

826 schmerhorn

COLUMBIA UNIVERSITY

DEPARTMENT OF ART HISTORY AND ARCHAEOLOGY

MIRIAM AND IRA D. WALLACH FINE ARTS CENTER

FALL 2022





Scribbling and Doodling. From Leonardo da Vinci to Cy Twombly

Académie de France – Villa Médicis, Rome
March 3 – May 22, 2022
Palais des Beaux-Arts, Paris
February 8 – April 30, 2023

Emerging from a long-term research project generously funded by the Alliance Program and a Provost Grant, the exhibition *Scribbling and Doodling*, curated by Diane Bodart and Francesca Alberti (Académie de France) along with Philippe-Alain Michaud (Centre Pompidou) opened last March at the Villa

Medici in Rome. Through a selection of almost three hundred works, including drawings, paintings, wall fragments, copper plates, manuscripts, photographs, and films, the exhibition explored the practice of scribbling and doodling in the history of artistic creation. In the Renaissance, artists used regressive, instinctive, uncontrolled scribbles in order to escape the constraints of *disegno*, which subjugated the hand that draws to the design of the mind. Benozzo Gozzoli, Giovanni Bellini, Leonardo da Vinci, Michelangelo, and Titian all created such highly simplified, clumsily drawn, childish-looking sketches. The

curators placed these works in dialogue with examples produced by modern artists, including Picasso, Dubuffet, Henri Michaux, Helen Levitt, Cy Twombly, and Basquiat, as well as with a series of anthropological objects to activate the timeless, uncategorizable dimension of the practice of scribbling. By considering the many facets of the phenomenon, from its marginal position in the Renaissance to its central place within the experimental avant-gardes, the exhibition highlighted the subversive power of this graphic gesture within the creation of art.



Faculty, staff, and students gather in the Stronach Center to welcome new graduate students on September 6, 2022.



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,

Zab Bahrani

ZAINAB BAHRANI

Cover: Guo Xi, *Early Spring*, 1072. Hanging scroll, ink, and light color on silk, 158.3 × 108.1 cm. National Palace Museum, Taiwan.

Opposite: Agostino Carracci, *Series of Caricature Heads*, c. 1594. Pen and ink on paper, 23 × 23 cm. Biblioteca Reale, Turin.

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* (1998). After a decade teaching at Oberlin, he returned to Columbia in 1997 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 Clydesdale, 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 Reid 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.

Bob Harrist and students at the Centre Pompidou, Musée du Louvre, and Sainte-Chapelle during his summer Art Humanities course in Paris.

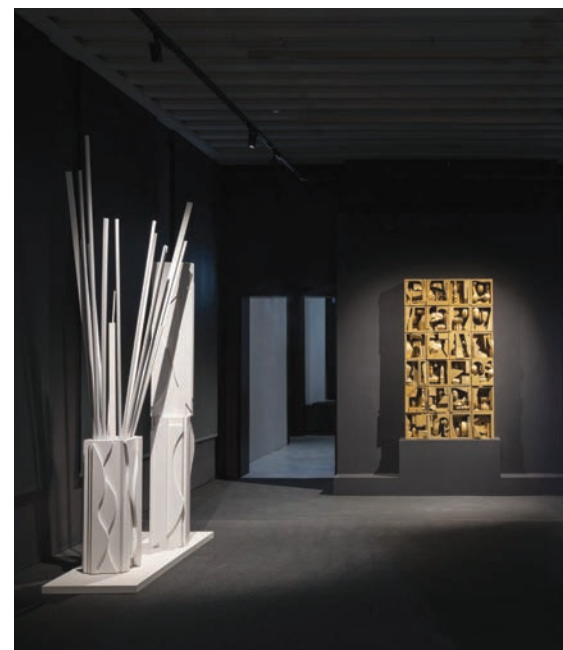
JULIA BRYAN-WILSON

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.

I most recently taught at the University of California, Berkeley, where I 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.



Installation view of the Procuratie Vecchie exhibition *Louise Nevelson: Persistence*, curated by Julia Bryan-Wilson for the 59th Venice Biennale.

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, Dehejia, 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.



Subhashini Kaligotla studying early fifteenth-century Ramayana sculpture on the Ramachandra Temple in Vijayanagara, Karnataka, India.

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 *Sonponnoi*, 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: Propositions 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.



Top: A.K. Burns, Two works from series *before the wake*, 2014.

Bottom: Rotimi Fani-Kayode, *Sonponnoi*, 1987.

Left: Filipa César, Video still from *The Embassy*, 2011.

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>>.



Above: Curator of Art Properties, Roberto Ferrari, and MA students Alison Braybrooks and Colton Klein at the entrance of *Time and Face* at the Wallach Art Gallery.

Left: Class of 1860, *Department of Chemistry*, Columbia College, c. 1857–60. Art Properties, Avery Architectural & Fine Arts Library, Columbia University.

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 Logsdail, 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.”

BLACK MEDITERRANEAN



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

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.



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

THE AUGUST SANDER PROJECT

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* (23a), *The Elegant Woman* (16), *The Painter* (33), *Servants* (41), or *Idiots, the Sick, the Insane and Matter* (45)—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>>.



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 Kelsey (Harvard University).

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.

As the students wrote, the sculptures “reference themes of ᐃᓂᐱᑦᖅᔭᐱᑦᕐᕈᑦᖅ Inuit Qaujimajatuqangit (Inuit traditional knowledge) like ᐱᑦᕋᑦᕐᕈᑦᖅ ᖁᐱᑦᕐᕈᑦᖅ *avatittinnik kamatsiarniq* (respect and care for the land, animals, and the environment) or ᐃᓂᖅᕈᑦᖅ *inuuaqtigiitsiarniq* (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/mv4udyryp>>.



From left:
Peter Eyeetsiak,
Bear (ᑭᑦᑕᑦ *Nanuq*),
1997; Nuyaliaq
Qimirpk, *Muskox*
(ᑭᑦᑕᑦᑕᑦ *Umingmak*),
1990; Kananginak
Pootoogook, *Muskox*
(ᑭᑦᑕᑦᑕᑦ *Umingmak*),
1992.

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.

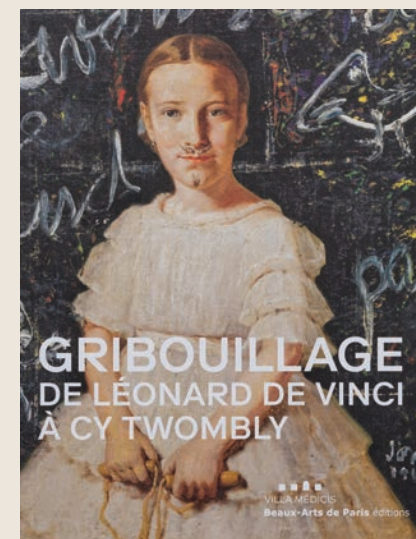


FACULTY HIGHLIGHTS

ZAINAB BAHRANI published articles on the Nasb al Hurriyah in Baghdad in *Journal of Contemporary Iraq Studies* and metallurgy in ancient Mesopotamia in *West 86th*. She gave talks at the Asian Art Museum on “blood antiquities,” Cambridge University on decolonizing the museum, and Columbia as part of the “Technologies of Power” series. She also took part in an artist’s conversation with Walid Siti at the Dohuk Art Gallery in Iraqi Kurdistan. Her fieldwork project on the restoration of the Mosul Gate and conservation of the Parthian rock reliefs and monumental stairway at Amedi/ Amadiyah continued in the fall 2021 and spring–summer 2022 seasons.

