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DEPARTMENT OF ART HISTORY AND ARCHAEOLOGY
COLUMBIA UNIVERSITY
FALL 2025





Homage: Queer lineages on video

Wallach Art Gallery

June 27 – October 19, 2025

Curated by Rattanamol Singh Johal, a recent graduate of the department and assistant professor at the University of Michigan, *Homage: Queer lineages on video* presents works by seven contemporary artists who pay tribute to significant cultural figures and resonant histories. Their works, all made over the last two decades, explore how lens- and time-based media have enabled artists to articulate desiring and melancholic modes of relating across generations and contexts. Intervening in commemorative genres of image-making—including portraiture and documentary—through performative acts, selective appropriation, and imaginative staging, these works produce queer forms of kinship. They depart from the preoccupation with visibility and publicness across politics of identity and representation, demonstrating instead the power of anachronistic gestures and formal affinities in reframing relationships between artists and their chosen ancestors.

Homage reflects on the potential of film and video to reorient processes of both commemoration and erasure, emphasizing the affective charge and plurality of meanings created through the combination of image, sound, and text. The body and the archive are implicated across a number of practices that consider the lived experiences and legacies of illness that have catalyzed communities of care and networks of solidarity. Such critical intimacies generate modes of memorialization—of paying homage—that disturb canonicity and heroization through constant creative reinterpretation. The exhibit, which displays works drawn entirely from the Akeroyd Collection, is accompanied by a small publication with texts by Wong Binghao, Betti-Sue Hertz, Piper Marshall, Rattanamol Singh Johal, and Gaëtan Thomas.

Kang Seung Lee, video still from *The Heart of A Hand*, 2022.

Dear Friends and Supporters,

This year's issue of our annual newsletter arrives at a time when institutions of higher education all across the country are facing unprecedented political headwinds and financial pressures that threaten the very core of our academic mission, values, and principles. As a scholarly community, it is heartening to see that we stand stronger and more united than ever to tackle the many challenges we face in such an increasingly volatile environment. Our academic programs continue to thrive and the archaeological fieldwork, research, and travel opportunities for students benefit and enrich our mission in a myriad of exciting ways.

While the size of our PhD program has decreased since the pandemic, thus making doctoral admissions even more competitive, our students continue to cover all fields of art history and archaeology and make steady progress on their dissertations. As in prior years, many have been awarded prestigious fellowships, including grants from the American Philosophical Society, the Center for Advanced Study in the Visual Arts (CASVA), Dumbarton Oaks, the Samuel H. Kress Foundation, the Getty Center, the Japan Foundation, the Metropolitan Museum of Art, the Museum of Modern Art, and the Smithsonian Institution. Our flagship MA Programs in Art History and Modern Art: Critical and Curatorial Studies have likewise persisted in attracting a robust cohort of exceptionally talented students from across the United States and abroad.



From left: Students in *Introduction to the History of Architecture*, taught by Michael Waters, construct a model of the choir of Notre-Dame with 1:10 scale trusses in a workshop facilitated by Lindsay Cook ('18 PhD) and Handhouse Studio; Claire Dillon shares her research on early studies of textiles with Yale professor Ned Cooke while a fellow at the American Academy in Rome; Jin Xu and a local scholar examine inscriptions in the sixth-century Guyang Cave at the Longmen Grottoes in central China; Installation view of *Histórias LGBTQIA+*, co-curated by Julia Bryan-Wilson at the Museu de Arte de São Paulo.

Cover: Detail of a figure wearing an octopus crown and raising a goblet, painted on a pillar within the Hall of the Moche Imaginary at Pañamarca, Peru, ca. 650 CE. Photographed by Lisa Trever during excavation work last year.

This fall, we celebrated the retirements of Rosalyn Deutsche, who taught modern and contemporary art at Barnard, and Dawn Delbanco, who taught East Asian art and *Art Humanities* at Columbia. We also welcomed the arrival of two new faculty members; Verónica Tello has joined us at Barnard and Susanna Berger has been appointed the inaugural Walter J. Burke Professor, a chair established thanks to the generosity of the Sherman Fairchild Foundation. Earlier in the year, the department mourned the loss of Professor Emerita Miyeko Murase, whose many achievements we had just celebrated on the occasion of her 100th birthday. Once again, our faculty received many accolades and prizes this year. Rosalind Krauss was recently named a recipient of the prestigious Balzan Foundation Prize “for her outstanding scholarly achievements and her foundational role in the establishment of contemporary art as a field of research” and Barry Bergdoll was honored with the 2025 Vincent Scully Award by the National Building Museum for his “groundbreaking exhibitions and scholarship connecting architecture to broader social issues.” Julia Bryan-Wilson received a Teiger Foundation grant for the first U.S. retrospective of Chilean artist Lotty Rosenfeld and Noam Elcott secured a major Data Science Institute collaborative grant to interrogate AI and “style” in art, technology, and law. It is thanks to the many individual and collective contributions of our faculty and students that Columbia University remains one of the most exciting and vibrant places for the study of art history and archaeology in the world.

In closing, I would like to thank all of you, our alumni and friends, for your continued generosity and unwavering support in these challenging times. We are enormously grateful for the many gifts, large and small, that enable us to fulfill our academic mission and help launch the careers of the next generation of art historians and archaeologists. Stay in touch and come back often!

Sincerely,

Holger A. Klein



SUSANNA BERGER

Walter J. Burke Associate Professor

It is inspiring to be joining this stellar department and to be returning to Columbia, where I studied philosophy and art history as an undergraduate. After completing my PhD at the University of Cambridge, I joined Princeton's Society of Fellows. Since 2016, I have been teaching art history and philosophy at the University of Southern California. My research and teaching explore diverse facets of art and visual culture in early modern Europe, from overlooked images of a philosophical and theological nature to well-known works in the history of European art and architecture by Dürer, Borromini, and other figures. At Columbia, I am especially eager to use local resources, such as the Frick, the Met, MoMA, and the Metropolitan Opera, which had a transformative impact on me as a student.

My first monograph, *The Art of Philosophy: Visual Thinking in Europe from the Late Renaissance to the Early Enlightenment* (Princeton University Press, 2017), argues that from the late sixteenth to the early eighteenth centuries, the making and study of images functioned as an important mode of philosophical thinking and instruction. My new book, *The Deformation: Attention and Discernment in Catholic Reformation Art and Architecture* (Princeton University Press, 2025), examines the use and meaning of visual distortions or "deformations" in seventeenth-century art and architecture (see p. 14). From Palazzo Spada's *prospettiva* to Minim and Jesuit anamorphoses in convent corridors, *The Deformation* explores what this phenomenon reveals about contemporary religious belief, optics, and the natural sciences, as well as wider questions about attention and discernment.



VERÓNICA TELLO

Assistant Professor

I am delighted to be joining the department this fall as an assistant professor of modern and contemporary art at Barnard. The department, as well as its home in New York City, offers an unparalleled scholarly environment for art-historical research and teaching, and I look forward to contributing to and becoming part of its community of scholars. I am currently writing a book that develops a diasporic framework to examine art in exile during Pinochet's regime in Chile (1973–1990). More broadly, my scholarship has been shaped by a desire to think across borders and oceans, with a focus on art and migration, and an increasing emphasis on Latinx and Latin American art. Before joining the department, I trained and taught in Oceania—specifically at the University of Melbourne and the University of New South Wales. I have held visiting fellowships at CUNY Graduate Center, the Frankfurter Kunstverein, the Banff Curatorial Institute, and Rhodes University. This fall, I am teaching the undergraduate seminar *American Conceptualism*, which takes a trans-hemispheric approach to rethinking the contours of Conceptual art and conceptualism. In addition to my art historical writing, I work as an editor, curator, and critic. I recently commissioned the inaugural Indigenous-led issues for Oceania's peak art history journal, *The Australia and New Zealand Journal of Art (ANZJA)*. In 2023, I published the edited volume *Future Souths: Dialogues on Art, Place, and History* (Third Text) in collaboration with Walter Mignolo, Zoe Butt, Carla Macchiavello, and Dylan Miner, among other scholars, curators, and artists.

MEDIEVAL AND RENAISSANCE VENICE

Within the framework of their co-taught undergraduate seminar, *Medieval and Renaissance Venice*, Holger Klein and Michael Waters traveled with twelve Columbia and Barnard students to the Serenissima over the 2024 Fall Break. The weeks leading up to the excursion were dedicated to thorough seminar discussions encompassing topics ranging from the foundational myths of Venice and the church of San Marco to the use of spolia and Venetian palace architecture.

Once on site, participants presented their research on important monuments and objects, such as the mosaics of Torcello and San Marco; the Staurotheke of Cardinal Bessarion and

the Cross of San Teodoro; the churches of Santa Maria dei Miracoli and San Zaccaria; the Biblioteca Marciana and Loggetta; and the Palazzo Ducale. They also had the opportunity to visit spaces normally closed to the public, including the baptistery and Cappella di Sant'Isidoro at San Marco.

On the final afternoon, students in groups conducted on-site investigations into the urban topography of the city through a focused study of individual *campi* (or squares). The autoptical interrogation of these spaces, including their buildings and urban fabric, was subsequently enriched through textual and cartographic research upon the students' return to New

York and culminated in wonderfully rich presentations of their findings in Schermerhorn Hall.

The seminar also provided the opportunity for Gabe Rodriguez and Lisa Schloegel-Peck from the Media Center to create a series of interactive panoramas and high resolution photographs of these and other sites <<https://mcd.mcah.columbia.edu/collection/medieval-and-renaissance-venice>>. Doctoral candidate Emma Leidy provided invaluable assistance in coordinating the logistics for the trip, which was generously sponsored by the Riggio Program Fund for Undergraduate Support.



Above: Tea Brereton presenting on the mosaics of Santa Maria Assunta in Torcello. Top right: Group poses in front of the Basilica of San Marco. Bottom right: Alex Baril discussing the Cross of San Teodoro at the Gallerie dell'Accademia.



HISTORICISM AND RESTORATION IN EUROPEAN ARCHITECTURE

The spring travel seminar—sponsored by the Riggio Program Fund for Undergraduate Support and led by Barry Bergdoll with assistance from GSAPP doctoral student Lasse Rau—brought together a group of undergraduate and graduate students on a fast-paced, tightly orchestrated excursion across London, Cambridge, and Paris. The subject: historicism and the formation of a practice of architectural restoration in nineteenth-century Europe.

What they encountered was no mere collection of relics. Rather, the seminar explored the stylistic debates and restoration projects that served as assertions of national and cultural identity, power,

and historical consciousness. From a “Gothik” revival villa adorned with plaster fan vaults to polychrome ecclesiastical interiors replicating the weaving patterns of tapestry, and from neoclassical temples masquerading as parish churches to Victorian railway terminals whose pointed arches span their impressive central halls, the journey followed a recurring question posed by the contemporary architects: “in what style should we build?” There were cast-iron columns that grew as though by botanical impulse, and sheet metal vaults that belied their budget constraints. Half-finished cathedrals stood in uneasy dialogue with their newly scrubbed and restored counterparts while

covered shopping arcades illuminated the walkways of a confident urban modernity.

