Dear Friends of the Department,

The department began the academic year as busy as ever. In September, we welcomed the arrival of Jin Xu, our new professor of Chinese Art, and thirty-three incoming graduate students, as well as several visiting professors and postdoctoral fellows. Our faculty and students have now resumed international research, exhibitions, and fieldwork. Last year, graduate seminars traveled to Venice with Holger Klein, Tunisia with Avinoam Shalem, and Paris with Diane Bodart. Gregory Bryda and Holger Klein also took undergrads to Germany to explore medieval art and architecture. The annual Cambridge-Columbia symposium once again offered an opportunity for our doctoral students to share research with their peers across the Atlantic. And this past summer, participants returned to Italy for the Summer in Venice program and the excavations at Hadrian’s Villa in Tivoli.

This is also an opportunity to celebrate the achievements of our recent PhDs, who have received prestigious postdoctoral fellowships and have accepted positions at important institutions across the globe. They have been hired as curators at museums such as the Albuquerque Museum, Legion of Honor, Mead Art Museum, Metropolitan Museum of Art, National Gallery (London), New York Public Library, Rijksmuseum, Saint Louis Art Museum, Studio Museum, UMN Art Museum, and Victoria and Albert Museum, and have been appointed as assistant professors at Binghamton University Fashion Institute of Technology, Fordham, Hamilton College, Penn State, Royal Institute of Art (Stockholm), UCLA, University of Florida, University of South Carolina, Villanova, Woford College, Yale, and York University.

The department remains at the forefront of the field of art history thanks to the unwavering generosity of our friends and alumni. Your support has enabled faculty to travel the globe with their students and bring world-class scholars to Schermerhorn Hall. It continues to fund student research, archaeological fieldwork, and language study, as well as events and activities that bring our community together. On behalf of the entire department, I extend our heartfelt gratitude.

Sincerely,

ZAINAB BAHRANI

FROM THE CHAIR
INITIATIVES

SPANISH ITALY AND THE IBERIAN AMERICAS

For the last eight years, Michael Cole and Alessandra Russo (Department of Latin American and Iberian Cultures) have been leading the international project Spanish Italy and the Iberian Americas. Assembling a group of junior and senior scholars from ten countries, they traveled to a series of Italian cities once under Spanish control. The project, generously supported by a Connecting Art Histories grant from the Getty Foundation, sought to create a community of junior and senior scholars from ten countries. The project had indispensable help from three PhD students: Isabella Lorenz-Chavez, Daniel Dolin, and Ian Takaes. Short monument-based essays, extensive new photography by Gabe Doblin, and Ian Takaes are accessible on the project website <https://siia.mcah.columbia.edu>. A printed volume with longer, more thematic essays, is forthcoming.

The first phase of the project, which ran from 2015 to 2017, focused on Milan and Naples. In a second phase, which began in 2018, a new group traveled through Puglia. When it was finally possible to travel again after the pandemic, the team reconvened in January 2023 to explore a series of historical sites in Sardinia, and then met for a final conference in Florence, hosted over two days by the Kunsthistorisches Institut and the Villa I Tatti.

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JIN XU

Jane and Leopold Swergold Associate Professor of Chinese Art History

I am excited to join the Department of Art History and Archaeology where I will pursue my research alongside the most pioneering art historians of our time in one of the world’s most vibrant cities. Trained as an art historian at Peking University (MA) and University of Chicago (PhD), I taught at Vassar College for the last six years. Over the past few decades, archaeological discoveries in China have fundamentally changed our understanding of the country’s past. Like many of my colleagues in the field, I am eager to rewrite Chinese art history by incorporating the wealth of these newly unearthed artifacts and artworks. I am particularly interested in rethinking Chinese art from the perspectives of immigrant communities and the cultural exchange along the so-called “Silk Road.”

My first book, Beyond Boundaries: Sogdian Sarcophagi and the Art of an Immigrant Community in Sixth-Century China, explores the material, pictorial, and architectural ways in which Sogdian immigrants from Central Asia expressed their multifaceted life experiences through the medium of mortuary stones. Currently, I am working on a second book project, Miraculous Transformation: Pictorial Narrative in the Northern Wei Dynasty, which focuses on frontal representations during the rule of a Chinese dynasty founded by the Xianbei, a nomadic people from the Mongolian steppes.

AFRICAN PHOTOGRAPHY

Zoë Strother and Giulia Pacietti (PhD ’15) co-organized the one-day symposium African Photography: The Ethics of Looking and Collecting in the Age of Restitution with the Italian Academy and through generous support from the Andrew W. Mellon Foundation and the Department of African American and African Diaspora Studies. Interest in the online webinar was robust, with over five hundred viewers from more than forty different countries. Highlights included a conversation between visual artist and photographer Lebohang Kganye and Steven Nelson; a roundtable discussion on the ethics of collecting that explored decolonial ways of seeing photographs from Senegal, South Africa, and the Democratic Republic of the Congo; and a keynote by Temi Odumosu titled “The Possibilities for Vibrant Anti-Colonial Record-Keeping.” Recordings of the symposium are available online <https://art.as.virginia.edu/african-photography-conference>. Strother and Pacietti, along with Ash Duhkopf (MA ’15), also led a contingent of graduate students in discussing issues about ethics and photography at the Barnes exhibition Tell Me What You Remember, along with the featured artists and curator.

