

826 schmerhorn

COLUMBIA UNIVERSITY
DEPARTMENT OF ART HISTORY AND ARCHAEOLOGY
MIRIAM AND IRA D. WALLACH FINE ARTS CENTER
FALL 2024





Luis Serrano: Drawings After Venetian Paintings in the Frick Collection

Casa Muraro, Venice
May 17 – July 28, 2024

A space for cultural and artistic dialogue between New York and Venice, the recently renovated Galleria Finley at Casa Muraro, the Columbia University Research Center for Venetian Studies, was inaugurated last May with an exhibition gathering ten oil drawings made by Luis Serrano, a Spanish artist working between Madrid and Rome, after Venetian paintings in the Frick Collection. Serrano's drawings, commissioned by the Frick Collection for the book *Cocktails with a Curator* (Rizzoli, 2022), do not offer exact copies of the works of Paolo Veneziano,

Giovanni Bellini, Titian, Veronese, El Greco, Rosalba Carriera, Tiepolo, and Guardi. Rather, they highlight pictorial details that reveal unexpected articulations of composition and material structure. Through this graphic research, Serrano's hand reconnects with the creative gestures of the past. The exhibition was made possible by the generous support of Marco and Francesca Assetto; Carol and John Finley; Jill Armstrong; the Rosand family; and Friends of Casa Muraro.

Dear Friends of the Department,

Our university has faced challenges over the past year, yet the department remains as strong as ever, united in its commitment to art historical excellence. We celebrated the outstanding career and retirement of our dear colleague David Freedberg as well as Miyeko Murase's hundredth birthday, while also mourning the passing of emeritus professors Richard Brilliant, Esther Pasztory, and Allen Staley, as well as philanthropist Leonard Riggio, all of whom shaped the department in profound ways. Graduate students had opportunities to share their research at the annual Cambridge–Columbia symposium as well as at the newly established Tōdai–Columbia symposium. The Burke Center organized a trip to Japan to visit important sites of ceramic production and Avinoam Shalem led a group to Kenya as part



From left: Holger Klein and students examine the painted church of Panagia tou Araka on the Center for the Ancient Mediterranean trip to Cyprus. Curator Alison Manges Nogueira discusses her exhibition, *Hidden Faces: Covered Portraits of the Renaissance*, at the Metropolitan Museum of Art with graduate students and faculty working in the early modern period. Diane Bodart and students visit the conservation laboratory of Giulio Bono to study Titian's *Annunciation* from the Scuola Grande di San Rocco. Lisa Trever explains a newly uncovered mural painting at Pañamarca to Riley Tavares (CC '24) and Joseph Senchyshyn.



of his Black Mediterranean project. Students again excavated in Tivoli under the direction of Francesco de Angelis. Diane Bodart, Elizabeth Hutchinson, Branden Joseph, and Holger Klein curated exhibits, and Julia Bryan-Wilson led the Venice Biennale jury. Among the many faculty accolades this year, Branden Joseph, Subhashini Kaligotla, and Lisa Trever received prestigious awards for their books. The department also celebrated the tenure promotion of Lisa Trever as well as the appointment of recent graduates as curators and professors throughout the world. We look forward to working with our new cohort of twenty-five PhD and MA students this year across various fields of art history and archaeology.

We are especially grateful for the continued financial support of our friends and alumni. Your generosity has enabled our students to travel, engage in archaeological fieldwork, study languages, and conduct research worldwide. It also helps offset the rising costs of publications and funds events and activities across disciplines. On behalf of the entire department, I extend our sincere thanks.

Sincerely,

Zainab Bahrani

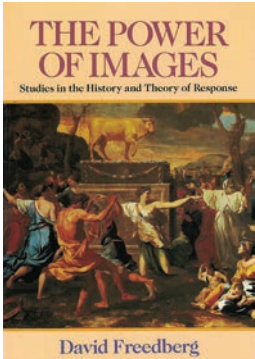
Cover: Nicolas Poussin, *The Adoration of the Golden Calf*, 1633–34. Oil on canvas. National Gallery, London.
Inside front cover: Luis Serrano, Drawing after Giovanni Bellini's *St. Francis in the Desert*, 2022.
Inside back cover: Giovanni Bellini, Detail from *St. Francis in the Desert*, ca. 1475–80. Oil on panel. The Frick Collection, New York.



CELEBRATING DAVID FREEDBERG

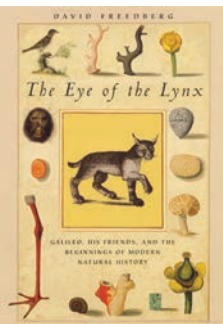
On April 11, friends and colleagues as well as former and current students of David Freedberg, Pierre Matisse Professor of the History of Art, gathered for a dinner in honor of his retirement after forty years in the department. The evening featured celebratory toasts highlighting his prodigious career, reminiscences about memorable seminars and excursions, and humorous anecdotes and personal stories as well as a heartfelt speech by David himself (see next page).

David left his home country of South Africa in 1966 and pursued his BA at Yale University with a focus in Classics. He went on to study at Balliol College, Oxford, receiving his D.Phil. in 1973. David's doctoral dissertation, entitled "Iconoclasm and Painting in the Revolt of the Netherlands, 1566–1609," was his first exploration of human responses to images, and his first iteration of the ideas that would culminate in *The Power of Images* (1989). Glowing assessments of the book's impact on art history as well as on the humanities and sciences have been many, deploying exceptionally laudatory phrases—just the type he would strike from student papers as "soppy." In the thirty-five years since its publication, *The Power of Images* has opened new avenues for art historical research, breaking down the barriers that once distinguished images from art and inviting engagement with disciplines once off-limits to the art historian.



Less quantifiable, but equally profound, is the book's contribution to the vitality of the field itself. For many scholars, *The Power of Images* ignited their interest in art history. And for many of his students, David is the professor who made the study of art captivating enough to become their life's work. He has sponsored or co-sponsored over seventy-five PhD dissertations and engaged numerous students since he began teaching. After serving as a lecturer at the University of London (1973–76) and the Courtauld Institute of Art (1976–84), David arrived at Columbia in 1984. Over the decades, he has served the department

in a variety of roles, tirelessly supporting his colleagues and students. In 2000, David was appointed director of the Italian Academy for Advanced Studies in America. At the Academy, he established the *Art and Neuroscience Project* (now the *Art, Humanities, and Neuroscience Project*), a pioneering cross-disciplinary program.