On site, the theoretical debates from the classroom were translated into the specificities of material and structural innovations, new typological demands, and changes in social and political structures. Nowhere was this more poignantly felt than in the group’s visit to Notre-Dame de Paris, spotlessly gleaming as a symbol of the French Republic after its recent calamity. Employing hundreds of artisans trained in medieval construction techniques, its restoration to a state that may, in fact, have never existed at any given time, made apparent the continued relevance of these debates.



Top: Seminar participants in the reading room of Henri Labrouste’s Bibliothèque Sainte-Geneviève. Right: Group gathers while exploring nineteenth-century additions to St John’s College, Cambridge.



Examining the exuberant polychrome interior of William Butterfield’s All Saints Church, Margaret Street.

BYZANTIUM AND VENICE: A TALE OF TWO CITIES

At the end of the spring semester, Holger Klein and the participants in his graduate seminar *Byzantium and Venice: A Tale of Two Cities* traveled to Istanbul and Venice to explore the art, architecture, and urban development of these two distinguished centers of the medieval Mediterranean. This opportunity enabled students to study the history of Byzantine and Venetian political, commercial, and artistic encounters up close and personal through great monuments of medieval

art and architecture in both cities. Visits to the Hippodrome, Basilica Cistern, Hagia Sophia, and many other monuments once associated with the richly endowed urban monasteries of Constantinople provided a foil for the subsequent study of Venice’s architecture and urban fabric, especially the early medieval churches of Torcello and the Basilica of San Marco with their rich heritage of architectural spolia and Byzantine-inspired sculptural and mosaic decoration. Taken together, the

semester-long course and subsequent excursion provided PhD students with a rare opportunity to experience urban and ecclesiastical spaces firsthand and to discuss a range of issues around cultural and artistic exchange, while walking the streets of medieval Constantinople and navigating the watery environment of the Venetian lagoon by foot and by boat.



Top: Graduate students and professor Klein in front of the obelisk of Theodosius. Right: Mitra Kazemi discusses the bronze horses of San Marco.



Holger Klein explains the mosaic of Christ with Emperor Constantine IX Monomachus and Empress Zoe in the south gallery of Hagia Sophia.

MODA CURATES

This year, *MODA Curates*, the annual curatorial opportunity offered by the MA program in Modern and Contemporary Art in conjunction with the Miriam and Ira D. Wallach Art Gallery, featured exhibitions that sought to highlight themes such as embodiment, communication, and the role of art as a mediator. *Traces of Care*, curated by Olivia Ann Breibart, questioned how care is materialized in the work of three artists from different generations: Janine Antoni, Hannah Levy, and Hannah Wilke. Centering human intimacy and interdependence, the exhibition sought to make visible the invisible traces of societal care and support structures, highlighting the way these artists challenge expectations of resilience and distress, and shed light on our own fragility within these structures. Zoë Hopkins curated *Wayward Signs*, an exhibition that attempted to illuminate how black commitments to improvisation, errantry, and indeterminacy erupt and interrupt the regulative constraints of linguistics, grammar, and sense-making. By displaying the work of Steffani Jemison and Renee Gladman, two artists with a keen attention to drawing and its formal relationship to writing, Hopkins brought together unruly, indeterminate places where language and visuality meet disruptively.



Janine Antoni, *Umbilical*, 2000. Courtesy of the artist and Luhring Augustine, New York.

LANDSCAPE(D)

The 2024 edition of *MA in Art History Presents* explored the well-established genre of landscape painting, using the term as the thematic basis for the exhibition. As a noun, it refers to a seemingly untouched view of natural scenery, while the verb “to landscape” implies the human modification or embellishment of the land. What do we mean, then, by “landscape painting”? Bringing together eleven works from Columbia’s Art Properties collection, *Landscape(d)*, curated by the MA in Art History students, highlighted the implications of the word’s dual meaning on painted representations of nature. Focusing on European and American nineteenth- and early twentieth-century painting, the exhibition included works by major landscape artists and lesser-known talents working in traditions such as Dutch Romanticism, the Hudson River School, and American Modernism. Organized thematically, *Landscape(d)* highlighted how artists, through their unique brushwork and compositional choices, convert land into landscape painting, that is, to combine the subject of the land with the aesthetic process of landscaping.



Marguerite Zorach, *Maine Landscape*, 1930s. Art Properties, Avery Architectural & Fine Arts Library, Columbia University.

EXHIBITING FRESCOES AT HADRIAN’S VILLA

Portions of an impressive ancient painted ceiling, excavated at Hadrian’s Villa by the APAHA Tibur project led by Francesco de Angelis, served as the centerpiece of the exhibition from December 2024 to March 2025, *Under the Sign of the Capricorn*, held in the Villa’s antiquarium. Produced in the Hadrianic period (117–138 CE), the frescoes were found in situ on the floor onto which they had collapsed in the fifth century.

After being carefully retrieved and thoroughly documented, the fragments were cleaned and reassembled by the Workshop of Ancient Painting, an initiative established in partnership with the École Française de Rome. Thanks to a generous donor, two large panels were restored, revealing not only the painted surface—beautifully decorated with griffins, sphinxes, masks, garlands, and more—but also their backs, which retain an impression of the original reeds that once supported the plaster. The panels were the subject of several papers at a colloquium on Hadrianic painting in February and will become part of the permanent museum display at Hadrian’s Villa.



Since its inception in 2014, APAHA Tibur has brought 211 students to Tivoli—many of them multiple times—providing hands-on training in the history of ancient art and architecture, archaeological methods, and conservation techniques. Over the years, major support for the project has been provided by the Department of Art History and Archaeology, the Jackman Foundation, the Rubin-Ladd Foundation, the William L. MacDonald Fellowship Program, the Arete Foundation, and an anonymous donor.

MYTH AND MODERNITY: FRITZ KOENIG AND ANTIQUITY

From November 2024 to March 2025, the Staatliche Antikensammlungen in Munich celebrated the great German sculptor and draftsman Fritz Koenig (1924–2017) on the occasion of his hundredth birthday. Co-curated by Holger Klein, the exhibition *Myth and Modernity: Fritz Koenig and Antiquity* brought together large- and small-scale sculptures, drawings, and collages from across the artist’s career, spanning the 1950s to the 1990s, and placed them in dialogue with the Glyptothek’s masterpieces of Greek and Roman sculpture. The selection invited visitors to experience Koenig’s artistic range and his indebtedness to the principles of classical modernism and pre-modern artistic traditions. Themes, figures, and motifs inspired by classical art, architecture, and mythology underscored the young artist’s ambitious quest for an artistic renewal of postwar European figurative sculpture. For Koenig, however, inspiration came not only from the legacy of Greece and Rome but from an expanded vision of antiquity enriched by the non-classical traditions of Africa and Europe, which together nourished his artistic oeuvre.



ART AND CONSERVATION IN VENICE

Diane Bodart launched the first Casa Muraro/Save Venice “Art and Conservation in Venice” Summer Graduate Seminar this year, which she co-taught with Cleo Nisse (’23 PhD), assistant professor at the University of Groningen. The seminar, generously funded by the Gladys Kriebel Delmas Foundation, offered twenty-two graduate students from Columbia University, University of Groningen, and Università Ca’ Foscara the unique opportunity to learn about conservation in Venice by visiting laboratories and on-site restoration projects. During study sessions at the Save Venice archives, students learned to research conservation files and interpret technical images, ultimately integrating this knowledge into their art historical tools of inquiry. The course situated the study of preservation and restoration at the intersection of current disciplinary interests, including materiality and mediality, technical art history, the ecology of art, decay and loss, care and repair. Students had the opportunity to discuss these topics with art conservators, scientists, and heritage professionals. Highlights of the program included visits to numerous conservation projects including Tintoretto’s *Last Supper* and *The Israelites in the Desert* at San Giorgio Maggiore, the stucco and fresco decorations on the ceiling of the Sala delle Quattro Porte in the Palazzo Ducale, Carpaccio’s paintings at the Scuola Dalmata, and Bellini’s *Pietà* at the Scuola Vecchia della Misericordia.



On the scaffoldings of the ceiling of Sala delle Quattro Porte in Palazzo Ducale, with conservator Valentina Piovani.



Session on the conservation files of Titian’s *Assunta* with conservator Giulio Bono in the Rosand Library at Save Venice.

THE MATERIALITY OF THE BRUSHSTROKE

In May, Matthew McKelway and graduate students in Japanese art traveled to Venice, together with Diane Bodart, Nicola Suthor (Yale University), and the graduate students of their joint seminar *Strokes and Lines*, for the workshop *The Materiality of the Brushstroke*, co-organized by Casa Muraro and the Mary Griggs Burke Center for Japanese Art. Bringing together scholars of Venetian and Japanese painting, this four-day workshop explored the disruptive brushstroke as an artistic gesture through a comparative approach. An introductory panel opened the discussions with presentations by McKelway and esteemed Japanese professors Arata Shimao and Ryusuke Masuki. Participants then had the opportunity to explore major sixteenth-century Venetian paintings still preserved in churches and palaces, visit painting conservation sites with Save Venice, and examine the material structure of Titian’s brushstrokes with conservator Giulio Bono. They also discussed the process of oil painting with the contemporary artist Nicola Samori and explored the dynamics of brush and ink in Japanese painting under Shimao’s guidance.



Above: Diane Bodart lectures to the group at the Frari. Top right: Workshop participants outside Casa Muraro. Bottom right: Arata Shimao discussing Japanese painting.



CAMBRIDGE–COLUMBIA SYMPOSIUM

On March 17, students from the department joined colleagues from the University of Cambridge on their campus for the thirteenth annual Cambridge–Columbia Graduate Symposium in the History of Art. Supervised by professors Barry Bergdoll, Michael Waters, and Frank Salmon, with assistance from PhD candidates Matthew Lopez and Matthew Roberts, students from both departments considered different facets of migration: the overarching topic for this year. Addressing subjects as varied as Rococo shellwork, the “demi-naturalization” of Welsh collector Hester Piozzi, and cultural exchanges between Syria and East Germany, the presentations were sophisticated and lively, exploring new territory in art historical research. Symposium participants enjoyed an architecture tour of Cambridge, a visit to the Fitzwilliam Museum, and a special opportunity to examine gold and silver objects preserved at Corpus Christi College. Students were also invited to a formal dinner at Pembroke College and a festive concluding reception held in the Old Music Room of St John’s College. For all who attended, the conference—made possible thanks to the continued generosity of Dr. John Weber—was a reminder of the value of scholarly exchange and friendship in divided times.



Above: Speakers Yassin Oulad Daoud, Pujan Karambeigi, Beatrice Mognon, Walsh Millette, Julia Carabatsos, and Caroline Smith with Matthew Lopez and Barry Bergdoll at St John’s College. Bottom: Jo Willmott, classics professor and Keeper of the College Plate, shows participants the unsurpassed collection of Tudor silver tableware preserved in the collection of Corpus Christi College.



