presenters: Natalia Gabrielsen, Hannah Soltys, Selena Valencia, Marie Teemant, and our visiting presenters: Marisa Del Toro from The University of Texas at San Antonio, and Rachel Ozerkevich from the University of North Carolina at Chapel Hill. We would also like to thank all of those who submitted to our call for papers, and those students who were accepted to present but were unable to attend. A special thank to our panel moderators Tricia Wilt and Amelia Francesco. The committee would also like to express our gratitude to the UAMA for their hospitality and hard work, not only for the beautiful space, but also for the use of their equipment and seating. Our event would not have been possible without their flexibility, patience, and charity.

Funding was made possible through our treasurers Brad Derro and Janette Ruiz, as well as the members of AHGSA who helped with our book drives, and for the percentage support of La Cocina and Pieology. Our most sincere thank you goes out to our amazing keynote speaker Dr. Adriana Zavala from Tufts University. Her scholarship and professionalism was the highlight of our event. Finally, thank you to all who attended, and the stimulating conversation that followed. We will see you next year!

Amy Cat Hulshoff, AHGSA President

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‘Out of the Vault’ at UAMA: Giovanni Baglione’s Saint Jude

Amelia Francesco

Though one of the only Italian Baroque paintings in the University of Arizona Museum of Art’s collection, Giovanni Baglione’s “St. Jude” is shrouded in mystery. Labeled as a work by Baglione for simplicity’s sake, this image has been attributed to at least four other Italian Baroque artists since the museum received it as a gift in 1969. Caravaggisti in style, this image has been ascribed to every contemporary of Caravaggio expect for the man himself. Additionally, the image we see today does not fully correspond with the original perception of the work. The St. Jude has, according to multiple examination and conservation reports, gone through many alterations and additions since its inception in the early 17th century.

The accounts of ownership of the St. Jude is a complex web of hearsay through letters dating back to 1967. Correspondence between UAMA director and the donor reveal that the image arrived in the United States before 1933, most likely in the mid 1920’s. Beyond this, the only clues we have to its Italian origins are a hidden scrap of newspaper, a family seal, and two handwritten marks: the initials “NG” and the words “Cleopatra Festini”.

In April’s “Out of the Vault”, I will explore these different attributions and sources, as well as pose the question: “Is this figure even St. Jude?”

School of Art Graduate Student and UAMA intern, Amelia Francesco, will present April’s Out of the Vault on Thursday, April 7 at 3:00 pm, focused on the controversy surrounding Giovanni Baglione’s Saint Jude.

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AHGSA Elections

As an officially recognized unit of student government on the University of Arizona campus, the Art History Graduate Student Association has a slate of officers that are voted in every spring. Notifications will be sent out soon regarding possible time slots for these meetings. Meanwhile, please consider your interest in various officer positions. AHGSA cannot facilitate its strong programming without the hard work of its board!

2015-16 Officers:

President
Cat Hulshoff

Co-Vice President (Symposium)
Marie Teemant

Co-Vice President (Fundraising)
Janette Ruiz

Treasurer
Brad Derro

Records Officer
Natalia Gabrielsen

Faculty Liaison
Amelia Francesco

Web Manager (Astronaut)
Meghan Jordan

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Marie Teemant, AHGSA Symposium
In early March I attended the 12th Annual University of Massachusetts Amherst Graduate History Conference: “Putting History to Work” and it was a splendid experience overall. Going to the conference was not only a great platform to present my own research on contemporary performance art and ephemerality, but I also met some lovely history scholars that gave me innovative ideas for my own work in art history.

To negate my expenses as much a possible I stayed with another graduate student and through the experience I made a new friend while also having a great tour guide and an insider into the conference happenings and I would highly recommend anyone who attends an out of state conference to consider this as well. Additionally, attending another conference outside of our own department gave me some great ideas for improving our symposium next year.

At the Amherst Graduate History Conference participants attended a dinner the night before the conference giving them the opportunity to bond with the Amherst history graduate students and all of other participants in the conference. This fostered a sense of unity between participants and let to a great turnout for the conference presentations that happened during the next day. Furthermore, during the lunch break for the conference there was a speaker who worked for the University Press at UMass Amherst and he did an informal Q and A that was extremely relevant and also provided entertainment.

These ideas would be easy to implement into our own symposium to make it the best it can possibly be. In summation, I would highly encourage anyone who gets accepted at a conference to attend if possible because the experience is a great way to meet other scholars in the field (or in other fields with equally inventive ideas), practice academic public speaking, and experience a new place.
Scholarships & Grants:

April 1, 2016 – Arizona Commission on the Arts announces next round of Professional Development Grants

April 8, 2016 – CFA Small Grants Application Deadline

April 15, 2016 – GPSC Research and Project Grant Application Deadline

April 19, 2016 – New Works Artist Project Grant 2016-2017, Tucson Pima Arts Council

April 30, 2016 – The Decorative Arts Trust, Summer Research Grants due

Call for Papers:

April 1, 2016 – University of Kansas, Lawrence Symposium, “Sensorial Encounters: Body, Object, and Environment”

April 10, 2016 – Extension, Hemisphere: Visual Cultures of the Americas, Volume IX, Walk This Way: Migrations & Geographies of Knowledge, Art & Art History Department, University of New Mexico