If there is a leitmotif to be found in David's research, it is the ease with which he crosses disciplinary boundaries—and in doing so, paves the way for future art historians. At Columbia, David's research interests ranged far beyond Dutch and Flemish art. After his several studies on the prints and drawings of Rubens and Bruegel, he ventured into seventeenth-century Roman

art and the paintings of Nicolas Poussin. He boldly engaged with the new cognitive neuroscience and collaborated with neuroscientists in several experiments on the relations between vision and embodiment. A series of discoveries at Windsor Castle, the Institut de France, and the archives of the Accademia dei Lincei in Rome led to several publications focusing on the intersection of art and science in the age of Galileo, chiefly *The Eye of the Lynx: Galileo, His Friends, and the Beginnings of Modern Natural History* (2003). He has written about contemporary artists Joseph Kosuth and William Kentridge. For all his publications, appointments, and commitments beyond Columbia, David maintained a spirited presence in the department during his tenure. His infectious enthusiasm for the study of art enlivened his seminars, as did the promise of a glass of prosecco to the student who could answer his toughest questions.

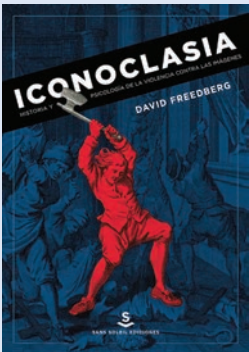
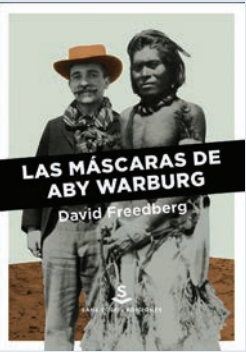
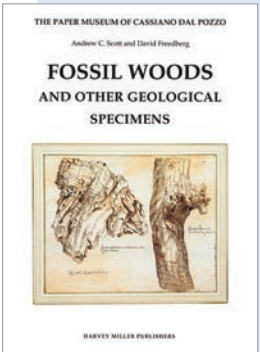
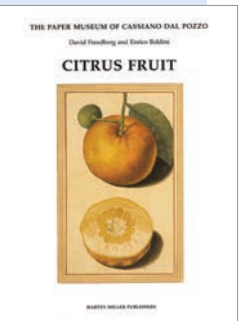
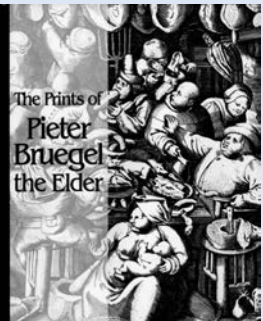
David remains director of the Italian Academy and will continue to divide his time between New York and Maine. Indeed, describing him as retired seems hardly appropriate; he remains as active as ever. This summer alone has seen him writing new material, attending speaking engagements, and guiding several students through the completion of their dissertations.

I'm totally moved. How wonderful to see so many of you here, so many faces I haven't seen for so long! Thank you so much for coming to this event this evening . . . Columbia has been my intellectual home for forty years now, and what I really want to put on record this evening is how much it has meant to me and in particular how much our Department of Art History and Archaeology has meant to me. Above all, I want to thank my students and especially all my graduate students from whom I have learned so much. I continue to feel very guilty about those of you whom I neglected over the years more than I can be excused for and certainly much more than their wonderful and stimulating work deserved. My confession would be too long and I'm not sure I'd be entitled to absolution. But enough of that.

. . . The moment I set foot on the Columbia campus I was happy. Unlike my initial wariness at the Courtauld, I was immediately inspired. One had only to enter the campus to feel positive, and to be filled with ambition about our mission as a university . . . I loved our department, so full it was of interesting and energetic scholars. I loved going to work and the conversations we used to have amongst ourselves, whether students or teachers, in the old slide-room . . . For me one of the great things about our department, I feel confident in saying, is that it's grown ever better, and I now think that it constitutes the very best department we ever had—or at least during my time here.

. . . I've learned enormously from you, dear colleagues and students, both present and past, both with us and no longer with us. Our pre-thesis oral exams and dissertation defenses have been amongst the greatest learning experiences and intellectual pleasures of my life. I've learned so much from the reading of all your dissertations, from my contacts with you in our seminars, and now I view my future absences from the seminar room with great trepidation. I could not be prouder of all my students who have gone on to become distinguished art historians themselves and I'm so happy that I've been able to help them find positions not only in great universities, but also in so many museums in our country and others . . . I always said that I would retire after fifty years full-time teaching because since it's long been my belief that such a length of time one should hand over one's position to younger people—so that's what I did . . . But let me not be too quixotic again. I have to admit that the reality is different. I realize that fact of life regretfully, but I'm inspired by the talents of all those who have come here this evening, inspired by your friendship, and inspired above all by your devotion to the commitments we all share to the history of art and the education of all those who realize, however vaguely or precisely, its importance.

Excerpt from the remarks given by David Freedberg at Tartina on April 11, 2024. The full speech can be read here <<https://arthistory.columbia.edu/content/david-freedberg>>.



BLACK CURATORS MATTER: AN ORAL HISTORY PROJECT



With the naming of Naomi Beckwith as deputy director and chief curator at the Guggenheim Museum in 2020 and with significant Black curators at institutions from the Virginia Museum of Fine Arts to the Museum of Modern Art and throughout the country, the Black curator has finally arrived at the forefront of the U.S. artworld. This comes fifty years after protests at the Metropolitan Museum of Art and Whitney Museum of American Art called for American museums to hire Black curatorial talent, and the birth of institutions such as the Studio Museum in Harlem, Museum of the National Center of African American Artists, and California African American Museum, in response to continual institutional rejection of that very point. In 2020, Black Lives Matter activism again brought issues of racial equity into view; this time museums listened.

While oral histories with Black artists have become a part of production for institutions such as Archives of American Art, Getty Research Institute, and *BOMB* magazine, Black curators, who over the last century have been the primary support for Black artists, have generally been consigned to the

shadows of American exhibition and art histories. *Black Curators Matter: An Oral History Project* addresses this omission. Led by Kellie Jones, the project is part of Columbia University's African American and African Diaspora Studies (AAADS) Mellon Arts Project supported by a grant from the Mellon Foundation. In partnership with the Columbia Center for Oral History Research, from 2021 to 2024 the initiative conducted six oral histories with Black curators Deborah Willis, Lowery Stokes Sims, Kellie Jones, Richard J. Powell, Thelma Golden, and Franklin Sirmans, all of whom have played an important role in creating the museum and curatorial field we encounter today. Each of the six curators was interviewed by six younger curators—Kalia Brooks, Ashley James, T. Jean Lax, Aaron Bryant, Rujeko Hockley, and LeRonn Brooks—offering an important intergenerational dialogue.

