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COLUMBIA UNIVERSITY
DEPARTMENT OF ART HISTORY AND ARCHAEOLOGY
MIRIAM AND IRA D. WALLACH FINE ARTS CENTER
FALL 2023





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, Wofford 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

Cover: Historic photograph of the Basilica of San Marco in Venice, recently digitized by the Media Center as part of their project to scan the department's photographic archive (see p. 8).

Endsheet (clockwise from top left): Students uncovering a mosaic at Hadrian's Villa as part of the excavation co-directed by Francesco de Angelis; Adam Eaker (PhD '16), associate curator at the Metropolitan Museum of Art, giving graduate students a tour of his exhibition *The Tudors*; Zainab Bahrani and the Mapping Mesopotamian Monuments team working on the twelfth-century Bahdinan/Mosul Gate in Iraqi Kurdistan; Ijlal Muzaffar, associate professor at RISD, speaking at the Collins/Kaufmann Forum; Diane Bodart's seminar *Drawing as Gesture* studying works at the Yale Art Gallery with Yale professors Nicola Suthor and Morgan Ng and their graduate students; John McQuillen, associate curator at the Morgan Library & Museum, discussing early printed books in the seminar *Renaissance Print Culture and the Architectural Treatise*, taught by Michael Waters.

SPANISH ITALY AND THE IBERIAN AMERICAS



Above: Project participants in Villamar, Sardinia.

Below left: Santuario dei Martiri, 1618, Cathedral, Cagliari.

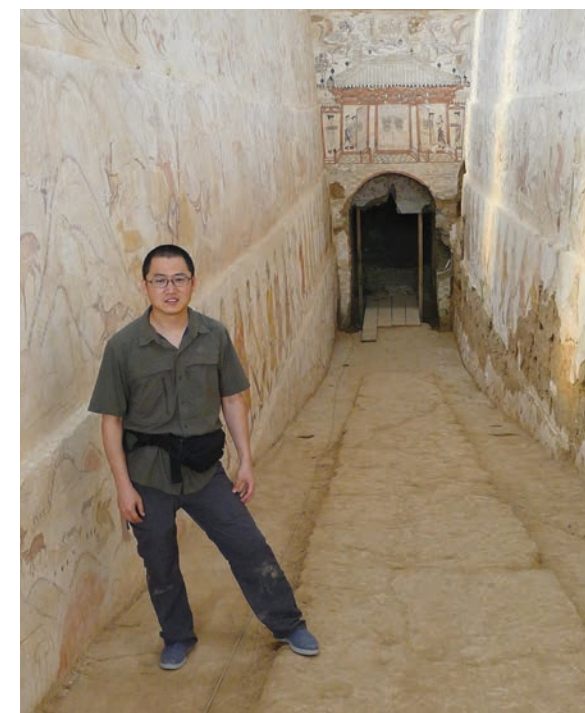
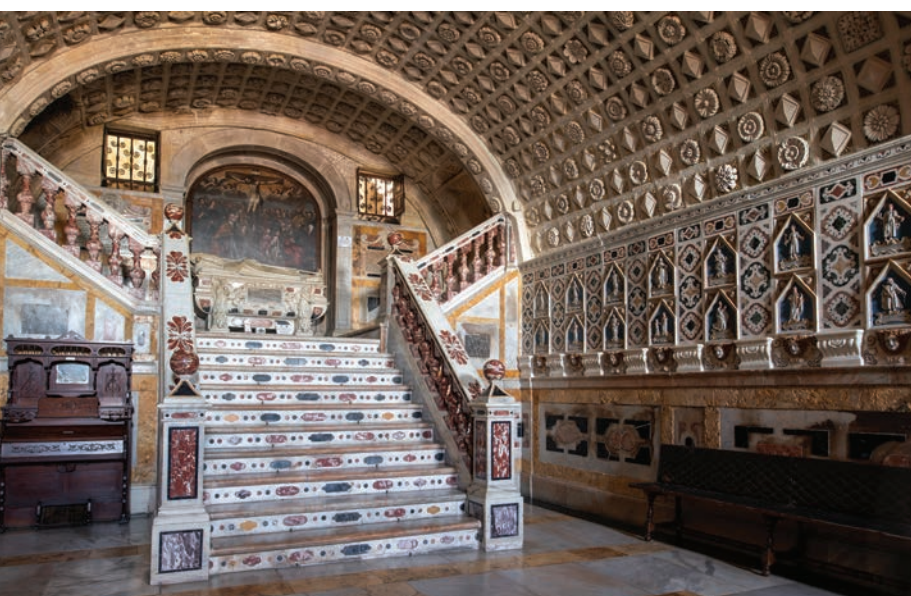
Below right: Carlo Rosa, *Stories from the Life of St. Nicholas*, 1661–1662, San Nicola, Bari.

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 historians with different training, experience, and expertise who could, through conversation and

exchange, think about new ways to consider the artistic geography of the long sixteenth century. It also aimed to build outward from objects to ideas, recognizing that Italianists are generally unfamiliar with the objects and literature of Latin American art, and that many of the least familiar objects of Italian Renaissance art are those that were produced in historically Spanish territories.

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.

The project had indispensable help from three PhD students: Isabella Lores-Chavez, Daniel Dolin, and Ian Takaes. Short monument-based essays, extensive new photography by Gabe Rodriguez, and a bibliography are accessible on the project website <<https://siia.mcah.columbia.edu>>. A printed volume with longer, more thematic essays, is forthcoming.



Jin Xu visiting a newly excavated, late sixth-century tomb of a Xianbei general in Shanxi, China.

JIN XU

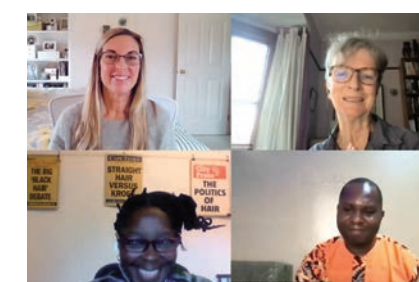
Jane and Leopold Swergold Associate Professor of Chinese Art History

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 figural representations during the rule of a Chinese dynasty founded by the Xianbei, a nomadic people from the Mongolian steppe.

AFRICAN PHOTOGRAPHY

Zoë Strother and Giulia Paoletti (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 "Thick Description: On 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 Paoletti, along with Ash Duhkoop (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.



Above: Lebohang Kganye introduces one of her exhibition installations at the Barnes Foundation.

Left: Roundtable discussion with Candace Keller, Patricia Hayes, Osaisonor Godfrey Ekhatör-Obogie, and Ingrid Masondo during the *African Photography* symposium.

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.



Clockwise from top left: Greg Bryda lecturing in the church of St. Lorenz, Nuremberg; Seminar participants in front of Freising Cathedral; Exploring the city walls of Rothenburg ob der Tauber; *Heiltumsschrein*, 1438–40, Germanisches Nationalmuseum, Nuremberg.



SAN MARCO IN VENICE

Thanks to a generous grant from the Packard Humanities Institute, the department offered 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 Lazzarini 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.



Top: Sanja Savić presenting to the group on the balcony of San Marco. Bottom: Mieke van Molle lectures about ongoing conservation work at San Marco. Right: The view from the bell tower of Torcello Cathedral.



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 Tunisia, Carthage, Sousse, Mahdia, Kairouan, Reqqada, and El-Jem. Highlights included tours of modern Tunisia, 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.



Above: Students visit the minaret and medieval prayer hall of Zitouna Mosque with second imam Sheikh Muhammad al-Aziz al-Sahili and Sihem Lamine. Upper Right: Adnen el Ghali shares his research on former fondouks and consular buildings. Lower Right: Studying the seventeenth-century mausoleum of Hammouda Pacha Bey in the medina of Tunis.



BURKE CENTER: JAPAN EXCURSION

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 Handa, 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 Murōji, the Hōryūji monastery in Nara, and the Sugimoto-tei, an Edo-period *machiya* in Kyoto.

Below: Garden at Saihōji Temple, Kyoto. Upper Right: Group photo in front of Shisendō Temple, Kyoto. Lower Right: Diane Bodart and Subhashini Kaligotla at Murōji Temple, Nara.



MEDIA CENTER: DOCUMENTATION AND DIGITIZATION

With the lifting of travel restrictions, 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>>.

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.



Castello di Acquafredda, thirteenth century, Siliqua, Sardinia.

COMMUNITY, COLLABORATION, AND PRINTMAKING

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.



