Dear Friends of the Department,

The opening of the semester has seen the happy recommencement of academic life at Columbia. The students, faculty, and staff of the Department of Art History and Archaeology have now returned to Schermerhorn Hall, to in-person classes and events. In September we welcomed twenty-eight new graduate students as well as two new faculty members: Julia Bryan-Wilson and Subhashini Kaligotla. They will be joined next academic year by Jin Xu, who will take up the Swergold Chair in Chinese Art from Bob Harrist, our recently retired beloved colleague. We also celebrated the extraordinary career of Vidya Dehejia with a two-day symposium that brought together former students and prominent scholars of South Asian art. This fall marked the return of the annual Cambridge–Columbia symposium, an opportunity for our graduate students to share research with peers from Cambridge University. Our own faculty and students are now resuming delayed exhibitions, projects, and international research. Avinoam Shalem launched the Black Mediterranean project, a multiyear research initiative funded by the Getty Foundation, with a workshop in Tunis. Diane Bodart curated a major exhibition on scribbling and doodling at the Villa Medici in Rome, which will travel to Paris in the spring. Closer to home, Elizabeth Hutchinson and her students have mounted a display of modern Inuit sculpture from the Art Properties collection in the Low Library rotunda and PhD candidate Gwen Unger organized an exhibition on contemporary Cuban art at the Wallach Art Gallery. We hope many of you will have a chance to view these shows this fall. This year was also marked by the publication of books by Jonathan Crary, Subhashini Kaligotla, and Lisa Trever. We are proud to say that Columbia remains home to some of the most exciting work happening in art history and archaeology.

It is the continued generosity of the friends of the department that has made it possible for our students to have opportunities to travel, participate in archaeological fieldwork, learn languages, and conduct research in museums, libraries, and archives around the world. Your support also helps mitigate the increasingly rising cost of images for publications and makes possible open access publications in various fields. It also funds events and activities that bring our community together, something that is now more important than ever. On behalf of all the whole department, I thank you.

Sincerely,

ZAINAB BAHNANI
FOR THE LOVE OF ART

Robert E. Harrist, Jr., Jane and Leo Swergold Professor of Chinese Art History, retired this May after teaching at Columbia for twenty-five years. “A Renaissance man and modern literatus,” as one student described him, Bob was a mainstay of the department during his tenure, solidifying its commitment to East Asian art, strengthening Art Humanities—his favorite course—and inspiring generations of students with his infectious enthusiasm for the arts. Raised in coastal Texas, Bob first pursued music as an undergraduate at Indiana University before discovering art history. After completing an MA in the field with a thesis on Matisse, he came to Columbia to earn a second master’s degree, this time in East Asian studies. He went on to study Chinese art at Princeton under Wen Fong, receiving his PhD in 1989. His dissertation later became his first monograph, Painting and Private Life in Eleventh-Century China: Mountain Villa by Li Gonglin (1958). After a decade teaching at Oberlin, he returned to Columbia in 1992 and was appointed the inaugural Swergold professor in 2001. “It has been a great honor to hold this position,” he noted, “and a great pleasure to gain, in Jane and Leo Swergold, delightful friends.”

Over his distinguished career, Bob served as department chair for four years, during which he oversaw the successful hire of several new professors and spearheaded the renovation of the Judith Lee Stronach Center, formerly the site of the slide library. Emily Gabor remembered this time fondly, recalling Bob’s “willingness to listen, ability to make complex problems seem simple, wicked sense of humor, and memorable pithy sayings.” A generous colleague, he sought to create community in the department and took junior faculty members under his wing. “He is the reason I’m at Columbia,” said Matthew McKelway. While serving as Chair of Art Humanities, a class he described as “the glue that holds the department together,” he brought his deep commitment to undergraduate teaching and expanded the curriculum to include Postwar American art.

An exemplary instructor and advisor, Bob was honored with one of the first Lenfest Distinguished Faculty Awards in 2006. “He taught me how to look at art with rigor and discipline, opening my eyes to the richness and texture of the world we live in,” noted Xiaohan Du, a recent graduate. Heather Clycedale, another of his doctoral students, similarly spoke of the impact Bob had on her and the many others he supervised, “Cutting someone a break, slogging through drafts, and celebrating with panache—these are just a few of the many forms of Bob’s commitment and kindness that have had a profound influence on his students.”

A scholar primarily of Chinese painting and calligraphy, Bob also maintained broad interests in and wrote about contemporary art. He taught courses ranging from public sculpture at Columbia to the legacy of Meyer Schapiro. His book The Landscape of Words (2008), which examined the role of language in perceptions of the natural world primarily through inscriptions carved on mountains, received the Joseph Levenson Book Prize for Chinese studies. He prepared much of the groundwork for this work while he was the 2007 Slade Professor at Cambridge University, which he describes as a career highlight. He has continued to foster transatlantic academic exchange through overseeing the annual Cambridge–Columbia graduate symposium. This summer, Bob returned to Red Hall in Paris, where for several years he co-taught Art and Music Humanities. From the Louvre to the Villa Savoye, students once again discovered under his tutelage the joy of slowly looking and thinking about works of art and architecture in situ.

With his students, Bob led two Art Humanities courses in Paris. He also directed its Arts Research Center. My newest book, Louise Nevelson: Color Drag Join Face, is forthcoming in spring 2023 from Yale University Press; it takes an experimental, queer approach to the monograph in both form and content. Along with my academic scholarship, I am an active critic and an adjunct curator at the Museu de Arte de São Paulo, where I co-curated the shows Women’s Histories/Feminist Histories and Histories of Dance. I am currently organizing a mid-career retrospective of queer textile artist and designer Liz Collins that opens in the UK in October 2022.

Julia Bryan-Wilson
Professor of Art History and Archaeology

I am overjoyed to be joining Columbia University’s legendary Department of Art History and Archaeology as its first-ever professor of LGBTQ art history and excited to be a core faculty member of Columbia’s dynamic Institute for the Study of Sexuality and Gender. As a specialist in queer feminist theory and in the contemporary art of the Americas, I cannot imagine a better place to think alongside artists, students, and colleagues, and I look forward to teaching in the many museums and alternative spaces around New York City.

SUBHASHINI KALIGOTLA
Barbara Stoler Miller Associate Professor of Indian and South Asian Art

It is deeply meaningful to return to the department in which I trained as an art historian and South Asianist. Though the discipline is in a transitional moment at the University, I am eager to build on the intellectual legacy of the field-defining scholars—Busch, Chatterjee, Deheja, Dirks, Hawley, Pollock, and many others—who transformed Columbia into a center for the study of premodern South Asia. I want to foster for our students the kind of exciting, generous, multidisciplinary environment that nurtured me throughout my studies.