While the oral histories were recorded privately, AAADS partnered with Schomburg Center for Research in Black Culture and the Museum of Modern Art to present public programs with the participants for a further dialogue. The oral histories will be deposited with

the Schomburg and Getty Research Institute. Getty Publications will publish an accompanying book with edited transcriptions of interviews and images from the project.

Black Curators Matter: An Oral History Project also elucidates the role Columbia University has played in these histories. Pursuant to Naomi Beckwith joining the Guggenheim Museum, it hired Ashley James (CC '09). The Department of Art History and Archaeology is well represented by Rujeko Hockley (CC '05), the Arnhold Associate Curator at the Whitney Museum of American Art, and T. Jean Lax (MODA '13), curator of Media and Performance, Museum of Modern Art. Graduate students in the department have also provided support to the initiative, including PhD students Sinclair Spratley and Jennifer Harley, and MA students KJ Abudu (MODA '22), Brooke Lin Finister (MODA '23), and Chloe Powers (MODA '21).

Left: Kalia Brooks, Tumelo Mosaka, Lowery Sims, Deborah Willis, Kellie Jones, and Novella Ford. Right: Thelma Golden, LeRonn Brooks, Rujeko Hockley, and Franklin Sirmans in dialogue at the Schomburg Center for Research in Black Culture.



GROWING SIDeways: PERFORMING CHILDHOOD

Wallach Art Gallery
June 21 – September 15, 2024

Curated by PhD candidate Piper Marshall, *Growing Sideways* offered a timely examination of the profoundly emotional ways that artists present the figure of the child—its youthful energy—as a catalyst for social change through a collection of artworks drawn from the United States, Europe, and Latin America. The exhibition's title references Kathryn Bond Stockton's book, *The Queer Child, or Growing Sideways in the Twentieth Century*, which asserts the child as a model for advancing amidst the dominant order. In this exhibition, the "childlike" is understood not as underdeveloped or lesser than the adult, but rather as an artistic strategy that acutely challenges the behaviors and conditions regulating the grown-up world.



Photo: Olympia Shannon

Through scale-shifting installations, intermedia performances, and collaborative photographic works, the exhibited artists access the vital and mischievous force of the juvenile to raise crucial questions about inherited values, development, and perception. From the inversion of a hand game presented by Lorna Simpson to the invention of a novel superhero captured by Aura Rosenberg, from the installation of miniature toy appliances by Ghislaine Leung to the soaring kites of Joan Jonas, these artists pose the child as a memory keeper and a code disruptor, as a thoughtful interlocutor and animated dreamer.

Featuring a public program with films by Ericka Beckman and Jeff Preiss produced in conjunction with Lukas Brasiskas and e-flux Screening Room, as well as a performance by Madeline Hollander, *Growing Sideways* brought a new focus to artists who model juvenile play to unsettle conventions and present alternate modes of connection and growth in the public sphere.

DISPARATE VISUAL FACTS

Robert Rauschenberg Foundation, New York
October 16, 2023 – January 5, 2024



Photo: Ron Amstutz

Titled after a description that Robert Rauschenberg gave of his own work in 1963, the exhibition *Robert Rauschenberg: Disparate Visual Facts*, curated by Branden Joseph, highlighted the formal motifs and devices that developed, subtly but recursively, throughout the artist's oeuvre from 1949 through to the late 1990s. Arranged throughout the Rauschenberg Foundation's first-floor gallery and chapel were a selection of photographs, collages, drawings, sculptures, silkscreen paintings, and Combines, along with examples from the series *Hoarfrosts*, *Venetians*, *Spreads*, *Jammers*, and *Anagrams (a Pun)*. The exhibition featured canonic works such as the seven-panel *White Painting* of 1951, alongside lesser-known items, including a ten-foot-long untitled *Jammer* from 1976 that has never been publicly shown. The Foundation's third-floor gallery was devoted to a reconstruction of Rauschenberg's 1965 performance *Map Room II* utilizing a selection of photographs, archival materials, original performance props, and newly restored and digitized rehearsal footage. *Disparate Visual Facts* was organized to coincide with Branden Joseph's lecture course *Neo-Dada and Pop Art*. In addition to being able to study a range of Rauschenberg's original artworks, students enrolled in the course were given access to the Rauschenberg Foundation archives to research and present on select pieces in the exhibition.



A FAVORABLE CONSTELLATION OF THE STARS

PhD candidate Charlotte Gorant curated a small exhibition focused on the astral traditions of South Asia (*jyotiṣa*) at Columbia’s Rare Book and Manuscript Library. Featuring Sanskrit manuscripts and astronomical instruments from the Smith Indic collection, *A Favorable Constellation of the Stars*, which was generously supported by an international ADEI grant (Antiracism, Diversity, Equity, and Inclusion Award), aimed to read against the grain of the Hindu nationalist view of *jyotiṣa* as a strictly ‘Vedic science’ by giving attention to omens, Arabic astronomers, and other important historical dialogues overlooked in recent history. A related conference, held jointly with the Institute for the Study of the Ancient World, NYU, delved further into these issues while also celebrating David Pingree, a renowned expert on *jyotiḥśāstra* and author of the Smith Indic Collection’s catalogue. Both undertakings yielded valuable insights and encouraged further rethinking of this material and the traditional scholarly boundaries of *jyotiṣa*.

Top: Astrological calendar in Sanskrit, 1847. Rare Book and Manuscript Library, Columbia University. Bottom: Curator Charlotte Gorant with Professor Emerita Vidya Dehejia at the opening of the exhibition.



THE INQUIRING EYE

MA in Art History Presents returned to the Stronach Center in Fall 2023 with an exhibition that showcased eleven drawings by Italian, Dutch, British, and French artists from the Lola Szladits Collection. These drawings were selected among the one hundred thirty works gifted to Columbia in 1990 by the estate of Lola L. Szladits, a former curator of the Henry W. and Albert A. Berg Collection of English and American Literature at the New York Public Library. For the MA students who curated the exhibition, entitled *The Inquiring Eye*, the drawings posed a significant research challenge. The majority of the works entered Columbia’s collection with questionable attributions and very little documentation. Under the guidance of scholars, curators, and conservators, the students adopted an “inquiring eye” to analyze these drawings: they examined the materials; detected repairs; contextualized inscriptions; identified collectors’ marks; and researched attributions. Dr. Szladits left an indelible mark on the New York literary world. Presented in the year that would have marked her hundredth birthday, this exhibition shed light on her practice as a private collector, a little-known aspect of her life.



Unidentified artist, formerly attributed to Jan Stolker, *Madagascar Sheep*, 18th century. Art Properties, Avery Architectural & Fine Arts Library, Columbia University.