BARRY BERGDOLL served as interim departmental chair, while also completing a final term as chairman of the board of the Center for Architecture, where he curated the exhibition *Reset: Towards a New Commons*. In addition to receiving an honorary doctorate from the Karlsruhe 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 *Gribouillage / Scarabocchio. De Léonard de Vinci à Cy Twombly* (see p. 2) and co-edited the associated catalogue. Related to this project, she gave lectures at Museo di Castelvecchio in Verona, Académie de France in Rome, and Warburg Institute in London. She is currently preparing the second venue of the show at 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, Lubaina Himid, Faith Ringgold, and Wendy Red Star, among other topics. In May 2022 she was awarded the UC Berkeley Leon A. Henkin Citation for Distinguished Service, for her “exceptional commitment to students from groups who are underrepresented in the academy.”

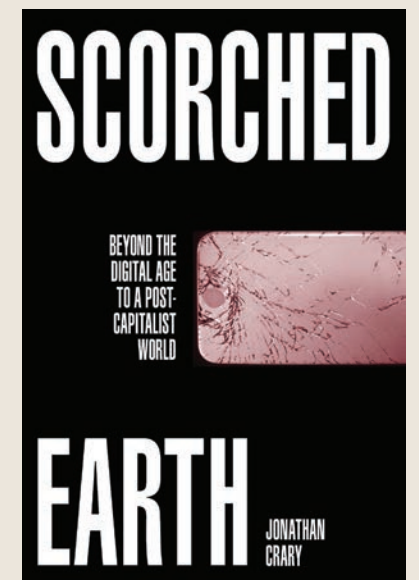
GREG BRYDA was on research leave as Fulbright Guest Professor at the Institut für Kunst- und Bildgeschichte at Humboldt Universität zu Berlin. During his year abroad, he gave a lecture entitled “Tainted Trees” on the historiography and history of tree cults in ancient, medieval, and modern Germany, taught an undergraduate seminar in Berlin’s State Museums on “Das mittelalterliche Altarbild,” 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 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 Debenedetti of the Bemberg Foundation in Toulouse. This fall he is a visiting professor at the Villa I Tatti in Florence.

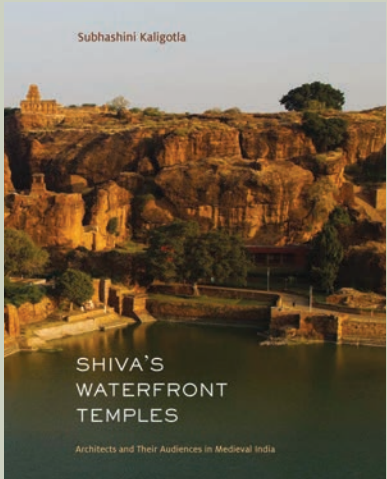
JONATHAN CRARY's new book *Scorched Earth* was published in April 2022 by Verso Books. An excerpt was featured on *Literary Hub* and eight translations are forthcoming. At Zone Books, he was the sponsoring editor of Maria Stavrinaki's *Transfixed by Prehistory: An Inquiry into Modern Art and Time*.



NOAM M. ELCOTT presented new work at the Centre Pompidou, INHA (Paris), Harvard, Columbia, and elsewhere, and published new work, notably on artificial darkness and race. 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*.

MEREDITH GAMER's article "Britain, Empire, and Execution in the Long Eighteenth Century" appeared in the Fall 2021 special issue of *Journal 18*. Gamer also contributed an invited essay, "Sexuality and Seduction," to the catalogue for the Tate Britain exhibition

BOOK EXCERPT



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 was 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, *aramas*, 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.” Alamkara constituted architecture, urban environments, literature, speech, social relations, and, of course, persons. Alamkara, 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 Subhashini Kaligotla's *Shiva's Waterfront Temples: Architects and Their Audiences in Medieval India* (Yale University Press, 2022)

Hogarth & Europe and participated in a pair workshops organized in association with the forthcoming conference *Paintings, Peepshows, and Porcupines: Exhibitions in London 1775–1851* to be held at the Huntington Library in 2023.

ANNE HIGONNET contributed an essay to the 2021 Wiley-Blackwell *A 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.

ELIZABETH HUTCHINSON spent the fall semester as a senior fellow at the Smithsonian American Art Museum,

during which she studied Eadweard Muybridge's photographs of Panama, Guatemala, and Honduras. In the spring she worked with students to create *Forms of Care*, an exhibition of Inuit sculptures from Columbia's Art Properties collection, now on view in the Low Library rotunda (see p. 10).

KELLIE JONES received an honorary doctorate from the Courtauld Institute of Art in July 2022. With Roxane Gay, she co-authored the book *Mickalene Thomas*, published by Phaidon.

BRANDEN W. JOSEPH published “Broadway Central Narco Moon: Jack Smith and Illegality” in the contemporary art journal *MAY*; “Antimatter and

Illusionism” in the Zwirner Gallery catalogue *Donald Judd Artworks: 1970–1994*; and “The Rhythm of Disintegration” in the catalogue of the Australian Pavilion at the Venice Biennale. He delivered the keynote for the international conference *Hot Art, Cold War: US Art and Portugal, 1945–1990* at the Gulbenkian Foundation in Lisbon and also spoke at the University of Lausanne, École cantonale d'art de Lausanne, and Musée d'Art Moderne et Contemporain in Geneva, as well as at the Forum on Contemporary Photography at MoMA.

SUBHASHINI KALIGOTLA co-organized, with the Kunsthistorisches Institut in Florence, the multidisciplinary conference *Temple Cultures and Premodern Worlds Across South Asia and the Indian Ocean*. This international, multi-day event featured a book roundtable, digital tools workshop, and talks by more than twenty scholars. Her article “The Thing Itself: Images of Architecture and their Power in Early Deccan India” appeared in *RES: Anthropology and Aesthetics*. She conducted fieldwork in Vijayanagara/Hampi and lectured in the Dunhuang Foundation's series *Art, Environment, and Materiality Along the Silk Roads*.

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 Sabancı 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 supervise the second phase of an ambitious interior renovation project, scheduled to conclude this year.

ROSALIND KRAUSS is at work on a book to be called *Roland Barthes, Charms and Demons* (Chicago University Press). It pays homage to the semiologist whose ideas have affected her work so fundamentally.

Last November **JANET KRAYNAK** presented the paper “Faith Ringgold's *Die* and Modernity's Long Durée” at the international conference *Guernica: the Survival of a Myth* 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 *4Columns*. Kraynak was interviewed by Anna Wiener for the *New Yorker* article, “The Rise of ‘Immersive’ Art.”