EARLY MODERN GRAFFITI IN ROME AND THE LATIUM

Thanks to the generosity of the Beck Fund and the Agence nationale de la recherche program *Carracci ConservArt*, PhD students Mitra Kazemi and Yassin Oulad Daoud traveled to Rome in January with Diane Bodart to participate in the workshop *Early Modern Graffiti in Rome and the Latium*, organized by Francesca Alberti at Villa Medici. The group visited important sites usually closed to the public, including the Carracci Gallery at Palazzo Farnese, Raphael's Loggias at the Vatican Palace, the Oratory of Sant'Andrea al Celio, and the cryptoporticus of Villa Adriana in Tivoli.



Examining graffiti on Guido Reni and Domenichino's frescoes in the Oratory of Sant'Andrea al Celio in Rome.



Looking at traces of early modern visitors to the cryptoporticus of Villa Adriana in Tivoli.

ARCHITECTURE AS POETRY: EMILIO AMBASZ LECTURE SERIES

On April 7, the department hosted the inaugural lecture of a new annual series designed to bring practitioners and thinkers in the field of contemporary architecture to New York under the capacious rubric of "Architecture as Poetry." Made possible by the generous support of architect, designer, and architectural thinker Emilio Ambasz, the series invites reflection on what a poetics of architecture is in a world where technology and mediation often displace attention from place and form-making. This concern has long been central to Ambasz's work, both in his influential curatorial projects at the Museum of Modern Art in the 1970s and in his own architectural practice, which is shaped by imagination and a commitment to responsible ecology. The renowned Japanese architect Kengo Kuma—who attended Columbia's School of Architecture as an exchange student in the 1980s—spoke to a full auditorium at Asia House on Park Avenue about his own exploration of materials and an architectural practice embedded in landscape in Japan and beyond. The intent of this series is to bring Columbia and the broader New York public together. Stay tuned for the announcement of next year's lecture.



Barry Bergdoll and Kengo Kuma in discussion at the inaugural Emilio Ambasz Lecture.

MEDIA CENTER UPGRADES IMAGE DATABASE

Since its establishment in 1995, the Media Center has implemented the latest technologies in the development of resources to support research and teaching. A major milestone in this effort was the creation of the Media Center Image Database (MCID) in 2012. Developed to host diverse types of digital visual resources, ranging from still photography to 360-degree panoramas, deep zoom images, and beyond, MCID has grown to over 222,000 high-quality multimedia records.

With over 125,000 individual images added in the last five years from digitization projects, the sheer scale of this newly digitized material began to dwarf many important resources. After evaluating the structure of MCID, the Media Center initiated the process of restructuring the database to create connections across all collections and increase the accessibility of imagery of all kinds. This thorough and thoughtful redesign will integrate original fieldwork photography with relevant, recently digitized photographic prints and slides. Users will be able to compare, for example, original multimodal imagery captured by the Media Center during the recent Riggio travel seminar to Venice (see p. 5) with similar views seen in lantern slides. While the project is currently in progress, visitors to MCID <mcid.mcah.columbia.edu> can already start enjoying the new experience.



FACULTY HIGHLIGHTS

ALEXANDER ALBERRO published "Content, Context and Signification in the Work of Michael Asher" in *Journal of Curatorial Studies*; "Ian Burn and the Aporias of Conceptual Art" in *Australian and New Zealand Journal of Art*; "Doris Salcedo's Art at the Nexus of Cultures" in *Hermès*; "A Better Lifeworld" in *Ken Lum* (Steidl, 2024); and "The Joke of Painting" in *David Hammons* (MIT Press, 2025).

ZAINAB BAHRANI presented "The Mosul Gate at Amediye" as an Agha Khan lecture at MIT and lectured at UT-Austin and the Archaeological Institute of America. An Arabic translation of her book, *Mesopotamia: Art and Architecture*, was published in 2025 with Adib Press, Amman.

FRÉDÉRIQUE BAUMGARTNER was the recipient of a 2025 Division of Humanities Faculty Recognition Award for Community Building and Engagement, in acknowledgement for her work as director of the MA in Art History program. Together with Roberto Ferrari, curator of Art Properties, she oversaw the 2024 exhibition project curated by the MA in Art History students, focusing on European and American landscape painting (see p. 8).

BARRY BERGDOLL ended a year much involved with the rebuilding of Notre-Dame by teaching summer session at Reid Hall in Paris. Earlier this year he went on a US lecture tour with Philippe Villeneuve, the restoration architect, and spoke in a forum on Notre-Dame at the Académie des Beaux-Arts in Paris. His *Viollet-le-Duc* exhibition opens in January at the Bard Graduate Center.

SUSANNA BERGER's book *The Deformation: Attention and Discernment in Catholic Reformation Art and Architecture* appeared in July. It was awarded a Barr Ferree Foundation Publication Fund from Princeton University. In October 2024, Berger gave an invited lecture in a conference at the University of Southern California on the interrelations between seventeenth-century science and religion and in June 2025, she gave another invited talk in a symposium at the Canadian Philosophical Association Meeting in Toronto on early modern philosophical painting.

DIANE BODART wrote an essay on Charles V and the Tunis Tapestry for the forthcoming volume *Habsburgs in Tunis*, edited by Alina Payne and Avinoam Shalem. She gave a presentation at the Musée du Louvre in Paris, related to the exhibition *Figures of the Fool*. She received

a grant from the Gladys Krieble Delmas Foundation for the “Art & Conservation in Venice” graduate seminar, which she co-organized with Cleo Nisse at Casa Muraro in partnership with Save Venice (see p. 10). Bodart also served on the Scientific Advisory Board of the Bibliotheca Hertziana in Rome.

In her role as curator-at-large at the Museu de Arte de São Paulo, **JULIA BRYAN-WILSON** co-organized the well-received major group show *Queer Histories/Histórias LGBTQIA+*; she edited both the accompanying critical anthology and exhibition catalogue. She gave more than a dozen public lectures, including as a keynote for the “Queer Art and Archives” symposium. In addition, she penned essays about US fiber artist Alice Adams, Soviet textile designer Anna Andreeva, Korean sculptor Lee Bul, and Korean-American visionary Theresa Hak Kyung Cha. She is currently developing a book related to her new course *AIDS IS CONTEMPORARY*.

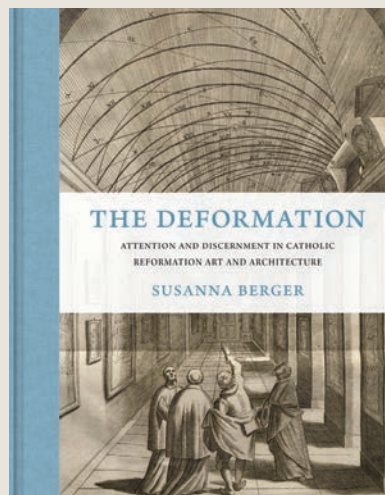
GREG BRYDA was elected to the Board of Directors at the International Center of Medieval Art, published an article in *CrossCurrents* about late medieval spirituality, and delivered papers at the University of Alabama, the College Art Association Annual Conference, Boise State University, and Patricia Dailey’s *Thinking Freely* conference at Columbia. Starting summer 2025, Bryda will serve as chair of Barnard’s Program in Medieval and Renaissance Studies.

ZEYNEP ÇELİK ALEXANDER organized the conference “State Effects” in September 2024 with Lucia Allais (GSAPP) and the conference “Extractive Media” in December 2024 with Debashree Mukherjee (MESAAS) and Brian Larkin (Barnard Anthropology).

MICHAEL COLE’s recent articles include “Stripped-Down Painting” in the winter 2025 issue of *Grey Room*, and “A Rediscovered Painting by Sofonisba Anguissola” in the June 2025 issue of *The Burlington Magazine*. He continues to serve as the department’s Director of Graduate Studies.

JONATHAN CRARY’s essay on Christian Marclay’s *The Clock* was featured in *MoMA*

BOOK EXCERPT



THE PASSION FOR deformation may seem counterintuitive. From antiquity through the start of the twentieth century, Western thinkers elevated clarity and opposed ambiguity in rhetorical and philosophical writing and speech. Following Giulio Carlo Argan’s observation that baroque art, in order to affect and persuade observers, reconfigures representation in rhetorical terms, scholars have repeatedly called attention to the interrelations between sixteenth- and seventeenth-century

Italian art theory and practice, on the one hand, and rhetorical theory, on the other. If we begin from the long-standing elevation of clarity as a rhetorical virtue and the concomitant criticism of obscurity as an obstacle to persuasive discourse—and the application of rhetorical principles in baroque visual art and architecture—we may find puzzling the investment within Catholic Reformation circles of deliberately incomprehensible deformations, artworks and buildings that could be criticized for plunging observers into a perceptual confusion that was overcome only with difficulty...In the existence of numerous works that seemingly contradict the stated Catholic Reformation proscription against “unclear” art, we find that practitioners and observers of deformation saw the confusion emerging from the space they created between ideal form and deformation as productive, insofar as it encouraged observers to slow down, look, and pay attention. Practitioners of deformations saw these works as offering access to a different model of spiritual persuasion, one that mimicked the limits on human perception when confronting the divine.

Excerpt from Susanna Berger’s *The Deformation: Attention and Discernment in Catholic Reformation Art and Architecture* (Princeton University Press, 2025).

Magazine during the museum’s revival of this 24-hour film. Last spring he was interviewed by Helen Molesworth as part of the David Zwirner Gallery *Dialogues* podcast series. At Zone Books he was the sponsoring editor of Andrea Pinotti’s *At the Threshold of the Image* and his recent essay collection *Tricks of the Light* was reviewed in both *New York Review of Books* and *London Review of Books*.

As a Heyman Center fellowship recipient, **FRANCESCO DE ANGELIS** worked on a project examining the triumphal arches erected in the African colonies of Fascist Italy. He taught two newly designed undergraduate lectures: “The

Roman Art of Engineering” (with J. Chang, Engineering), a Cross-Disciplinary Frontiers course funded by a provostial grant, and “Before Rome,” focused on the art and architecture of pre-Roman Italy. In November 2024, he organized the second Larissa Bonfante Workshop of Etruscan and Italic Arts, a yearly joint CU-NYU initiative, on the topic “Shaping Spaces.” He also collaborated on an exhibition featuring the paintings found at Hadrian’s Villa (see p. 9).

NOAM M. ELCOTT published articles, organized conferences, and presented papers on art and artificial intelligence in *Aperture*, *October*, and *The World*

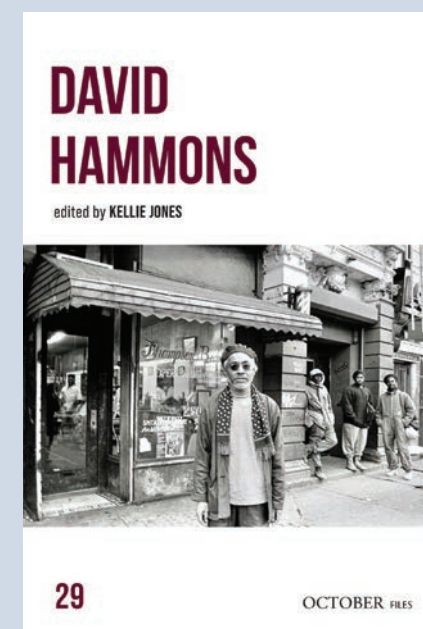
through AI (Jeu de Paume, 2025), among other venues. In particular, he published “Arthur Jafa’s *BG*, or, Seeing Race and Visual Truth in the Age of AI” in *Grey Room*. He is a principal investigator of the Data Science Institute grant on “Art Images and AI: Latent Space Interpretability, Art History, and the Law.” Elcott gave talks at Yale, Princeton, University of Zurich, Columbia, the Art Institute of Chicago, e-flux, and MoMA.