My areas of expertise encompass the architecture of the early centuries BCE and first millennium CE, with specific research interests in sacred buildings; the agency of makers, spaces, and materials; text-image relations; and historiography. My first book, Shiva’s Waterfront Temples, published this year by Yale University Press (see p. 12), foregrounds the ingenuity of the medieval architects of Deccan India, taking as a starting point the aesthetic values they shared with their diverse audiences. My current project, Seeing Ghosts, is an expansion of those interests, moving forward in time and investigating a range of visual and material culture, including painting, textiles, and smaller objects, such as hero, sati, and memorial stones.

I come to Columbia after four years of teaching and advising at Yale. I look forward to collaborations within and beyond the department and hope to work with students across a broad spectrum of interests—in geography, time period, and approach.
**MODEA/MA**

**MODA CURATES**

This year marked the tenth edition of 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. The selected student exhibitions featured important developments in contemporary art from two distinct theoretical and geographic vantage points. Living with Ghosts, curated by Kojo Abudu, explored the ways in which unresolved colonial traumas continue to haunt Africa, bringing together photographic and cinematic media produced by African-born and African-diaspora artists who engage the spirits and phantoms of coloniality. In Rotimi Fani-Kayode’s ritualistic photograph Sonponni, one work featured in the exhibition, the artist conjures a vision of the Yoruba god of smallpox to evoke an immaterial spiritual realm and subvert the camera’s traditional imperial gaze. The transformation of conventional media also took center stage in A.K. Burns’ Negative Space: Prepositions of the Future. Curated by Emily Small, this monographic exhibition staged several works by American contemporary, gender-nonconforming artist A.K. Burns that offer a metaphysical exploration of the natural world in the age of the Anthropocene. Drawing on the genre of science fiction, Burns employs new strategies of representation to modify how we see the world we inhabit; in the series before the wake, photographs of Glen Canyon before the damming of the Colorado River are radically transformed through the application of synthetic polyurethane and spirulina, a natural blue-green algae dietary supplement. These uncanny, alien landscapes, like the other works of photography, film, and sculpture on display in the exhibition, heighten a sense of otherness in the seemingly familiar.

**PEOPLE AND PROPS IN PHOTOGRAPHY**

The yearly curatorial initiative MA in Art History Presents took the form of an online exhibition entitled People and Props in Photography, 1840s–1940s. The exhibit looked closely at seven photographs from Columbia’s Art Properties collection united by a common subject: individuals accompanied by props. Some conventional, some unexpected, these props critically shape the personal and social significance of the images. MA students wrote in-depth analyses of these objects, from books and jewelry to lab equipment and a live fish, in many cases utilizing unpublished archival sources. People and Props also served as an online companion to the physical exhibition Time and Face: Daguerreotypes to Digital Prints, curated by Roberto C. Ferrari and held at the Wallach Art Gallery from December 2021 to March 2022. Focused on formal portraiture and documentary photography, Time and Face showcased over one hundred photographs from Art Properties, including the seven works from People and Props. The exhibition is available here.<https://projects.mcah.columbia.edu/ma/2021/exhibition>.

**NEW MODA ENDOWMENT**

The academic year concluded with the exciting news of the establishment of the Solomon B. Hayden Fellowship, a major new endowment that will exist in perpetuity in order to provide scholarships for MODA students underrepresented in the field of modern and contemporary art history. Established through the work of MODA director Janet Kraynak and the initiative of artist Hugh Hayden, who received his MFA from Columbia’s School of the Arts, it has been funded thanks to the generosity of Lisson Gallery, who represents Hayden, and Columbia University. Carlos Alonso, dean of the Graduate School of Arts and Sciences, heralded the fellowship as “a consummate example of how institutions can act creatively to diversify the profile of the individuals who join their ranks. The Graduate School is very grateful for this inspired and inspiring gift—a true sign of commitment to the transformation of art history and curatorial studies.” An important pipeline to the museum and curatorial professions as well as to PhD programs, the MODA program has a particular responsibility to ensure the diversity of its students in the program in terms of field of study and background. Alex Legsdin, CEO of Lisson Gallery, reiterated this sentiment, noting how the endowment “means that those from traditionally marginalized backgrounds, who need some support, can count on this fund for the foreseeable future. We would like to thank Hugh Hayden for initiating the fellowship, Columbia University for match-funding our donation, and most of all, to the first Hayden Fellow, Kojo Abudu, whose thesis exhibition at the Wallach and ongoing work with the gallery have been warmly received.”
This year marked the beginning of Black Mediterranean, a joint research and educational project developed by Avinoam Shalem and Alina Payne, director of I Tatti, The Harvard University Center for Italian Renaissance Studies. Supported by the Getty Foundation’s Connecting Art Histories initiative, the project explores the role Africa played in shaping Mediterranean and European art and culture from the fifteenth century onward. Over the next two years, it will bring together a range of experts, including promising young scholars from Africa, for a series of seminars and workshops. The Columbia Global Center in Tunis hosted the first of these in June. Entitled “Habsburgs in Tunis (1535–1574): The Conquest (Fath) of Tunis and New Mediterranean Order,” the workshop investigated north–south interactions at the time of conflict between the Hafsids, Habsburgs, and Ottomans over control of the waters of the Mediterranean. Talks examined looted Hafsid Qurans and other treasures in early modern Europe; portraits of Moulay Hasan and Moulay Ahmad by artists such as Jan Cornelisz Vermeyen and Peter Paul Rubens; fez production and trade in the Ottoman Empire; and a variety of other subjects. The group also made visits to Ksar Saïd, Carthage, and the medina quarter of Tunis. The generosity of GSAS enabled three PhD candidates from the department—Angel Jiang, Whitney Kite, and Alyse Muller—to participate.

Following the workshop, Shalem and project coordinator Claire Dillon filmed the project’s first MasterClass: an interview between historian Youssef Ben Ismail and artist Rachid Koraïchi. They also traveled to Zarzis to meet with local politicians and document Koraïchi’s Jardin d’Afrique, Jardin du Paradis, a cemetery built for migrants who drowned in the sea. The artist explained the symbolism of the cemetery, its relationship to his oeuvre, its connections with local and international communities, and its place within the larger socio-political challenges impacting the Mediterranean today.