As a Getty Research Fellow, **ELEONORA PISTIS** worked this past spring on her 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 paper on the issue of the mobility of architecture entitled “Displacing the Past: Movable Ruins” at the Society 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 Tunis (1535–1574)* at the Columbia Global Center in Tunis. This event 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 *Fatimid Cosmopolitanism*, hosted by the Institute of Ismaili Studies in London. He published several articles, including “Reading into the Depth of the *afq* (Horizon)” in the edited volume *Shifting Horizons*.

Z. S. STROTHER received the Detroit Institute of Art's Margaret Herz Demant Award for “distinguished scholars, artists, and collectors who have enlivened 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 *Central Africa's Renaissance*, engaged Teju Cole in conversation about restitution at Emory University, and spoke at the Kimbell Art Museum and Freie Universität Berlin.

LISA TREVER celebrated the publication of her new book *Image Encounters: Moche Murals and Archaeo Art History*. She recommenced field work this summer at Pañamarca, Peru, with support from the National Geographic Society. 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 Simone del Pollaiuolo, known as Il Cronaca, 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 Hettelman Junior Faculty Grant for summer research.

Emeritus Professors

ESTHER PASZTORY is awaiting the publication of the extended second edition of her memoir, now retitled *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 the 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 inhere in the materiality of monuments and their surrounds convey indexical 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 Trever's *Image Encounters: Moche Murals and Archaeo 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: Bernat 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” (Meredith Gamer)

NOAH SEEMAN: “The Evil of Banality: Gerhard Richter’s *Atlas*” (Rosalyn Deutsche)

Judith Lee Stronach Memorial Prize
AMANDA STEINBORN

Senior Thesis Prize
LILLY JEAN CAO

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

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

Art History/Visual Arts
HUI YU CHANG
HAILEY SHI
BLANCHE ZHANG

History and Theory of Architecture
LILLY JEAN CAO
JAMES PEASE
LANA SHAFIIAN
ARIANNA SPITZ
COLE WAGNER



Senior Thesis Program

The most intensive undergraduate research projects undertaken each year in the Department of Art History and Archaeology are those that students pursue in the course of writing senior theses. The process begins in the spring of the students’ 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 of arguments 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 three years, the department 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 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.

EXTERNAL DISSERTATION 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 RALSTON: “Painting in Spanish: Fortuny, Manet, and the Image of Spain in the Later Nineteenth Century”

Deutsches Forum für Kunstgeschichte, Paris
HEATHER WOOLLEY: “Miraculous Technologies: The Supernatural in Modern Image Making, 1800–1900”

Gerda Henkel Fellowship
EMMA LE POUÉSARD: “Contested Sites of Feminine Agency: Ivory Grooming Implements in Late Medieval Europe”

Institut Français x Cité Internationale des Arts Residency
ANNIE OCHMANEK: “Conceptualism and the Connexionist World: The Art of Christine Kozlov, Hannah Weiner, Eduardo Costa, and stanley brouwn, 1969–1971”

Japan Foundation Fellowship
CHEN JIANG: “Repainting the Past: Kikuchi Yōsai’s (1788–1878) Visualization of History”

NAOMI KUROMIYA: “Finding the Past in the Future: Tracing ‘the Integrated Artwork’ in Modern Japan”

Kress Institutional Fellowship in the History of European Art
ZOË DOSTAL: “Rope, Linen, Thread: Gender, Labor, and the Textile Industry in Eighteenth-Century British Art”

Metropolitan Museum of Art, Eugene V. Thaw Fellowship
CAITLIN MILLER: “Leonardeschi Reconsidered: Giovanni Boltraffio, Andrea Solario, and Bernardino Luini in Milan, 1490–1530”

Metropolitan Museum of Art, Sylvan C. Coleman and Pam Coleman Memorial Fund Fellowship
CLAIRE DILLON: “Constructing the Histories of Norman Sicily: Production, Power, and Fragmentation in the Textile Industry and Beyond”

Museum of Modern Art, Cisneros Institute Research Fellowship
JULIÁN SÁNCHEZ GONZÁLEZ: “Lucerna Extincta: Notes on an Interspiritual History of Art in the Americas and the Caribbean, 1970s–1980s”

Terra Foundation Research Travel Grant
ANNIE OCHMANEK: “Conceptualism and the Connexionist World: The Art of Christine Kozlov, Hannah Weiner, Eduardo Costa, and stanley brouwn, 1969–1971”

INTERNAL DISSERTATION FELLOWSHIPS

Ary Stillman Dissertation Fellowship
BARTHÉLEMY GLAMA: “How Colonial Archaeology Transformed the Louvre: Antiquities, Empire, and the Encyclopedic Museum in France, 1830–1870”

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”

Eighth-Year Fellowship, Art Humanities
ISABEL BIASCOECHEA: “Imagining and Representing the Chthonic in Greek Art”

Eighth-Year Fellowship, Italian Academy
ALEXANDER EKSERDJIAN: “Immortal Bodies: The Sculptural Representation of Mortals and Gods in the Sanctuaries of Central Italy”

GSAS Dissertation Fellowship
SARAH BEVIN: “The Curious Case of the Sande Women’s Society Bundu Mask: Issues of Departure, Donation, and Display within European and North American Public and Private Collections”

VIRGINIA GIRARD: “Geomythology and the Lived Environment in Early Netherlandish Painting”

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

CHEN JIANG: “Repainting the Past: Kikuchi Yōsai’s (1788–1878) Visualization of History”

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

NAOMI KUROMIYA: “Finding the Past in the Future: Tracing ‘the Integrated Artwork’ in Modern Japan”

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

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

YEONGIK SEO: “Kano Sanraku (1559–1635) and New Iconography for Early Modern Kyoto”

ALEX ZIVKOVIC: “Ambient Empire: Ecologies, Colonies, and Dreamworlds in Modern Paris, 1860–1940”

GSAS International Travel Fellowship
JOHN BEESON: “Culture War Formations: Globalization, Imagined Communities, and Art in the Late Twentieth Century”

RACHEL HUTCHESON: “Color Photography, 1890–1920: Technology, Gender, Colonialism”

ALYSE MULLER: “Between Land and Sea: French Maritime Imagery in the Long Eighteenth Century”

ANNIE OCHMANEK: “Conceptualism and the Connexionist World: The Art of Christine Kozlov, Hannah Weiner, Eduardo Costa, and stanley brouwn, 1969–1971”

IANICK TAKAES DE OLIVEIRA: “Renaissance Heaven—The Emphyrean in the Art of the Fifteenth- and Sixteenth-Century Italian Peninsula”

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

Rudolf Wittkower Dissertation Fellowship

ANGEL JIANG: “Plateresque Fantasies: Architecture and Ornament in Renaissance Spain”

OTHER FELLOWSHIPS

Casa Muraro Graduate Research Fellowship
BARRIANE FRANKS
WHITNEY KITE

Casa Muraro Summer Program Fellowship
YUAN GAO
EMMA LEIDY
SARAH RUSSELL
CAROLINE SMITH

Elaine Ling Fellowship, Ryerson Image Centre
WALSH MILLETTE

GSAS Summer Study Fund Award
SUHYUN CHOI

Lee MacCormick Edwards Summer Fellowship
BARTHÉLEMY GLAMA
RACHEL HUTCHESON
KALYANI RAMACHANDRAN
ASHLEY WILLIAMS
REBECCA YUSTE