MODA CURATES

Offered jointly by the MA program in Modern and Contemporary Art and the Wallach Art Gallery, this year’s *MODA Curates* advanced scholarship in art history by presenting critical reexaminations of two groundbreaking artists’ bodies of work. For the exhibition *Looking for Ourselves: Gauri Gill’s The Americans, 2000–2007*, Roma A. Patel selected thirty-four photographs from Gill’s *The Americans*, a series of intimate portraits of South Asian immigrants across the United States. As a collection of photographs, the series and accompanying exhibition echo the vernacular form of the family album, inviting the spectator to contemplate the American Dream and the complexity of what it means to be South Asian in America. *Rosemary Mayer: Words in Art are Signs Returned*, curated by Farren Fei Yuan, explored an overlooked aspect of Mayer’s practice: the relationship between image and text. Showcasing archival materials and works on paper, the exhibition positioned Mayer’s examination of words and time as a critical gesture and practice of defiance against the patriarchal institutional structures of the reigning conventions of her era.



Top: Installation view of *Looking for Ourselves: Gauri Gill’s The Americans, 2000–2007*. Photo: Olympia Shannon. Bottom: Gauri Gill, *Indian grocery store in Queens, New York 2004*, from *The Americans, 2000–2007*.



Installation view of *Rosemary Mayer: Words in Art are Signs Returned*. Photo: Olympia Shannon.

TŌDAI–COLUMBIA GRADUATE STUDENT SYMPOSIUM



On May 11–12, sixteen PhD students in the history of Japanese, Chinese, and Korean art gathered at the University of Tokyo (Tōdai) for the first of what is envisioned as a regular program of exchanges between the two institutions in the coming years. Spearheaded by Professors Masuki Ryusuke and Matthew McKelway, the conference was coordinated by the students, who organized themselves into five sessions covering everything from Heian period Japanese Buddhist sculpture to Japanese colonial architecture in Taiwan and presented their papers in English and Japanese. Following the weekend program, students convened for excursions to galleries in Tokyo as well as exhibitions at the Kyoto and Nara National Museums.



Top: University of Tokyo and Columbia University graduate students and professors in front of the Edo era "Red Gate" (Akamon) at the University of Tokyo. Lower left: Discussion panel at the symposium. Lower right: Students examining works of art at Heisandō Gallery with its owner, Takahashi Yutaka, and Professor Masuki Ryusuke.

EXPLORING THE HISTORY OF JAPANESE CERAMICS

Masaaki Arakawa (Gakushūin University), Matthew McKelway, and four PhD students—Andrew Fung, Yuri Handa, Walsh Millette, and Misaki Sanui—along with Mamiko Arakawa and Burke Center associate director Midori Oka, traveled to major kiln sites in Saga prefecture, Kyushu, over a four-day period in May. The students had enrolled in Arakawa's seminar on Japanese ceramics during the Fall 2023 semester when he served as Atsumi Distinguished Visiting

Professor. After visiting Nakazato Takashi's Ryūtagama kiln near Karatsu, they continued to Arita, where ceramicists Imaizumi Imaemon XIV (a "living national treasure"), Sakaida Kakiemon, and Shinji Terauchi showed the group their respective ateliers. The students also explored the rock quarry where kaolin was discovered in the seventeenth century and had rare opportunities to observe first-hand the painstaking collaborative processes for creating porcelain.



Students and faculty with the potters Nakazato Takashi and Nakazato Taiki.

VISITING LECTURES AT PEKING UNIVERSITY



Matthew McKelway visited Peking University's School of Arts at the end of May to deliver a series of three lectures on the painter Kano Motonobu (1476/77–1559). The talks examined Motonobu's work from the three formal perspectives of brush, space, and color to make sense of this protean artist's legacy and impact on painters of the Kano workshops he established in late medieval Kyoto. In the midst of the two-week program, Michael Cavayero (Peking University) and Jin Xu, himself a Peking University alumnus, organized a road trip to Shanxi Province to explore the sacred mountains of Wutaishan, Buddhist cave grottoes at Yungang, and temples where some of China's oldest buildings are preserved. They were joined by PhD student Walsh Millette and Peking University assistant dean Liu Chen.



Top: Matthew McKelway with Michael Cavayero, Liu Chen, Walsh Millette, Xiaoyang Ma, and Peking University graduate students. Bottom left: Walsh Millette, Jin Xu, Matthew McKelway, Michael Cavayero, and Liu Chen with Reverend Fo Hu at Wutaishan. Bottom right: Group examining Buddhist sculpture inside Cave 6 at the Yungang grottoes.



MIYEKO MURASE TURNS 100

Takeo and Itsuko Atsumi Professor Emerita Miyeko Murase marked her centennial with multiple celebrations last spring, including gatherings at the Metropolitan Museum of Art and Columbia. On April 26, the Mary Griggs Burke Center for Japanese Art hosted a birthday dinner in her honor, which was attended by over forty of her former graduate students. Murase joined the department soon after earning her doctorate in 1962 and taught generations of students until her retirement in 1996. Widely published in the field of Japanese art, she is perhaps best known for her scholarship on narrative painting and the *Tale of Genji*, as well as her active role in shaping and publishing Mary Griggs Burke's extensive collection of Japanese art.



FRAMING THE SACRED: CORDOBA AND AMIENS

The newest addition to the Art Humanities curriculum made its debut in Fall 2023: the Mosque–Cathedral of Cordoba. Built beginning in eighth-century al-Andalus (present-day southern Spain), the structure was expanded and modified over the centuries. As a magnificent, ever-changing sacred edifice designed in a former Roman city for a prosperous medieval one at a time when urban centers competed for prestige and pilgrims alike, the building and its landscape invite pedagogically fruitful comparison with Amiens Cathedral—the subject of a longstanding Art

Humanities unit, enriched in recent years thanks to Stephen Murray's book *Notre-Dame of Amiens: Life of the Gothic Cathedral* (Columbia University Press, 2020) and its companion interactive website (learn.columbia.edu/amiens). The addition of a core work built in the Islamic West also establishes stronger ties to Contemporary Civilization and Literature Humanities; poet Ibn 'Arabi—author of *The Translator of Desires*, which Lit Hum students read in the spring—knew the Great Mosque of Cordoba well and made the themes of pilgrimage and travel central to his poetry. After Ferdinand III's conquest

of Cordoba in 1236, the mosque was converted into a cathedral, which, like the one in Amiens, was dedicated to Saint Mary. Thanks to the hard work of Lindsay Cook ('18 PhD), who produced the teaching guide for the new unit, students and instructors will now have the opportunity to explore these structures in dialogue. While they employ different building materials and techniques to frame the sacred, both are monuments—to borrow an expression attributed to Emperor Charles V during a visit to Cordoba—"unique in the world."