Perhaps never before has a single body of work been explored from so many distinct perspectives. August Sander (1876–1964) spent nearly a lifetime taking and organizing the photographs that became People of the Twentieth Century, among the most ambitious and influential visual cross-sections of a society in transition. This encyclopedic photographic project, anchored in the German farmers of the Westerwald but extending to the furthest reaches of professional, bohemian, and polite society, was never completed. Its most comprehensive form—over 600 photographs divided into seven volumes and nearly fifty portfolios—spanned Imperial, Weimar, Nazi, and post-WWII Germany. In 2016, Noam M. Elcott and Sarah Meister, executive director of Aperture and former MoMA curator, launched The August Sander Project. Every year for five years, leading art historians, curators, artists, and scholars, including Barry Bergdoll, Tina Campt, Rineke Dijkstra, Peter Galison, George E. Lewis, Zoe Leonard, Trevor Paglen, Martha Rosler, Thomas Struth, and Deborah Willis, among many others, gathered to explore new facets of this single body of work. At each daylong meeting, ten participants presented a single portfolio—for example, The Farmer’s Family (3), The National Socialist (32a), The Elegant Woman (16), The Painter (33), Servants (40), or Idiots, the Sick, the Insane and Matter (43)—each according to their expertise and insight. The project also explored the seven basic groupings established by Sander—The Farmer, The Skilled Tradesman, The Woman, Classes and Professionals, The Artists, The City, The Last People—from multiple perspectives: historical and curatorial, artistic and poetic, philosophical and conceptual. Largely hosted at MoMA, the most recent gathering took place in the Lenfest Center for the Arts at Columbia. Elcott and Meister are currently at work on a publication that will assemble the fifty perspectives, framed by critical introductions. For more information on the project, visit <https://www.moma.org/augustsanderproject>.

Rachid Koraïchi’s Jardin d’Afrique, Jardin du Paradis in Zarzis, Tunisia.

Graduate students Angel Jiang, Claire Dillon, Whitney Kite, and Alyse Muller with Avinoam Shalem in Tunis.

Far left: August Sander, Girl in Fairground Caravan, 1926–32.
Above: 2019 gathering held at the Lenfest Center, Columbia University.
Left: Noam M. Elcott with Robin Kelley (Harvard University).
As the students wrote, the sculptures “reference themes of avatittinnik kamatsiarniq (Inuit traditional knowledge) like ᐅᓄᑕ ᐱᓄᑦᑐᓂᒃ’ (respecting others, sustaining relationships, and caring for people)... The objects summon visual sovereignty and ideas about the artist’s responsibility to their community through art that incorporates Indigenous technology and shared visions of a past, present, and future.” A digital version of the exhibit is available here <https://tinyurl.com/mv4udyrp>.

**DIgitizing the LanTerN SLide CoLLecTion**

The Media Center for Art History received a two-year Digital Art History Grant from the Samuel H. Kress Foundation for the digitization and online dissemination of the department’s collection of approximately 77,000 glass lantern slides. An important image resource containing rare photographs of art, architecture, and archaeological sites, the collection also offers insight into the teaching and research activities of the department in its earliest years. Many images are labeled with carefully written notes, offering a glimpse into the working methods of the faculty members who mounted them for use in the classroom. Their digitization will turn this currently difficult-to-access collection into a valuable resource for Columbia and beyond.

**ExhiBiTiNg MoDeRn InuiT scULPTure**

Last spring, undergraduates in Elizabeth Hutchinson’s seminar mounted the exhibition Forms of Care. On view in the Low Library rotunda through December 2022, the show consists of ten Inuit stone carvings donated to Columbia’s Art Properties collection by Robin Wagner and Jerome Grossman, alumni of Barnard College and Columbia College, respectively. In preparation, students studied the history of modern Inuit art, visited with Inuit artists and scholars, and discussed anti-colonial exhibitions with Indigenous curators. With support from the initiative Barnard Teaches: Real Place + Digital Access, funded by the Andrew W. Mellon Foundation, they also learned about aspects of museum practice during sessions at the Brooklyn Museum with curator Nancy Rosoff.

**FAcuLTY HiGHLIGHTS**

**ZAINAB BAHARANI** published articles on the Naβl al Hurniyah in Baghdad in Journal of Contemporary Iraq Studies and metallurgy in ancient Mesopotamia in West Asia. She gave talks at the Asian Art Museum “blood antiquities.” Cambridge University by decolonizing the museum, and Columbia as part of the “Technologies of Power” series. She also took part in an artist’s conversation with Wald Stii at the Dushk Art Gallery in Iraqi Kurdistan. Her fieldwork on the restoration of the Mosul Gate and conservation of the Persian rock reliefs and monumental stairway at Amadiyah continued in the fall 2021 and spring-summer 2022 seasons.

**BARRY BERGDOHL** served as interim department chair, while also completing a final term as chairman of the board of the Center for Architecture, where he curated the exhibition Resit: Towards a New Commons. In addition to receiving an honorary doctorate from the Karlruhe Institute of Technology, he was honored locally with the Arthur Ross Award for Writing from the Institute of Classical Architecture & Art and was elected to the Guild Hall Academy of Arts in East Hampton. His essay on Ludwig Mies van der Rohe’s sculpture garden at the Neue Nationalgalerie, Berlin, was published in a volume commemorating the reopening of the museum.

**DIANE BODART** was a visiting scholar at the Académie de France à Rome – Villa Médicis, where she co-curated the exhibition Grubiglium-Leonardo di Vinci e Tabol in the Palais des Beaux-Arts in Paris.

**JULIA BRYAN-WILSON** curated the exhibition Louise Nevelson: Persistence, an official collateral event of the Venice Biennale, which was critically heralded as a timely and significant reconsideration of the artist. Along with completing her book on Nevelson, which received a Terra Foundation grant, she published essays on Andrea Bowers, Colectivo Acciones de Arte, Lubauna Himid, Faith Ringgold, and Wendy Red Star, among other topics. In May 2022 she was awarded the IUC Berkeley Leon A. Henkin Citation for Distinguished Service, for her “exceptional commitment to students from groups who are underrepresented in the academy.”

**GREG BRYDA** was on research leave as a Fulbright Guest Professor at the Institut für Kunst- und Bildgeschichte at Humboldt Universität zu Berlin. During his year abroad, he gave a lecture entitled “Tainted Trees” on the historiography and history of tree cults in ancient, medieval, and modern Germany, taught an undergraduate seminar in Berlin’s State Museums on “Das mittelalterliche Altehrt,” and completed his book, The Trees of the Cross, which will appear with Yale University Press. The book was awarded publication grants from the International Center of Medieval Art and the Medieval Academy of America.

**ZEYNEP ÇELİK ALEXANDER** gave lectures at the University of Sydney, University of Edinburgh, Birkbeck (University of London), and Princeton University. She conducted doctoral workshops at the ETH Institute for the History and Theory of Architecture in Zurich.

The past year MICHAEL COLE served as director of an undergraduate studies, a role that brought him the privilege of guiding a brilliant group of art history majors in the writing of their senior theses (see p. 14). His chief publication was the book Creating Sculpture: Renaissance Drawings and Models (Abrams), co-edited with Peta Motture of the Victoria and Albert Museum in London and Ana Debenedito of the Bemberg Foundation in Toulouse. This fall he is a visiting professor at the Villa I Tatti in Florence.