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MEDIEVAL GERMANY

After a two-year hiatus due to the pandemic, and thanks to the Riggio Program Fund for Undergraduate Support, the department sent a group of art history majors from Barnard and Columbia to southern Germany last spring, where they more than made up for lost time, tackling an ambitious travel itinerary that took them from Munich to Frankfurt and innumerable historic sites in between. As part of the advanced undergraduate seminar Art and Architecture of Medieval Germany, co-taught by Holger Klein and Greg Bryda, students spent the first half of the semester in rigorous discussions about research on major artistic developments from the Carolingian Empire to the Protestant Reformation. They built on this knowledge to craft on-site presentations on some of the greatest works of art and architecture from this period, including the Cathedrals of Bamberg, Freising, and Mainz; precious treasury objects from the reign of Henry II; and winged altarpieces carved by Tilman Riemenschneider. The trip was immaculately coordinated by doctoral student Emma Leidy and enhanced by the architectural history expertise of Katherine Boivin (PhD ’13), associate professor at Bard College.

MEDIEVAL AND EARLY MODERN TUNISIA

Avinoam Shalem and the students of his graduate seminar Ifriqiya traveled to Tunisia over the spring break to explore first-hand the Mediterranean connectivities between Europe and Africa. For the eight-day journey, Shalem and PhD candidate Claire Dillon, with valuable assistance from the Columbia Global Center in Tunis, arranged meetings and tours with more than a dozen scholars at monuments, archaeological sites, and museums throughout Tunis, Carthage, Sousse, Mahdia, Kairouan, Reqqada, and El-Jem. Highlights included tours of modern Tunis, a visit to the Great Synagogue, and a climb up the minaret of Zitouna Mosque. The group also discussed on-site the histories and politics of excavations in Carthage and Reqqada. Students returned to Columbia with new insights into Tunisian museum collections and the built environment as well as a deeper understanding of the region as a desired space for medieval, early modern, and modern empires to control trade routes over the Mediterranean.

SAN MARCO IN VENICE

Thanks to a generous grant from the Packard Humanities Institute, the department of art a travel seminar last fall for graduate students in medieval and Renaissance art history to enrich their academic experience with an intensive week of on-site study in Venice. Taught by Holger Klein and assisted by PhD candidate Sarah Cohen, the students of The Church of San Marco in Venice spent the first half of the semester studying the rich history of medieval art and architecture in the Venetian lagoon, with a particular focus on San Marco. The group then traveled to Venice in November to explore this church, including spaces otherwise off-limits to visitors, and related monuments in situ. At San Marco, students presented their individual research projects while standing inside, in front of, and even on top of the monument they studied. Invited scholars Lorenzo Lazzarin and Mieke van Molle further enriched the experience. Excursions to the islands of Torcello and Murano, as well as a special tour of the conservation studios of the Gallerie dell’Accademia with its director, Giulio Manieri Elia, also made the short but intense trip to Venice an unforgettable experience. Once back in New York, students dug deeper into what they learned to craft their final papers.
The Mary Griggs Burke Center for Japanese Art held its second departmental trip to Japan, taking place over ten days in late May. Led by Matthew McKelway and Midori Oka, director and associate director of the Burke Center, with the assistance of third-year graduate student Yuri Hianda, participating this year were professors Alex Alberro, Diane Bodart, Noam Elcott, and Subhashini Kaligotla. Four more graduate students joined them in Kyoto. The group visited various museums, Buddhist temples, and other historical sites. Highlights included the temple Muroji, the Horyuji monastery in Nara, and the Sugimoto-tei, an Edo-period machiya in Kyoto.

The Media Center for Art History enthusiastically resumed fieldwork operations this year. Working closely with faculty across the department, Gabe Rodriguez traveled to Sardinia to document a range of sites and artifacts including ancient, enigmatic statues of giants; Neolithic and Bronze Age tombs; Renaissance and Baroque churches; and places recorded by August Sander in the early twentieth century. Work is underway to publish these photographs and panoramas on the Media Center website <https://learn.columbia.edu/collections>.

With the lifting of travel restrictions, the Media Center also completed the digitization of over 140,000 photographic prints spanning 43 distinct collections, funded by a two-year grant from the Samuel H. Kress Foundation. This material can be viewed on the Image Database, organized using subject-level cataloging, hierarchy, and terminology derived directly from each original collection. A second Kress Foundation grant project for digitizing the department’s lantern slide collection is in progress, with over 60,000 slides already captured.