MA Thesis Research Fellowship (Fall)
SOPHIA GEBARA
ABBE KLEIN
COLTON KLEIN

MA Thesis Research Fellowship (Summer)

YAYING (TIFFANY) BAI
MARLIS FLINN
HO WON KIM

Mary Griggs Burke Center Fellowship
WALSH MILLETTE

Paula Gerson Summer Fellowship
SARAH COHEN
CLAIRE DILLON
VIRGINIA GIRARD
WHITNEY KITE
EMMA LE POUÉSARD

Summer Language Fellowship
YUCHEN (TRACY) JIAO

DISSERTATIONS DEPOSITED

October 2021
EMOGENE CATALDO: “Living Stones: Sculpted Foliage in Gothic Architecture, ca. 1140–1300” (Stephen Murray)

COURTNEY FISKE: “‘Requestioning’ Postminimalism: Gordon Matta-Clark’s Creative Energetics, 1968–72” (Branden W. Joseph)

TIFFANY FLOYD: “Dreaming of Ancient Times: Mesopotamia and the Temporal Topography of Iraqi Modern Art, 1958–2003” (Alexander Alberro and Zainab Bahrani)

MATTHEW GILLMAN: “Medieval Glass and the Aesthetics of Simulation” (Avinoam Shalem)

BRIAN VAN OPPEN: “Radiant Bodies: Living with Etruscan Bronze Candelabra” (Francesco de Angelis)

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

February 2022
ALEXIS WANG: “Intermedial Effects, Sanctified Surfaces: Embedded Devotional Objects in Italian Medieval Mural Decoration” (Holger A. Klein)

May 2022
MÜGE ARSEVEN: “Sacred Architecture in Ancient Greek Vase Painting: Between Reality and Representation” (Ioannis Mylonopoulos)

AYŞE ERCAN: “The Mangana Quarter in Byzantine Constantinople (843–1453 CE): Reinterpreting an Architectural Complex in Sarayburnu/Istanbul Through Archaeology” (Holger A. Klein)

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

TERESA SOLEY: “Monumental Ambition: Tomb Sculpture in Early Imperial Portugal” (Michael Cole)

From left: Charlotte Gorant photographing the Bhārhut gateway at the Indian Museum in Kolkata. Katherine Fein holding a daguerreotype of the branded hand of Captain Jonathan Walker, the subject of her article in *Oxford Art Journal*. Mateusz Mayer studying Albrecht Dürer’s portrait prints at the Metropolitan Museum of Art.

ALUMNI NEWS

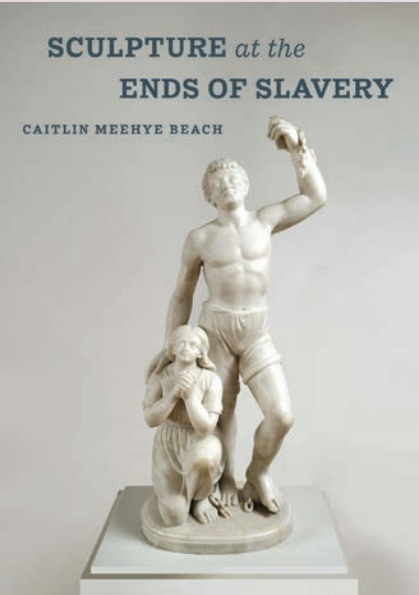
CYNTHIA BRONSON ALTMAN ’77 MA oversaw the installation of the tapestry after Picasso’s *Guernica* outside the UN Security Council Chamber and Brenda Zlamany’s portrait *Five Trailblazing Women Scientists* at Rockefeller University.

RICHARD (RICKY) ANDERSON ’10 PhD was appointed for a second term as head of the Edinburgh School of Architecture and Landscape Architecture.

C. EDSON ARMI ’73 PhD published *Studies in Romanesque Architecture and Sculpture: Cluny, Jumièges, Montceaux-L’Étoile and Paray-le-Monial* (L’Erma di Bretschneider, 2022).

NOIT BANAI ’07 PhD published *Being a Border* (Paper Visual Arts, 2021); co-organized the Hong Kong Baptist University conference *Narrating Cold Wars*; and presented a paper at the Kunstmuseum Stuttgart conference *Gego: Procedencia y encuentro*.

CAITLIN BEACH ’18 PhD published *Sculpture at the Ends of Slavery* (University of California Press, 2022), part of the Phillips Collection Book Prize series.



FRANCES BEATTY ’80 PhD consulted on several Ray Johnson exhibitions 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 BENGOCHEA ’16 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 ’87 PhD co-edited *Thomas Cole’s Studio: Memory and Inspiration* (Hirmer Verlag, 2022), for which she also contributed the article “The Evolution of Cole’s Studios.” 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.

MARY ANN BONET ’10 BA began as senior director of learning, experience, and programming at the Oakland Museum of California.

CAROLINE BOYLE-TURNER ’81 PhD, president of the Comité Paul Sérusier, 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 ’03 PhD is deputy director of the New Museum and guest curator at the International Center of Photography. She is on the editorial boards of several media outlets and art journals as well as the board of the Women’s Prison Association.

LIZZY BROOKS ’12 BA acted in several film and stage productions this year, including *Macbeth*, her Broadway debut.

STEPHEN BROWN ’03 PhD, curator at the Jewish Museum in New York, mounted the exhibition *The Hare with Amber Eyes* and lectured at the Barnes Foundation.

EMMELYN BUTTERFIELD-ROSEN ’06 BA is acting director of the Williams Graduate Program in the History of Art. She published *Modern Art and the Remaking of Human Disposition* (University of Chicago Press, 2021). Her essay “Men are Dogs,” on canine imagery in Titian’s *poesie* series, was the April 2022 cover feature of *Artforum*.

ALLISON CAPLAN ’11 BA was appointed assistant professor in the Department of the History of Art at Yale University. She received an ACLS King Fellowship in Ancient American Art and Culture and a fellowship in Pre-Columbian Studies from Dumbarton Oaks.

RAYMOND CARLSON ’20 PhD became a Fellow by Examination of Magdalen College, University of Oxford, in 2021.

SIMON CASTETS ’08 MA began as director of strategic initiatives at Luma Arles, following eight years as director of the Swiss Institute.

LYNN CATTERSON ’02 PhD published entries on Florentine art dealers Stefano and Ugo Bardini in the *Oxford/Grove Dictionary of Art* as well as articles in *Journal of the History of Collections* and *Mitteilungen des Kunsthistorischen Instituts 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 ’01 BA began as public programs curator at the Armenian Museum of America.

ELIZABETH C. CHILDS ’89 PhD continues as chair of the Department of Art History and Archaeology at Washington University in St. Louis. She co-organized the Courtauld 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.

CANADA CHOATE ’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 ’20 BA was a 2021–22 assistant curator at Art Center Nabi in Seoul. This fall Chu entered the museum studies program at NYU.



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

EVELYN M. COHEN '04 PhD gave the lecture “A Fifteenth-Century Illustration in the Rothschild Pentateuch of 1296” at a UCLA conference *Hebrew Illuminated Manuscripts*.