**JONATHAN CRAFTY**’s new book Scorched Earth was published in April 2022 by Verso Books. An excerpt was featured on Literary Hub and eight translations are forthcoming. At Zone Books, he was the sponsoring editor of Maria Stavrinaki’s Transfixed by Prehistory: An Inquiry into Modern Art and Time.

**NOAM M. ELCOTT** presented new work at the Venice Biennale, the Whitney, Harvard, Columbia, and elsewhere, and published new work, notably on artificial intelligence and science. The August Sander Project—a five-year collaboration between MoMA and Columbia, co-directed by Elcott—was completed in September 2021 (see p. 9). He is now editing the fifty contributions and writing the critical introduction for a forthcoming publication on Sander’s monumental photographic work People of the Twentieth Century. Additionally, he has initiated the new book project ART™: A History of Modern Art and Trademark.

THE FIELD OF SOUTH ASIAN 
art history may characterize the architecture discussed here as “sacred space.” [...] But it is essential to acknowledge that the religious buildings of medieval India were imbricated in kama, or pleasure worlds. We ought to proceed from that understanding first and foremost. The terms that denoted temples and the language that represented their attractions derived from the same literary reserve of which writers availed themselves to describe palatial environments, pleasure gardens, and other courtly spaces. Prasada was both temple and mansion, vihara and courtesan. All were at once monastery and pleasure garden, to put it simply. The architectural structures and decoration of temples and mansions also originated in a common pool. And, importantly, pleasure and engagement in pleasures, particularly aesthetic pleasure, drew people to temples, viharas, andamans, and the other “sacred” spaces I have discussed in this book. Temples were situated on beautiful waterfronts just as much to entice and appeal to humans and celestials as for devotional reasons. And the beauty of the temple was assured by its various alamkaras, its “ornaments.” Alamakara constituted architecture, urban environments, literature, speech, social relations, and, of course, public duties. Prasada, then, was not superficial but constitutive, inseparable from structure. Only if appropriately outfitted by alamkara could the temple, like persons bedecked with jewelry, perfumes, fine clothes, and speech, perform its public duties.

Excerpt from Subhasini Kaligotla’s Shiva’s Waterfront Temples: Architects and Their Audiences in Medieval India (Yale University Press, 2022)

Hogarth if Europe and participated in a pair workshops organized in association with the forthcoming conference Paintings, Peepshows, and Porcupines: Exhibitions in London 1773–1812 to be held at the Huntington Library in 2023.

ANNE HIGONNET contributed an essay to the 2021 Wiley-Blackwell Companion to Impressionism and is at work on a book about Fashion and the French Revolution, under contract with Norton. Last year she taught over four hundred students, in two of Columbia’s and Barnard’s largest courses. NORTON. Last year she taught over four hundred students, in two of Columbia’s and Barnard’s largest courses.

ELIZABETH HUTCHINSON spent the fall semester as a senior fellow at the Smithsonian American Art Museum, during which she studied Edwardw Maybury’s photographs of Panama, Guateamla, and Honduras. In the spring she worked with students to create Forms of Care, an exhibit of Inuit sculptures from Columbia’s Art Properties collection, now on view in the Low Library rotunda (see p. 10).

KELLY JONES received an honorary doctorate from the Courtauld Institute of Art in July 2022. With Rosane Gay, she co-authored the book: Mikkeline Thomas, published by Phaidon.

BRANDE N. JOSEPH published “Broadway Central Narco Moon: Jack Smith and Invisibility” in the contemporary art journal MAI, “Antimatter and illusionism” in the Zwirner Gallery catalog Donald Judd: Works 1970–1994; and “The Rhythm of Disintegration” in the catalogue of the Australian Pavilion at the Venice Biennale. She delivered the keynote at the international conference Hot Art, Cold War: US Art and Portugal, 1945–1992 at the Gulbenkian Foundation in Lisbon and also spoke at the University of Lauzarne, Ecole cantonale d’art de Lauzarne, and art of Musee d’art et et Contemporain in Geneva, as well as at the Forum on Contemporary Photography at MoMA.

SUBHASINI KALIGOTLA co-organized, with the Kunsthistorisches Institute in Florence, the multidisciplinary conference Temple Cultures and Permeable Worlds: Across South Asia and the Indian Ocean. This international, multi-day event featured a book roundtable, digital tools, workshops, and talks by more than twenty scholars.


HOLGER A. KLEIN spent his sabbatical as Gastprofessor at University of Heidelberg, where he advanced several research, book, and exhibition projects. He also served as Distinguished Research Fellow of Sabanci University in Istanbul and delivered invited lectures in Pittsburgh, New York, Istanbul, Heidelberg, Landshut, and Marburg. As faculty director of Casa Muraro in Venice, he continued to coordinate the department’s academic activities there and supervised the conception of an ambitious interior renovation project, scheduled to conclude this year.

ROSAULIND KRAUSE is at work on a book to be called Roland Penrose: The Rise of Modernism and its Long Durée” at the international conference V真空: la survie d’un mythe which took place in Málaga, Spain. Her essay, part of a new book in progress on Ringgold’s art, will be published in the forthcoming conference proceedings while her review of the major retrospective Faith Ringgold: American People at the New Museum was published in July 2022. Krause was interviewed by Anna Wiener for the New Yorker article, “The Rise of ‘Immersive’ Art.”

As a Getty Research Fellow, ELEONORA PIETRAS, assistant professor of Art History at the University of Calgary, is at work on a current book manuscript on 18th-century architecture and antiquarianism. During that time she gave talks on this research at the Getty and at the department’s Graduate Colloquium, and gave a talk on the paper on the issue of the mobility of architecture entitled “Displaying the Past: French Pavilions at the Convention of Architectural Historians Annual Conference in Pittsburgh. She also submitted an essay for a forthcoming edited volume on Piranesi.

AVINOAM SHALEM organized the June 2022 international workshop Habsburgs in Europe’s Renaissance in Vienna, which was part of the larger research and educational project Black Mediterranean, a joint project with Alina Payne supported by a major grant from the Getty Foundation (see p. 10). Shalem also took part in the December 2021 conference Fétiches Cosmopolitismes, hosted by the centre of Semaine de l’Afrique at the University of Strasbourg, France, in which he participated, including “Reading into the Depth of the Making” in the edited volume Shifts Horizons.

Z. S. STROBER received the Detroit Institute of Art’s Margaret Herz Demant Award for “distinguished scholarly artists, and collectors who have enriched and enriched the field of African art history” in October 2021. She delivered the lecture “N’y a-t-il que deux sexes?” at the landmark conference Centre d’Afrikas, engaged Teju Cole in conversation about restitution at Emory University, and spoke at the Kimber Art Museum and Free Universität Berlin.