MODA CURATES

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 Báez, Gala Porras-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.



Installation view of *Austin Lee: Double-Rendering*.



Stephanie Syjuco, *Block Out the Sun*, 2021, video still (detail).

FACULTY HIGHLIGHTS

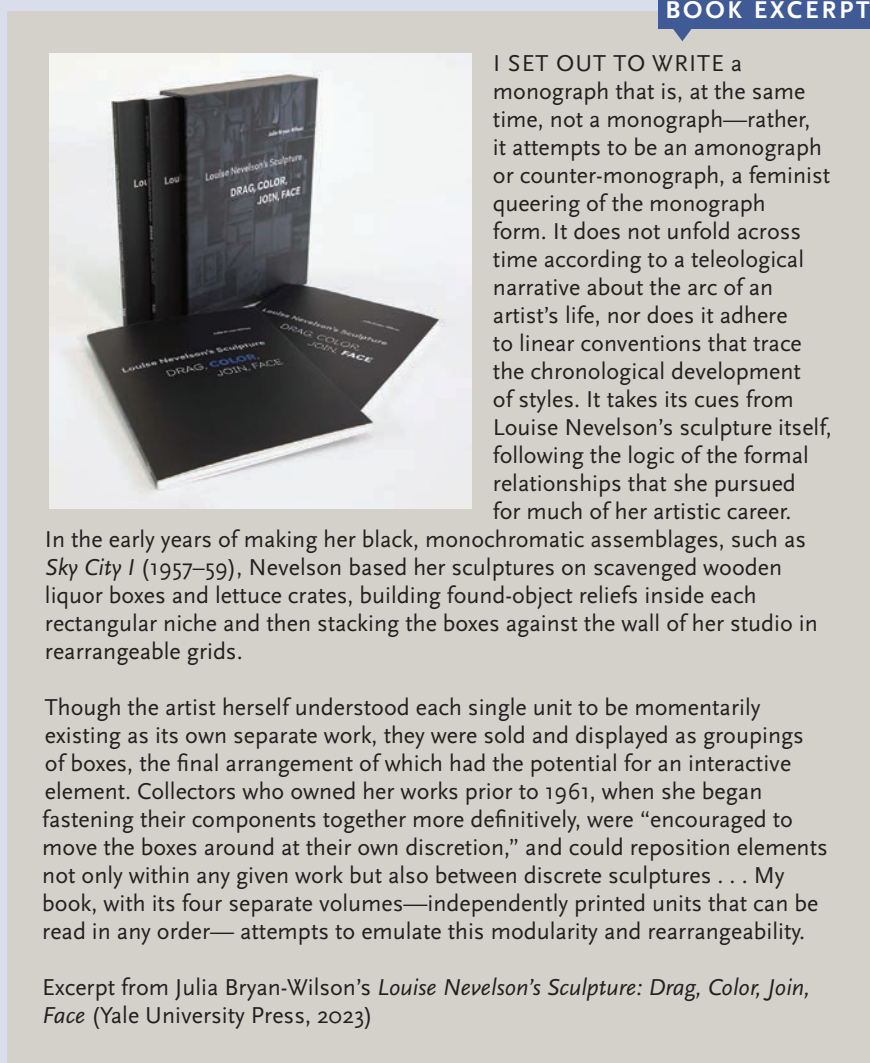
ALEXANDER ALBERRO published “Adrian Piper: In and Out of Conceptual Art” in the edited volume *Charting Space: The Cartographies of Conceptual Art* and “Ch’ixi Epistemology and the Potosí Principle in the 21st Century” in *Art Margins*. He gave invited public lectures in New York, Berlin, Providence, Santa Barbara, and St. Louis.

ZAINAB BAHRANI published essays in *Ancient Art Revisited* and *She Who Wrote: Enheduanna and Women of Mesopotamia*, as well as the article, “Towards a Global Methodology,” in *October*. She presented papers at Koya University in Iraq, Leiden University, and the University of Helsinki. Her fieldwork project on the restoration of the Mosul Gate and the conservation of the Parthian rock reliefs and monumental stairway at Amedi/Amadiyah continued during the 2022 and 2023 summer seasons.

FRÉDÉRIQUE BAUMGARTNER was promoted to senior lecturer, partly in recognition for her work as director of the MA in Art History program. For the first time, the MA students’ exhibition, which this year focused on printmaking (see p. 9), took place in the Stronach Center, allowing for a greatly increased audience for their work.

BARRY BERGDOLL spent the second half of his sabbatical at Columbia’s Institute of Ideas & Imagination in Paris advancing work on a book project and related exhibition on the drawings of architect Eugène Viollet-le-Duc, set for 2025 at the Bard Graduate Center. He published *Emilio Ambasz: Curating a New Nature* (Rizzoli, 2022), curated *Shaping Transformation: Sordo Madaleno Arquitectos* in Mexico City, and edited the accompanying book. Bergdoll delivered keynote addresses in Berlin and Valencia and lectures in Stockholm, Helsinki, Budapest, Brussels, and Rome.

DIANE BODART co-curated the second venue of *Scribbling and Doodling from Leonardo da Vinci to Cy Twombly* at the Beaux-Arts de Paris (February–April 2023). In the spring she traveled with the students of her graduate seminar *Drawing as Gesture* to discuss the works on view and see several collections of drawings. She wrote an essay on Aurelio Luini’s



BOOK EXCERPT

I SET OUT TO WRITE a monograph that is, at the same time, not a monograph—rather, it attempts to be an amonograph or counter-monograph, a feminist queering of the monograph form. It does not unfold across time according to a teleological narrative about the arc of an artist’s life, nor does it adhere to linear conventions that trace the chronological development of styles. It takes its cues from Louise Nevelson’s sculpture itself, following the logic of the formal relationships that she pursued for much of her artistic career.

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 1961, 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. . . . My book, with its four separate volumes—independently printed units that can be read in any order— attempts to emulate this modularity and rearrangeability.

Excerpt from Julia Bryan-Wilson’s *Louise Nevelson’s Sculpture: Drag, Color, Join, Face* (Yale University Press, 2023)

recto-verso caricatures for *Viaggio nel Nord Italia: Studi di cultura visiva in onore di Alessandro Nova* and co-edited, with Cleo Nisse, a selection of David Rosand’s essays on Titian. She was recently named faculty chair of the Casa Muraro steering committee.

JULIA BRYAN-WILSON’S modular monograph, *Louise Nevelson’s Sculpture: Drag, Color, Join, Face*, appeared this spring, and the related show she curated as part of the Venice Biennale was named a “best exhibit” of 2022 by *Artforum*. In addition, she curated a retrospective of queer feminist textile artist Liz Collins and published essays on Pacita Abad, Emily Jacir, Jumana Manna, Machine Dazzle, Madalena Santos Reinbolt, Bispo do Rosario, and Cecilia Vicuña. Other activities included invited lectures at University of Delaware, University of

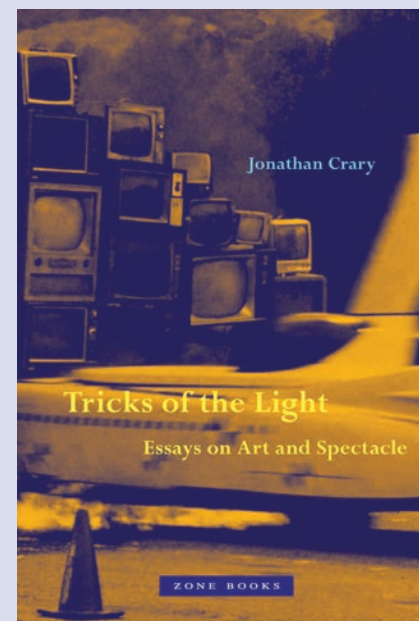
Oslo, University of Copenhagen, Rice University, Smithsonian American Art Museum, and the Walker Art Center, as well as public conversations with artists Daniel Lind-Ramos, Chris Vargas, and Sarah Zapata.

GREGORY BRYDA published *The Trees of the Cross* (Yale University Press, 2023) and co-edited a special issue of *Zeitschrift für Kunstgeschichte* on “Art and Environment in the Third Reich.” He chaired a panel on “Deceived Senses in Medieval Art” at the *Forum Kunst des Mittelalters* in Frankfurt; gave a lecture at the University of Wisconsin-Madison as part of its “Medieval Illness and Care” series; and spoke at conferences in Mainz, Kalamzoo, Storrs, and New York.