MEREDITH GAMER continued work on a new book project, which explores the intersection of art, medicine, and gender in the British Atlantic world, with the support of a Mid-Career Fellowship from the Paul Mellon Centre and a research fellowship from the Lewis Walpole Library. Her first monograph, *City of the Gallows: Art and Execution in Eighteenth-Century London*, is due to appear next year with Yale University Press.

ANNE HIGONNET’s 2024 book *Liberty, Fashion, Equality* continues to be widely reviewed. She gave nine book talks, including at Yale, Stanford, and USC. She published an introduction to a new David Zwirner edition of Vigée Le Brun’s memoirs, and became a repeat contributor to the *Wall Street Journal Book Review* and *Town & Country*. She gave invited lectures on various topics at the Museum of Fine Arts, the Neue Galerie, and the 92nd Street Y. The spring 2025 hybrid version of her *Clothing* course, offered in partnership with Educational Equity Laboratory, reached 259 students in seventeen underserved public high schools across the country.

ELIZABETH W. HUTCHINSON’s exhibition *Shifting Shorelines: Art, Industry and Ecology Along the Hudson River*, co-curated with Annette Blaugrund, Betti-Sue Hertz, and Dorothy Petet and on view at the Wallach Art Gallery last fall, received an award from the Victorian Society of New York City. Hutchinson became director of Barnard’s Digital Humanities Center last summer. Among the programs she has organized was an evening celebrating the digital exhibition *Five Decades of Chicane Muralism* created by Megan Kincaid (’17 BA) and Summer Sloane-Britt. She welcomes suggestions for future events.

KELLIE JONES edited *David Hammons*, published by the MIT Press as part of their *October Files* series. This is, amazingly, the first anthology of texts on this luminary, one of the most important living artists of our time. This book documents five decades of visual practice from 1982 to the present and features essays as well as numerous images of the artist and his work not widely available. Contributions include texts from cultural critics including Guy Trebay and Greg Tate; artists Coco Fusco and Glenn Ligon; and scholars such as Robert Farris Thompson, Manthia Diawara, and Alex Alberro.



BRANDEN W. JOSEPH published the essay “Lectures of Power: John Cage and Pope.L.” in the December 2024 issue of *Texte zur Kunst* and participated in a roundtable discussion about the artist Mike Kelley’s music with Wendy Eisenberg and Mark Flood for the Spring 2025 issue of *Ursula: A Magazine of Contemporary Culture*. He also conducted an interview with contemporary hip-hop duo Armand Hammer and photographer and filmmaker Ryosuke Tanzawa for *BOMB Magazine* and delivered the lecture “Minor History and Demonology: Some Thoughts on Kathy Acker, Carlo Ginzburg, and Michel Foucault” for a methodology workshop organized by the Université de Rennes 2 at the Maison de la Recherche in Paris.

SUBHASHINI KALIGOTLA secured a contract for her book *Seeing Ghosts: Death and the Afterlife in the Art of Premodern India* from Yale University Press. She delivered invited lectures from the work in progress at the University of Hyderabad; *The Lives of Indian Religions: Symposium in Honor of Richard Davis* (New Haven); and at the Kunsthistorisches Institut (Florence), where she was a guest scholar in May and June 2025. As chair and respondent, she contributed to the NYU conference, *Reorienting Ancient Worlds: New Stories of the Distant Past*, and discussed her first book, *Shiva’s Waterfront Temples*, on the New Books Network podcast.

HOLGER A. KLEIN curated the exhibition *Myth and Modernity: Fritz Koenig and Antiquity* at the Glyptothek in Munich (November 2024 – March 2025) and published the lead essay in the accompanying catalogue. In the fall, he co-taught the Riggio travel seminar *Medieval and Renaissance Venice* with Michael Waters (see p. 5). During the spring term, his graduate seminar *Byzantium and Venice* culminated in a week-long excursion to both cities (see p. 7). Klein also served as Interim Director of the Sakip Sabancı Center for Turkish Studies and represented the tenured Humanities faculty on the University Senate.

ROSALIND KRAUSS will join other alumni at Harvard University this fall as part of the celebration of 150 years of the museum and faculty of art history.

JANET KRAYNAK published her latest book *The Rise of the Therapeutic Museum: Decolonization and the Crisis of Knowledge* with Routledge in the series *Research in Art Museums and Exhibitions*. Her essay, “How to Hear What Is Not Heard: Glenn Ligon, Steve Reich, and the Audible Past,” which originally appeared in *Grey Room*, is being republished in the forthcoming book, *Glenn Ligon*, edited by Huey Copeland, as part of the the MIT Press *October Files* series.

BOOK EXCERPT



DEPLOYING NOTIONS of trauma and care, the museum seeks to affirm its status as a socially conscious actor, echoing the broader culture where “our political lives,” to cite Tara Isabella Burton, have become suffused with the language of therapy. The implications of this paradigm shift are far ranging; but one of the most consequential outcomes for this book’s current subject is how it results in the museum moving away from its primary responsibility to publicly display artistic objects, and share with its viewers ideas. In the process, the exhibition—a word whose origin is in the French

“*exposer*,” meaning to *expose* . . . instead now routinely labors to *hide* . . . through physical as well as psychological devices (i.e. shrouds, curtains, exit ramps, content warnings, support brochures, and so on). These mechanisms collectively encourage the beholder, implicitly and explicitly, to look away and retreat—and ultimately, I argue, to turn *inwards* . . . [T]he therapeutic takes hold in tandem with the current (and necessary) ambition of the museum of the Global North to decolonize: or to acknowledge and rectify the inequalities that underlie its founding . . . Given its relationship to epistemic, hegemonic power, my book contends that the response of the contemporary museum of the Global North to these recent events is to increasingly forsake a commitment to knowledge and learning in favor of healing and therapy: embracing the latter as putatively politically progressive responses to socio-political crises, while deflecting scrutiny of its own problematic practices.

Excerpt from Janet Kraynak’s *The Rise of the Therapeutic Museum: Decolonization and the Crisis of Knowledge* (Routledge, 2025).

MATTHEW McKELWAY spoke at Pace Gallery for its exhibition of Team Lab’s *The World of Irreversible Change* and delivered the lecture “Birds, Diplomacy, and Painting in 16th-century Japan” at Japan Society. He is currently working on two exhibitions and various publications which are behind schedule.

ELEONORA PISTIS’s book *Architecture of Knowledge: Hawksmoor and Oxford* (Harvey Miller Publishers, 2024) came out in the fall. She published the article “Architecture of Museums, Architecture of Books: from the Walls of Museums to the Pages of *Musea*” in *Studi sul Settecento Romano*, and has another

forthcoming in the *Journal of the Society of Architectural Historians*. She gave the lecture “Liquid Knowledge and Architecture” at the Kunsthistorisches Institut in Florenz in January as well as papers at the conference *Sammler, Künstler, Gelehrte* in Berlin and at the Università di Sassari, Alghero.

AVINOAM SHALEM delivered public lectures at INHA (Paris), Mellon Centre for Studies in British Art (London), University of Tübingen, University of Chieti, and the Museum Folkwang (Essen). As part of the *Black Mediterranean*, a joint project with Alina Payne (Villa I Tatti), Shalem organized

the workshop “The Red Corridor and the Wider Mediterranean” in Florence. He published several articles, including “The ‘Holy Blood’ of ‘Uthmān ibn Affān in the Great Mosque of Córdoba. On Manābir, Relics, and Sunni Struggles” in *Art, Power, and Resistance in the Middle Ages* (Penn State Press, 2025). Shalem also received the Heyman Center fellowship for the academic year 2025–26.

Z. S. STROTHER has completed her lecture book *Masks and Emotions: In Theory and In Practice*, which will appear in the fall with the Getty Research Institute. In spring 2025, she enjoyed a writing fellowship at the Centro Incontri Umani in Ascona, Switzerland. She also participated in a conference at the Staatliche Museen zu Berlin honoring the digital restitution of photographs to a Nuba Cultural foundation in Sudan with her lecture “The Allegories of Leni Riefenstahl’s Photobooks.”

VERÓNICA TELLO was awarded a writing residency by the Banff Centre for Arts and Creativity to develop her monograph on art made within Pinochet’s Chile. She delivered a seminar on the topic to students at Central Saint Martins, University of the Arts London. Her experimental diasporic methodologies for the book were the focus of a symposium organized by the University of Queensland Art Museum, which coincided with *A Curve is a Broken Line*, a survey exhibition of Iranian artist Hoda Afshar.

LISA TREVER was promoted to associate professor with tenure in 2024. Her research project’s recent findings at Pañamarca, Peru were featured in *The New York Times*, *Archaeology Magazine*, *Newsweek Japan*, and other international media. With Cecilia Pardo Grau (Universidad del Pacífico), she co-chaired a session on the use of digital technologies in the protection, interpretation, and dissemination of information about the pre-Hispanic past at the XI Congreso Nacional de Arqueología – Edición Bicentenario in Lambayeque, Peru. The Chinese edition of her book *Image Encounters* was published in late 2024 and a Spanish edition is forthcoming.



MICHAEL J. WATERS presented papers at the conferences *Creativity and Invention in Antiquarian Drawings (1400–1600)* at the Ashmolean Museum and *Big Paper: Large Designs in the Renaissance* at the Huntington Library. He also co-led the travel seminar *Medieval and Renaissance Venice* with Holger Klein (see p. 5) and co-organized the annual Cambridge-Columbia symposium with Barry Bergdoll (see p. 11). This summer, he and his wife welcomed the arrival of their second child, Josephine.

JIN XU published an article on women’s patronage in early medieval Chinese Buddhist art in *The Art Bulletin* and another on representations of the

deceased in *Early Medieval China*. During his academic leave, he was invited to give lectures and talks at the Institute of Fine Arts (NYU), the China Institute (NYC), Sotheby’s New York, Shanghai Library, and Zhejiang University. He was also selected as a Scholar-in-Residence at the Columbia Global Center in Beijing, where he conducted a month-long research residency for his upcoming travel seminar and his second book project.