LISA TREVOR celebrated the publication of her new book Image Encounters: Mocci Murals and Archivo Art History (Polar Bear & Company). She has recently begun a new digital art history project to develop high-quality photogrammetric models and analytic imaging for the study of mold-made sculptural ceramic vessels in museum collections. This project is part of the research for her next book on the interplay between visual observation, sculptural imagination, and technologies of replication in ancient Peru.

MICHAEL J. WATERS published an article on the architectural drawings of Simon de Pollaiolo, known as Il Cognac, as well as a review of Fabio Barry’s book Painting in Stone in the Journal of the Society of Architectural Historians. Last fall he held a research residency at the Canadian Centre for Architecture and spoke at a conference in L’Aquila. He also presented a chapter of his forthcoming book to the Renaissance Seminar at Wesleyan University and gave an invited lecture at the American Institute of Architects annual conference in Chicago. The Faculty of Arts & Sciences awarded him a Hestertan Junior Faculty Grant for summer research.

EMERITUS PROFESSORS

ESTHER PASZTORY is awaiting the publication of the extended second edition of her memoir, now entitled Freedom Fighter: A Hungarian Girl in America (Polar Bear & Company).

BOOK EXCERPT

SPATIAL ANALYSIS of a monument allows one to understand how its design suggested ideal forms of behavior and comportment and to imagine how it might have been experienced in the past. Archaeologically informed study of the monument, as it grew and was changed and aged over time, affords complementary perspectives on the lived entanglement of the monumental and the human. Observation of the forms, styles, and imagery of mural art supports interpretation of messages, effects, and affects that their makers sought to convey and to create in those who experienced them. But attention to the textures, residues, and markings of lived experiences that inhered in the materiality of monuments and their surrounds conveys indescribable traces of how those meanings were received and interpreted. If archaeo-art history makes possible the writing of histories of image making that unfolded through time, from place to place and for one community or another, archaeo-iconology allows one to see moments of perception, recognition, and response in the deep past. Scratched images and the material traces of past actions in the company of murals permit indirect observation of phenomena (those phenomena being localized meanings, the subject of iconology) that cannot be measured directly. Mental acts of meaning making in the deep past can only be approached—as in matters of physics—through observation of their effects on the surrounding fields of the material world.

Excerpt from Lisa Trevor’s Image Encounters: Mocci Murals and Archivo Art History (University of Texas Press, 2022)
AWARDS AND PRIZES

Departmental Honors
LILLY JEAN CAO: “The Space that Mural Makes: Julie Mehretu and Goldman Sachs” (Rosalyn Deutsche)
KALEIGH MCCORMICK: “The Construction of Femininity and Power in Barcelona: Bernal Martorell’s Altarpiece of Saint Eulalia and the Reign of Maria of Castile” (Gregory Bryda)
RICARDO MERCADO: “The Landscapes of José María Velasco and the Construction of the Mexican Nation” (Merced Ramirez)


GRADUATING MAJORS

Art History
HENRY ADESON
SUSANNA CHANG
HYOBIN CHOI
ELDRIDGE CLARK-HERRERA
CLAIRE EASTON
ISABEL GILMOUR
JAMES GONZALEZ
SUNITA HU
MATEO MARCANO
KALEIGH MCCORMICK
RICARDO MERCADO

Graduate Majors
Art History

ANA CATHARINA SCHMIDT DE OLIVEIRA
SHAINA PEARL
KENNEDY ROESE
NOAH SEEMAN
AMANDA STEINBORN
GUGLIELMO VEDOVOTTO
ELIOTT ZAYAS

Art History/Visual Arts

HUI-YU CHANG
HAILEY SHI
BLANCHE ZHANG

History and Theory of Architecture

LILLY JEAN CAO
JAMES PEASE
LANE THOMAS
ARIANNA SPITZ
COLE WAGNER

EXTERIOR DISSETATION FELLOWSHIPS

Center for Advanced Study in the Visual Arts, Paul Mellon Fellowship, 2020–23
CLEO NISSE: “Unraveling Canvas: Textile Supports and Venetian Painting from Bellini to Tintoretto”

Centro de Estudios Europa Hispánica Curatorial Fellowship in Spanish Paintings, National Gallery, London

DANIEL BALSTON: “Painting in Spanish: Fortune, Manet, and the Image of Spain in the Later Nineteenth Century”

Deutsches Forum für Kunstgeschichte, Berlin

CLAUDE DILLON: “Constructing the Histories of Norman Sicily: Production, Power, and Fragmentation in the Textile Industry and Beyond”

Metropolitan Museum of Art, Cerino Institute Research Fellowship


Terra Foundation Research Travel Grant


Gerd Henkel Fellowship

EMMA LE POUÉRAS: “Contested Sites of Feminine Agency: Ivory Grooming Implements in Late Medieval Europe”

Institut Français x Cité Internationale des Arts Residency: The Arts in Paris


Japan Foundation Fellowship

CHEN JIANG: “Repainting the Past: Kikuchi Yōsai’s (1878–1887) Visualization of History”


The most intensive undergraduate research projects undertaken each year are in the Department of Art History and Archaeology are those that students pursue in the course of writing senior theses. This process begins in the spring of the junior year when each meets with a prospective advisor to work out a topic. Most carry out field work during their final summer at Columbia, and all writers then participate in the highly demanding year-long seminar. This involves weekly writing assignments and discussions of everything from the structure to arguments of footnotes to the composition of footnotes. Traditionally, the seminar culminates in a symposium, at which thesis writers present papers derived from some aspect of the theses they have submitted. Last April, for the first time in the department, the three programs was able to host the symposium in person. Faculty and students, friends and family packed the Stronach Center for a thrilling series of talks. Columbia allows departments to grant the honors to roughly ten percent of the graduating majors. This year that distinction went to four thesis-writers: Lilly Jean Cao, Kaleigh McCormick, Ricardo Mercado, and Noah Seeman.

Above, left: Lilly Jean Cao, Noah Seeman, Michael Cole (Director of Undergraduate Studies), Kaleigh McCormick, and Ricardo Mercado.

Above, right: Senior Thesis Symposium.