ZEYNEP ÇELİK ALEXANDER received a grant, along with Debashree Mukherjee (MESAAS), from the Center for the Study of Social Difference for a two-year interdisciplinary project titled “Extractive Media.” She lectured at Aarhus University, Clark Art Institute, University of Minnesota, and the Buell 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 Nivaagaards Malerisamling in Nivå, Denmark, and he was the featured speaker at the opening of the related exhibition at the Rijksmuseum Twenthe. 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 Sardinia. Related to this, he spoke at a conference on Renaissance Sicily at the Biblioteca Hertziana.

JONATHAN CRARY published a new book, *Tricks of the Light: Essays on Art and Spectacle* (Zone Books, 2023). Interviews with him about his recent work have appeared in publications including *Corriere della Sera*, *Folha de S. Paulo*, *El País*, *O Globo*, *Electra*, and *Kunstskritikk*. His book *Scorched Earth* was one of *Literary Hub’s* 2022 Books of the Year.



FRANCESCO DE ANGELIS was elected Ordinary Member of the Istituto Nazionale di Studi Etruschi ed Italici. With John Hopkins (NYU), he established the Larissa Bonfante Workshop. He co-organized a conference on Attica in Roman imperial times, co-hosted the meeting “New Antiquity VII: Processes of Making,” ran a workshop on the Lararium of Hadrian’s Villa, and again directed archaeological work in Tivoli. 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 DEUTSCHE’S most recent book, *Not-Forgetting: Contemporary Art and the Interrogation of Mastery*, 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 Met, Centre Pompidou, and the “Camera South Asia” symposium at Columbia, as well as keynotes 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 *Ministry and Mystery*. Elcott 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*.

ANNE HIGONNET’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’s *Red Room* and gave the Ribicoff 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 *Schools: Studies in Education*. Once again, she taught the highly enrolled courses *Introduction to Art History* and *Clothing*.

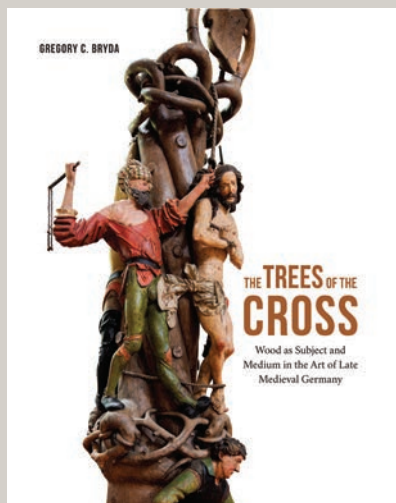


ELIZABETH W. HUTCHINSON is excited to be co-curating *Shifting Shorelines: Art, Industry, and Ecology Along the Hudson River* opening at the Wallach Art Gallery in fall 2024. This past year she gave talks at the Courtauld Institute, Rijksmuseum, and KODE Museum of Bergen, Norway, among other places,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

KELLIE JONES contributed the survey text to *Wangechi Mutu*, published by Phaidon. She presented the Nasher Prize Laureate Keynote Lecture on Senga Nengudi for the Nasher Sculpture Center and celebrated her Hans Hofmann Professorship of Modern Art with the lecture “Ecologies of Abstraction” at Columbia. Jones 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 Manifestos: Artists Who Make Zines* for the Brooklyn Museum (see back cover), **BRANDEN W. JOSEPH** published articles on Tony Conrad and Claes Oldenburg and contributed a major essay to the retrospective exhibition of Shuzo Azuchi

BOOK EXCERPT



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 in Genesis 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 the fifteenth century and the years leading up to the Reformation—the church leaned into its centripetal 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 forcefield. The cross's wood shapeshifted 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 recursion inside and outside the church is a regular feature of the artworks from this period and place.

Excerpt from Gregory C. Bryda's *The Trees of the Cross: Wood as Subject and Medium in the Art of Late Medieval Germany* (Yale University Press, 2023)

Gulliver in Yokohama, Japan. He also interviewed artist and musician Nelson Bandela for *BOMB Magazine*, spoke on Robert Rauschenberg's *White Paintings* at the Rauschenberg Foundation in New York, and lectured on artist and musician Kim Gordon at Duke University.

SUBHASHINI KALIGOTLA celebrated the publication of her book *Shiva's Waterfront Temples: Architects and their Audiences in Medieval India* (Yale University Press, 2022) with book discussions hosted by the American Council for Southern Asian Art, Columbia's South Asia Institute, and the Heyman Center for the Humanities. Last spring she presented a paper drawn from her current book project, *Seeing Ghosts*, at Asia Society. She continued researching the book over the summer through collections visits in the UK.

HOLGER A. KLEIN completed a second term as a Distinguished Research Fellow of Sabanci University and was awarded the Sovern Fellowship at the American Academy in Rome. He gave lectures at the University of British Columbia, Sabanci University, and the University of Padua. As faculty director of Casa Muraro, he oversaw academic activities in Venice and renovation work on the house, which hosted the Summer Program for the first time in its twenty-year history. Together with Greg Bryda, he led a group of undergraduate students in their exploration of the art and architecture of medieval Germany (see p. 6).

ROSALIND KRAUSS received honorary doctorates from Harvard University and the Courtauld Institute of Art. She was also named Scholar of the Year by the

College Art Association. She is currently finishing a book on the writer and theorist Roland Barthes for the University of Chicago Press.

MATTHEW MCKELWAY spent much of the academic year in Tokyo, based at Waseda University and supported by grants from the Japan Society for the Promotion of Science, Waseda University's Institute for Advanced Study, and a Tsunoda Senior Fellowship. His main research focus was the Gion Festival and painted depictions of this annual celebration of the end of a plague in the ninth century.

IOANNIS MYLONOPOULOS spent his leave in Athens where he completed five scholarly articles and five book reviews. He gave invited lectures at the Brazilian Embassy in Athens, Haifa Center for Mediterranean History, and University of Crete. The study of materials from the excavation at Onchestos continued and a volume with the preliminary results of the first seasons is in preparation. Mylonopoulos has been invited to give the keynote at the conference *Resonance and Mediality* at the Max Weber Centre of Advanced Cultural and Social Studies in March 2024.

ELEONORA PISTIS conducted research for her second book project and published the essay "The Thinkability of Architecture: Piranesi Without Images" in the volume *Piranesi at 300*. As scholar-in-residence at the Dutch Institute of Art History in Florence, she organized the June 2023 symposium *Fragments, Architecture, and Antiquarian Knowledge*. She co-chaired three panels and gave a paper at the International Society for Eighteenth-Century Studies congress in Rome. She also lectured at the Norwegian Institute in Rome and at the conference *Art Beyond Placeness: Narratives of Movements in the Early Modern Period*.

AVINOAM SHALEM gave public lectures at CUNY, NYU, the Met, and Princeton University. He organized the second international workshop on "Habsburgs in Tunis (1535–1574)" at the Villa I Tatti in Florence as part of the larger project *Black Mediterranean*. In March he took a group of students to Tunis (see p. 6) as part of his graduate seminar. Shalem published several articles, including the opening essay for the exhibition catalogue *Baghdad* at the Museum of Islamic Art in Doha.

Z. S. STROTHER participated in a conversation with Christopher S. Wood on "Blind Spots in the History of Art" for *Perspective* and gave talks in Berlin (Freie Universität), Fort Worth (Kimbell Art Museum), Zürich (Rietberg Museum), and a webinar in the "Connecting Art Histories" program (Getty Foundation and Tufts University). She also co-organized, with departmental support, the webinar "African Photography: Ethics of Looking and Collecting in the Age of Restitution," which drew participants from around the globe (see p. 5).

LISA TREVER presented papers from her next book project, *Seeing with Clay*, at Dumbarton Oaks in Washington, DC,

and at the Kunsthistorisches Institut in Florence. She guest-edited a special issue of the journal *21: Inquiries into Art, History, and the Visual* on the topic of "Uneasy Dialogues across Ancient Art History, Archaeology, and Contemporary Art Practice in the Americas." Her ongoing archaeological project at Pañamarca, Peru, was recently covered by *Hyperallergic*, *Artnet News*, *Smithsonian Magazine*, and other media outlets.

MICHAEL J. WATERS conducted research for his second book and a series of related articles. He gave invited lectures in London and New Haven and organized a workshop on the architectural drawings of Leonardo da Vinci at Avery

Library, which included Carmen Bambach, Francesco Benelli, and Sabine Frommel. In January, he and his wife welcomed the arrival of their son Lincoln.