MICHAEL COIRO '21 BA graduated from Oxford University with an MSt in history of art, focusing on the sheet-music title pages of René Magritte.

HERBERT M. COLE '68 PhD co-authored *Akua'ba Asante: Wednesday Child* (AkuaRon, 2021).

AMY FINE COLLINS '85 MPhil published articles in *Air Mail*, *Town & Country*, and *World of Interiors*. She gave several talks, including at the V&A, on her book *The International Best-Dressed List* (Rizzoli, 2019).

ALESSANDRA COMINI '69 PhD spoke about her career and interdisciplinary scholarship on Viennese modernism at the Albertina Museum.

LINDSAY COOK '18 PhD was appointed assistant teaching professor at Penn State University. She published an article in *Future Anterior*; presented papers at CAA and SAH; and gave lectures at the Université de Montréal, Catholic University of America, Handshouse Studio, Valencia College, University of Georgia, and Toronto Public Library.

SUSAN J. COOKE '95 MPhil published in 2021 the catalogue raisonné of the sculpture of David Smith, for which she served as research editor. She gave the talk “To Include or Exclude” at the International Catalogue Raisonné Association Annual Conference and is currently working on a book on Walter De Maria.

PATRICK R. CROWLEY '11 PhD was a 2021–22 Samuel H. Kress Senior 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 launched the collaborative website *Behind the Camera: Gender,*

Power, and Politics in the History of Japanese Photography.

CHANCHAL DADLANI '99 BA joined the faculty at Pomona College.

FERESHTEH DAFTARI '88 PhD curated *Rebel, Jester, Mystic, Poet: Contemporary Persians* for the Asia Society Museum. She gave lectures at the Asian Art Museum, Brooklyn College, Institut Giacometti, Karma Gallery, NYU Abu Dhabi, and Yale University.



CATHERINE QUAN DAMMAN '18 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 *Performance: A Deceptive History*.

CARLA D'ARISTA '17 PhD contributed the essay “The Pucci of Florence” to *A Cultural Symbiosis: Patrician Art Patronage and Medicean Cultural Politics in Florence* (Leuven University Press, 2021) and co-authored a second essay in the same volume, entitled “Baccio the Younger and the Resurrection of the House of Valori.”

LILLIAN DAVIES '02 BA published catalogue essays for artists Christine Rebet, mounir fatmi, and Olympe Racana-Weiler; produced a podcast with Objektiv Editions; and contributed articles to *Interview Magazine*, *La Belle Revue*, and *Le Quotidien de l'Art*.

ELIZABETH VALDEZ DEL ALAMO '86 PhD published the chapter “The Creation of Castilian Identity under Alfonso VIII and Leonor Plantagenet” in *The Regional and Transregional in Romanesque Art and Architecture* (Routledge, 2021).

DUYGU DEMIR '08 BA completed a PhD in the History, Theory, Criticism of Architecture + 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 DIZDAR '19 MA is a 2022–23 visiting student research collaborator in the Department of Art and Archaeology at Princeton University.

NOËL DUAN '13 BA published an essay in the HarperCollins anthology *Alien Nation* (2021) and was honored by Squarespace as a top woman creator. Her pet care startup Artemis was accepted into the On Deck ODX Accelerator.

MARY D. EDWARDS '86 PhD presented the paper “Text and Image in Altichiero’s Infancy Cycle in the Oratory of Saint George in Padua” at Columbia University’s Seminar on the Renaissance. She also spoke on the topic of Saint Anne in proto-Renaissance art at the International Patristic, Medieval, and Renaissance Conference at Villanova University.

PATRICIA EMISON '85 PhD published *Art and Its Observers* (Vernon Press, 2022) as well as the articles “Did the Early Moderns Believe in Their Art?” in *RES*; “Art, Aura, and Admiration in the Age of Digital Reproduction” in *Art History & Criticism*; and a catalogue essay for *Where Once the Waters*, a satellite of the Venice Biennale.

BRYN EVANS '21 BA received a 2022 Rabkin Prize from the Dorothea and Leo Rabkin Foundation. She is an assistant editor for the Atlanta-based arts magazine *Burnaway*.

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

CARMEN FERREYRA '14 MA, director and founder of the Curatorial Program for Research (CPR), launched CPR2, a residency and exhibition space in Brooklyn.

REBECCA FINE '89 BA, managing director of Athena Art Finance, launched the first diversified art investment funds through Yieldstreet.

SHARON FLESCHER '77 PhD, executive director of the International Foundation for Art Research and 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 Knoedler Gallery scandal; and hosted several IFAR Evenings.

ALEX FOO '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 *ArtsEquator*.

ALI GASS '98 BA is the founding director of ICA San Francisco.

LESLIE GEDDES '01 BA held short-term fellowships at the American Academy in Rome, Huntington Library, and Newberry Library.

RANYA GHANDOUR '09 MA works with art advisory firm Ruth Catone.

CAREY GIBBONS '03 BA was appointed assistant professor of art history at the University of North Texas. She was the 2021–22 Drawing Institute Postdoctoral Research Fellow at the Morgan Library.

CLAUDIA GOLDSTEIN '03 PhD published “The Domestic Setting” in *A Cultural History of Furniture in the Age of Exploration* (Bloomsbury, 2022). She received a fellowship from the Historians of Netherlandish Art to work on her second book, *Beuckelaer and the Art of Dining: Northern Painting, Food, and Social Class in Early Modern Italy*.

SAISHA GRAYSON '08 MA, curator of time-based media at the Smithsonian American Art Museum, has been working on a reinstallation of the modern and contemporary galleries along with the exhibition *Musical Thinking: New Video Art and Sonic Strategies*.

RACHEL HAIDU '03 PhD received the President’s Ferrari Humanities Research Award from the University of Rochester for the project “Authority, Originality, Neither: Pedagogy as Art in the Former East.” Her book *Each One Another: The Self in Contemporary Art* is forthcoming from University of Chicago Press.

KIKKA HANAZAWA '00 BA produced the documentary *Calendar Girl* and is building digital fashion design and pattern library Yabbey, which received an honorable mention in Fast Company’s 2022 World Changing Ideas Awards.

MANUELA HANSEN '21 MA was managing editor and curatorial assistant for the Venice Biennale exhibition *The Milk of Dreams*. Her interviews with Silvia Federici and Silvia Rivera Cusicanqui appear in the catalogue.

WILLIAM HENNESSEY '78 PhD retired after twenty years as director of the Chrysler Museum of Art. His architectural guidebook *Fifth Avenue: From Washington Square to Marcus Garvey Park* is forthcoming from Monacelli Press.

JEFFREY HOFFELD '73 MPhil completed four years of psychoanalytic training at the Institute for Contemporary Psychotherapy in New York.

NINA HORISAKI-CHRISTENS '21 PhD led an Asian Cultural Council–funded research project and conference entitled “Interrogating Ecology: Art and Media in 1970s Japan.” She is a Burke Postdoctoral Fellow at Columbia 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 JAEGGLI '99 BA completed an MFA in drawing and painting at the University of North Texas and received a Dozier Travel Grant from the Dallas Museum of Art.