MIYEKO MURASE (1924–2025)



Miyeko Murase, Takeo and Itsuko Atsumi Professor Emerita, died peacefully on February 11, 2025, just shy of her 101st birthday. Born in Toyohara, Karafuto (present-day Sakhalin), Murase spent her youth in Japan’s South Pacific territories before returning to Tokyo during World War II. After earning

In 1962, she began teaching at Columbia, where she remained until her retirement in 1996. Training generations of students, including future museum directors, curators, professors, dealers, and consultants, her pedagogy stressed direct engagement with works of art. Appointed the first Takeo and Itsuko Atsumi Chair in Japanese Art, she played a pivotal role in founding the Mary Griggs Burke Center for Japanese Art. Murase was a longtime adviser to collectors Mary and Jackson Burke, curating major exhibitions of their collection. After retiring from teaching, she became a special consultant at the Met, curating several exhibitions; even at 100, she remained active—curating *Kotobuki* at Japan Society in 2025. Murase’s legacy endures through her students, scholarship, and transformational impact on the study of Japanese art.

a degree in English literature from Tokyo Women’s University, she joined the first cohort of Japanese students to study in the United States, later earning a second degree from the University of Oregon before pursuing a doctorate at Columbia University. She initially intended to study Italian Baroque sculpture under Rudolf Wittkower, but shifted to Japanese art after a seminar with Meyer Schapiro on medieval manuscripts. Her dissertation, “The Tenjin Engi Scrolls,” launched her lifelong focus on Japanese narrative painting. She would go on to publish numerous ground-breaking books and articles, and curate exhibitions, including *Iconography of the Tale of Genji* (1984), *Japanese Narrative Scrolls* (1985), *Tales of Japan: Scrolls and Prints from the New York Public Library* (1986), and *Masterpieces of Japanese Screen Painting* (1990).



EXTERNAL DISSERTATION FELLOWSHIPS

American Philosophical Society, John Hope Franklin Dissertation Fellowship
SINCLAIR SPRTLLEY: “Attica is Everywhere: Carceral Politics and Art in the Long 1970s”

Center for Advanced Study in the Visual Arts, Samuel H. Kress Fellowship 2024–26
VIRGINIA GIRARD: “Geomythology and the Lived Environment in Early Netherlandish Painting”

Dumbarton Oaks
ERIC MAZARIEGOS: “Melting, Flowing, Roving: The Unstable Aesthetics and Material Volatilities of Tairona Metallurgy, ca. 1000–1500 CE”

REBECCA YUSTE-GOLOB: “Water, Earth and Stone: The Design of Nature in Enlightenment Mexico”

Getty Graduate Internship
SAIT KUTAY SEN: “Foundation Deposits of the Third and Early Second Millennium”

Japan Foundation
ON TSUN (ANDREW) FUNG: “Itō Jakuchū as Obaku Zen Monk: A Tale of Two Temples Between Sekihōji and Kaihōji”

Donald Keene Center of Japanese Culture, Shinchō Fellowship
YURI HANDA: “‘National’ Photography and Visual Culture in Meiji Japan: Ogawa Kazumasa and His Transpacific Journey”

Kress Institutional Fellowship in the History of European Art
SARAH COHEN: “The Icons of San Marco in Venice: Images, Relics, and the History of their Veneration in the Doge’s Chapel, ca. 1100–1500”

ALYSE MULLER: “Between Land and Sea: French Marine Imagery and Ambitions of Empire 1630–1820”

Metropolitan Museum of Art, Jane and Morgan Whitney Fellowship
IANICK TAKAES DE OLIVEIRA: “‘A Most Severe Judgment to All Peoples’: On the Circulation of Philippe

Thomassin’s *Last Judgement* (1606) in the Early Modern Iberian World”

Museum of Modern Art, Mellon-Marron Research Consortium Fellowship
SARAH BEVIN: “CRUDE: Raw Materials, Elemental Media and the Arts of Refinement in South Eastern Nigeria”

Smithsonian Institution Predoctoral Fellow, National Museum of African Art
YANN PETIT: “Relocation Dan Masks and Masquerades”

INTERNAL DISSERTATION FELLOWSHIPS

C.V. Starr Dissertation Fellowship
SUHYUN CHOI: “Trans/National Making of Korean Painting (*Chosŏnhwa*) in Postwar North Korea: Socialist Internationalism, Postcolonial Socialist Modernity, and National Art”

MENG-HSUN LEE: “Shophouse, Verandah–Arcade, Decorated Façade: An Excavation of Commercial Architecture in Modern Taiwan”

HANNAH PIVO: “Data, Form, and the Future: Graphic Methods in the United States, c. 1910–40”

GSAS Dissertation Fellowship
BRANDON AGOSTO: “Peripatetic Surfaces: Mural Painting and Kinetic Response at El Tajín, Veracruz”

PUJAN KARAMBEIGI: “Shadows of Independence: Art Education in the Context of Decolonization, 1955–1976”

LAURA TIBI: “Visual Regimes of Emptiness: The Colonial Archive of Palestinian (In)Visibility (1838–1948)”

GSAS International Travel Fellowship
SUNMIN CHA: “From Physical Pain to Emotional Suffering: Reimagining the Suffering of Christ in the Age of Reformation”

EMMA LEIDY: “Miraculous Images Across the Alps: Marian Devotion, Patronage, and Artistic Exchange, ca. 1350–1550”

CECILIA SANTOS: “Land, Labor, Stock, Luxury: Coffee and the Brazilian Built Environment, c. 1880–1930”

Pierre and Maria-Gaetana Matisse Fellowship
ASHLEY WILLIAMS: “Unfree Artists on the Borders of U.S. Empire, 1850–1930”

Rudolf Wittkower Fellowship
SARAH RUSSELL: “The Art of Undeception in Early Modern Spain”

OTHER FELLOWSHIPS

Caleb Smith Fellowship
VICTORIA HAZELL

Casa Muraro Graduate Research Fellowship
SARAH COHEN
YASSIN OULAD DAUD
BEATRICE MOGNON

Lee MacCormick Edwards Summer Fellowship
JENNIFER HARLEY
RACHEL HIMES
LAURA TIBI

Liu Shiming Fellowship Award
JOYCE LIN

MA Thesis Research Fellowship
CAROLINE CHANG
CHARLOTTE CHILDS
LINDA DAI
AGNESE FANIZZA
ANASTASIA VASILIKI GAYOL
CINTRON
KAYLA KANE
FLORA SONG
AUDREY STEINKAMP

Solomon B. Hayden / Lisson Fellowship
EMMA NUZZO

DISSERTATIONS DEPOSITED

October 2024
NICHOLAS CROGGON: “The Alternative Video Network: Recovering Video’s Utopian Moment” (B. Joseph)

RACHEL HUTCHESON: “Natural Color Photography, 1890–1920: Technology, Gender, Colonialism” (N. Elcott)

DIANA MELLON: “Landscape and Identity in Naples and the Campi Flegrei” (D. Freedberg, M. Cole)

SOPHIA MERKIN: “Co-collecting tapa: redefining Robert Louis Stevenson’s collection of barkcloth in Samoa and beyond, 1888–1894” (Z. Strother)

VALERIE ZINNER: “Illustrated Legends of the Two Masters: Sumiyoshi Gukei’s Early Modern Engi Emaki” (M. McKelway)

February 2025
HAE YEUN KIM: “Unkoku Tōgan (1547–1618): Art and Patronage in Early Modern Western Japan” (M. McKelway)

NAOMI KUROMIYA: “The Collapse of Past and Present: Tracing ‘Integrated Art’ in Modern Japan” (J. Reynolds)

GWEN UNGER: “Other Selves: Critical Self-Portraiture in Cuba during the ‘Special Period in Time of Peace,’ 1990–1999” (A. Alberro)

May 2025
JANINA MARSHALL: “Who Speaks: Ericka Beckman’s Super-8 Trilogy” (B. Joseph)

MATEUSZ MAYER: “Albrecht Dürer & The Moralizing Portrait of the Renaissance Merchant” (D. Bodart)

SEHYUN OH: “Adaptive Beings: Japanese American Art and Environment, 1923–1943” (J. Reynolds)

OLUREMI ONABANJO: “Seeing Bahia: On the Limits of Photographic Representation in Black Brazil, 1835–1977” (Z. Strother)

Y. L. LUCY WANG: “Contagious Places, Curative Spaces: Disease in the Making of Modern Chinese Architecture, 1894–1949” (B. Bergdoll)

JOSEPH WOLDMAN: “Look at Me: Faces and Gazes in Etruria in the Sixth Century BCE” (F. de Angelis)

ALEKSA ZIVKOVIC: “Ambient Empire: Ecologies, Colonies, and Nature Vivante in Modern Paris, 1860–1940” (N. Elcott)

UNDERGRADUATE STUDENTS

Judith Lee Stronach Memorial Prize
SARA COFFIELD

Senior Thesis Prize
ERICA KIM

Senior Thesis Writers
YADIRA CASTILLO*: “Art Agency and the Law” (L. Trever)

SARA COFFIELD*: “A Ghost Light: The Bibienas and Scenography on Paper” (E. Pistis)

ETHAN FURDAK*: “The Renaissance Rotunda” (M. Waters)

JULIAN HERNANDEZ*: “Beyond the Categories: Rethinking Tlaltecuhltli and the Fluidity of Mexica (Aztec) Divinity” (L. Trever)

GAURI KASARLA: “Visualizing Sati in Ancient India” (S. Kaligotla)

CHIMENE KEYS*: “Between Migration and Contact in Sino-African Art” (L. Trever)

GRADUATING MAJORS

Art History
KELSEA BANGORA
GEORGINA BRAINERD
LUCIA CAO
YADIRA CASTILLO
LILY CHEE
SARA COFFIELD
ZOE DE BRETAGNE
ETHAN FURDAK
KRISTINA GARBUZAR
WITT GIANNINI
JULIAN HERNANDEZ
CHIMENE KEYS
ERICA KIM
PHOEBE KLEBAHN
MARJORIE KREYNIN
ROSEMARY LI
THEODORA LIVANOS
NINA LONG
EVA MOSCOLO
KYLE MURRAY
BENEDICT SHAKESPEARE
SADIE SKIBELI
SYLVI STEIN
AMELIA STONE
VICTOIRE VAUCHER
IKER VEIGA

DOMINIC WIHARSO
AUGUSTA WINTHROP
TAYLOR ZENG
JANICE ZHAI
ANNIE ZHOU

Art History+Visual Arts
OCEANA ANDRIES
ERIN CHUNG
REBECCA DAVIS
GAURI KASARLA
GRACE KIM
ELIORA LIU
XINYI NIU
IRENE AILIN WANG
ALMA WIRTH
ERYA YAN

AWARDS AND PRIZES

Departmental Honors
SARA COFFIELD
ETHAN FURDAK
JULIAN HERNANDEZ
GAURI KASARLA
ERICA KIM
IKER VEIGA

UNDERGRADUATE STUDENTS

ERICA KIM: “The ‘Double-colonized’ Women: Power and Politics in the Representation of Korean Women, 1910–1945” (J. Reynolds)

EVA MOSCOSO: “Si(g)ns of the Times: Decoding Cathar presence in the *Bibles moralisées*” (G. Bryda)

KYLE MURRAY: “Dancing with Monsters: A Requiem for AIDS in the Art of Keith Haring” (J. Bryan-Wilson)

BENEDICT SHAKESPEARE: “Udeido Collective: The Reflexive Reconstruction of West Papuan Identity” (D. Biczel)

SYLVI STEIN*: “Reshaping the Landscape: Earthworks’ Legal Legitimacy” (A. Alberro)

IKER VEIGA: “Relational Queerness: Gay Identity and Sociality in David Wojnarowicz’s Art” (B. Joseph)

DOMINIC WIHARSO*: “The Queer Exotic: Performing the Self in Ashley Bickerton’s Trans-Pacific Works, 1993–2022” (D. Biczel)

*Recipient of a Riggio Summer Research Award



Chimene Keys in the Modern and Contemporary Drawings Department at the Morgan Library & Museum, where she served as an intern.