GRADUATE STUDENTS

JUDITH LEE STROUCH MEMORIAL PRIZE
AMANDA STEINBORN

Senior Thesis Prize
LILLY JEAN CAO

GRADUATE STUDENTS

KATHERINE GOBEL: “Child’s Play: Children and Childhood in Jan Steen’s Genre Pictures”

CHEN JIANG: “Repainting the Past: Kikuchi Yōsai’s (1878–1887) Visualization of History”

WHITNEY KITE: “The Lay of the Land: Armenian Monasteries in their Local Landscapes”


SEHYUN OH: “The Land Surveyors from the Outside: Documentation of Immigrants in an American Northwest Environment by Kiko Ikoe and Iwo Matsushita, ca. 1920–1940”

KALYANI RAMACHANDRAN: “The Decian Idol of Buddhist Art in South Asia (First–Fourth Century CE)”

YEONGIK SEO: “Kano Sannku (1595–1653) and New Iconography for Early Modern Kotoa”

ALEX ZIVKOVIC: “Ambient Empire: Ecologies, Colonies, and Dreamworlds in Modern Paris, 1810–1940”

CSAS International Travel Fellowship

John Beeson: “Culture War Formations: Globalization, Imagined Communities, and Art in the Late Twentieth Century”

Rachel Hutchenson: “Color Photography, 1890–1920: Technology, Gender, Colonialism”

Allyse Muller: “Between Land and Sea: French Maritime Imagery in the Long Eighteenth Century”


Ianick Takaes de Oliveira: “Renaissance Heaven—The Empyrean in the Art of the Fifteenth- and Sixteenth-Century Italian Peninsula”


外部学位

GRADUATE STUDENTS

External Dissertation Fellowships

 Metropolitan Museum of Art, Samuel C. Sachs Memorial Fund Fellowship

CLAIRE DILLON: “The Land Surveyors from the Outside: Documentation of Immigrants in an American Northwest Environment by Kiko Ikoe and Iwo Matsushita, ca. 1920–1940”

Metropolitan Museum of Art, Samuel C. Sachs Memorial Fund Fellowship

KIKUCHI YOSAI: “Repainting the Past: Kikuchi Yōsai’s (1878–1887) Visualization of History”

KIKUCHI YOSAI: “Repainting the Past: Kikuchi Yōsai’s (1878–1887) Visualization of History”

CLAIRE DILLON: “The Land Surveyors from the Outside: Documentation of Immigrants in an American Northwest Environment by Kiko Ikoe and Iwo Matsushita, ca. 1920–1940”


Terra Foundation Research Travel Grant


INTERNAL DISSETATION FELLOWSHIPS

Ary Stillman Dissertation Fellowship


C.V. Starr Dissertation Fellowship

CHARLOTTE GORANT: “Reliefs from the Bhārhut Stūpa: Re-evaluating Early Buddhist Narrative Art (ca. 200 BCE–100 CE)

MATEUSZ MAYER: “Albrecht Dürer: The Portraitist”

Eight-Year Fellowship, Art Humanities

ISABEL BIASCOECHEA: “Imagining Bodies: The Sculptural Representation of Mortals and Gods in the Sanctuaries of Central Italy”

Eight-Year Fellowship, Italian Academy

YEONGIK SEO: “Kano Sannku (1595–1653) and New Iconography for Early Modern Kotoa”

LILY JEAN CAO: “The Space that Mural Makes: Julie Mehretu and Goldman Sachs” (Rosalyn Deutsche)

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Above, left: Lilly Jean Cao, Noah Seeman, Michael Cole (Director of Undergraduate Studies), Kaleigh McCormick, and Ricardo Mercado.

Above, right: Senior Thesis Symposium.
GRADUATE STUDENTS

RAHUL THAKKAR
Dissertation Fellowship

ANGEL JIANG
Fellowship

OTHER FELLOWSHIPS

Casa Murao Graduate Research Fellowship

BARBARA FRANKS
WHITNEY KITE

Casa Murao Summer Program Fellowship

YUAN GAO
EMMA LEIDY
SARAH RUSSELL
CAROLINE SMITH

Elaine Ling Fellowship, Ryerson Image Centre

WALSH MILLETTE

Image Centre

EVA ELLEN FELLOWSHIP

SUHYUN CHOI
GSAS Summer Study Fund Award

WALSH MILLETTE

Image Centre

SARAH RUSSELL
EMMA LEIDY
YUAN GAO

Fellowship

OTHER FELLOWSHIPS


MATTHEW GILLMAN

MA Thesis Research Fellowship

(Alvnoam Shalem)

Glass and the Aesthetics of Simulation

TIFFANY FLOYD

MA Thesis Research Fellowship

(W. Joseph)

Creative Energetics, 1968–72” (Branden Fiske)

COURTNEY FISKE

“Requestioning”

ILEANA PEREZ-CHAVEZ

Fellowship

Sculpted Foliage in Gothic Architecture: “Living Stones: Scultped Foliage in Gothic Architecture” (Emo Gene Mylonopoulos)

TERESA SOLEY

“Radiant Bodies: Sculpture in the Life and Art of Seventeenth-Century Dutch Painters” (David Freedberg)

ISABELLA LORES-CHAVEZ

“Plaster Casts in the Life and Art of Seventeenth-Century Dutch Painters” (David Freedberg)

DOUGLAS BERGMAN

“Medieval Topography of Iraqi Modern Art, 1958–1972” (Branden Fiske)

MATTHEW GILLMAN

“Medieval Glass and the Aesthetics of Simulation” (Alvnoam Shalem)

BRIAN VAN OPPEN

“Radiant Bodies: Living with Eltrusan Bronze Candelabra” (Francesco de Angeli)

LEAH WERIER

“From Vitrine to Screen: Art and the Architecture of Commodity Display” (Alexander Alberro)

ALEXIS HIGGINS

“Intermedial Effects, Sanitized Surfaces: Embedded Devotional Objects in Italian Medieval Masonry Decoration” (Holger A. Klein)

May 2022

MAURICE ARSENEAU

“Sacred Architecture in Ancient Greek Vase Painting: Between Reality and Representation” (Ioannis Mylonopoulos)

November 2021

EMILY GOLDBERG

Eugene Berman Graduate Research Fellowship

(Eugene Berman)

“Biography of a Painting: The History of the Portrait of Leonardo da Vinci” (Eugene Berman)

FRANCES BEATTY

PhD. on research and catalogues including Ray Johnson: WHAT A DUMP at David Zwirner, Ray Johnson c/o at the Art Institute of Chicago, and Please Send to Real Life: Ray Johnson Photographs at the Morgan Library & Museum.

EYVANA BENGCOCHA

BA began as a third-year associate at Wilson Sonsini. She assisted on many pro-bono projects, including a non-profit related to Black History Month exhibitions in Europe.

ANNETTE BLAUGRUND

17 PhD co-edited Thomas Cole’s Studio: Memory and Imagination (Hirmer Verlag, 2022), for which she also contributed the article “The Evolution of Cole’s Studies.” She is co-curator of a forthcoming Wallach Art Gallery exhibition, Shifting Shorelines: The Hudson River in Art, Industry, and Ecology, and consulting curator at the Thomas Cole National Historic Site.