April 15 – July 15, 2016 – Art History Pedagogy and Practice (AHPP), a peer-reviewed, open-access e-journal seeks submissions for its inaugural issue, relevant to the study, teaching, politics, and practice of art history

May 1, 2016 – Journal of Curatorial Studies, Special Issue: Situations, Issues, Prospects

May 13, 2016 – Confluence Center for Creative Inquiry, Arizona Journal of Interdisciplinary Studies, Under/Graduate papers that address the intersection of the Humanities, Social Sciences, Arts, and other areas of study

Internships & Employment:

Summer Collection Internship – Museum of Northern Arizona, Application Deadline: April 15, 2016, Flagstaff, AZ, Housing + $10/hour for ten weeks

Guest Services Assistant, Reserve Status – Arizona Sonora Desert Museum, Part-time, $9.00/hour (Posted March 16, 2016)

Student Assistant, Graphics – The University of Arizona Foundation, 19 hours a week

Galleries Director – School of Art, Herberger Institute for Design and the Arts at Arizona State University, Full-time appointment beginning in Fall 2016, Application Deadline: April 10, 2016

UA Internal
Academic Dates

March 28, 2016 – Graduate Class Registration Begins

April 22, 2016 – Art History Language Exam

May 4, 2016 – Last day of Classes

May 5, 2016 – Reading Day

May 6-12, 2016 – Final Examinations

May 13, 2016 – Commencement

August 22, 2016 – Classes Begin

September 5, 2016 – Labor Day

November 11, 2016 – Veterans Day

November 24-27, 2016 – Thanksgiving Recess

December 7, 2016 – Last day of Classes

December 8, 2016 – Reading Day

December 9-15, 2016 – Final Examinations
This seminar will consider the complex interrelationship between artistic practice and “the archive” as a theoretical construct, a practical institution, and a type of collection undergoing substantial change in a digital and social media era.

Since the late 1960s, the aesthetic critique of archival practices has been an ever-increasing concern, and much recent scholarship has grappled with this theme. Notably, the last decade has seen a shift from material objects to immaterial data along with corresponding shifts in ways of understanding storage, access, and circulation of and to archival knowledge. This seminar will engage with artistic and theoretical approaches to large volumes of historical (or contemporary) saved information, whether in material or immaterial form, and corresponding questions regarding permanence and impermanence, cultural and experiential value, and evolving dynamics of public and private information.

We will look at the implications of preservation and loss within a range of institutions, whether state-run or non-profit (such as a library or a museum), corporate (like Google, Twitter or Instagram today), or individual (such as an attic of memorabilia or a personal hard drive). Throughout, the creative approach to these types of collections—or their disappearance—will be foregrounded.
**Crypto-Muslims in the New World**  
Kaitlyn Armendariz

This past month, I had the opportunity to present my research on the presence of Crypto-Muslims in the New World as indicated by Moorish Architecture in Mexico to some visiting Moroccan Officials. Due to time constraints, rather than presenting my work in person my presentation was shown individually and all follow-up questions were via email. This opportunity put me in a unique situation, how to present a topic to a novice audience without being there to assess the mood of the room and explain things as needed. In the end, I found it easiest to create a booklet that followed my PowerPoint that explained key concepts as needed and could be skimmed over if the information was repetitive to the viewer.

Overall, this experience was not only enlightening and challenging, but it reaffirmed my own research—originally I had been having a lot of trouble finding sources for this topic, which lead to a lot of criticism in the Art History field. However, when discussing my research with professionals whose specialty was in Middle Eastern History it came to light that my work was one of the first sources created in this particular field! This instance inspired me to continue that piece and demonstrated the importance of cross-department consulting and advising. By expanding our discipline of Art History into other spheres it can only help solidify our research and at times, even open some new doors.

**INFUSE February 2016: Compartments**  
Meghan Jordan

Having a background in photography, as well as video and performance art, my creative side has been yearning to expose itself in the academic environment of art history. When the call for February INFUSE participants was released, I realized that this was my opportunity to return to my undergraduate passion of self-exploration.

Brainstorming with MFAs to find a common thread throughout our work was an exciting experience. Together, with the help of the INFUSE facilitators, we came up with the concept of compartments. I chose to investigate how one compartmentalizes their social media identities through a performance revealing examples of my own Linkedin, Tinder, Facebook, and Tumblr profiles. By reading one entry from each website I juxtaposed the serious nature of Linkedin with the often inappropriate interactions of Tinder, and the easygoing personality of Facebook with the internal emotion of a personal Tumblr blog.

I highly recommend participating in INFUSE as an art historian. If one is not interested in exploring their creative side, then they can stretch their academic muscles in relation to the selected theme. The options are endless and meeting people from different programs with varying interests adds fresh perspectives to your scholarly work.

*Meghan Jordan will officially be coordinating the INFUSE 2016-2017 season. She will assume the position following the final INFUSE on April 20, 2016.*

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**Contact Us**

As we continue to develop the AHGSA monthly newsletter, your input is appreciated. If you would like to post an opportunity, congratulate a colleague, suggest a story, contribute a feature, or provide feedback, please feel free to get in contact!

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**Potentially Misattributed Quote of the Month:**

“Art washes away from the soul the dust of everyday life.”  
- Pablo Picasso