With a fellowship from the Beishantang Foundation in Hong Kong, **JIN XU** spent four months at the National Museum of China in Beijing investigating its collections related to the Silk Road and the imperial art and architecture commissioned by the Qianlong Emperor (1711–1799). He was invited to give talks at Oakland University, Princeton University, and Tsinghua University, and also contributed two short essays to the new catalogue of the Loeb Art Center collection at Vassar College.

GRADUATE STUDENTS

EXTERNAL DISSERTATION FELLOWSHIPS

Bibliotheca Hertziana — Max Planck Institute for Art History, Art of the Modern Age in the Global Context Fellowship

IANICK TAKAES DE OLIVEIRA: "Renaissance Heaven: The Empyrean in the Art of the Fifteenth- and Sixteenth-Century Italian Peninsula"

Crystal Bridges Museum, The Tyson Scholars of American Art Program
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"

Donald Keene Center of Japanese Culture, Shincho Graduate Fellowship for Study
YEONGIK SEO: "Kano Sanraku (1559–1635) and New Iconography for Early Modern Kyoto"

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"

Louvre Museum, Dominique Vivant Denon Predoctoral Fellowship
BARTHÉLEMY GLAMA: "How Colonial Archaeology Transformed the Louvre: Antiquities, Empire, and the Encyclopedic Museum in France, 1830–1870"

Metropolitan Museum of Art, Jane and Morgan Whitney Fellowship

KALYANI RAMACHANDRAN: "Buddhist Deccan: Phanigiri and the Question of the Āndhra Idiom (First–Fourth Century CE)"

Metropolitan Museum of Art, Theodore Rousseau Fellowship

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

Museum of Modern Art, Cisneros Institute Research Fellowship

JULIÁN SÁNCHEZ GONZÁLEZ: "Lucerna Extincta: Notes on an Interspiritual History of Art"

Museum of Modern Art, Mellon-Marron Research Consortium Fellowship

DAVID SLEDGE: "Mediated Form, Race, and Visual Politics in American Modernist Art, 1920–40"

INTERNAL DISSERTATION FELLOWSHIPS

Ary Stillman Dissertation Fellowship
KATHERINE FEIN: "The Garb of Nature: Art, Nudity, and Ecology in the Nineteenth-Century United States"

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

NAOMI KUROMIYA: "Finding the Past in the Future: Tracing 'the Integrated Artwork' in Modern Japan"

C.V. Starr Dissertation Fellowship
CLAIRE DILLON: "Constructing the Histories of Norman Sicily: Production, Power, and Fragmentation in the Textile Industry and Beyond"

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

Eighth-Year Fellowship, Italian Academy
HEATHER WOOLLEY: "Miraculous Technologies: The Supernatural in Modern Image Making, 1800–1900"

GSAS Dissertation Fellowship
ANA ÁLVAREZ GUZMÁN: "The Animal Mosaic: Visualizing Human-Animal Relationships in Roman Spain"

JOHN BEESON: "Culture War Formations: Globalization, Imagined Communities, and Art in the Late Twentieth Century"

SUNMIN CHA: "From Physical Pain to Emotional Suffering: Reimagining the Suffering of Christ in the Age of Reformation"

SARAH COHEN: "The Icons of Saint Mark's Basilica"

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

JORDAN MAYFIELD: “Black Queer Feminist Eco-Aesthetics in the Afterlives of the Slave Trade”

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

HANNAH PIVO: “Visualizing ‘Social Facts’: Social Science, Planning, and Graphic Design in the United States, ca. 1930–1970”

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 (1585–1700)”

KASJET TOKTOMUSHEVA: “Interhelpo: The Role of Czechoslovakian Cooperative in the Architectural Development of Frunze, 1925–1935”

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

ASHLEY WILLIAMS: “Enslaved, Imprisoned, Incarcerated: Unfree Artists on the Borders of American Empire, 1850–1930”

REBECCA YUSTE-GOLOB: “The Botanical Garden in the Spanish Enlightenment (1750–1820)”

GSAS International Travel 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”

YANN PETIT: “Relocation Dan Masks and Masquerades”

Pierre and Maria-Gaetana Matisse Fellowship
ANNE OCHMANEK: “Conceptualism and the Connexionist World: The Art of Christine Kozlov, Hannah Weiner,

Eduardo Costa, and Stanley Brouwn, 1969–1971”

Rudolf Wittkower Fellowship
NIKKI SARTO: “Fire Burn and Cauldron Bubble: Bewitching Women in Greek Art”

OTHER FELLOWSHIPS

Casa Muraro Graduate Research Fellowship

CLAIRE DILLON
EMMA LEIDY
IANICK TAKAES DE OLIVEIRA

Casa Muraro Summer Program Fellowship

SARAH-ROSE HANSEN

Lee MacCormick Edwards Summer Fellowship

ZOË DOSTAL
KATHERINE GOBEL
ALYSE MULLER
KAYLANI RAMACHANDRAN
LAURA TIBI

Solomon B. Hayden/Lisson Fellowship

BROOKE FINISTER

MA Thesis Research Fellowship

YAYING (TIFFANY) BAI
CHRISTINE CHEN
ARIADNE DIOGENOUS
MARLIS FLINN
THEODORA LANG
JEE YOON LIM
ROMA PATEL
YING SU
FERREN FEI YUAN

DEGREES CONFERRED

PHD IN ART HISTORY AND ARCHAEOLOGY

October 2022
SUSANNAH BLAIR: “Constantin Guys and the Modern Newspaper” (J. Cray)

ERHAN TAMUR: “Site-Worlds: Art, Politics, and Time In and Beyond Tello (Ancient Girsu)” (Z. Bahrani)

CATHY ZHU: “Born in a Golden Light: Omens, Art, and Succession in the Southern Song (1127–1279)” (R. Harrist)

February 2023
MONICA BULGER: “Facing Forward: Frontality in the Archaic Period” (I. Mylonopoulos)

RACHEL ENGLER: “Televangelical Space, 1950–1985” (B. Bergdoll)

RATTANAMOL JOHAL: “Forms of Despair: Postmodernist Art in Metropolitan India” (A. Alberro)

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

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

MA IN ART HISTORY

YASEMIN ELIF AYKAN
YAYING (TIFFANY) BAI
CAROLINE GRACE BEATRICE
DANIEL JONATHAN CHOI
ARIADNE DIOGENOUS
ANDIE REBECCA FIALKOFF
MARLIS FLINN
BARRIANE LENORE FRANKS
LEAH LAUREN GLIMCHER
YUCHEN JIAO
JOSEPH WALSH MILLETTE
FIONA G. V. PRATT
YING SU
KRISTIN ANNE TOMS
EMILY LAUREN WEHBY

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

BROOKE LIN FINISTER
YUAN GAO
VICTORIA R. HORROCKS
HO WON KIM
HYOJOO KIM
SI LI
DARCY LANNEN OLMSTEAD
CARLOTA ORTIZ MONASTERIO
CHLOE VICTORIA POWERS
YUMA TERADA

GRADUATING MAJORS

Art History
SAMA ALSEWAIDI
JUAN JOSÉ AMAYA
ANASTASIA BELOTSKAYA
LAUREN CARROLL
LISA YUXIN CHEN
GILLIAN COHEN
QINGYUAN DENG
OLIVIA DOYLE
NATALIE 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
KALEIGH McGRADY
ZIYI YANG

History and Theory of Architecture
JOSHUA BECKTELL
RIVER PRUD’HOMME

AWARDS AND PRIZES

Departmental Honors
LISA YUXIN CHEN
OLIVIA DOYLE
ARRIETTY JI

Judith Lee Stronach Memorial Prize
JOSHUA BECKTELL

Senior Thesis Prize
LISA YUXIN CHEN

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

LISA YUXIN CHEN*: “Through the Looking-Glass: Exhibiting the Arts of the Mongol Yuan Dynasty (1271–1368) in the United States” (M. Rossabi)

QINGYUAN DENG: “In the Ruins of Empire: Lu Yang between Speculative Futures and Apocalyptic Pasts” (J. Rajchman)

OLIVIA DOYLE: “The Science of Impressionism: Claude Monet, the Beholder’s Share, and the Paradox of Perception” (J. Cray)

ARRIETTY JI*: “Arata Isozaki’s Tsukuba Center Building: Architecture as Cultural and Political Metaphors” (J. Reynolds)

*Recipient of a Riggio Summer Research Award



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

ALUMNI NEWS

RICHARD ANDERSON '10 PhD was promoted to full professor with a chair in architectural history and theory at the University of Edinburgh. He received a grant from the Met for *Wolkenbügel: El Lissitzky as Architect*, forthcoming from MIT Press.