INSPIRATION: AN ART HUMANITIES EXHIBITION



Ioannis Mylonopoulos, incoming Sobel-Dunn Chair for Art Humanities, concluded his ArtHum course last fall with a virtual exhibition on the theme of *inspiration*—the kind he received from a group of exceptional Columbia undergraduate students and the kind they, in turn, drew from thousands of years of art and architecture (and hopefully from their instructor as well).

Art Humanities is a truly unique learning experience, one that countless Columbia alumni still remember fondly for the time spent discussing, debating, agreeing, and even disagreeing about art, artists, and their relevance. The spark behind the exhibition was the

desire to make the end of such a class equally unique.

The students enthusiastically embraced the project, working diligently to transform the lively in-class discussions into a new visual mode. For Mylonopoulos, it was pure joy to see each art project evolve from its initial concept to its final “hanging” on the virtual exhibition wall.

The students were given complete freedom to express their creativity in any way they liked, with only one requirement: a connection to the content of the class, no matter how big or small. They produced everything from original artworks, collages, and

models to poems, videos, and short stories. The exhibition, made possible thanks to the help of Tim Trombley and the Media Center for Art History, represents the connections and associations they made.

As Mylonopoulos wrote in the opening text of the exhibition—inscribed on a bronze plaque at the entrance of the circular virtual gallery building—“Inspiration! This is what teaching and learning should be about! Always!” The exhibit can be visited here: <https://tinyurl.com/ArtHumGallery>.

DIGITAL VILLA SAVOYE

In its pursuit of novel and engaging didactic tools, the Media Center has crafted a highly detailed, born-digital 3D model of the Villa Savoye that serves as a platform for several modes of exploration. The building can be viewed as both an illustration and an expression of Le Corbusier's “Five Points of Architecture,” with animations demonstrating each architectural principle in context. Defined itineraries move the viewer through the rooms of the villa to replicate the flow of space as experienced in-person. The structure can also be rendered at various periods in its history to reveal the differing paint colors over the span of its use and restorations. Additionally, users can view photographic panoramas of the villa (produced by the Media Center in 2003) directly inside the virtual space of the model to easily compare the building and the digital reconstruction. The Media Center hopes this type of interactive application will serve as a template to visualize other structures and spaces in the future.



NEW AVERY DIRECTOR: TERESA HARRIS



Following a dynamic first year as director of Avery Architectural & Fine Arts Library, I am excited to continue building upon Avery's long-standing and productive relationship with the Department of Art History and Archaeology. This fall, MA students worked with Roberto Ferrari, curator of Art Properties, and MA program director Frédérique Baumgartner to curate the eighth in a series of annual exhibitions drawing from Avery's Art Properties collection. We have also reconstituted the Faculty Advisory Committee to gather input from the department on collecting directions, library services, and research support for art history faculty, students, and alumni.

I bring an unusual combination of perspectives to this role, having once been a graduate student in the department and then serving for eight years as curator of Avery Classics, our rare book collection, before taking the helm as director. These experiences give me an excellent understanding of the needs of patrons at various points in their careers, from undergraduate students to tenured professors. I know first-hand the importance of access to Avery's collections, having completed my dissertation away from the resources I often took for granted during coursework. As part of our ongoing effort to facilitate both in-person and virtual access to our holdings, Avery Library staff are diligently working on a number of exciting digital projects, including the Frank Lloyd Wright Digital Archive and a web archive exploring historical representation at American House Museums, which will increase and preserve access to these materials for researchers across the globe.

CLOTHING COURSE EXPANDS ITS REACH

In Spring 2024, Anne Higonnet introduced a pilot hybrid version of her lecture course *Clothing* to five underserved New York City high schools through the National Education Equity Lab, which partners with colleges like Barnard to offer college-level courses nationwide. The initiative aims to empower students from diverse backgrounds to apply to college with the confidence and credits gained from successfully completing a real college course.

Higonnet recorded her lectures and utilized enhanced features on the Canvas platform to make schedules, objectives, and procedures easily accessible. She also hired five teaching assistants, who conducted real-time Zoom discussion sections, from among undergraduates who had previously taken the course. Twenty-seven highly qualified students applied. Higonnet found it exhilarating to witness the TAs transform into skilled teachers, as well as to see the steady progress, determination, and talent of the high schoolers. Students read Marx and Freud, gave oral presentations every other week, and grappled with ideas like Thorstein Veblen's conspicuous consumption, connecting it with phenomena such as the Met Gala. At the end of the semester, Higonnet visited four of the five classes in person, located in the Bronx, Brooklyn, and Queens, and was deeply moved by how much closer to college readiness the students felt.

The results were impressive for such a program. Of the 103 students who participated, 98% were students of color and 57% were first-generation. Nearly all persisted until the end, with a strong group earning high marks for their outstanding work, and all indicated they would recommend the course to others. Before this experience, Higonnet thought she couldn't love teaching any more than she already did; that proved not to be the case.



An early twentieth-century, St. Lawrence Island Yupik ceremonial seal gut parka from the Museum of International Folk Art collection: one of the many garments students examined in the online course.

RED CORRIDOR WORKSHOP

Last May, the Columbia Global Center in Nairobi hosted the latest international workshop for the *Black Mediterranean* project, directed by Avinoam Shalem and Alina Payne. Entitled "The Red Corridor and the Wider Mediterranean: Histories of Global Commercial Desires and Image Making," this workshop, co-organized with Eva-Maria Troelenberg of Heinrich-Heine-Universität Düsseldorf, focused on the long history of canals connecting the Mediterranean to the Red Sea, and ultimately to the Indian Ocean, from the seventh century BCE to today. Presentation topics included the ancient and early modern circulation of sub-Saharan materials through commercial and sacred pathways; the preservation and destruction of cultural heritage from Egypt to Somalia;

and representations of the Suez Canal. Coordinated by PhD candidate Claire Dillon with much assistance from the department's business manager, Faith Batidzirai, the week-long program saw twenty participants visiting sites in Nairobi with anthropologist Wangui Kimari, and across Mombasa, Diani, and Shimoni with architect Kabage Karanja, to examine connections between the societies navigating these bodies of water as manifested in material culture. Through this journey, the Horn of Africa appeared as a dynamic space of inter-imperial desire, with competing economic expansions unfortunately tied to the trade of enslaved people, between Arab and European powers.



Avinoam Shalem discusses a seventeenth-century Siwa, a ceremonial ivory horn, from the Lamu Archipelago, now in the Nairobi National Museum.