MAY ANN BONET

BA began as senior director of learning, experience, and programming at the Oakland Museum of California.

CAROLINE BOYLE-TURNER

18 PhD president of the Comité Paul Gauguin, co-curated an exhibition of artist André Even for the Chapelle des Ursulines in Quimperlé and lectured on a cruise ship that followed Paul Gauguin’s itinerary from Tahiti and the Marquesas Islands.

ISOLDE BRIELMAIER

16 PhD is deputy director of the New Museum and senior director of learning, experience, and programming at the Oakland Museum of California. She co-organized the Courtauld symposium Dura-Europos Archive: Bridging Cross-Cultural Narratives, as well as articles in Journal of the History of Collections and Mitteilungen des Kunsthistorischen Institutes in Florenz. She gave talks in Berlin, Heidelberg, and Florence.

ANNE HUNNELL CHEN

14 PhD was appointed assistant professor of art history and visual culture at Bard College. She directs the International Digital Dura-Europos Archive, which received a three-year NEH grant in 2022.

ANDREA CHERKERZIAN

11 BA began as a research assistant curator at the Armenian Museum of America.

ELIZABETH C. CHILD

16 PhD continues as chair of the Department of Art History and Archaeology at Washington University in St. Louis. She organized the Courttauld symposium Crossing Borders, Constructing Canons: “Post-Impressionism” in Britain, America and Beyond. She contributed an essay for Paradise Camp at the 2022 Venice Biennale as well as several entries for the catalogue of French paintings at the Nelson-Atkins Museum.

LEAH WHITNEY

17 BA participated in the 2021-22 Whitney Independent Study Program in Critical Studies. She is a curatorial assistant at Blank Forms.

MICHAEL MINSUK CHOI

16 BA is enrolled in the JD/MBA program at Northwestern University.

HAENA CHU

16 BA was a 2021-22 assistant curator at Art Center Nabi in Seoul. This fall Chu entered the museum studies program at NYU.
ALUMNI

MICHELLE HUYNH CHU ’22 MA is the 2022 ArtTable Fellow at Cooper Hewitt, National Design Museum. In this role, she is working on an exhibition on textile designer Dorothy Liebes.

EVELYN M. COHEN ’04 MA gave the lecture on the history of the Rockefeller Foundation’s Artistic Illustration in the Rothschild Pentateuch of 1397 at a UCLA conference Hebrew Illuminated Manuscript.

MICHAEL COIRO ’21 BA graduated from Oxford University with an MSt in history of art, focusing on the sheet-manuscripts in the Rothschild Pentateuch of 1296” at the University of Rochester with an MSt in Manuscripts on textile designer Dorothy Liebes.

HERBERT M. COLE ’68 PhD co-authored Akua’ba Asante: Wednesday music title pages of René Magritte. His research focuses on modern Turkish painting. He is the associate curator in charge of the Department of Art and Archaeology at Princeton University.

AMY FINE COLLINS ’85 MPhil published articles in Art in America, Country and Country Life, and the British Art Journal. She also gave several talks, including at the V&A, on her book The International Best-Dressed List: History of Art, focusing on the sheet-manuscripts in the Rothschild Pentateuch of 1296” at the University of Rochester with an MSt in Manuscripts on textile designer Dorothy Liebes.

CARRIE CUSHMAN ’18 PhD was appointed the Edith Dale Monson Gallery Director and Curator at the Hartford Art School. She has been a visiting assistant professor at the University of Rochester and the Ohio State University. Her research focuses on modern Turkish painting.

REBECCA FINE ’83 BA, managing director of Athena Art Finance, launched the first diversified art funds through Yieldstreet.

SHARON FLESCHER ‘77 PhD, executive director of the International Foundation for Art Research and co-editor-in-chief of IFAR Journal, published “Astruc, Manet and la jeunesse” in the catalogue Manet and Astruc, spoke at two workshops organized by the Smithsonian for the FBI and Homeland Security as well as the IFAR panel “Provenance Research: Where Scholarship Meets Diligence;” contributed a chapter to Provenance Research Today, gave a talk at Barnard on the Knoedel Gallery scandal; and hosted several IFAR Evenings.

ALEX FOD ’21 BA contributed catalogue entries for Italian Renaissance and Baroque bronzes at the Metropolitan Museum of Art. His review of the National Gallery of Singapore’s new project space appeared in ArtEquator.

LINDSAY COOK ’18 PhD was appointed assistant teaching professor at Penn State University. She published an article in Future Anterior, presented papers atCAA and SAH; and gave lectures at the Asian Art Museum, Brooklyn College, Institut Giocometti, Karmel Gallery, NYU Abu Dhabi, and Yale University.

CATHERINE QUAN DAMM ’85 PhD was appointed the Linda Nochlin Visiting Assistant Professor at the Institute of Fine Arts, NYU, and was awarded an ACLS fellowship to complete her monograph Project: A Decisive History.

CARLA PARISTA ’17 PhD contributed the talk “Incllude or Exclude” at the International Catalogue Raisonné Association Annual Conference and is currently working on a book on Walter De Maria.

PATRICK R. CROWLEY ’71 PhD was a 2021–22 Samuel H. Kress Fellow at CASVA. He is the associate curator of European art at the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University.

CARRIE CUSHMAN ’18 PhD was appointed the Edith Dale Monson Gallery Director and Curator at the Hartford Art School. She has been a visiting assistant professor at the University of Rochester and the Ohio State University. Her research focuses on modern Turkish painting.

LILLIAN DAVIS ’02 BA published catalogue essays for artists Christine Rebet, mounir fatmi, and Olympe de Gouges. She was a visiting assistant professor at the Metropolitan Museum of Art. His review of the National Gallery of Singapore’s new project space appeared in ArtEquator.

LILIAN DAVIS ’02 BA published catalogue essays for artists Christine Rebet, mounir fatmi, and Olympe de Gouges. She was a visiting assistant professor at the Metropolitan Museum of Art. His review of the National Gallery of Singapore’s new project space appeared in ArtEquator.

JEREMIAH EVARTS ’04 BA began as deputy chairman, international specialist in twentieth century and contemporary art, at Phillips auction house.

CARMEN FERREYRA ’74 MA, director and founder of the Curatorial Program for Research (CFPR), launched CFPR, a residency and exhibition space in Brooklyn.


DUYGU DEMIR ’08 MA completed a PhD in the History Theory. Criticism of Architecture and Art program at MIT with a dissertation on modern Turkish painting.

LEAH DENISON ’22 MA was editor-in-chief of the MODA Critical Review.

IVANA DIZDAAR ’19 MA is a 2022–23 visiting student research collaborator in the Department of Art and Archaeology at Princeton University.

NOËL DUAN ’15 MA is a 2022–23 visiting student research collaborator in the Department of Art and Archaeology at Princeton University.