JINYOUNG ANNA JIN '04 MA published the articles “Reconciliation of Old and New in Archaic Beauty” in *Park Dae Sung: Ink Reimagined* (Lucia | Marquand, 2022); “Lee Quede: Massacres in 1948 and the Influence of Mexican Muralism” in *Art in Translation*; and “The Evolution of Visual Spectacle: A Virtual Reality Exhibition” in *Arts Orientalis*.

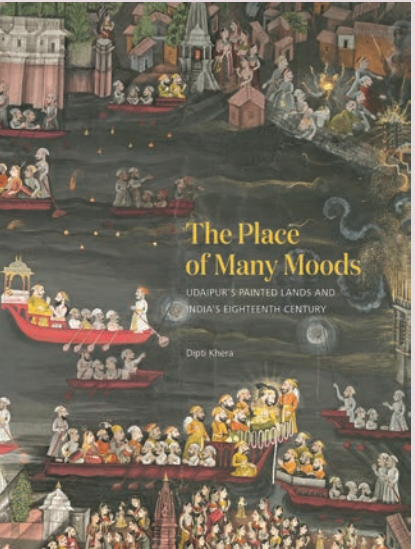
KRIS JUNCKER '06 PhD joined the Smithsonian’s grants administration team after four years at the National Museum of African Art.

MARNI 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 '81 MA gave the talk “Structures, Territory, and Life at Water’s Edge” 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, 1943–46.

DIPTI KHERA '13 PhD co-edited the issue “The ‘Long’ 18th Century?” of *Journal18*. Her book *The Place of Many Moods: Udaipur’s Painted Lands and India’s Eighteenth Century* (Princeton University Press, 2020) was shortlisted for CAA’s Charles Rufus Morey Book Award, the British Association of South Asian Studies Book Prize, and the Kenshur Prize. She co-curated *A Splendid Land: Paintings from Royal Udaipur* for the National Museum of Asian Art.



NOELLE KING ’85 MA curated and exhibited in *To a Green Thought in a Green Shade* at the gallery Da Vinci Art Alliance in Philadelphia.

ROBERT C. KLAPPER ’79 BA contributed research to an exhibit at the La Brea Tar Pits on the structural anatomy of the saber-toothed cat.

ANI KODZHABASHEVA ’17 MPhil works at The Collective Foundation in Sofia, Bulgaria, which recently received awards from Europa Nostra and Civic Europe.

JULIET KOSS ’90 BA is a 2022–23 visiting scholar at Columbia’s Harriman Institute.

JONATHAN KUHN ’83 MA, director of NYC Parks Art & Antiquities, organized an exhibition of Paul Hunter’s “Confinement Gardens” paintings at the Arsenal Gallery and co-curated *Parks Now: Honoring the Olmsted Legacy*.

SUSAN LANDESMAN ’85 MA, ’95 PhD (MESAAS) received grants from the Ho Family Foundation and ACLS to complete a translation of the Tara-mula-kalpa’s “subsequent revelation.”

DAEHYUNG LEE ’10 MA curated the global public art project CONNECT, BTS. He is on the board of directors of the Nam June Paik Cultural Foundation and Art Center Nabi, and has served as artistic director of the Korea Research Fellows since 2018.

RISHA LEE ’12 PhD was appointed director of UX research for the Global Commercial Services Division at American Express.

EMILY LIEBERT ’13 PhD curated Yoshitomo Nara: *Recent Work* and co-curated *Julie Mehretu: Portals*; *Nicole Eisenman: A Decade of Printing*; and *Picturing Motherhood Now* at the Cleveland Museum of Art, where she is curator of contemporary art.

KEVIN LOTERY ’05 BA contributed a catalogue essay for the Guggenheim’s Alex Katz retrospective. He co-organized *Collective Reception: A Symposium in Honor of Benjamin Buchloh*, held at Harvard in September 2022.

MARGARET MASSELLI ’21 MA entered a doctoral program in the history of art and architecture at Brown University.

SALLY KING McBRIDE ’11 MA founded The Letter Nest, a brand of educational alphabet art. Her artwork was featured in *Vogue* for the second time.

MEGAN K. MCCARTHY ’04 BA, ’15 PhD is vice president of major gifts at the Pennsylvania Academy of the Fine Arts.

KIANA MCCAUL ’21 BA began as coordinator for development at the Fine Arts Museums of San Francisco.

EMMA MERKLING ’15 BA completed a PhD from the Courtauld Institute of Art with a thesis on Evelyn De Morgan’s spiritualist art. She is a Terra Foundation Postdoctoral Fellow at Centre for American Art.

DANIEL MERRITT ’15 BA began as curator and head of residencies at the Swiss Institute. He organized projects with Sable Elyse Smith, Walter Pfeiffer, and the collective Real Madrid as well as an exhibition by Noé Martínez and María Sosa in Mexico City.

CHRIS MIELE ’83 BA represented the UK government in the promotion of the Holocaust Memorial and Learning Centre. He contributed a book chapter to *William Morris* (Thames and Hudson, 2021).

KATE MORRIS ’01 PhD is serving as acting provost of Santa Clara University.

MYROSLAVA M. MUDRAK ’73 MA, professor emerita at Ohio State University, was inducted into the National Academy of Arts of Ukraine.

MIKAEL MUEHLBAUER ’20 PhD published an article in *Gesta*. He contributed essays to the catalogue for *Ethiopia at the Crossroads* at the Walters Art Museum and to the edited volume *Baptême et baptistères* at the Sorbonne. His 2021 article in *Muqarnas* won second place for the Hasan-Uddin Khan article award by the IJIA. He gave several invited and virtual talks.

DAVID NETTO ’95 MA published *Stephen Sills: A Vision for Design* (Rizzoli, 2022). His design work received awards from *Architectural Digest* and *Elle Decor* and he exhibited his lighting collection, Netto x Nocon, at Liz O’Brien Gallery.

MARGOT NORTON ’07 MA curated the 2021 New Museum Triennial, *Soft Water Hard Stone*, as well as *Lynn Hershman Leeson: Twisted* and *This End the Sun*. For

the Hill Art Foundation, she curated *No Forms*.

ANA CATHARINA SCHMIDT DE OLIVEIRA ’22 BA began as 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, 2022) and *Four Seasons of Chinese Painting* (Birmingham Museum of Art, 2022). He published several articles and book chapters related to East Asian cartography.

CHLOE PIENE ’93 BA was a resident of the Elsa von Freytag Loringhoven and Maria Anto Foundation and a finalist for the Daniel & Florence Guerlain Prix de Dessin. She continues her research on lost art and looted war objects in Poland.



LEAH PIRES ’19 PhD, assistant instructional professor at the University of Chicago, curated *Interior Garden* at the Museum Reinickendorf in Berlin.

BARBARA A. PORTER ’01 PhD led archaeological tours to Saudi Arabia and Jordan, and completed two articles on preserving the heritage of Jordan.

ELISABETH PORTER ’91 BA is an attorney at Popkin & Rosaler, PA; vice president of PTO Temple Shaarei Shalom; and an ARC interviewer.