MA in Art History Presents celebrated its return to in-person curation with an exhibition in the Stronach Center last fall. Titled Contact: Community and Collaboration Across Five Centuries of Printmaking, the show consisted of seventeen prints from Columbia’s Art Properties collection. MA students each selected a print based on their own research interests, and then worked together to curate a show that bridged this eclectic set of works. The word “contact” in the art of printmaking evokes the interactions between ink, paper, and press, while “collaboration,” as a working method, characterizes printmaking. These keywords also allude to the curatorial process and the Stronach Center itself as a space for social contact and community-building. Following two years of online exhibitions, the MA students sought to foster interaction and promote connection among members of the department.

This year’s edition of MODA Curates, presented by the MA program in Modern and Contemporary Art and the Miriam and Ira D. Wallach Art Gallery, featured canon-expanding artists who are changing the contemporary art landscape. Ho Won Kim, for his exhibit Austin Lee: Double-Rendering, selected new paintings, sculptures, and animations by the artist that illustrate the aesthetic possibilities of computer-generated imagery and the technique of airbrushing. Through these works, which toggle between the digital and the analogue, Kim sought to demonstrate how mechanical tools and human agents can coexist in today’s technological environment. In contrast to this monographic approach, A Speculative Impulse: Art Transgressing the Archive, curated by Carlota Ortiz Monasterio, highlighted three distinctive artists based in the United States: Firelei Baez, Gala Portes-Kim, and Stephanie Syjuco. The exhibition probed how each artist has developed an individual visual language to address the colonial past through the use of archival material such as maps, graphs, artifacts, and photographs, and sought to reveal how they mobilize speculation both as a creative strategy and a mode of resistance.
FIELDWORK


ZAIBAB BAHMANI published essays in Ancient Art Revisited and She Who Wrote: Estela de Carlotto and see several collections of drawings. As Gesture

FRÉDÉRIQUE BAUMGARTNER was promoted to senior lecturer, partly in recognition of her fieldwork as an associate director of the MA in Art History program. For the first time, the MA students' exhibition, which actually has its roots in the 1990s (see p. 9), took place in the Storchen Center, allowing for a greatly increased audience for their work.

BARRY BERGDOHL spent the second half of his sabbatical at Columbia's Institute of Ideas & Imagination in Paris advancing work as an associate director of the MA in Art History program. For the first time, the MA students' exhibition, which actually has its roots in the 1990s (see p. 9), took place in the Storchen Center, allowing for a greatly increased audience for their work.

DIANE BODART co-curated the second venue of Scribbling and Doodling from Scribbling and Doodling from Paris advancing work as an associate director of the MA in Art History program. For the first time, the MA students' exhibition, which actually has its roots in the 1990s (see p. 9), took place in the Storchen Center, allowing for a greatly increased audience for their work.

JULIEN CAHAY published a new book, Tricks of the Light: Essays on Art and Spectacle (Zone Books, 2022). Interviews with him about his recent work have appeared in publications including Carrière de Sera, Folia de S. Paolo, El País, O Globo, El País, and Kurultschi. His book Scribbled Earth was one of Literary Hub's 2022 Books of the Year.

ZEYNEP CEKIL ALEXANDER received a grant, along with Debasish Mukherjee (MESAS), from the Center for the Study of Social Difference for a two-year interdisciplinary project titled "Extraordinary Media." She lectured at Aarhus University, Clark Art Institute, University of M Immerza, and the Buehl Center for the Study of American Architecture at Columbia, among other places.

Last fall Michael Cole was a visiting professor at the Villa I Tatti in Florence. He served as a consultant for the exhibition on Sofonisba Anguissola at the Nivågaard Mølensamling in Nijm, Denmark, and he was the featured speaker at the opening of the related exhibition at the rijksmuseum Twente. For the two catalogues, he wrote essays on Sofonisba's sister Europa. With Alessandra Russo, he continued directing the Getty-sponsored project Spanish Italy and the Iberian Americas (see p. 4), leading a group of researchers on a trip to Saríñia. Related to this, he spoke at a conference on Renaissance Sicily at the Biblioteca Hertiana.

FRANCESCO DE ANGELIS was elected Ordinary Member of the Istituto Nazionale di Studi Etruschi ed Italicì. With John Hopkins (NYU), he established the Larissa Bonfante Workshop. He co-organized a conference on Africa in Roman imperial times, co-hosted the meeting "New Antiquity VII: Processes of Making," ran a workshop on the Lararium of Hadrían's Villa, and again directed archaeological work in Tiweli. He participated in conferences at the Museo della Civiltà Romana and UC Davis and gave lectures for the AIA Society at Princeton and the New York Classical Society. He also published articles on the site of Bovillae and on the aesthetics of weapons in Etruscan art.