NOIT BANAI '07 PhD published "To Whom Have We Been Talking? Naeem Mohaiemen's Fabulation of a People-to-Come" in *Global Storytelling*; "Situating at the Crossroads of Memory" in *OnCurating*; and "Formlessness versus Formalization: Towards a Post-National Culture of Remembrance" in *Wilhelm Sasnal: Untitled (Reader)*.

CAITLIN MEEHYE BEACH '18 PhD is interim co-director of the newly established Asian American Studies program at Fordham University.

COLLEEN BECKER '08 PhD was a visiting lecturer in Falmouth University's MSc program in sustainable business and BSc honors program in business and marketing. She hosted a virtual event for the Columbia Alumni Association of Washington, DC.

GRETA BERMAN '75 PhD retired after forty-three years of teaching art history at Juilliard. A board member of the American Synesthesia Association, she gave the (virtual) keynote for a synesthesia conference in Hangzhou, China.

BENJAMIN BINSTOCK '97 PhD and his theory that Vermeer's daughter Maria acted as his secret apprentice, which he explored in his 2008 book *Vermeer's Family Secrets*, were the topic of Lawrence Wechsler's essay "Vermeer's Daughter" in the March 2023 issue of *The Atlantic*.

ANNETTE BLAUGRUND '87 PhD, consulting curator at the Thomas Cole National Historic Site, served as consulting editor for their latest book, *Women Reframe American Landscape* (Hirmer, 2023). At the Wallach Art Gallery, she is co-curating *Shifting Shorelines: Art, Industry, and Ecology Along the Hudson River* and gave a talk on the topic at the American Art Fair in May.

NELSON BLITZ, JR. '87 PhD is loaning thirty-one prints for *Munch and*

Kirchner: Anxiety and Expression at the Yale University Art Gallery in 2024.

RACHEL BOYD '20 PhD was appointed senior curator of Renaissance sculpture at the V&A.

VANESSA BUIA '01 BA is an art advisor.

EMMELYN BUTTERFIELD-ROSEN '06 BA was appointed assistant professor of nineteenth-century European art at the Institute of Fine Arts, NYU. Her 2021 book *Modern Art and the Remaking of Human Disposition* was a finalist for the MSA's First Book Prize and was awarded an honorable mention for the Motherwell Book Prize.

RAYMOND CARLSON '20 PhD was appointed manager of student engagement at the Yale University Art Gallery.

DAVID CAST '70 PhD chaired the CAA session "Nature Bodied: Metaphoric Dialogues between Word and Image in the Sixteenth Century."

LYNN CATTERSON '02 PhD co-edited, with **DENISE BUDD** '02 PhD, *Italy for Sale: Alternative Objects, Alternative Markets* (Brill, 2023). She published several articles on Florentine art dealer Stefano Bardini and presented a paper at the V&A conference *Donatello: Sculpting the Renaissance*.

INDIRA CESARINE's '93 BA gallery The Untitled Space was recently recognized for its feminist programming.

COLBY CHAMBERLAIN '16 PhD, assistant professor at the Cleveland Institute of Art, completed the manuscript for *Fluxus Administration*, forthcoming from the University of Chicago Press.

JEFF COBY '17 BA is a professional basketball player in Yamaguchi, Japan.

ADAM S. COHEN '86 BA co-authored *Art and Architecture of the Middle Ages: Exploring a Connected World* (Cornell University, 2022) and the accompanying open access website <www.artofthemiddleages.com>.

EVELYN M. COHEN '04 PhD presented a paper at the World Congress of Jewish Studies and published two essays on illuminated Hebrew manuscripts.

LINDSAY COOK '18 PhD published essays in *Different Visions* and *The Analysis of Gothic Architecture* (Brill, 2022); gave a lecture at the INHA in Paris; moderated an evening at the National Building Museum with the architects reconstructing Notre-Dame of Paris; and taught architectural history to more than seven hundred Penn State students.

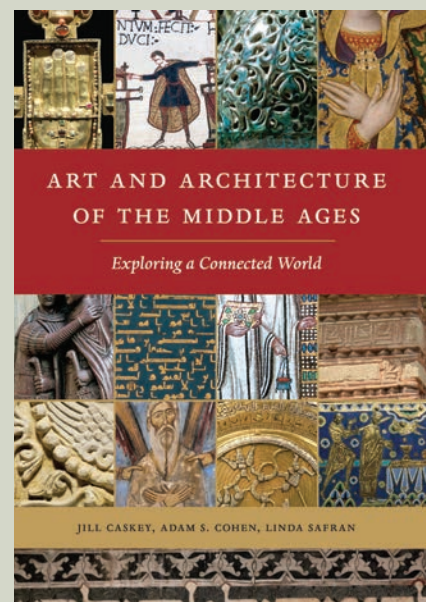
SUSAN J. COOKE '85 MPhil was appointed catalogue editor at the Richard Pousette-Dart Foundation.

KEVIN CRONIN '83 BA finished production on the video series *Our Common Humanity: The Oberlin Wellington Rescue and the Trial of the Century*.

PATRICK R. CROWLEY '11 PhD, associate curator of European art at the Cantor Arts Center at Stanford University, is a 2023–24 fellow at the Getty Research Institute to support research for an exhibition on photosculture.

CARLA D'ARISTA '17 PhD is writing and co-editing *A Companion to Ferdinando I de' Medici*, forthcoming from Brill.

LILLIAN DAVIES '02 BA published essays on contemporary painters Julie Beauflis, Mireille Blanc, Tirdad Hashemi, Pol Taburet, Djamel Tatah, and Deborah Hanson-Murphy as well as interviews with artists Barbara Chase-Riboud, Gaëlle Choisne, and Ndayé Kouagou.



JOHN DAVIS '91 PhD was guest speaker at the Vernacular Architecture Forum on indigenous representation at historic sites. His co-authored book, *Art of the United States, 1750–2000* (Terra Foundation, 2020), was recently published in French and German translations.

ELYSIA DAWN '15 BA was appointed executive director of United Arts Collier.

THEO DOWNES-LE GUIN '86 BA co-curated *Weaving Data* at the Jordan Schnitzer Museum of Art at Portland State University.

NINA DUBIN '96 BA, associate professor of art history at University of Illinois Chicago, co-curated the NYPL exhibition *Fortune and Folly in 1720*.

ASH DUHRKOOP '15 MA, a PhD candidate at the University of Virginia, was awarded a 2023–24 Mellon/ACLS Dissertation Innovation Fellowship.

SAMANTHA DUNCAN '16 BA is a production designer whose most recent project premiered at the Academy Museum of Motion Pictures.

MARY DOUGLAS EDWARDS '86 PhD teaches Native American art and architecture at Pratt Institute. She presented a paper on the Maestà of Duccio at the SECAC annual meeting and another on the frescoes of Altichiero at the PMR and ICMS annual meetings.

PATRICIA EMISON '85 PhD published "Bruegel, Peasants, and Politics" in the *Canadian Journal of Netherlandic Studies* and presented at the UNC conference *The Performance of Genre Across Renaissance Europe and Beyond*.

NICOLE ESTEVEZ '13 BA joined the Eklund-Gomes Team at the real estate firm of Douglas Elliman.

BRYN EVANS '21 BA began a PhD program in art history at Stanford University. She is an EDGE fellow and an emerging scholar in the Center for Comparative Studies in Race and Ethnicity. Last summer she received a Ford Predoctoral Fellowship and taught courses at Atlanta University Center and Spelman College.

CHRISTINA FERANDO '11 PhD published *Exhibiting Antonio Canova: Display and the Transformation of Sculptural Theory* (Amsterdam University, 2023).



REBECCA FINE '89 BA, '93 JD leads an all-women finance team managing art investments for Yieldstreet and Athena Art Finance.

SHARON FLESCHER '77 PhD is executive director of the International Foundation for Art Research and editor-in-chief of *IFAR Journal*. She published an essay on art restitution in *Making Waves* and several other essays on provenance research. She was interviewed in *Gagosian Quarterly* and featured in the Netflix documentary *Made You Look*. Recent IFAR programs include *Provenance Research: Where Scholarship Meets Diligence; Is There a Case for Connoisseurship in a High-Tech Era?*; and *Ukrainian Cultural Heritage*.