CAMBRIDGE–COLUMBIA SYMPOSIUM

This year marked the twelfth annual Cambridge–Columbia Graduate Symposium in the History of Art, which took place on April 5 in Schermerhorn Hall. With a theme of "Art, Architecture, and Climate," students presented papers on a range of topics, from early cuneiform depictions of animals to contemporary ecological art exhibitions in South Asia. Their talks engaged with the effects of human-induced climate change, processes of environmental extraction, and eco-critical methods in the history of art and architecture. The symposium provided a platform for rigorous academic discourse and international exchange, and emphasized the growing need to contend with the long history of human–environment relationships in the history of art.



FACULTY HIGHLIGHTS

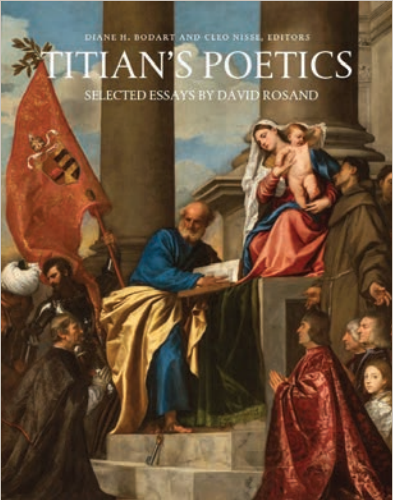
ALEXANDER ALBERRO published “Border as Method,” in *Motion: Migrations*; “On the Passage of a Few People through a Rather Brief Period of Time,” in *Mary Kelly’s Concentric Pedagogy*; and “Project Exhibitions and the Twenty-first Century Art Museum,” in *MMCA Studies*. He presented invited public lectures at Sapienza University (Rome), National Museum of Modern and Contemporary Art (Seoul), Wiels Contemporary Art Center (Brussels), University of Sydney, University of Bern, and the Forum of Cultural Diplomacy in the United Nations (New York).

ZAINAB BAHRANI continued her restoration of the Mosul Gate and conservation of the Parthian rock reliefs and monumental stairway at Amedi/ Amadiyah in Iraq. She published “Creative Destruction and Cultural Heritage in the Warscape” in *The Routledge Handbook of Cultural Heritage Destruction* (2023) and delivered a keynote lecture at Leiden University’s Assyriology conference.

BARRY BERGDOLL did a stint as visiting professor in Buenos Aires before an academic year punctuated by keynotes at Modernism Week in Palm Springs and on the restoration of Notre-Dame Cathedral at the Louvre and Villa Albertine in New York. He returned to Reid Hall to interview Burkinabe architect Francis Kéré for the annual Cohen lecture. In addition to serving as a juror for the Pritzker Architecture Prize and the inaugural KSCAU architecture award in Riyadh, he was the recipient on campus of the inaugural Humanities Faculty Award for Academic Excellence.

DIANE BODART co-edited, with Cleo Nisse (’24 PhD), *Titian’s Poetics: Selected Essays by David Rosand* (Harvey Miller, 2024), which they presented at Casa Muraro in July. She also curated *Luis Serrano: Drawings after Venetian Paintings in the Frick Collection* at Casa Muraro (see p. 2). She wrote an essay on Anish Kapoor’s reflective surfaces for the catalog of *Anish Kapoor: Untrue Unreal* at the Palazzo Strozzi in Florence and gave an invited lecture for the European Paintings Council at the Detroit Institute of Art.

BOOK EXCERPT



DAVID ROSAND lived for more than half a century with Titian on his mind, from his first trip to Venice in 1961 to the end of his career in 2014. While Rudolf Wittkower, his Columbia University advisor, encouraged him to work on Palma il Giovane instead of Titian for his PhD dissertation, he devoted his first essay to the artist in 1971—*Titian in the Frari*—and from then onwards indefatigably investigated the artist’s pictorial intelligence. Much as the continuous conversation of an

enduring friendship creates ever new levels of intimacy and understanding, in 1978 Rosand already predicted that his comprehension of Titian’s work would evolve through time. In the preface to the book on the artist he was then writing for the “Library of Great Painters” series, he forecasted: “I have tried to present my sense of the master at this particular moment in my relation to his art—having no doubt that in ten or twenty years that relationship will be different.” He would indeed continually endeavor to refine the frameworks of understanding through which he approached Titian’s paintings, show himself ready to consider novel hypotheses when new evidence arose, and rethink as he gained greater familiarity with the master’s art . . . Through a collection of essays published between 1971 and 2014, the present volume offers an extensive compendium of Rosand’s writings on Titian, including both well-known texts and others that are more difficult to access. Structured around Rosand’s concentration on “Titian the painter and on the affective structures of his art, on his technique and mimetic power, on its poetry,” it reconstitutes the many facets of his vision of the artist.

Excerpt from Diane H. Bodart and Cleo Nisse (eds.), *Titian’s Poetics: Selected Essays by David Rosand* (Harvey Miller, 2024).

In the spring of 2024, **JULIA BRYAN-WILSON** served as president of the International Jury of the Venice Biennale, seeing every pavilion and selecting the Golden Lion awards. As a Phi Beta Kappa Visiting Scholar, she traveled to many campuses giving lectures on embroidery, and she was the curatorial advisor for *Unravel: The Power and Politics of Textiles in Art* at the Barbican Centre in London. Among other publications, her text on contemporary U.S. queer art history

appeared in *The Art Bulletin* and her first book, *Art Workers*, was translated into Japanese.

GREG BRYDA’s book *The Trees of the Cross* (Yale, 2023) was the finalist in the “Art History and Criticism” category of the 2024 PROSE Awards, sponsored by the Association of American Publishers. He delivered the inaugural Earth Day Lecture at The Met Cloisters; an evening lecture at the University of Göttingen;

and conference talks at the Center for Advanced Study in the Visual Arts, College Art Association, and Eikones Center in Basel.

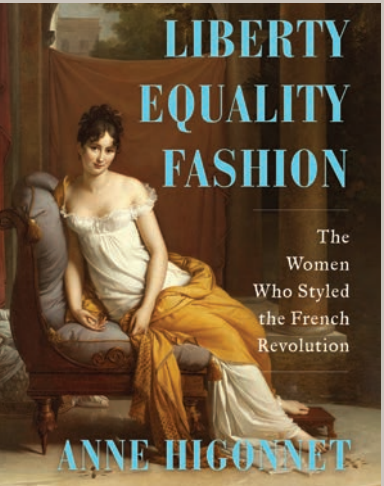
ZEYNEP ÇELİK ALEXANDER continues her research with the working group Extractive Media (along with colleagues Brian Larkin and Debashree Mukherjee). The group will culminate their project with a final conference and a special issue in 2024–25.