ROSALYN DEUTSCH's most recent book, Not Forgetting: Contemporary Art and the Interrogation of Maturity, a selection of essays written between 1999 and 2020, was published by the University of Chicago Press in December 2022. This fall she began a two-year staged retirement.

NOAM M. ELCOTT presented papers at the Me, Centre Pompidou, and the "Camera South Asia" symposium at Columbia, as well as keynote on screen architecture at the Architectural Laboratory: Amulet or Shibboleth? at Flanders House New York and on intellectual property and modern art at the Oxford China Forum. He directed the Center for Comparative Media and advised the graduate student conference Maturity and Mystry. Ecott completed a three-year term on the board of the Columbia University Society of Fellows and continues to serve as an editor of Grey Room.

ANN HIGGONNET's book on fashion and the French Revolution, Liberty, Equality, Fashion, is in production at Norton. This past year she spoke at a MoMA event on Matisse and gave the Ricofik lecture and seminar at Vassar College. She published a catalogue essay for the ICA Boston exhibition To Begin Again: Artists and Childhood and an article on her teaching during the pandemic in School Studies in Education. Once again, she taught the highly-enrolled courses Introduction to Art History and Clothing.

ELIZABETH W. HUTCHINSON is excited to be curating Shifting Shorelines Art, Industry and Ecology Along the Hudson River opening at the Wallach Art Gallery in fall 2024. This past year she gave talks at the Courtauld Institute, Rijksmuseum, and KODE Museum of Bergen, Norway, among other places, contributing to the international awareness of U.S. American and Indigenous American art. As chair of the Bardman Art History Department, she helped organize a program on contemporary Ukrainian women’s art and facilitated Rene Green’s artist’s residency.

KELLIE JOHNSON contributed the survey text to Wangaui Wu, published by Phaidon. She presented the Nasher Prize Laureate Keynote Lecture on Senga Nengudi for the Nasher Sculpture Center and celebrated her Hans H Omann Professorship of Modern Art with the Conscious Politics of M Artists symposium at the University of Chicago. Johnson was elected a member of the American Philosophical Society and received a Lenfest Distinguished Faculty Award from Columbia University.

In addition to working on the exhibition Copy Machine mitailleurs: Artists Who Make Zines for the Brooklyn Museum (see back cover), BRANDEN W. JOSPEH published articles on Tony Conrad and Clees Oldenburg and contributed a major essay to the retrospective exhibition of Shuoz Aiuchi

In the early years of making her black, monochromatic assemblages, such as Sky City I (1957–59), Nevelson based her sculptures on scavenged wooden liquor boxes and lettuce crates, building found-object reliefs inside each rectangular niche and then stacking the boxes against the wall of her studio in rearrangeable grids. Though the artist herself understood each single unit to be momentarily existing as its own separate work, they were sold and displayed as groupings of boxes, the final arrangement of which had the potential for an interactive element. Collectors who owned her works prior to 1981, when she began fastening their components together more definitively, were “encouraged to move the boxes around at their own discretion,” and could reposition elements not only within any given work but also between discrete sculptures—NY book, with its four separate volumes—individually printed units that can be read in any order— attempts to emulate this modularity and rearrangeability.

The relationship between the church and greenery was highly fraught. Like a careful balancing act, the church had to reconcile the mandated disdain for nature that is inscribed inGenesis against the matter in the world it needed to establish the actual ground on which it was able to sustain itself. As this book makes clear, in late medieval Germany—and in particular in the fourteenth and the years leading up to the Reformation—the church leaned into its centrifugal position in the world, actively absorbing and sanctifying the rhythms of everyday life into its ritualistic system. Time and again, the church deployed the wood of the cross as medium in numerous cultural techniques—in laying the cross over trees, maypoles, herbal medicines, and agricultural technologies—to attempt to put nature in its place, to recode or invert its positive and potent qualities, and, finally, to displace them onto Christian agencies. The result, however, was not always straightforward or successful, as religious artists and writers faced many challenges in containing metaphors that were mapped over natural forms and concepts. Indeed, as we will see, the cross persistently reappears in the church’s cultural techniques to mediate with nature and assimilate it into its forceful edifice. The cross’s wood reshaped itself into innumerable species of plants, popular cult objects to coax their growth, and carpentered technologies (some crude, others sophisticated) to transform them into mundane, usable byproducts, like medical plasters, wine, honey or cheese—all of which, in turn, were reciprocally generative for their symbolic-spiritual value, too. The cross’s resurrection inside and outside the church is a regular feature of the artworks from this period and place. Excerpt from Gregory C. Byrd's The Trees of the Cross: Wood as Subject and Medium in the Art of Late Medieval Germany (Yale University Press, 2023)
GRADUATE STUDENTS

JEIRAN JAHANI: “Multiple Animality in Late Uruk Art of Southern Iraq and Southwestern Iran”

