

## ACCOMPLISHMENTS OF OUR GRADUATES IN ART HISTORY

A striking way of gauging the caliber of work produced by graduate students at UNM in art history can be established simply by enumerating the large number of Ph.D. dissertations or subsequent research projects that have been the basis for books published in the US. Two of the most prolific and award-winning graduates from our department are Sarah Greenough (MA 1976, Ph.D. 1984) and Donna Pierce (Ph.D. in 1986).

Greenough is Curator of Photography at the National Gallery of Art in Washington D.C., where she has published over a half dozen books and catalogues. Among her catalogue/ books are *Alfred Stieglitz: Photographs & Writings* (1983) – which won the National Book Award – plus, *Paul Strand* (1990), *Robert Frank: Moving Out* (1994) – which won the International Association of Art Critics Award – and *Harry Callahan* (1996), as well as *André Kertész* (2005) and *Walker Evans: Subways and Streets* – which won the American Association of University Presses Award for Distinguished Content and Design.

Pierce has also published an equally impressive set of books in the area of Spanish Colonial Art, from *Cambios: The Spirit of Transformation in Spanish Colonial Art* (1992), co-authored with Gabrielle Palmer, to her extensive two volume *catalogue raisonné* in 1996 of the Spanish Colonial Arts Society in Santa Fe. Currently Pierce is the Curator of Spanish Colonial Art at the Denver Art Museum.

Another dozen UNM graduates quickly come to mind for having written major art historical publications:

Ellen T. Baird (Ph.D 1979), *The Drawings of Sahagun's Primeros Memoriales* (1993)

Sharyn Udall (Ph.D 1981), *Carr, O'Keeffe, Kahlo: Places of Their Own* (2000), plus her earlier book, *Modernist Painting in New Mexico* (1983)

Amy Conger (Ph.D. 1982), *Edward Weston in Mexico, 1923-1926* (1983), plus at least four other books on photography

Gabrielle Palmer (Ph.D. 1986), *Cambios: The Spirit of Transformation in Spanish Colonial Art* (1992), co-authored with Donna Pierce

Marsha Bol (Ph.D, 1989), *Stars Above, Earth Below* (1889)

Jasmine Alinder (MA 1994), *Moving Pictures: Photography and the Japanese American Incarceration* (2009)

Kathleen Howe (Ph.D. 1995), *Excursions Along the Nile: the Photographic Discovery of Ancient Egypt* (1994), plus several other catalogues

James Crump (Ph.D. 1996), *F. Holland Day: Suffering the Ideal* (1995)

Michele Penhall (Ph.D. 1997), *Betty Hahn: Photography or Maybe Not* (1995)

Libby Lumpkin (Ph.D. 1997), *Deep Design* (1999)

Brian Winkenweder (MA 1997), *Reading Wittgenstein: Robert Morris's Art-as-Philosophy* (2008)

Antonella Pelizzari (Ph.D. 1998), who edited and contributed to *Traces of India: Photography, Architecture, and the Politics of Representation, 1850-1900* (2003)

Robert Nauman (Ph.D. 1999), *The Architecture of the Air Force Academy* (2000)

Kelly Donahue-Wallace (Ph.D. 2000), *Art and Architecture of Viceregal Latin America, 1521-1821* (2008).

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Yet other publications by current and/or former graduate students have appeared in a variety of places, especially the London-based journal *Third Text*, which has featured articles by Dylan Miner and Shanna K. Heap of Birds, among several others. These students published articles while still earning an MA, an MFA, or a Ph.D from the Department of Art & Art History. Another international art journal in which Shanna K. Heap of Birds has published is *Estrago: Revista de Centroamérica* (Managua). Furthermore, Lara Evans, while still a doctoral student, published catalogue essays for shows at the National Museum of the American Indian in Washington D.C.

Along with publications, the key indicator of success for any graduate program in Art History is simply the number of major museums and colleges or universities at which alumni are currently working. Here again, the area of Art History has registered an impressive list of appointments. At present, graduates of UNM with a

Ph.D. and/or an M.A. in Art History are Directors of the following: the Museum of Fine Arts in Santa Fe (Marsha Bol), the Pomona College Art Gallery (Kathleen Howe), the University of Arizona Art Museum (Peter Briggs), and the Jonson Museum of Art (Robert Ware). Other graduates are Curators at the National Gallery of Art in Washington D.C. (Sara Greenough), the Denver Art Museum (Donna Pierce), the National Academy of Design in New York (Flora Mae Cates), the Museum of Photographic Arts in San Diego; the Museum of Fine Arts in Santa Fe (Joseph Traugeot), and the Art Museum at the University of New Mexico (Michele Penhall and Sheri Sorenson). Yet other former graduate students work for private galleries in Santa Fe (Vanessa Hernández and Megan Fitzpatrick). Before accepting a position as Professor of Imaging Arts at the Rochester Institute of Technology, Therese Mulligan (Ph.D 2002) was Associate Curator at the George Eastman House in Rochester.

The list of graduates in Art History from UNM who have gained tenured and or tenure track positions is also impressive. It extends from those who teach at national research universities—the University of Arizona, Michigan State, Tulane, Hunter College, Colorado State, the University of Oklahoma, the University of Wisconsin at Milwaukee, the University of Denver, the University of Illinois at Chicago, the University of North Texas, and Northern Arizona University—to those who teach at either major art institutes—the Art College of Ontario, the Savannah College of Art & Design—or at national liberal arts colleges (Linfield College in Oregon and Evergreen State College in Washington state) to those who teach at regional universities (Alfred University in New York, the University of Texas at San Antonio and Pittsburg State in Kansas) along with community colleges (Tallahassee Community College in Florida, and Central New Mexico Community College in Albuquerque).