BRYN EVANS ’21 BA received a 2022 fellowship from the Beak and Bellows Foundation and the Art of Dining: Northern Painting, Food, and Social Class in Early Modern Italy.

SAISHA GRAYSON ’08 BA, managing director of Athena Art Finance, launched the first diversified art funds through Yieldstreet.

RACHEL HAIDU ’03 PhD received the President’s Ferrari Humanities Research Award for her project Authority, Originality. Neither: Pedagogy as Art in the Former Yugoslavia from the University of Rochester with an MSt in Manuscripts on textile designer Dorothy Liebes.

DIPTI KHERA ’73 MA co-edited the issue “The Long ‘18th Century’ of Indian Art.” Her book The Place of Many Men: Urban Art in the Eighteenth Century Award from the University of Rochester President’s Ferrari Humanities Research Program.

SAIRA HASSAN ’21 BA led an 18-month fellowship at the Smithsonian’s SmithsonArt program and is building digital fashion design and pattern library Yabloo, which recently received an honorable mention in Fast Company’s 2022 World Changing Ideas Awards.

MARI ELYSE KATZ ’93 MA writes about design for Dwell, House Beautiful, the Boston Globe, and other publications. She is a consultant, curator, and board member of the Truro Center for the Arts at Castle Hill.

GREGORY KELLER ’83 BA retired from the Metropolitan Opera after twenty-six years as staff stage director and recently directed productions for the Hawaii Opera Theatre, Jacksonville Symphony, and Cedar Rapids Opera.

WILLIAM KELLER ’31 BA gave the talk “Structures, Temperaments, and ‘Art of Water’” at the Northern New England Chapter of the Society for Industrial Archaeology, as well as a talk on the documentation of damage and return of art works in Italy and Austria, 1943–45.

JEFFREY HOFFLEID ’77 MPhil completed four years of psychoanalytic training at the Institute for Contemporary Psychotherapy in New York.

NINA HORISAK-CHRISTENS’ ’21 PhD led an Asian Cultural Council–funded research project and conference entitled “Interrogating Ecology: Art and Media in 1700s Japan.” She is a Burke Postdoctoral Fellow at Columbia University and an editorial associate for PoNJA-GenKon and Asia Art Archive in America’s Wikipedia Initiative.

COURTNEY HUTCHINSON ’98 BA is a school psychologist for the Boulder Valley School District.

ERIKA MORAVEC JAEGLI ’98 BA completed an immersion in drawing and painting at the University of North Texas and received a Dozier Travel Grant from the Dallas Museum of Art.

ANNA CATHARINA SCHMIDT DE OLIVEIRA '82 BA began a research assistant at the art gallery LGDR.

PAMELA JEFFCOTT PARRY '72 MA coordinates art travel trips for the Tucson Museum of Art’s Ambassador Circle and Contemporary Art Society. She is a member of the museum’s Leadership Circle Committee and the society’s Board of Directors.

RICHARD A. PEGG '01 PhD edited and contributed articles to The MacLean Collection: Early to Medieval Chinese Pottery (Insight, 2002) and Four Seasons of Chinese Painting (Birmingham Museum of Art, 2020). He published several articles and book chapters related to East Asian cartography.

CHLOE PIENE '95 BA was a resident of the Elsa von Freytag Loringhoven and Maria Anto Foundation and a finalist for the Daniel & Florence Guerlain Prize de Dessin. She continues her research on lost art and lost worlds in Poland.

ALEX KATZ retrospective. He co-organized curator of contemporary art.

ROBERT C. KLAPPER '85 MA, '95 PhD and Daniel & Florence Guerlain Prix de Leeson: Twisted Family Collecting and the Taste for

SALLY KING McBRIDE '11 MA founded The Letter Nest, a brand of educational the J. Paul Getty Museum for an exhibition called “The Shadow Museum: A History of

ALUMNI
IN MEMORIAM: MARK S. WEIL (1939–2021)

Long-time Advisory Council member Mark S. Weil passed away last November. A generous donor to the museum, Weil was 82. He served as a director until his retirement in 2010. In 2021, he was named a 2021–22 senior fellow at the School of the Museum of Fine Arts, Boston. Weil’s work was widely published and exhibited in museums and galleries around the world. He was known for his contributions to the field of art history and his dedication to promoting the work of emerging artists. He is survived by his wife, Carol F. Lewine, and their two children, Emily and Matthew.

LIAM HAYES WILLIAMS 12 MA, associate curator at the New Britain Museum of American Art, organized exhibitions on Mildred Thompson and Eva LeWitt.

MATTHEW WISEL 10 MA, Awd jebsen Curator of Sixteenth-Century Italian Painting at the National Gallery, cur- curried Raphael. He co-edited the exhibition “Italian Plombes and Michalngelo: The Compass and the Mirror” (Brepols, 2021).

DANIEL YOUNG 20 BA is an investment banking analyst at HSBC.

CLAIRE ZEVI 21 MA co-founded Artists Support, a nonprofit that sells art to support charities. Participating artists include Louise Lawler, Rachel Rose, Stephen Shore, Lorna Simpson, and Hiroshi Sugimoto.

LIZ ZHUO 20 BA, 20 MA is an executive assistant in the Twentieth Century and Contemporary Art Department at Phillips auction house.

IN MEMORIAM: MARK S. WEIL (1939–2021)

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, 2021 and June 30, 2022. We regret any errors or omissions.
Organized by PhD candidate Gwen A. Unger and independent curator Abel González Fernández, Sin Autorización emerged through an academic exchange between scholars at Columbia University and artists in Havana. Inspired by this spirited dialogue, the exhibition gathers a constellation of works that reflect the vast network of personal ties and connections that fuel the Cuban art community. Employing archival sources, performance, documentation, and action, the artists expose the nuances of daily life in Cuba that are not reflected in official discourse. Together they relay how a young generation of Cuban artists experiments with culture and creates work that engages not only their current experience, but also that of previous generations, as well as theoretical discourses from the United States, Europe, and other parts of Latin America. While as a group they experience a similar social and political condition, these artists cannot be easily defined or labeled: they operate on their own terms, creating networks while still retaining individual subjectivities. The artists in this exhibition all exert their right to freedom of artistic expression, oftentimes at hazard to their personal health and safety. Indeed, recent political, economic, and social circumstances have forced many into exile, jail, or a state of constant surveillance. This exhibition seeks to demonstrate the lengths that independent artists will go to in Cuba in order to take control over their existence and careers.

Movimiento San Isidro, a group fighting for freedom of expression by Cuban artists, journalists, and activists.

NOW ON VIEW AT THE WALLACH ART GALLERY

Sin Autorización: Contemporary Cuban Art

October 24, 2022 – January 15, 2023