JORDAN MAYFIELD: “Black Queer Feminist Co-Aesthetics in the Affairs of the Slave Trade”

ERIC MAZARIEGOS: “Pink Gold: Dynamic Materialities, Iconographic Irreducibility, and the Unsolid States of Tairona Art”


SARAH RUSSELL: “The Art of Deception in the Spanish Golden Age”

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

CAROLINE SMITH: “Emergent Orientalism: Portraits of East Asian Envoys and Expatriates in Rome (1285–1700)”


YANN PETIT: “Relocation Dan Masks and Masquerades”


RATTANAMOL JHALAL: “Forms ofOperationException: Postmodernist Art in Mysore (India)” (A. Albero)

May 2023

SEHER AGARWALA: “Visualizing Texts, Reading Paintings: Image, Imagination, and Ethics in Sixteenth-Century Golconda” (V. Dehejia)

ALEXANDER EKSERDJIAN: “The Gods of Hellenistic Central Italy: Theology, Representation, and Response” (F. de Angelis)

ANGEL JANG: “In the Matter of Silversmiths: Architecture, Ornament, and the Patinesque in Renaissance Spain” (M. Waters)

ROZEMARIJN LANSDMAN: “The Sublety of Jan van der Heyden’s Bricks: Art, Technology, and the City” (D. Freedberg)

MA IN ART HISTORY

YASEMIN ELIF AKYAN: “Yaying (Tiffany) Bai: Caroline Grice Beatrice Daniel Jonathan Choi AriaOde Diosgenous Andie Rebecca Fialkoff Marlo Flinn Barbiana Lenore Franks Lead Lauren Glismer Yuchen Jiao Joseph Walsh Millette Fiona C. V. Pratt Ying Su Kristin Anne Tom Emily Lauren Weinhy

MA IN MODERN AND CONTEMPORARY ART: CRITICAL AND CURATORIAL STUDIES (MODA)

BROOKE LIM FINISTER YUAN GAO VICTORIA B. HORROCKS HO WON KIM HYQIOO KIM SI LI DARY LANNEN OLIMSTEAD CARLOTA ORTIZ MONASTERIO CHLOE VICTORIA POWERS YUMI TERAIDA

GRADUATING MAJORS

Art History

SAMA ALESAWADI JUAN JOSE AMAYA ANASTASIA BELOTSKAYA LAUREN CARROLL LISA YUXIN CHEN GILLIAN COHEN QINGYUAN DENG OLIVIA DOYLE NAATHE GINSBERG ARRIETTY JI SONIA KAHN DIDI KIM SEAN LEE KATE MILLER DEBORAH MORENO ORNELAS CHANDRA RHYS MAX ROSENBLUM MAYA SAAR JOHN THEODORE DAVID WIRTH PIERCE WOODALL HANYI YU

Art History/Visual Arts

KALIEGH McGrady ZIYU YANG

History and Theory of Architecture

JOSHDUB BECKETT RIVER PRUD’HOMME

AWARDS AND PRIZES

Departmental Honors

LISA YUXIN CHEN OLIVIA DOYLE ARRIETTY JI

Judith Lee Storchnak Memorial Prize

JOSHDUB BECKETT

Senior Thesis Prize

LISA YUXIN CHEN

Senior Thesis Writers

EMANUEL ARIAS-GOETZKE: “Anatomy, Gender, and Gestures in Leonardo da Vinci’s Hands” (D. Bodart)


LOUISE KANDEL: “Facing Forward: Frontality in the Archaic Period” (I. Mylonopoulou)

Left: Holger Klein presents Senior Thesis Prize recipient, Lisa Yuxin Chen, with the Gray Wyatt Scholar’s Lion Award. Above: Diane Bodart with senior thesis writers at Le Monde.

*Recipient of a Riggio Summer Research Award
Robert H. N. Ho Family Foundation for the Tara Tarantula, Vol 2: translation; gave talks in Prague and São Paulo; and participated in the Tsadra Foundation’s Lotosawa Translation Workshop.

KATHRYN LAMB 1983 PhD participated in the International Program at MoMA.

STACY LAMB 1983 MA, PhD presented a paper on the history of the American East Indies in the category of “citizens engagement and wellbeing.” Their co-founded initiative discusses the role of the arts in improving community resilience.

CHALI LAMSON 1983 BA is the executive director of the Nancy Graves Foundation, developing exhibitions of Graves’s work and was awarded funding from the Ruth Art Foundation for a major archive and digitization project.

FREDERICK LAMON 1984 PhD, chair of the Art of Europe at the MFA Boston, was lead curator for Turner’s Modern World, which had an exhibition in Venice, a Royal Academy hang of exhibition pictures, and a contrasting “white cube” gallery. As chair of Sav Venice, he oversees major restorations in Venice, Murano, and the Ghetto.