ALEX FOO '21 BA was awarded the Dante Prize by the Dante Society of America for his essay on the metaphor of the seal in the *Commedia*. He is a librarian at the National Library Board Singapore.

JOSEPH FORTE '83 PhD retired as head of the Art History Department at Sarah Lawrence and is at work on finally publishing his dissertation, as well as another project on the arts of crisis in Europe between 1560 and 1648.

MICHAEL ANTHONY FOWLER '19 PhD gave four conference talks, two public lectures, and received the

Distinguished New Faculty Award from the College of Arts and Sciences at East Tennessee State University.

PETER GALASSI '86 PhD co-edited and translated the anthology *Ulf Linde: Essays from a Lifetime in the Arts* (König, 2023).

WILLIAM GASSAWAY '19 PhD was appointed assistant curator at the Albuquerque Museum.

ALINA GIRSHOVICH '06 BA curated *Elias Wessel: It's Complicated, Is Possibly Art* for the new cultural space 1014 and contributed an essay to a monograph on the artist.

CELINE GOETZ '03 BA, associate professor of internal medicine at Rush University Medical Center, matriculated in the inaugural cohort of the MSc program in global healthcare leadership at Saïd Business School, University of Oxford.

AMY GOLAHNY '84 PhD, visiting professor in northern European art at Boston College, reviewed the David Bailly exhibition for *The Burlington Magazine*.

DIANA GREENWALD '11 BA was promoted to William and Lia Poorvu Curator of the Collection at the Isabella Stewart Gardner Museum. She co-authored a biography of the museum's founder and curated the exhibitions *Betye Saar: Heart of a Wanderer* and *Fellow Wanderer: Isabella Stewart Gardner's Travel Albums*.

MARY ANN BONET GUARDIA '10 BA, senior director of learning, experience, and programming at the Oakland Museum, co-presented "From Framework to Practice: How the Oakland Museum of California Fosters and Measures Social Impact" at the American Alliance of Museums' annual meeting.

JEFFREY HOFFELD '73 MPhil is a staff therapist at the Institute for Contemporary Psychotherapy. He continues as a private art dealer and advisor to the estates of artists and collectors.

NINA HORISAKI-CHRISTENS '21 PhD was awarded a 2023–24 Getty Research Institute Fellowship and a summer 2023 Anne van Biema Fellowship to complete her monograph on 1970s Tokyo-based collective Video Hiroba. She

published an essay on Nakaya Fujiko in *Millennium Film Journal*.

VICTORIA HORROCKS '23 MA began as an executive assistant at Ortuzar Projects following her curatorial assistantship with the Wallach Art Gallery.

KATHERINE HOWE '99 BA co-authored, with Anderson Cooper, *Astor: The Rise and Fall of an American Fortune* (Harper, 2023). Her books *A True Account: Hannah Masury's Sojourn Amongst the Pyrates* and *The Penguin Book of Pirates* are forthcoming this year.

EILEEN HSIANG-LING HSU '99 PhD published "The Stele of the Divine Chen-Prophecy: Historiography, Calligraphy, and Antiquarianism" in the journal *Asia Major*.

CHRISTINA HUNTER '03 PhD, executive director of the Nancy Graves Foundation, developed several exhibitions of Graves's work and was awarded funding from the Ruth Arts Foundation for a major archives and digitization project.

FREDERICK ILCHMAN '14 PhD, chair of the Art of Europe at the MFA Boston, was lead curator for *Turner's Modern World*, which had sections on the painter's three trips to Venice, a Royal Academy hang of exhibition pictures, and a contrasting "white cube" gallery. As chair of Save Venice, he oversaw major restorations in Torcello, Murano, and the Ghetto.

ANGEL JIANG '23 PhD was appointed curator of Collections and Study Room Initiatives at the University of New Mexico Art Museum.

RATTANAMOL SINGH JOHAL '23 PhD was appointed assistant director of the International Program at MoMA.

JACQUELINE JUNG '02 PhD completed her second year as director of undergraduate study in the History of Art Department at Yale. Her 2020 book *Eloquent Bodies: Movement, Expression, and the Human Figure in Gothic Sculpture* was awarded the Karen Gould Prize from the Medieval Academy of America.

MARNI KAUFMAN KATZ '94 MA is a design journalist who has published articles in the *Boston Globe*, *Dwell*, *House Beautiful*, and elsewhere.

TRUDY KAWAMI '83 PhD published the chapter "The 'Sasanian' Stuccos of Mound H." in *Where Kingship Descended from Heaven: Studies on Ancient Kish* (University of Chicago, 2023).

GREGORY KELLER '83 BA directed *Gianni Schicchi* and *Madame Butterfly* for Hawaii Opera Theatre; *La Boheme* for Jacksonville Symphony; and a punk-rock version of *Pirates of Penzance* for Cedar Rapids Opera Theatre.

WILLIAM KELLER '81 MA presented a paper at Lyme Academy on portrait/mural painter Deane Keller.

ROBERT C. KLAPPER '79 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 at the La Brea Tar Pits and Museum.

ANI KODJABASHEVA '17 MPhil is director of projects at The Collective Foundation, which received a European Heritage Award/Europa Nostra Award in the category of "citizens engagement and awareness-raising" and a Grand Prix in the category "social cohesion and well-being." Their co-founded initiative "New European Bauhaus on the Danube" was accepted by the EU's New European Bauhaus Lab.

RUTH LURIE KOZODOY '76 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.

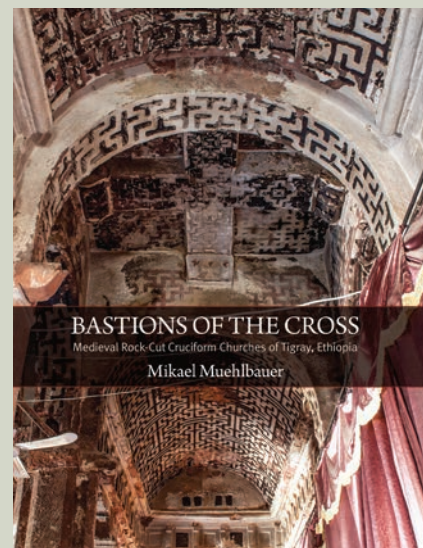
JONATHAN KUHN '83 MA, founder and director of NYC Parks' Citywide Monuments Conservation Program, gave the keynote "After the Ribbon is Cut: Preserving Art and Memory" at the Historic Districts Council's annual preservation conference.

ERIC KUNZENDORF '85 BA, professor of animation and interim chair of media arts at Jacksonville University, was selected to screen original animation "eternityintheirhearts" at the GenCon Film Festival.

SUSAN LANDESMAN '85 MA, '95 PhD (MESAAS) received a grant from the

Robert H. N. Ho Family Foundation for the *Tara Tantra, Vol 2*. translation; gave talks in Prague and São Paulo; and participated in the Tsadra Foundation's Lotsawa Translation Workshop.

CORNELIA LAUF '92 PhD, senior publications advisor for the Center for Book Arts, published the catalogue raisonné of Alexandra Kehayoglou (Franz und Walther König, 2023) and two articles for the *Financial Times*; was guest editor of *Sztuka i Dokumentacja*; and is involved in a site-specific installation for the Villa of Livia, Prima Porta.



DEBORAH LEBLANG '04 MA, tenure-track faculty in the Art Department at Bellevue College, co-led a President's Award project that uses student collaboration to improve course design.

EMILY LIEBERT '13 PhD, curator of contemporary art at the Cleveland Museum of Art, was a 2023 Center for Curatorial Leadership fellow.

RISHAM MAJEED '15 PhD was awarded tenure at Ithaca College and delivered the Haseltine Lecture at the University of Oregon as well as the Eda G. Diskant Memorial Lecture at the Philadelphia Museum of Art.

THOMAS MARTIN '88 PhD presented the paper "Filarete's Greek" at *Lost & Found: The Legacies of Greek Culture in the Global Middle Ages*, the annual conference of the Center for Medieval Studies.

SALLY KING McBRIDE '11 MA is the artist and founder of The Letter Nest, a brand of educational alphabet art.

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

ANNE McCLANAN '89 BA received a Furthermore publication grant for a book project on representations of griffins, forthcoming from Reaktion Books.