CHIMENE KEYS '25 BA AWARDED FULBRIGHT

Recent graduate Chimene Keys has received a Fulbright grant to teach elementary and middle school students next year in New Taipei City. A native of Harlem, Keys looks forward to gaining classroom experience and learning from Taiwan’s dynamic educational system. Beyond teaching, she is eager to immerse herself in local artist and cultural initiatives and to explore connections between education and the arts. After her Fulbright year, she plans to pursue a graduate degree in art history.



Above: Senior thesis writers celebrate the year with Barry Bergdoll, Director of Undergraduate Studies.

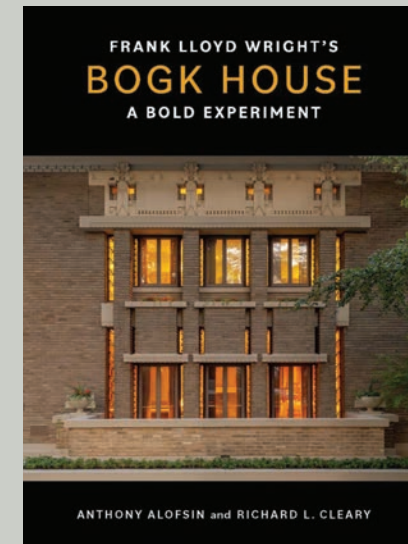


Left: Holger Klein presenting the senior thesis prize to Erica Kim.

ALUMNI

ALUMNI NEWS

ANTHONY ALOFSIN '87 PhD co-authored with **RICHARD L. CLEARY '86** PhD *Frank Lloyd Wright’s Bogk House: a Bold Experiment* (Burnham Block, 2025). Cleary also published *The Architecture of the Playing Field: Shaping Space in Sport* (University of Texas Press, 2025).



C. EDSON ARMI '73 PhD published *The Abbey Church of Cluny, The Context and Creation of the Surviving Great Transept* (L’Erma di Bretschneider, 2024).

LAURA AURICCHIO '00 PhD has served as vice president of the John Simon Guggenheim Memorial Foundation since 2024.

JULIET BELLOW '95 BA published *Rodin’s Dancers: Art and Performance in Belle Époque Paris* (Yale University Press, 2025).

GRETA BERMAN '75 PhD participated in the panel discussion “Cosmic Resonances and Symbolism – The Legacy of Čiurlionis” in April with Columbia University’s Harriman Institute. Newly retired from the faculty at the Juilliard School, she continues to write, research, lecture, and edit art submissions for *Persimmon Tree*.

ANNETTE BLAUGRUND '87 PhD co-curated *Shifting Shorelines: Art, Industry and Ecology Along the Hudson River* on view at the Wallach Art Gallery last fall.

The exhibition won an award from the Metropolitan Chapter of the Victorian Society in America.

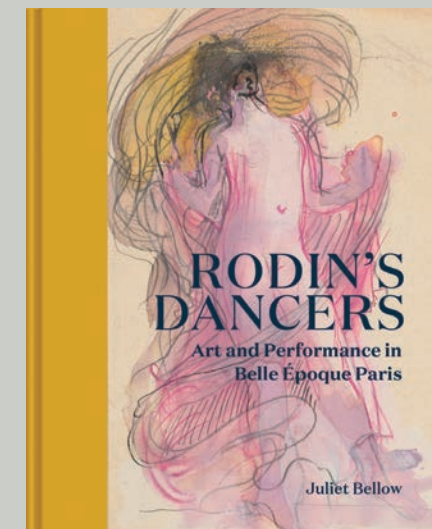
LIZZY BROOKS '12 BA acted in a variety of film and theater productions, including *Lights Out: Nat “King” Cole* as part of New York Theatre Workshop’s 2024/25 season.

STEPHEN BROWN '03 PhD curated the first collective exhibition of Abstract Expressionism in Korea, *Masters of New York: The Generation of Rothko, Pollock, and Krasner*. He is also supervising curator for *Ben Shahn, On Nonconformity* at the Jewish Museum.

LIBBY BUCK '90 MA published her debut novel, *Port Anna* (Simon & Schuster, 2025).

LORENZO BUONANNO '14 PhD, associate professor at UMass Boston, published “Sculpture as a Foreign Art Form: Francesco Sansovino’s Dialog on Venice” in *Sixteenth Century Journal*. He is co-editor with Gianmario Guidarelli, University of Padua, of the publication *Holy Laboratory: Altars and Sacred Spaces in Venice* (Harvey Miller Publishers, 2025).

LYNN CATTERSON '02 PhD contributed an essay to *The Routledge Companion to Global Art Markets: History and Current Trends* (Routledge, 2025). She gave the Mark Zucker Lecture at LSU, as well as talks for the AG Italien des Arbeitskreis Provenienzforschung e.V. and the British Institute in Florence.



CHRISTINE CHEN '24 MA is an assistant curator at Thomas Nickles Gallery. She was selected to participate in the British Art Network/Yale Center for British Art Curatorial Forum and received an ArtTable Fellowship with Public Art Fund. She also served as a curatorial research assistant for the exhibition *Shifting Shorelines* and was invited as a guest critic by Residency Unlimited.

ELIZABETH CHILES '97 BA recently exhibited work in two solo exhibitions: *Bread and Roses* at Koslov Larsen Gallery in Houston this past fall and *Stardust Dialogues* at Richard Levy Gallery in Albuquerque in the spring.

HYUNG MIN CHUNG '93 PhD published *Contemporary Korean Art: From Liberation through the 1970s* (SNU Press, 2024).

ADAM S. COHEN '86 BA published “Ohr Hashem: the Light of God in Medieval Jewish Art,” in *Lumen: the Art and Science of Light, 800–1600* (Getty Museum, 2024). He spoke at the 72nd Settimana di Studi sull’Alto Medioevo in Spoleto in April and is serving as graduate chair at the University of Toronto this academic year.

EVELYN M. COHEN '04 PhD published “Joel ben Simeon in Transition” in *Premodern Jewish Books, Their Makers and Readers in an Era of Media Change* (Brepols, 2024).

ALESSANDRA COMINI '69 PhD publishes novels in her Megan Crespi series that incorporate people and themes from her long career teaching art and music history.

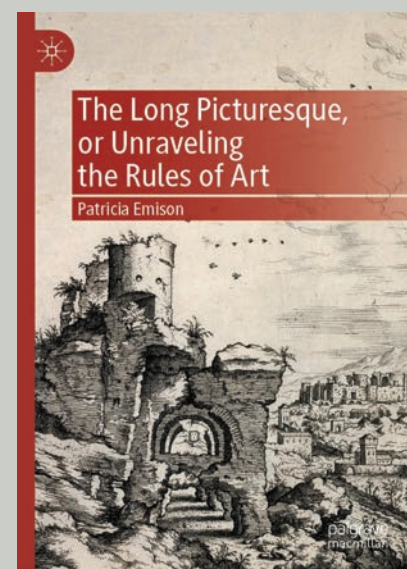
LINDSAY COOK '18 PhD consulted on a spread about Notre-Dame in *The New York Times* and took her Penn State graduate seminar to Paris shortly after the cathedral reopened. She delivered invited lectures at Penn, Rice, the APT-National Trust for Canada Joint Conference, and the Consulate General of France in Los Angeles.

N. C. CHRISTOPHER COUCH '87 PhD served as judge for the Will Eisner Awards Comic Industry Achievement Awards, presented at Comic-Con International in San Diego.

SOPHIA D'ADDIO '20 PhD launched her business, Mirabilia Art Adventures LLC, offering online courses in art history, lectures for private events, and in-person museum tours in New York, Italy, and beyond.

ELYSIA DAWN '15 BA was promoted to CEO of United Arts Collier, the official Local Arts Agency for Collier County, Florida. She was also appointed to the Florida Council on Arts and Culture, which advises the Secretary of State.

JOHN DAVIS '91 PhD co-curated the exhibition and co-authored the catalogue for *Envisioning America: Deerfield*



Academy's Collection of Paintings and Drawings, on view at Historic Deerfield until January 2026.

MARY D. EDWARDS '86 PhD spoke on Greco-Roman references in Altichiero's frescoes in the Oratorio San Giorgio in Padua at the Andrew Ladis Memorial Trecento Conference. Her entries on Simone Martini and Altichiero will appear in Routledge Resources Online and her poem "Mortality" in *Paterson Literary Review* (2025).

PATRICIA EMISON '85 PhD published *The Long Picturesque, or Unraveling the Rules of Art* (Palgrave Macmillan, 2024).

CEREN ERDEM '12 MA co-curated the Türkiye Pavilion at the Architecture Biennale in Venice.

CYNTHIA R. FIELD '74 PhD, now retired from the Smithsonian, published widely on the architectural history of Washington DC.

FRANK FELTENS '16 PhD is curator of Japanese Art at the National Museum of Asian Art, Smithsonian Institution.

CARMEN FERREYRA '13 MA celebrated the tenth anniversary of the Curatorial Program for Research (CPR), which she founded and continues to serve as director.

PAMELA FLETCHER '98 PhD was appointed the Edith Cleaves Barry Professor of the Criticism and History of Art at Bowdoin College. She published *The Victorian Painting of Modern Life* (Routledge, 2025).

RAYMOND FOERY '88 MA retired after more than 40 years teaching film history and art history at Quinnipiac University.

DARIA ROSE FONER '20 PhD, assistant vice president, specialist in the Old Master Paintings Department at Sotheby's New York, contributed the introductory essay "The Education of Belle da Costa Greene" to the catalogue accompanying the exhibition *Belle da Costa Greene: A Librarian's Legacy* at The Morgan Library & Museum.



MICHAEL ANTHONY FOWLER '19 PhD was promoted to tenured associate professor at East Tennessee State University, and was elected to the Board of Directors of the Midwest Art History Society and the Steering Committee of Art and Religions of Antiquity (SBL). He delivered papers at multidisciplinary conferences in Rome, Atlanta, San Diego, Liverpool, and Denver.

PETER GALASSI '86 MPhil contributed texts to *Mark Steinmetz, Chicago* (Nazraeli Press, 2025) and *Geoffrey James, Canadian Photographs* (Figure 1 Publishing, 2024). He also published essays in *Simiolus*, *Gagosian Quarterly*, and *Pionierleistung Fotogeschichte/Blick zurück in die Zukunft* (Albertina, 2024).

WILLIAM GASSAWAY '19 PhD curatorial projects at the Albuquerque Museum included *Making American Artists*; *Raven Chacon*; *Vivarium*; *Broken Boxes*; and *Light, Space, and the Shape of Time*.