GEORGE NELSON PRESTON ’73 PhD showed his work in solo exhibitions at Nina Johnson Contemporary Art in Miami and Ryan-Lee Gallery in Chelsea. A group exhibition at the Pinacoteca de São Paulo runs thru January 2023.

MARY PREVO ’79 MA, senior lecturer emerita at Hampden-Sydney College, is an adjunct professor for the Virginia Museum of Fine Arts’ Statewide Partnership program.

CATHERINE ROACH ’09 PhD was awarded a fellowship at the National Humanities Center to work on her second book, *The Shadow Museum: A History of the British Institution, 1805–1867*.

JUDITH RODENBECK ’03 PhD continues to serve as chair of the Department of Media & Cultural Studies and director of the Gluck Fellowship Program for the Arts at UC Riverside. She published “Between the Personal and the Political: On Marianne Wex’s Let’s Take Back Our Space” in *ARTMargins*.

DONALD ROSENTHAL ’78 PhD published “‘Wagnerian’ Themes in Pre-Raphaelite Painting” in the newsletter *Wagneriana* (2021).

SARA RUBENSTEIN ’02 BA is a principal and country market director for Henning Larsen’s North American operations.

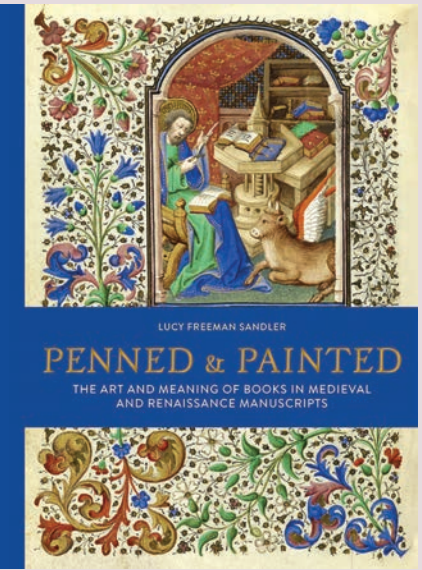
KAREN S. RUBINSON ’76 PhD co-authored *Pazyryk Culture Up in the Altai* (Routledge, 2022) and co-edited *Borders in Archaeology: Anatolia and the South Caucasus ca. 3500–500 BCE* (Peeters, 2021). She published the article “The Context(ualization) of Art in Non-Literate Societies: Armenian Bronze Age Images and Animal Bones” in *Art/ifacts and ArtWorks in the Ancient World* (University of Pennsylvania Press, 2021).

ROKO RUMORA ’14 BA organized an exhibition of Roman sculpture at the Oriental Institute Museum in Chicago. He is the 2022–23 graduate curatorial intern for antiquities at the J. Paul Getty Museum.

ANDREW RUSSETH ’07 BA contributed articles to *Artforum*, *Financial Times*, and *The New York Times*, for which he profiled artist Haegue Yang.

MICHAEL SANCHEZ ’16 PhD is director of the Buchholz Collection in Cologne. He published the first volume of the Michael Krebber catalogue raisonné (Walther König, 2022).

DONALD H. SANDERS ’84 PhD, president of Learning Sites, provided videos and images to the Louvre, for an exhibition on ancient Nubia, and to the Dutch National Museum of Antiquities, for exhibitions on the palace of Roman emperor Domitian and the ancient settlement at Byblos, Lebanon.



LUCY FREEMAN SANDLER ’57 MA published *Penned & Painted: The Art and Meaning of Books in Medieval and Renaissance Manuscripts* (British Library, 2022) and gave a lecture in connection with the exhibition *Gold*. Her article “It’s an Open Book: The Initial to the Index of Archbishop Arundel’s Copy of the Gospel Commentary of William of Nottingham” appeared in *The Medieval Book as Object, Idea and Symbol* (Donington, 2021).

DAWN SANTANA ’87 BA is researching artistic accomplishments described in the Bible.

CAROL BERGREN SANTOLERI’S ’12 MA book *The History of Steep Rock Association* (2020) received a Spirit of Connecticut Award from the Connecticut Center for the Book.

SARAH SCHAEFER ’14 PhD published *Gustave Doré and the Modern Biblical Imagination* (Oxford University Press, 2021).

ALLEN SCHILL ’73 BA constructed *Leonardo’s Smart-Enough Guided Semi-Ballistic Turbine Hate-Seeking Voodoo Arrow Missile, with Booster Stage*, a wooden sculpture created in the Dada spirit and dedicated to Ukraine.

JOHANNA SEASONWEIN ’10 PhD is a management consultant at Propeller.

ANNA LISE SEASTRAND ’13 PhD is a 2022–23 fellow in garden and landscape studies at Dumbarton Oaks.

NOAH SEEMAN ’22 BA is a gallery assistant at Matthew Marks.

DAVID SHAPIRO ’01 BA, senior art appraiser and advisor with Victor Wiener Associates, LLC, was guest speaker on the Conversation Art Podcast and DMINTI’s Metaverse Mondays.

ANDREW CARRINGTON SHELTON ’87 BA published “Ingres, Painter of Men” in *Art History*.

KATHERINE SIBONI ’15 MA organized presentations by Arthur Simms and Bob Smith as well as Rafael Sánchez and Kathleen White at Martos Gallery. She was appointed director of Derosia Gallery to lead their new space in Little Italy.

JULIA SIEMON ’15 PhD published several essays, including “Rothschild Family Collecting and the Taste for Renaissance Silver in 19th-Century England” in *A Royal Renaissance Treasure and its Afterlives: The Royal Clock Salt* (British Museum Press, 2021).

RACHEL SILVERI ’17 PhD published “Sonia Delaunay, ‘Living Profoundly’” in *Art History*; “Eva Sulzer’s Documentary Surrealism” in the catalogue *Surrealism Beyond Borders*; and a chapter in *Historical Modernisms* (Bloomsbury, 2021). She spoke on Linda Nochlin’s posthumous collection of essays, *Making It Modern*, at the Institute of Fine Arts, NYU.

KRISTIN SIMMONS ’12 BA 2022 exhibited her work in the interactive solo exhibition *Obsessions and Confessions* at Bergdorf Goodman.

JEFFREY CHIPPS SMITH ’79 PhD published *Kunstkammer: Early Modern Art and Curiosity Cabinets in the Holy Roman Empire* (Reaktion Books, 2022).

ZACHARY STEWART ’15 PhD was awarded tenure at Texas A&M University and was a 2021–22 senior fellow at the Metropolitan Museum of Art. His article “One and Many: Parish Church Planning in Late Medieval England,” published in the *Journal of the Society of Architectural Historians*, received the society’s Founders’ Award.

ABIGAIL SUSIK ’09 PhD, in addition to four peer-reviewed essays, published an essay in the catalogue *Surrealism Beyond Borders* and advised on the exhibition. Her interview with Rosalind Krauss appeared in the *Los Angeles Review of Books*.

CLAUDIA SWAN ’97 PhD published *Rarities of These Lands: Art, Trade, and Diplomacy in the Dutch Republic* and co-authored *Conchophilia: Shells, Art, and Curiosity in Early Modern Europe*, both from Princeton University Press (2021).

SARAH E. THOMPSON ’99 PhD published *Genji: The Prince and the Parodies* (2021) and curated *Tattoos in Japanese Prints* for the Museum of Fine Arts, Boston.