SUSAN McDONOUGH '90 BA established Art Valuation Audit, LLC, with partner Tobias Czudej.

EMMA MERKLING '15 BA edited the volume *The Victorian Idyll in Art and Literature: Subject, Ecology, Form* (Routledge, 2023); published an article on Evelyn De Morgan's spiritualist portraiture in *Art History*; and was awarded a Paul Mellon Centre Rome Fellowship as well as a Villa I Tatti Wallace Fellowship.

DANIEL MERRITT '15 BA was appointed director of curatorial affairs at the Aspen Art Museum.

MIKAEL MUEHLBAUER '20 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 consulting specialist for "Sustainable Lalibela" with the French Embassy in Ethiopia and gave several talks this year.

MAGGIE MUSTARD '18 PhD was appointed assistant curator of photography at NYPL's Wallach Division of Art, Prints, and Photographs and last year was a visiting assistant professor at Wesleyan University.

MARY CLAIRE NEMETH '12 BA teaches studio art and art history courses as a visiting assistant professor at St. Mary's College of Maryland.

DAVID NETTO '95 MA has made *Architectural Digest's* AD100 list and *Elle Décor's* A-List. He is the subject of a 2023 monograph from Vendome. He published *Stephen Sills: A Vision for Design* (Rizzoli, 2022) as well as several articles on architecture and design history in

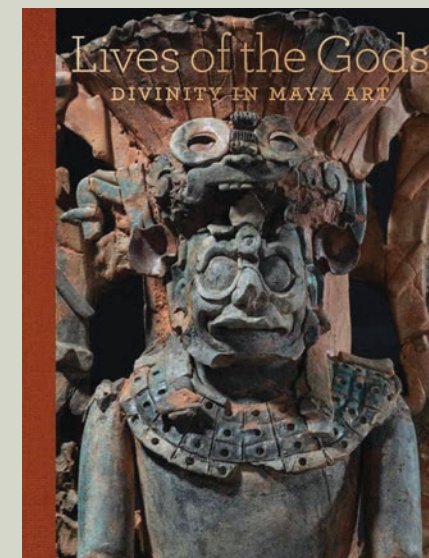
AD and *Town & Country*, for which he is contributing design editor.

SASHA NICHOLAS '04 MA received a PhD from the CUNY Graduate Center.

SARAH ORTEGA '13 BA was awarded an NEH fellowship for the project *Plato's Book of Secrets: Spectacle, Technology, and Rhetoric from the Medieval Islamic World*.

NATALIE PASHAIE '22 MA opened MEY, a West Hollywood gallery presenting work by a diverse group of rising contemporary artists. Their most recent exhibition was selected as a "must-see" by *Artforum*.

HOLLY PHILLIPS '97 MA is collections manager of acquisitions at the Met's Thomas J. Watson Library. Recent exhibitions include *Decorated Paper: A Selection of Publications in Watson Library and Artists of the Holocaust: Portfolios, Exhibition Catalogs, and Monographs*.



JOANNE PILLSBURY '93 PhD co-curated *Lives of the Gods: Divinity in Maya Art* at the Met; authored "Aztecs in the Empire City: 'The People without History' in the Met" for the *Metropolitan Museum of Art Journal*; and co-authored "Containing the Divine: Ancient Peruvian Pots" for the *Metropolitan Museum of Art Bulletin*.

LEAH PIRES '19 PhD was appointed assistant professor of art history at Villanova University.

RENEE PRICE '81 MA is director of Neue Galerie in New York.

KIMBERLY RHODES '99 PhD presented "Shakespeare's Sisters: Sororal Subterfuge and Pre-Raphaelite Identity" at the Tate Britain conference *The Rossettis: In Relation*.

KEREN RICHTER '08 BA is an interior designer with New York-based firm White Arrow. Her work has been featured in *Architectural Digest*, *Wall Street Journal*, and other publications.

JUDITH RODENBECK '03 PhD, chair of the Department of Media and Cultural Studies at UC Riverside, published an article on Marianne Wex's 1979 series "Let's Take Back Our Space: 'Female' and 'Male' Body Language as a Function of Patriarchal Structures" in *Art Margins*.

ZAC ROSE '05 BA was appointed director of the Practice Institute at the Asian Art Museum of San Francisco.

DAPHNE LANGE ROSENZWEIG '73 PhD participated in the International Society of Appraisers' webinar *Appraising Japanese Prints* and appraised Zen-related works, Japanese prints, and large collections being donated to the National Museum of Asian Art.

ISABELLA ROSNER '17 BA completed her PhD at King's College London and was appointed curator at the Royal School of Needlework at Hampton Court Palace. She was selected as a BBC/AHRC New Generation Thinker, awarded to the most promising arts and humanities early career researchers in the UK.

COLIN ROSS '16 BA, director of GRAY, recently organized the gallery's sixtieth anniversary exhibition. At eyes never sleep, an independent exhibition space, he curated *Circadian Gardens* and *Hell March*.

CLAUDIA J. ROUSSEAU '83 PhD presented the paper "The Trajectory of Astrology in Medici Art" at the Museo Galileo conference *Gli Emisferi Celesti Fiorentini: Enigma Astrale del Rinascimento*.

PAIGE ROZANSKI '08 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 Sabbatical Fellowship for her project *USCO: A Meditation on Technology and Mysticism and the Creation of a Psychedelic Aesthetic*.

ANDREW RUSSETH '07 BA published articles in *Artforum*, *ARTnews*, *Art in America*, *Financial Times*, *New York Times*, and other publications.

TOMOKO SAKOMURA '07 PhD was appointed provost and dean of the faculty at Swarthmore College.

SARAH SCHAEFER '14 PhD co-curated *J. R. R. Tolkien: The Art of the Manuscript* for the Haggerty 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 wordplay of Virgil's palindromes and Marcel Duchamp's *Anémic 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 *Ethiopia at the Crossroads*, which will open in December and later travel to the Peabody Essex Museum and Toledo Museum of Art.

ANNE SCOTTI '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 '82 BA was promoted to exhibiting artist member at the National Arts Club, where his works in surrealist sculpture and mixed media are on display.

JOHANNA SEASONWEIN '10 PhD joined the management consulting company Navigate as a manager with their customer and brand advisory practice.

SIDDHARTHA V. SHAH '19 PhD was appointed John Wieland 1958 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 SILVERI '17 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 Hamptons 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 Mercator Fellow at the University of Hamburg and his book *Albrecht Dürer's Afterlife* 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 Polke-Stiftung.

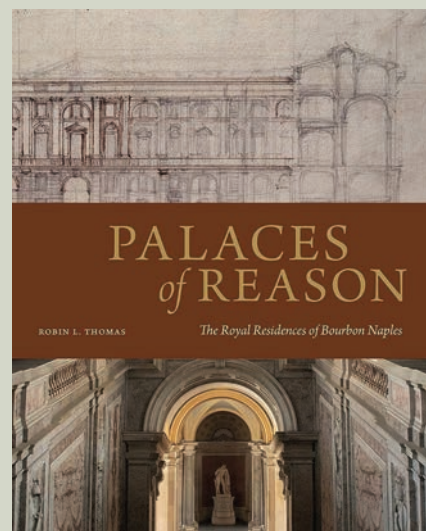
ZACHARY STEWART '15 PhD was appointed James M. Singleton IV '66, FAIA, Endowed Professor in the School of Architecture at Texas A&M University.

ABIGAIL SUSIK '09 PhD edited *Radical Dreams: Surrealism, Counterculture, Resistance and Resurgence: Jonathan Leake, Radical Surrealism, and the Resurgence Youth Movement, 1964–1967*. 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 *Conchophilia: Shells, Art, and Curiosity in Early Modern Europe* (Princeton University Press, 2021) was recently issued in paperback.

ERHAN TAMUR '22 PhD co-curated *She Who Wrote: Enheduanna and the Women of Mesopotamia, ca. 3400–2000 B.C.* at the Morgan Library & Museum. He is currently a postdoctoral curatorial fellow at the Met and part of the team reimagining the Ancient Near Eastern galleries.