CONTESSA GAYLES '10 BA directed the feature documentary-visual album *Songs from the Hole*, now streaming on Netflix, which has earned many accolades, including an IDA Award nomination for Best Music Documentary and the 2025 Cinema Eye Honors Heterodox Award.

SENTA GERMAN '99 PhD co-edited the thematic issue *Outside the Network: Finding 'Others' and the Individual in the Aegean Bronze Age* of *The Oxford Journal of Archaeology*.

LEONORA MARIA GOGOS '24 BA joined Pace Gallery in London as a gallery assistant on the sales track.

AMY GOLAHNY '84 PhD continues to teach at Boston College and published "Rembrandt's *Artemisia* Revisited" in *Source: Notes in the History of Art*, an expanded version of an article that appeared earlier in *Oud Holland*.

CLAUDIA GOLDSTEIN '03 PhD published her second book *Beuckelaer and the Art of Dining: Northern Painting, Food, and Social Class in Early Modern Italy* (Amsterdam University Press, 2025).

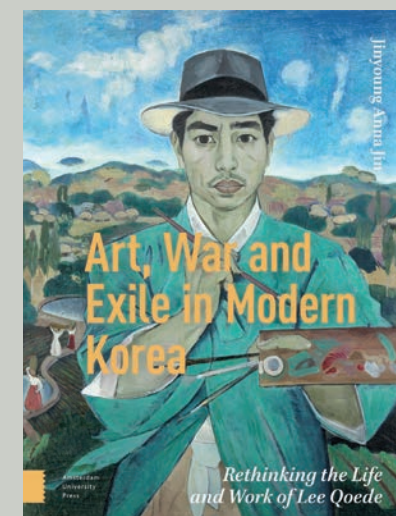
JEFFREY HOFFELD '73 MPhil is a psychoanalyst serving on clinical trials of psilocybin for treatment-resistant depression and LSD for anxiety. He also works as a private art dealer and advisor to the estates of artists and collectors.



ELLEN HOOBLER '11 PhD, William B. Ziff, Jr. Curator of Art at the Walters Art Museum, is co-curator of new permanent galleries for Latin American art at the museum, and co-author of an accompanying book *The Spirit Within / El Espíritu Inherente: Art and Life in Latin America*.

NINA HORISAKI-CHRISTENS '21 PhD consulted for the exhibition *Community of Images: Japanese Moving Image Artists in the US, 1960s–1970s*. She authored a catalog text for Tate Modern's *Electric Dreams*; published articles in *Leonardo* and *Verge: Studies in Global Asia*; and reviewed the Japan Society show *Out of Bounds* for *Millennium Film Journal*.

VICTORIA HORROCKS '23 MA is a curatorial fellow for photography at the Solomon R. Guggenheim Museum, New York. She curated *Time and Time Again: Fiction, Family, and Photography* at Hercules Art Studio Program, and published an essay in the *Los Angeles Review of Books*.



KATHERINE HOWE '99 BA defended her doctoral dissertation in American studies at the University of East Anglia, and was elected as a fellow to the Society of American Historians.

FREDERICK ILCHMAN '14 PhD continues as Chair, Art of Europe, at the MFA, Boston and chairman of Save Venice. He has made new acquisitions, particularly by women painters such as Mary Beale and María Blanchard, on behalf of the museum, and curated the exhibition *Dali: Disruption and Devotion*.

JINYOUNG ANNA JIN '04 MA published *Art, War, and Exile in Modern Korea: Rethinking the Life and Work of Lee Qoede* (Amsterdam University Press, 2025).

RATTANAMOL SINGH JOHAL '23 PhD co-curated a major exhibition at MoMA *Video After Video: The Critical Media of CAMP* in February and opened the exhibition *Homage: Queer lineages on video* at the Wallach Art Gallery in June (see p. 2).

GREGORY KELLER '83 BA served as a guest lecturer at the University of

Michigan's School of Music, Theatre and Dance, where he directed *Hansel and Gretel* and *Così fan tutte*. Upcoming directing work includes *La Fille du Regiment* at the Metropolitan Opera and *Tosca* for the Jacksonville Symphony.

HAE YEUN KIM '25 PhD worked as a publications project manager for an exhibition of Japanese art at the University of Michigan Museum of Art. She will begin a Korea Foundation Postdoctoral Research Fellowship at the Brooklyn Museum this fall.

SARAH JANE KIM '20 MA published an online article in the *Harvard International Law Journal* on the topic of expanding U.S. anti-money laundering regulations to the art market. She will begin her legal studies at UC Berkeley School of Law this fall.

JOHN KLEIN '90 PhD published "Matisse and Water" in *Matisse and the Sea* (Saint Louis Art Museum, 2024). His appointment as chair in the Department of Art History and Archaeology at Washington University in St. Louis began in July 2025.

ANI KODZHABASHEVA '17 MPhil develops initiatives in placemaking, public art, collective design, or urban nature regeneration across Bulgaria and Europe through her award-winning organization, The Collective.

JULIET KOSS '90 BA is a visiting scholar at the Jordan Center for the Advanced Study of Russia at New York University, after serving as chair of the Department of Art History at Scripps College for over thirteen years.

JONATHAN KUHN '83 MA has served for thirty years as Director of Art & Antiquities for NYC Parks. This spring he curated the exhibition *The New Yorker's Parks Covers: A Centennial Stroll*.

CORNELIA LAUF '92 PhD writes for *Artforum*, *Sztuka i Dokumentacja*, *Gdansk Guest*, and the Rashid Al-Khalifa Foundation in Bahrain. She was a guest at the Islamic Arts Biennale in Jeddah and Send/Receive in Berlin this year.



SOYOUNG LEE '14 PhD is Barbara Bass Bakar Director and CEO of the Asian Art Museum in San Francisco.

CATHERINE LEVESQUE '87 PhD, associate professor of art history at the College of William & Mary, published *Jacob van Ruisdael's Ecological Landscapes* (Amsterdam University Press, 2024).

TATIANA MARCEL '15 BA was appointed assistant curator of art at Americas Society and began the doctoral program in art history at the CUNY Graduate Center.

ELIZABETH MARLOWE '04 PhD served as Martha Sharp Joukowski National Lecturer for the Archaeological Institute of America. She has been speaking and writing about antiquities collecting and museum ethics, while assisting the Antiquities Trafficking Unit of the Manhattan District Attorney's office with the repatriation of looted Roman bronze statues to Turkey.

KIANA MCCAUL '21 BA began an MA program in liberal arts at Stanford University.

MIKAEL MUEHLBAUER '20 PhD was invited to speak at venues across Italy and the United States. His book *Bastions of the Cross* (Harvard University Press, 2023) placed second for the ICMA book prize. His second book, *Inventing Late Antiquity in Fatimid Egypt*, is forthcoming.

MAGGIE MUSTARD '18 PhD is the assistant curator of photography in the Miriam and Ira D. Wallach Division of Art, Prints, and Photographs at the New York Public Library.

DAVID NETTO '95 MA had his fourth book *Rosario Candela @ The New York Apartment* (Rizzoli, 2024) reviewed in *The New York Times Book Review* earlier this year.

MARGOT NORTON '07 MA joined the Berkeley Art Museum and Pacific Film Archive (BAMPFA) as chief curator in 2023. This year she curated *To Exalt the Ephemeral: The (Im)permanent Collection*, *MATRIX 286 / Amol K Patil*, and *Making Their Mark: Works from the Shah Garg Collection*. She also received a Center for Curatorial Leadership Fellowship.

TEMITAYO OGUNBIYI '11 MA has exhibited her work recently at the Kunstverein Hannover, the Harewood Biennial, the Middelheim Museum, DeSingel, and Bundeskunsthalle. Solo exhibitions are scheduled at The Noguchi Museum and The Arts Club of Chicago this year.

KIRSTEN OLDS '00 BA joined Oklahoma State University as inaugural Associate Provost for the Arts, director of the OSU Museum of Art, and Marilyn and Carl Thoma Professor of the Arts.

GIULIA PAOLETTI '15 PhD was awarded the 2024 Photography Network Award for her book *Portrait and Place: Photography in Senegal, 1840–1960* (Princeton University Press, 2024).

RAJ PATEL '03 BA is a partner at Faegre Drinker Biddle & Reath LLP in Chicago, focusing on construction and infrastructure law.

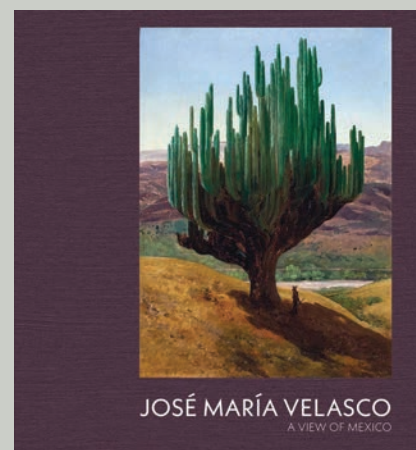
CLIFFORD PEARSON '82 MA co-edited *Tips From The Top: Architects Share Their Advice for Success* (Chronicle Books/Princeton Architectural Press, 2025) with Ken Yeang and Raghda AlHayali.

JOHN PEFFER '02 PhD contributed "Notes on Cuts" for the exhibition *Your Ears Later Will Know to Listen* at Nottingham Contemporary. He also published "Owners of their faces:

Privacy, copyright, and Africa's portrait photography" in *RES* (Spring–Autumn, 2024).

RICHARD A. PEGG '01 PhD was awarded first prize for the *Map Chats* platform from International Society for the History of the Map (ISHMap). He curated the exhibition *Heaven and Earth: The Blue Maps of China*, on view at the Boston Public Library in summer 2024 and the Museum of Chinese America in spring 2025.

ELIZABETH PERKINS '15 PhD was appointed educator in charge of academic and research programs at the Metropolitan Museum of Art in December 2024.



GEORGE NELSON PRESTON '73 PhD exhibited artwork in two solo exhibitions: *Ayahuasca Notebook Paintings: Journeys and Returns* at Ryan Lee in New York City and *The Four Moments of the Sun* at Nina Johnson in Miami. He also lectured at Eros Platform in New York City.

RENÉE PRICE '81 MA has served as the founding director of the Neue Galerie New York, Museum for German and Austrian Art, since 1997.

DANIEL SOBRINO RALSTON '24 PhD, CEEH Associate Curator of Spanish Paintings at the National Gallery, London, co-curated *José María Velasco: A View of Mexico*. He gave invited lectures in Oxford and Liverpool, and presented conference papers in Edinburgh and Wrocław.

GAIL ROMAN '81 PhD was named chief historian at the Robert R. Wiener Garden at The Rye Arts Center. She completed

a publication of the Center's history and curated an exhibit with a focus on geodes.

CALEY ROSE '08 BA created Confident Concerts, an empowering music assembly that helps students build self confidence and prevent bullying. She was featured in *Success Magazine*, *Parenting*, and on ABC this past year.