APRIL KIM TONIN ’99 MA began as the Ayesha Bulchandani Head of Education and Public Engagement at the Frick Collection.

HÉRICA VALLADARES ’06 PhD is a 2022 resident at the American Academy in Rome.

GARY VAN WYK ’96 PhD, curator of Axis Gallery, is organizing an exhibition at Cité international des arts, Paris, in honor of the life and work of Dominique Malaquais ’97 PhD (1964–2021).

SOPHIA WARE ’21 BA entered a graduate program in art history at the University of Chicago and is an art consultant at Ocean Galleries.

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

MATTHIAS WIVEL ’04 MA, Aud Jebsen Curator of Sixteenth-Century Italian Painting at the National Gallery, co-curated *Raphael*. He co-edited the volume *Sebastiano del Piombo and Michelangelo: The Compass and the Mirror* (Brepols, 2021).

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

CLARA 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, ’22 MA is an executive assistant in the Twentieth Century and Contemporary Art Department at Phillips auction house.

IN MEMORIAM: MARK S. WEIL (1939–2021)

Long-time Advisory Council member Mark S. Weil passed away last November. A generous donor to the department who helped fund graduate student travel and fellowships, Mark studied under Rudolf Wittkower and Howard Hibbard at Columbia, earning his PhD in 1968 with a dissertation on Gian Lorenzo Bernini’s work on the Ponte Sant’Angelo. After graduating, he returned to his

undergraduate alma mater, Washington University in St. Louis, where he served as a professor until his retirement in 2005. In addition to continuing to work on Bernini’s sculpture, Mark published on subjects ranging from Baroque theater and stage design to the literary roots of the Renaissance gardens at Bomarzo.

Advisory Council

Philip E. Aarons, Esq.
Armand Bartos, Jr.
Frances Beatty
Annette Blaugrund
Nelson Blitz, Jr. and
Catherine Woodard
Jean Magnano Bollinger
Lauren Etes
Theodore Feder
Carol T. Finley

Sharon Flescher
Frank Gallipoli
Kate Ganz
Marian Goodman
Michael and
Georgia de Havenon
Frederick David Hill
Jeffrey M. Hoffeld
Frederick Ilchman
Steve Kossak
Carol F. Lewine

Glenn D. Lowry
Mary A. Lublin
Philippa Feigen Malkin
Philippe de Montebello
Amy D. Newman
Doralynn Pines
Amy Greenberg Poster
Louise Riggio
Jonathan Rosand
Terez Rowley

Steven and
Lauren Schwartz
Bernard T. and Lisa Selz
Robert B. Simon
Leopold and
Jane Swergold
Dale C. Turza
Caroline A. Wamsler
H. Barbara Weinberg
Gertrude Wilmers

EDITOR: Michael J. Waters
COPY EDITOR: Emily Benjamin
PHOTO EDITOR: Gabriel Rodriguez
PRODUCTION: Faith Batidzirai, Emily Ann Gabor, Sonia Sorrentini, and Satomi Tucker
DESIGN: Florio Design

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.

PATRONS

Ariel Aisiks • Anonymous • Arete Foundation • Dr. Lee MacCormick Edwards Charitable Foundation Carol T. and John G. Finley • Paula L. Gerson • Madeleine Grynsztejn and Tom Shapiro • Institute for Studies on Latin American Art (ISLAA) • J. Paul Getty Trust • Michael Jacoff and Jeanne Vanecko • Japamala Limited • John and Evelyn Kossak Foundation • John Eskenazi Limited • Steve Kossak • Min-Ah Lee National Committee for the History of Art • Melinda L. Parry • Richard and Natalie Jacoff Foundation Robert A.M. Stern Family Foundation • Ellen Rosand • Eric A. and Sarah Rosand • Jonathan M. Rosand and Judy Polacheck • Robert B. Simon • Warren S. Smith and Anne M. Werner-Smith • Anne Tatlock

BENEFACTORS

Cynthia Bronson Altman • Eloise M. Angiola • Annette Blaugrund and Stanley M. Blaugrund • Babette Bohn Steven E. Carlson and Catherine A. Carlson • Janet L. and Charlie C. Chiang • Heather D. Clydesdale David B. Flannery and Arlene C. Schler • Sharon Flescher • Ellen V. Foscue Johnson • Ellen Berland Gibbs Jeffrey Hoffeld • Alina Renee Huo • Carol F. Lewine • Carol Ann Lorenz • Mary Ann Lublin • James H. Marrow and Emily Rose • Zuzana Nagy • Joan L. Nissman and Morton C. Abromson • Lucy A. Oakley Priscilla H.V. Otani and Michael T. Yochum • Doralynn Pines • Judith Campbell Rohrer • Ellen L. Schulz Allen StaleyPaul S. Sternberger and Joan M. Cummins • William M. Voelkle • Jonathan Weiss and Abigail Wolf • Gertrude Wilmers

SPONSORS

Gail S. Aronow • Kevin J. Avery • Merrill C. Berman • Mickey Bolinger • Sergio Lamego Carpenter Ferreira Jacquelyn Clinton • Judith Hughes Day and John G. Day • Carmen De Pinies • Elizabeth and Constancio Del Alamo • Barbara S. and Henry Fields • Raymond A. and Jan E. Foery • William G. and Tatiana Y. Foulks • Danielle L. Gaier • John Gao and Hoi King Gao • Andrew Gyenes • Gerard C. Hellman and Maria Chamberlin-Hellman • Alison L. Hilton • Sara Hiltzik • Jacquelyn Johnston • Lewis C. Kachur Paul Keenan • Katherine Kenigsberg • Hannah Kligman • Nathaniel S. and Anna B. Kogan • Jeff K. and Mary Kowalski • Jonathan L. Kuhn • Jack H. Kunin • Abby Deng-Huei Lee • Carla G. Lord • Catherine Lucia • Sharon C. Matthews • Sara N. Menegus • Charles R. H. and Christine Y. Miers • Julia Isabel Miller • Amanda M. Morrow • Michael E. Newmark • Christine Young Nicolov • Marna Schrader Page and Bob A. Page Jr. • Pamela J. Parry • Richard A. Pegg • Barbara A. Porter • Sheila M. Pozon • Theodore F. Reff • Terry H. Robinson • Anna C. Roosevelt • Donald A. Rosenthal • Alex D. Ross • Maria Ruvoldt and Jason Malamud • James M. Saslow • Victoria T. Schmidt-Scheuber • Richard J. Schwartz • John F. Scott Pawel M. Skonieczka • Della C. Sperling • Carol Schott Sterling • Alison G. Stewart • Lee Stewart and Christopher J. Sherry • Damie and Diane B. Stillman • Shaalini R. Stone • Virginia Bush Suttman • Leslie Tait • Joni R. Todd • Lee Z. and Heidi Ullmann • John Walsh and Virginia Galston Walsh • Barbara E. and Leon S. White • Thomas W. Yanni

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.



NOW ON VIEW AT THE WALLACH ART GALLERY

Sin Autorización: Contemporary Cuban Art

October 24, 2022 – January 15, 2023

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.