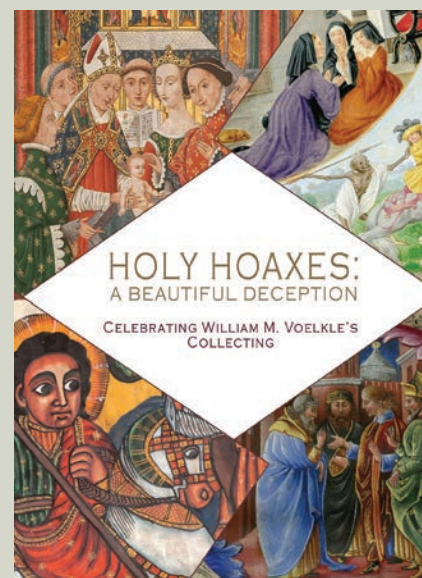


ROBIN THOMAS '07 PhD was promoted to full professor at Penn State and published *Palaces of Reason: The Royal Residences of Bourbon Naples* (Penn State, 2023).

ALLISON KARMELO THOMASON '99 PhD, professor and chair of ancient history at Southern Illinois University Edwardsville, co-edited *The Routledge Handbook of the Senses in the Ancient Near East* (2022).

MARY VACCARO '94 PhD presented the invited paper "Annibale Carracci in Rome, Drawing as a Strategy for Collecting" at the Bibliotheca 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 Deman Scholar in Residence at the American Academy in Rome. She published "Comment peindre une ekphrasis? *L'offrande à Venus* de Titien et les limites de la description" in *La Part de L'Œil*.



ANNA VALLYE '11 PhD was promoted to associate professor with tenure at Connecticut College.

GARY VAN WYK '96 PhD curated *Entrelacs/Interlaced* at the Cité internationale des arts in Paris and published "Puissance + Praxis: À propos d'une exposition" in *Multitudes* saluting the work of alumna **DOMINIQUE MALAQUAIS** through a focus on artistic practice from Africa and its diaspora.

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 VINALS '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 *Holy Hoaxes: A Beautiful Deception. Celebrating William M. Voelkle's Collecting* (Paul Holberton, 2023), for which he also contributed a forward 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.

ILA WEISS '68 PhD published the three-volume biography *Candace Wheeler: A Creative Life* (Kindle Publications, 2022).

LISA HAYES WILLIAMS '12 MA was promoted to curator and head of exhibitions at the New Britain Museum of American Art and this year curated *Edward Burtynsky: Earth Observed; Ansel Adams and the Legacy of the American*

Landscape; From the Vault: Post-War to Contemporary Art; and a reinstallation 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.

SERDAR YALCIN's '14 PhD published his first book, *Selves Engraved on Stone: Seals and Identity in the Ancient Near East, ca. 1415–1050 BCE* (Brill, 2022).

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

MICHAEL YOUNG '90 PhD presented the paper "Jewish Students in Strzygowski's Vienna Institute and the Study of Jewish Art" at a conference on the Vienna School of Art History in Prague and "Santini, Macaronics, and the Ludic Architectural Imagination" at a conference at the Accademia di San Luca in Rome.

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

SHUNI ZHU '21 MA is a content designer.

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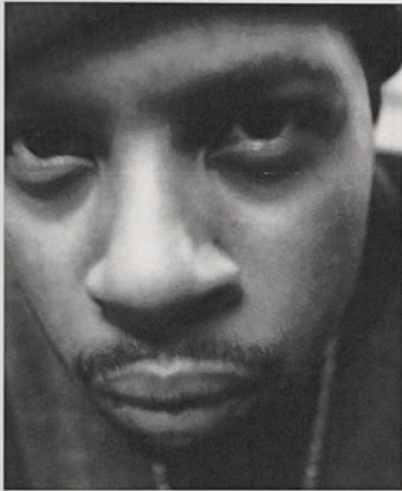
Contributions fund professorships and fellowships; student travel and research; conferences and lectures; Media Center for Art History projects; and various other initiatives. This list reflects gifts received between July 1, 2022, and June 30, 2023. We regret any errors or omissions.

Endsheet: (clockwise from top left): David Pullins (BA '05), associate curator at the Metropolitan Museum of Art, discussing with graduate students the exhibition *Juan de Pareja, Afro-Hispanic Painter*, which he co-curated; MFA student Nima Jeizan presenting her work in Julia Bryan-Wilson's seminar *Genealogies of Feminism: Artists, Workers, and Witches*; Venice Summer Program students learning about Venetian women in

the Renaissance on a tour led by Tylar Colleluori; Welcome reception for new graduate students in the Stronach Center; Lisa Trever and members of the Pañamarca project excavating, documenting, and conserving ancient painted architecture within the Hall of the Moche Imaginary; Cambridge-Columbia Graduate Student Symposium participants at St John's College.



come and GET me



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*, 2021. Right: Montanna Houston and Richard Kern, "Sermonettes," in Richard Kern, *The Valium Addict*, no. 1, 1981. Collection Philip Aarons and Shelley Fox Aarons. Photos: David Vu.

Future Events
Collaborative Efforts

A Quick Fix Won't Work

A Split Personality
Has Gone Awry

Under the Gownpoint:
The Tall Closer is a Nun

Image vs. Reality

CAN THE METHOD
SURVIVE
THE MADNESS?

DINOSAURS' TRACKS
I said a lot of things

Surrounded by Controversy

written on empty seats

Down deep, have we ever stopped being romantic?

Lost Souls,
Lost Cause

The End of ONWARD AND UPWARD

Quantity Was Not the Point
it's high quality it's

A BOLD NEW CONCEPT

I want to go ahead and do it

Launch a Dream

Surrounded by Controversy

Image of Reality

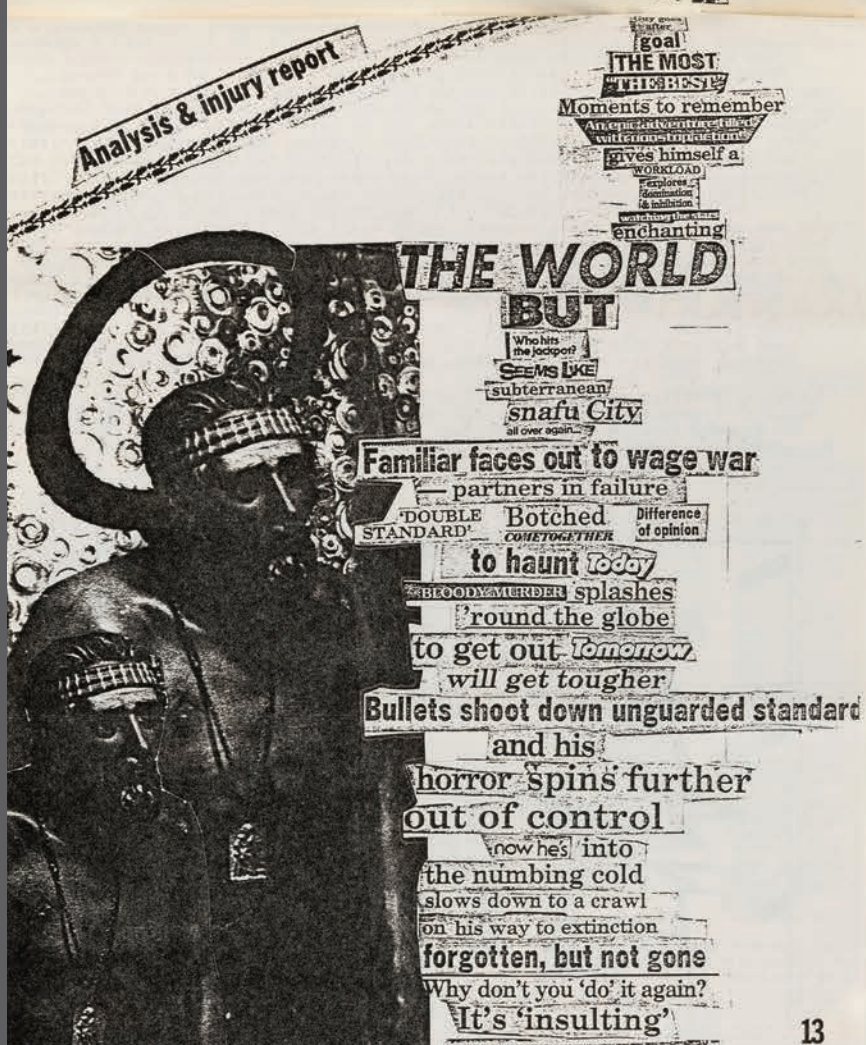
We lower by raising

In reality, these are exactly alike.

Uncommon luxury

Uncommon end

12



13