TINA RIVERS RYAN '16 PhD is editor-in-chief of Artforum. She contributed essays to the Tate's exhibition *Electric Dreams* and MUDAM Luxembourg/Kunsthalle Wien's *Radical Software*. She also wrote a chapter for *Digital Art* (V&A Museum, 2024) and helped select artists for Phaidon's *Vitamin V*.

DONALD ROSENTHAL '78 PhD published an article on Wagnerian imagery in recent paintings by Anselm Kiefer.

PAIGE ROZANSKI '08 MA was appointed associate curator of modern and contemporary art at the Toledo Museum of Art. She wrote "We Are All One: In the Company of USCO" in *New York History* (Cornell University Press, 2024) and co-wrote "The Communication of Experience is Art" in *The Hudson River Valley Review*.

ROKO RUMORA '14 BA was appointed assistant curator of ancient art at the Toledo Museum of Art in October 2024. He earned his PhD in art history from the University of Chicago in June 2025.

ANDREW RUSSETH '07 BA has been contributing reviews of gallery exhibitions to *The New York Times*. In May, he moderated two talks at Asia Society in New York on the development of modern Korean art with artist Lee Ufan, art historian Dr. Yeon Shim Chung (Hongik University), and curators Doryun Chong (M+) and Kyung An (Solomon R. Guggenheim Museum).

CAROL SANTOLERI '12 MA, a landscape historian and photographer, created and curated the centennial exhibition *The Making of a Land Trust: Steep Rock Association 1925–2025*. The exhibition is permanently on view at the Isaac Camp House Museum in Washington, CT.

ALLEN SCHILL '73 BA creates small sculptures in resin alongside still life photography as part of his art practice.

DAVID SHAPIRO '01 BA is a New York-based art appraiser and advisor in private practice. He was a juror for the Armory Show's TPC Art Finance Presents Prize and gave talks for AXA XL Insurance and Private Risk Management Association (PRMA), New York Metro Chapter.

MARY B. SHEPARD '90 PhD and **MICHAEL W. COTHREN** '80 PhD co-authored "A new border from Abbot Suger's Saint-Denis," which appeared in *The Burlington Magazine*.

YUSANG SHI '20 MA co-managed MACHANG, an art residency program in Shanghai, and co-founded Kuku Neighbors, a company dedicated to fostering aesthetic experience through natural creative workshops.

YAYOI SHIONOIRI '10 MA joined Powerhouse Arts, a non-profit fabrication facility dedicated to creative expression, as its vice president of external affairs & general counsel.

JULIA SIEMON '15 PhD published "'Two boys with a bladder' in the J. Paul Getty Museum and Joseph Wright of Derby's early candlelights" in the March issue of *The Burlington Magazine*.

RACHEL SILVERI '17 PhD published an essay in *Harmony & Dissonance: Orphism in Paris, 1910–1930* (Guggenheim Museum, 2024). Her forthcoming book *The Art of Living in Avant-Garde Paris* was awarded publication grants from CAA and the Leonard A. Lauder Research Center at The Met.

KRISTIN SIMMONS '12 BA exhibited her artwork in the solo exhibition *Welcome to My Delulu Era: Resort Edition* at the Altos de Chavón Art Gallery in the Dominican Republic this past spring.

JEFFREY CHIPPS SMITH '79 PhD gave talks on Albrecht Dürer at the National Gallery of Victoria and the University of Melbourne. He also published essays on the exterior decoration of the Nuremberg Rathaus and on the patronage of early modern Netherlandish sculpture.

TERESA SOLEY '22 PhD was appointed teaching associate in Renaissance studies at the University of Cambridge, and she was awarded a Leverhulme Early Career Fellowship to be undertaken at Cambridge.

FRANCESCO SPAMPINATO '06 MA was appointed professor of history of contemporary art and director of the master's program in visual arts in the Department of the Arts at the University of Bologna.

GERALD G. STIEBEL '67 MA is now an art consultant after a career as an art dealer. He publishes weekly missives on the art world on his website.

ABIGAIL SUSIK '09 PhD published an interview with Ben Morea about the 1968 Columbia occupation. She held fellowships at the National Humanities Center and the Institute for Advanced Studies/CEU; contributed to the Centre Pompidou and Archiv der Avantgarden surrealism catalogues; and guest-edited a *Journal of Avant-garde Studies* double issue.

ERHAN TAMUR '22 PhD won The Donny George Youkhana Dissertation Prize of the The Academic Research Institute in Iraq (TARII).

APRIL KIM TONIN '99 MA is the head of education and public engagement at The Frick Collection and an artist. She illustrated Mark Bittman's cookbook for kids *How to Cook Everything Kids* (HarperCollins, 2024) as well as the Frick's first Art Cards for youth audiences.

ELIZABETH VALDEZ DEL ÁLAMO '86 PhD published "Becket's Cult in Castile, ca. 1170–1220" in *Images of Thomas Becket in the Middle Ages and Beyond* (Boydell and Brewer Limited, 2025), and "After al-Mansur: Art in Castile 970–1030" in *Romanesque and the Year 1000* (Routledge, 2025).

ANNA VALLYE '11 PhD, associate professor of art history and architectural studies at Connecticut College, has launched "A Right to Housing: Case Study Connecticut," a three-year Mellon Foundation project to build a platform for public research and dialogue that focuses a regional lens on the national housing crisis.

LORENZO VIGOTTI '19 PhD wrote about the contributions of early Renaissance architect Michelozzo in *Santa Croce tra passato e futuro. Conoscere conservare condividere* (Mandragora, 2025) as part of broader efforts to reimagine the organization and presentation of the Museo dell'Opera di Santa Croce.

TONY VINALS '89 BA, an ophthalmic surgeon, has been active in his family's triennial sculpture exhibit on the Rhine river in Germany, and a member of the Friends of the Staedel Museum in Frankfurt and German Friends of the Harvard Busch-Reisinger Museum.

COLE M. WAGNER '22 BA received a full scholarship to participate in the 72nd Attingham Trust Summer School.

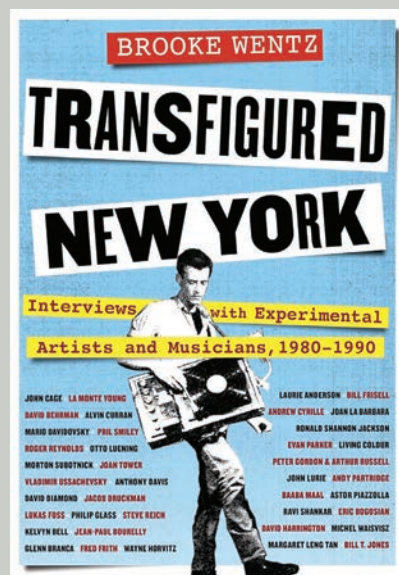
ALAN WALLACH '73 PhD shared his insight on how ArtHum introduced him to art history as a discipline and a career in *Columbia College Today*. His recent publication *Trouble in Paradise: Twenty-Four Essays On The Social History Of American Art* (Brill, 2024) will be released in paperback by Haymarket Books this fall.

ALEXIS WANG '22 PhD, assistant professor of art history at Binghamton University, was a 2024–25 fellow at Yale's Institute of Sacred Music.

XIN WANG '11 MA graduated from NYU Institute of Fine Arts with a doctoral degree and joined Pace Gallery as curatorial director.

VIRGINIA-LEE WEBB '96 PhD won the Prix Pierre Moos for her book *An English Girl in New Guinea: Kathleen Haddon's Journal and Photographs from New Guinea 1914* (Premier Arts Editions, 2023). It was also selected as best book of 2024 by *Parcours des mondes Paris*, *Christie's Paris* and *Tribal Art* magazine.

EMILY WEHBY '23 MA joined the National Gallery of Art's Department of Modern and Contemporary Prints and Drawings as a curatorial assistant in August 2024.



BROOKE WENTZ '82 BA published *Transfigured New York* (Columbia University Press, 2023), a collection of interviews conducted as a WKCR-FM host with composers and artists active in New York during the 1980s.

MAREK WIECZOREK '97 PhD was named Joff Hanauer Distinguished Professor in Western Civilization at the University of Washington, Seattle, and is working on a book-length study *Mondrian's Space: The Future of Utopia*.

LISA HAYES WILLIAMS '11 MA was promoted to curator and head of exhibitions at the New Britain Museum of American Art. She contributed essays to catalogues *Fritz Horstman: Folded Light* (2024); *Shaker Masterworks and the Art of George Chaplin* (2025); and *Architects of Being: Louise Nevelson and Esphyr Slobodkina* (2025).

PIERCE WOODALL '23 BA graduated from Trinity College Dublin with an MPhil in History of Art.

GLORIA YU YANG '18 PhD is a co-director for the "Shared Coasts, Divided Historiographies" project through the Getty's Connecting Art Histories initiative.

MICHAEL YOUNG '91 PhD has given the following lectures this year: "Jewish Anti-Zionism, History and Sources," "The Architecture of Female Resistance in Baroque Bohemia," and "From Riegl's Unpublished Baroque Lectures to Bernard Schütz's Posthumous Kurvierte Barockarchitektur."

SHUNI ZHU '21 MA is a content strategist at TikTok, focusing on developing cross-functional collaborations between its teams and users.

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With Thanks

The strength of the Department of Art History and Archaeology derives not only from its faculty, staff, and students, but also from alumni, parents, friends, and institutions who carry forward the department's intellectual mission and provide financial support to enhance its core offerings.

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Contributions fund professorships and fellowships; student travel and research; conferences and lectures; Media Center for Art History projects; and various other initiatives. This list reflects gifts received between July 1, 2024, and June 30, 2025. We regret any errors or omissions.



NOW ON VIEW

Lotty Rosenfeld: Disobedient Spaces

Wallach Art Gallery, November 7, 2025 – March 15, 2026

Curated by Julia Bryan-Wilson and Natalia Brizuela (UC Berkeley), this exhibition offers the first retrospective in the United States of Lotty Rosenfeld (1943–2020), one of the most important feminist artists of the twentieth century. Examining the Chilean artist's extensive practice including printmaking, video, and site-specific installation, it emphasizes how Rosenfeld created encoded political gestures that contested the militarization of everyday life. During the Pinochet era, Rosenfeld launched hard-hitting, and yet simultaneously lyrical, critiques of totalitarianism and capitalism. The exhibition presents a range of material to illuminate her many contributions to critical dialogues about public space and who is entitled to occupy it, from large-scale

video projections to her iconic street intervention *One Mile of Crosses on the Pavement* (in which she crossed the white directional lines of the roads), to her ongoing influence for younger feminist activists in Chile. This exhibition, made possible by a grant from the Teiger Foundation, contextualizes her work with Colectivo Acciones de Arte (CADA) and the experimental writer Diamela Eltit. Her solo endeavors position her centrally in a larger network of the Latin American “escena avanzada” (advanced scene) who merged activism with poetry to create spaces for creative resistance. As such, the exhibition tells a new story about Rosenfeld and her work that emphasizes materiality, feminist care, and solidarity.

Lotty Rosenfeld, *Una Milla de Cruces Sobre el Pavimento* [*One Mile of Crosses on the Pavement*], 1979.