ANGEL LAMON 1983 PhD was appointed director of Collections and Study Room Initiatives at the University of New Mexico Art Museum.

RATTANAMOL SINGH JOHAL 1992 PhD was appointed assistant director of the International Program at MoMA.

JACQUELINE JUNG 1992 PhD completed her PhD requirements as director of undergraduate study in the History of Art, Department at Yale. Her 2000 book Eliza, Multilingualism and Expression, and the Human Figure in Graphic Sculpture was awarded the Karen Gould Prize from the MfA Committee of the New England Academy of America.

MARNI KAUFMAN KATZ 1994 MA is a design journalist who has published articles in the Boston Globe, Dwell, House Beautiful, and elsewhere.


GREGORY KELLER 1983 PhD directed Gianni Schicchi and Madame Butterfly for H Awai Opera Theatre; La Bohème for Jacksonville Symphony; and a punk-rock version of Piranesi’s Penitence for Cedar Rapids Opera Theatre.

WILLIAM KELLY 1981 MA presented a paper at Lyme Academy on portrait/mural painter Deane Keller.

ROBERT C. KLLER 1979 BA, orthopedic surgeon and co-director of the joint replacement program at Cedars Sinai, bridges the worlds of art and medicine through writing, sculpting, hosting an ESPN radio show, and recently contributing research to an exhibit on prehistoric mammals on the LA Brea Tar Pits and Museum.

ANI KODJARASHEVA 1972 MPhil is director of projects at The Collective Foundation, which received a European Heritage Award. EU Nostra Award in the category of “citizens engagement and awareness-raising” and a Grand Prix in the category of “social cohesion and well-being.” Their co-initiated funded project “New European Bauhaus on the Danube” was accepted by the EU’s New European Bauhaus Lab.

RUTH LURIE KOZODOY 1976 PhD exhibited oil paintings in Color on the Brush at Vartali. She is retired as a senior editor at the Met and directs a monthly drawing workshop.

JONATHAN KUHN 1983 MA, founder and director of NYC Parks’ Citywide Monuments Conservation Program, gave the keynote talk “After the Ribbon is Cut: Preserving Art and Memory” at the Seminar and director of the Center for Medieval Studies.

SALLY KING McBRIDE 1981 MA is director of the Nancy Graves Foundation, developed exhibitions of Graves’s work and was awarded funding from the Ruth Art Foundation for a major archive and digitization project.

EMILY LIEBERT 1952 PhD is the executive director of the Nancy Graves Foundation, developing exhibitions of Graves’s work and was awarded funding from the Ruth Art Foundation for a major archive and digitization project.

BASTIONS OF THE CROSS: THE GRAND DIPLOMACY OF AILIE MCGREER

ADI AND TOWN & Country, for which he is contributing design editor.

KING McBRIDE 1911 MA is the artist and founder of The Letter Nest, a brand of educational alphabetic art.

MCCLURE 1914 MA began as a visiting visiting for development at the Fine Arts Museums of San Francisco.

MCCLUNA 1984 PhD published a book on the history of animation and interim chair of media studies.

MOLLER 1972 MA, PhD was appointed assistant director of the Fine Arts Museums of San Francisco.

MEMLING 1920 PhD edited the exhibition catalogue of the exhibition at the Metropolitan Museum of Art.

MERRIT 1915 MA was appointed director of curatorial affairs at the Aspen Art Museum.

MUEHLBAUER 2020 PhD published his first book, Bastions of the Cross: Medieval Rock-Cut Cruciform Churches of Tigray Ethiopia (Dumbarton Oaks, 2023). Last spring he was a postdoctoral fellow at the American Research Center in Egypt and is currently a postdoctoral fellow at the Met. He serves as a co-curatorial specialist at “Sustainable Lalibela” with the French Embassy in Ethiopia and gave several talks in Prague and São Paulo; and participated in the Tsadra Foundation’s Lotosawa Translation Workshop.

MURIETT 1915 MA was appointed director of curatorial affairs at the Aspen Art Museum.

MUSTARD 1978 PhD was appointed assistant curator of photography at the Minneapolis Institute of Art for the exhibition of the work of the Painter’s Three. He was selected as a BBC/ARHC New Generation Thinker, awarded to the most promising arts and humanities early career researchers in the UK.

ROSE 1995 MA was awarded a Paul Mellon Centre Rome publication grant for a book on the history of the Church in the Islamicate World.

SACHA NICHOLS 1994 MA received a PhD from the CUNY Graduate Center.

ORTEGA 1913 BA was awarded an NSH Fellowship for the project Plate’s Book of Secrets, Spectacle, Technology, and Rhetoric from the Medieval Islamic World.

PASHAIE, HAA’ 2020 MA presented a paper at the 9th MESAAS conference on the role of the arts in the public sphere.

PHILLIPS 1977 MA is collections manager of acquisitions at the Met’s Department of Prints, Drawings, and Manuscripts.