In the fall of 2023, **MICHAEL COLE** gave the Sidney J. Freedberg Lecture at the National Gallery of Art in Washington. Entitled “Sofonisba Anguissola: Recent Discoveries and Debates,” it dealt with questions of connoisseurship in relation to Renaissance women artists. Currently he is preparing a revised and expanded edition of his 2019 book, *Sofonisba’s Lesson*. He continues to serve on several editorial boards, including that of *Zeitschrift für Kunstgeschichte*.

In November 2023, **JONATHAN CRARY** gave the Srinivas Aravamudan Annual Lecture in Critical Theory at Duke University at the invitation of the Program in Literature. His essay “Dark Modernity” is the opening text in *Luc Tuymans: Nice* (David Zwirner Books, 2024), a volume of writings on recent work by this Belgian painter. At Zone Books, he was the sponsoring editor of two books by art historians: *Iconophages: A History of Ingesting Images* by Jérémie Koering and *The Organic Line: Toward a Topology of Modernism* by Irene Small.

FRANCESCO DE ANGELIS was appointed the 2024 Biggs Family Resident in Classics at Washington University in St. Louis, where he lectured on triumphal arches. He also spoke at conferences at Berkeley and the Fondazione Faina in Orvieto, and delivered talks at Sapienza University of Rome and Oxford University. In November, he co-organized the first Larissa Bonfante Workshop on Etruscan and Italic Arts, and with Julius Chang, he received a provostial award to create the Cross-Disciplinary Frontiers lecture course “The Roman Art of Engineering.” He published an article on the so-called “Maritime Theater” and has been

BOOK EXCERPT



GUARDED WITHIN the gated storage facility of a great Paris museum, locked into a metal drawer, reverently wrapped in tissue paper, nestle the shoes of three women. The shoes were collected and given to the museum in honor of a legend. Side by side now in their resting place, their silver embroidery tarnished and their fine leather stiff, but their line still elegant, they once walked through revolution, and stepped into international celebrity.

This is the story of the style mavericks who wore those shoes. The French Revolution of 1789 redirected the whole world by overthrowing the principles of monarchy and declaring universal human rights. It included a fashion revolution, led by Joséphine Bonaparte, future empress of France, Térésia Tallien, the most beautiful woman in Europe, and Juliette Récamier, the iconic muse of intellectuals.

Everywhere a fashion magazine could reach, women imitated what was then called “the new style.” They rebelled against confinement in massive, rigid garments; women moved and everyone could see them move. A century before couturier Paul Poiret banned the Victorian corset, well over a hundred years before couturière Coco Chanel championed supple knit dresses, more than two hundred years before social media influencers, these three revolutionary Frenchwomen, Joséphine, Térésia, and Juliette, abandoned underwear cages and slipped into light, graceful one-piece dresses.

Excerpt from Anne Higonnet’s *Liberty Equality Fashion: The Women Who Styled the French Revolution* (W. W. Norton, 2024).

coordinating the publication of the first volume on Columbia’s excavations at Hadrian’s Villa (*The Lararium*) and the preliminary report on the Macchiozzo. The 2024 archaeological campaign, in which thirty-five students and collaborators participated, yielded copious new data on the villa.

NOAM M. ELCOTT co-edited a special issue of *Grey Room* on “Art Beyond Copyright,” to which he also contributed “The Manufacturer’s Signature: Trademarks and Other Signs of Authenticity on Manet’s Bar at the

Folies-Bergère.” Similarly related to his book project *Art™: A History of Modern Art, Authenticity, and Trademarks* were publications on “Kubism™”: Picasso, Trademarks, and Bouillon Cube” (*Arts*) and Basquiat and Warhol (*Critique d’art*). Additionally, he published “Art in the First Screen Age: László Moholy-Nagy and the Affordances of Surfaces, Canvases, and Scrims” (*New German Critique*). Finally, Elcott convened several panels on AI and completed his term as director of the Center for Comparative Media.

MEREDITH GAMER lectured at Harvard University; participated in a conference at the Huntington Library; and co-led, with Stacey Sloboda, a graduate seminar on British drawings at the Morgan Library. For the 2024–25 academic year, she was awarded visiting fellowships at the Huntington Library and Lewis Walpole Library, as well as a Mid-Career Fellowship from the Paul Mellon Centre, London. These will enable her to visit collections in California, Connecticut, England, and Scotland in order to pursue research for her new book project, *Taken From Life: William Hunter’s Anatomy and the Art of Reproduction*.

ANNE HIGONNET published her sixth book, *Liberty Equality Fashion: The Women Who Styled the French Revolution*, with Norton in April. The book has been critically acclaimed, notably by the *New York Times* and *Wall Street Journal*; two adapted excerpts were published in *Vogue* and *Town & Country*. Her lecture courses “Clothing” and “Introduction to Art History” remain among the most popular at Columbia or Barnard. During the spring semester, she offered “Clothing” with Educational Equity Laboratory in hybrid form to five underserved high schools in the Bronx, Brooklyn, and Queens (see p. 14).

ELIZABETH W. HUTCHINSON contributed writing to several exhibitions, including *The Shape of Power: Stories of Race and American Sculpture* at the Smithsonian American Art Gallery and *The Wider World and Scrimshaw* at the New Bedford Whaling Museum, and served as a co-curator for *Shifting Shorelines: Art, Industry, and Ecology along the Hudson River*, which opened in October at the Wallach Art Gallery (see back cover). She presented talks in Amsterdam, Halifax, London, and Toronto.

KELLIE JONES has focused on her work as principal investigator for Columbia University’s African American and African Diaspora Studies’ (AAADS) “Envisioning the Arts as Central to Conceptions of African-American and African Diaspora Studies” grant from the Mellon Foundation. This included leading

“Black Curators Matter: An Oral History Project” (see p. 6) and presenting events at Miller Theater, such as the multimedia collaboration *ENTRŌPĒ* with Mickalene Thomas and Terri Lyne Carrington and a book talk with Black Thought (Tariq Trotter) of The Roots. She also collaborated with the School of the Arts for discussions with faculty members like Adama Delphine Fawundu and artists such as Arthur Jafa.

BRANDEN W. JOSEPH’s exhibition *Copy Machine Manifestos: Artists Who Make Zines* (curated with Drew Sawyer, ’16 PhD, at the Brooklyn Museum) traveled in May to the Vancouver Art Gallery. The accompanying catalogue received the Independent Publishing Awards’ first prize in fine arts. In addition, Joseph presented in the Burke Lecture Series at Indiana University and spoke in New York at the Center for Italian Modern Art and at the Robert Rauschenberg Foundation, where he also curated *Disparate Visual Facts* (see p. 7). He conducted interviews with alternative hip-hop musicians Maxo, Maassai, Ahwlee, and CLBRKS for *BOMB Magazine* and contributed to *Grey Room*’s roundtable on the Supreme Court decision *Warhol v. Goldsmith*.