PILLSBURY 1985 MA was appointed assistant director of curatorial affairs at the Fine Arts Museums of San Francisco.

POLAND 1985 MA was appointed assistant director of curatorial affairs at the Fine Arts Museums of San Francisco.

OURSTON 1993 MA, PhD was appointed assistant director of curatorial affairs at the Fine Arts Museums of San Francisco.

Poland 1990 MA, PhD was appointed assistant director of curatorial affairs at the Fine Arts Museums of San Francisco.

POZANSKI 1980 MA, curatorial associate in the Department of Modern and Contemporary Art at the National Gallery of Art, was awarded the 2022–23 Ailsa Mellon Bruce National Gallery of Art Fellowship.

PRICE 1931 MA is director of the New Galerie in New York.

RHOADES 1988 PhD presented “William Shakespeare’s Sonnets: Sororal Subtext and Pre-Raphaelite Identity” at the Alchymist Research Foundation.

RICHARD 1983 PhD, chair of the Department of Media and Cultural Studies at UC Riverside, published an article in the journal of Mainline with the title “Let’s Take Back Our Space: Female ‘Make Body Language as a Function of Patriarchal Structures’ in Art.”

ROSENBERG 1984 PhD, chair of the Department of Art History at the Massachusetts Institute of Technology, presented a paper at the 10th MESAAS conference on the role of the arts in the public sphere.

ROSENBACH 1997 MA is director of the Philadelphia Museum of Art, the 2023–24 president of the American Alliance of Museums, and a contributing design editor.
Art Sabbatical Fellowship for her project USCO: A Meditation on Technology and Psychedelics and the Creation of a Psychedic Aesthetic.


TOMOKO SAKOMURA ’07 BA presented provost and dean of the faculty at Swarthmore College.

SARAH SCHAFFER ’14 PhD co-curated J. R. R. Tolkien: The Art of the Manuscript for the Haggherty Museum of Art at Marquette University. The catalogue was short-listed for the Tolkien Society’s Best Book Award.

ALLEN SCHILL ’73 BA sculpted works in resin, inspired by the work of Virgil’s palindromes and Marcel Duchamp’s Anemic Cinéma.

DAVID SCHNELLER ’21 PhD was appointed assistant professor of ancient art at UCLA.

CHRISTINE SCIACCA ’08 PhD, curator of European art 300–1400 CE at the Walters Art Museum, received an NEH grant for her exhibition Ethnics at the Crossroads which will open in December and later travel to the Peabody Essex Museum and Toledo Museum of Art.

ANNE SCOTT ’16 BA began teaching at Central Park East High School in Manhattan after receiving a degree in the Teaching of Social Studies from Teachers College.

JOHN SCRIBNER ’18 BA was promoted to exhibiting artist member at the National Arts Club, where his works in surrealist sculpture and mixed media are on display.

JOANNA SEASONWEIN ’20 PhD joined the management consulting company Navigare as a manager with their consumer and brand advisory practice.

SIDDHARTHA V. SHAH ’18 PhD was appointed John Wieland 1938 Director of the Mead Art Museum at Amherst College.

DAVID SHAPIRO ’01 BA is a New York-based art appraiser and advisor. He recently spoke about the valuation of art as a featured guest on The Conversation Art podcast.

JULIA SIEMON ’15 PhD was appointed assistant curator of paintings at the Getty Museum. Before her departure from Cooper Hewitt, she curated Mr. Pergolesi’s Curious Things: Ornament in 18th-Century Britain.

RACHEL SILVERT ’12 PhD published “Surrealism’s Publics” in The Routledge Companion to Surrealism (2022); gave an invited talk at Dartmouth College; received the Undergraduate Teacher of the Year Award from University of Florida’s College of the Arts; and was awarded a CAA travel grant for her seminar Sapphic Modernities.

KRISTIN SIMMONS ’12 BA showcased new works at the Hampton’s Fine Art Fair.

EMILY SMALL ’22 MA participated in the Whitney’s Independent Study Program as a Helena Rubinstein Curatorial Fellow and co-curated Clocking Out: Time Beyond Management at Artists Space in Tribeca.

JEFFREY CHIPPS SMITH ’79 PhD retired after forty-three years at the University of Texas. He was a Macercur Fellow at the University of Hamburg and his book Albrecht Dürer’s Letterpress is forthcoming from Lund Humphries.

LUKE SMYTHE ’06 MA published Gerhard Richter, Individualism, and Belonging in West Germany (Routledge, 2022) and received a fellowship from the Anna Pollie-Stiftung.

ZACHARY STEWART ’15 PhD was appointed James M. Singleton IV ’66, FAIA, Endowed Professor in the School of Architecture at Texas A&M University.

ABIGAIL SUSIK ’09 PhD edited Radical Dreams: Surrealism, Counterculture, Resistance and Resurgence; Jonathan Leake, Radical Surrealism, and the Resistance Youth Movement, 1864-1867. She was a senior fellow at the International Research Center for Cultural Studies in Vienna and was awarded fellowships from the National Humanities Center and the Institute for Advanced Study at Central European University.

CLAUDIA SWAN ’97 PhD was appointed the inaugural Mark S. Weil Professor of Art History & Archaeology at Washington University in St. Louis. Her co-authored volume Conchopiliosa: Shells, Art, and Curiosity in Early Modern Europe (Princeton University Press, 2022) was recently issued in paperback.

ERHAN TAMUR ’22 PhD co-curated She Who Wrote: Enhanshama and the Women of Mesoamérica, ca. 3400–2000 BCE at the Morgan Library & M. & S. He is currently a postdoctoral curatorial fellow at the Met and part of the team reimagining the Ancient Near East galleries.

ROBIN THOMAS ’97 PhD was promoted to full professor at Penn State and published Palaces of Reason: The Royal Residences of Bourbon Naples (Penn State, 2023).


MARY VACCARO ’94 PhD presented the invited paper “Ambivalent Caracciolo, Rome, Drawing as a Strategy for Collecting” at the Biblioteca Hertziana. She published a three-part series in The Burlington Magazine on her recent discoveries in the Parma baptismal registers related to Parmigianino.

HÉRICA VALLADARES ’06 PhD was Esther Van Daman Scholar in Residence at the American Academy in Rome. She published “Comment peindre une elphère? L’art de Venus de Titien et les limites de la description” in La Part de Dio.

LORENZO VIGOTTI ’19 PhD received a European grant for his project on medieval Persian double-shell domes. He will be based for three years at the University of Bologna and at Tehran University.

TONY VINIAlS ’89 BA, ophthalmologist and eye surgeon, is part of a family foundation that sponsors a sculpture triennial on the Rhine.

WILLIAM VOELKLE ’65 MA is the subject of Holger Høyer: A Beautiful Deception. Celebrating William M. Voelkle’s Collecting (Paul Hobbert, 2022), for which he also contributed a foreword and catalogue. The book is the first devoted to global manuscript forgeries.

COLE MICHAEL WAGNER ’22 BA began as a research specialist at Robert A. M. Stern Architects following the completion of an MSc in project and enterprise management at UCL’s Bartlett School of Sustainable Construction.


LISA HAYES WILLIAMS ’22 MA was promoted to curator and head of exhibitions at the New Britain Museum of American Art. She curated Edward Burtynsky: Earth Observed; Ansel Adams and the Legacy of the American Landscape; From the Vault: Post-War to Contemporary Art; and a reinstallment of the museum’s nineteenth-century landscape gallery.

CARTER WISEMAN ’72 MA retired from teaching at the Yale School of Architecture and has begun tutoring local high school students, including two writing on George Caleb Bingham and Ludwig Mies van der Rohe.

SESRAD YALCIN’s ’34 PhD published his first book, Selv Engraved on Stone: Seals and Identity in the Ancient Near East, ca. 3450-1050 BCE (Bil, 2022).

TIAN YANG ’20 BA received a JD from University of Pennsylvania Carey Law School.

MICHAELE YOUNG ’90 PhD presented the paper “Jewish Students in Szegny’s Vienna Institute and the Study of Jewish Art” at a conference on the Vienna School of Art History in Prague and “Santini, Mazzocato, and the Ludic Architectural Imagination” at a conference at the Accademia di San Luca in Rome.

BLANCHE ZHANG ‘22 BA received an M.Ed from Harvard Graduate School of Education and has since been working there as an admissions coordinator.

SHUNI ZHU ’21 MA is a content designer.
With Thanks

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

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NOW ON VIEW
Copy Machine Manifestos: Artists Who Make Zines
Brooklyn Museum
November 17, 2023 – March 31, 2024
Curated by Branden W. Joseph and Drew Sawyer (PhD '16), Sondra Gilman Curator of Photography at the Whitney Museum of American Art, this large-scale exhibition investigates the rich history of artists' zines. Short for "fanzine," a zine is generally a self-published booklet, often reproduced on a photocopier, intended for relatively limited distribution. Since the 1970s, artists have explored and utilized the format to forge community and to bring greater visibility and a voice to groups operating outside of mainstream culture. Focusing on North America, the exhibition and its accompanying publication are the first to examine the zine as a vibrant artistic medium, both on its own and as related to artists' production in other media. Featuring nearly one hundred artists and more than eight hundred objects, the show brings a new level of attention to this heretofore neglected art form and its relationship to various subcultural and avant-garde practices, from neo-Dada collage and punk music, to skateboarding and graffiti culture, to conceptual, queer, and feminist art.

Above: BlackMass Publishing (Yusuf Hassan and Kwamé Sorrell), come and GET me