SUBHASHINI KALIGOTLA’s book *Shiva’s Waterfront Temples: Architects and their Audiences in Medieval India* (Yale University Press, 2022) was awarded the 2024 Alice Davis Hitchcock prize by the Society of Architectural Historians. She delivered a lecture series drawn from the book at Jnanapravaha in Mumbai and presented research from her current book project, *Seeing Ghosts*, at Columbia’s University Seminar on South Asia and at the Royal Ontario Museum in Toronto. As a guest professor at the Kunsthistorisches Institut in Florence in April and May, she continued researching and writing on the project.

HOLGER A. KLEIN spent the spring semester as the Michael I. Sovern/ Columbia Affiliated Fellow at the American Academy in Rome to advance a research project on the medieval city as a New Jerusalem. While in Italy, he gave a conference paper at the LXXI Settimana di Studio della Fondazione CISAM in

Spoletto and delivered a lecture at the Bibliotheca Hertziana. He also curated *Monument & Memorial* at 1014, a New York exhibition space of the Federal Republic of Germany, and led the Center for the Ancient Mediterranean’s annual research trip for doctoral students to Cyprus.

JANET KRAYNAK spent her 2023–24 academic year on leave completing the manuscript for her forthcoming book, tentatively titled *The Rise of the Therapeutic Museum: A Report on (Decolonizing) Knowledge*. A revised version of her conference paper, “Faith Ringgold’s *Die* and Modernity’s Long *Durée*,” was published (in Spanish) in the volume *Guernica: Pervivencia de un mito* (Málaga, 2023). She also published several articles on the intersection of visual culture and politics on Medium.com.

In December 2023, **MATTHEW McKELWAY** gave the annual Berton Memorial Lecture at the Los Angeles County Museum of Art, and in late May–early June of 2024 was invited to Peking University to present a series of lectures on Japanese art, “Kano Motonobu (1476–1559): Brush, Space, and Color.” For this and other activities, see pp. 10–11.

IOANNIS MYLONOPOULOS was offered a professorship at the University of Crete, but decided to remain at Columbia. In March 2024, he delivered the keynote lecture “Mediality and ancient Greek religious art” at an international conference at the Max Weber Centre of Advanced Cultural and Social Studies in Erfurt. He published three papers on ancient Greek art and architecture in the periodicals *Kernos*, *Métis*, and *Tyche*, as well as two book reviews. Additional papers and book reviews are in progress, as well as an edited volume on the representation of war victims in art from Greek antiquity to the twenty-first century. This summer, he taught the joint Art and Music Humanities class in Paris and was named the new Sobel-Dunn Chair for Art Humanities.

ELEONORA PISTIS published *Architecture of Knowledge: Hawksmoor and Oxford* (Harvey Miller Publishers,

2024). She spent the summer as a guest scholar at the Kunsthistorisches Institut in Florence, where she worked on her second book project and a series of related articles. She co-organized the two-part session “Matter in Motion” at the CIHA’s conference in Lyon and presented papers at the conferences “Architecture on the Move” (Fondazione Cini, Venice); “Sammler, Künstler, Gelehrte” (Staatsbibliothek, Berlin); and “Gusto della varietas e variazione di modelli tra conoscenza e applicazione” (Università degli Studi, Ferrara). She gave a guest lecture at the Università degli Studi di Sassari.

AVINOAM SHALEM spent this academic year in Florence as a guest researcher at the Kunsthistorisches Institut and the Villa I Tatti. He delivered public lectures in Fermo, at the Italian Medieval Conference in Genoa, and at the American Academy in Rome. Continuing to run the international project *Black Mediterranean* with Alina Payne, he organized the two-day international workshop “The Red Corridor and the Wider Mediterranean” at the Columbia Global Center in Nairobi (see p. 15). Together with Ruba Kana’an (University of Toronto), he edited the volume “Approaching Architecture in the Lands of Islam” in the *Journal of Material Cultures in the Muslim World*.

BOOK EXCERPT



I HAVE NOT SET OUT to write a book exclusively devoted to the great man, nor to the great university. By using the broad framework of knowledge, rather than creating a narrative focused on a single actor, group of designs, or building, I was able to bridge some traditional divisions, particularly between scholars and practitioners, between academic and non-academic, between collective and private, between institutional hierarchies and informal exchanges, and between philological study and

artistic creation . . . Architecture can signify both a building or a body of knowledge. On the one hand, I consider how architectural knowledge was expressed in treatises, in libraries, and in architectural designs. On the other hand, I also discuss how architecture itself served knowledge through the institutional buildings that accommodated academic life. These two viewpoints permit us to understand how architectural information was selected, stored, and organized, and how it was produced, consumed, applied, and manifested in its different forms. These viewpoints also shed light on how architecture was used to accommodate learning via the creation of new edifices, such as libraries, and also via the creation of boundaries and pathways that shaped the pragmatic and intellectual aspects of the University of Oxford.

Excerpt from Eleonora Pistis’s *Architecture of Knowledge: Hawksmoor and Oxford* (Harvey Miller, 2024)

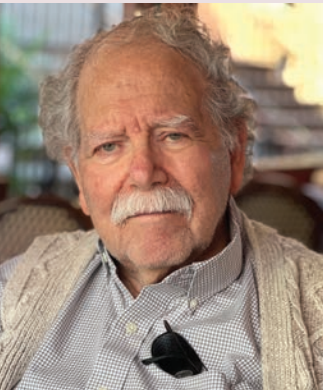
Z. S. STROTHER concluded her term as the Sobel-Dunn Chair for Art Humanities. She gave talks at the University of Kinshasa (DR-Congo), Freie Universität at Berlin, Denver Art Museum, and University of Cincinnati, and published her essay, “Negotiating Ephemerality and Permanence in the Politics of Restitution,” in *(Re)Making Collections: Origins, Trajectories, & Reconnections* (Royal Museum for Central Africa, 2023). She is editing her manuscript, *Masks and Emotions: From Europe to Africa and Back Again, in Theory and in Practice*, to be published by the Getty Research Institute.

LISA TREVER’s book *Image Encounters* was awarded the Bard Graduate Center’s Horowitz Book Prize. Recent publications include an invited essay, “El arte antiguo como proceso creativo,” published in *Arte y Tesoros del Perú 50 Años: Nuevas miradas* (2023), and several catalogue texts on modern Bolivian art for the Venice Biennale. Trever’s collaborative archaeological research project at Pañamarca, Peru, continues to discover important ancient Moche mural paintings including—in 2024—an unprecedented artistic program depicting a powerful woman ruler as the goddess of the moon and sea.

MICHAEL J. WATERS gave an invited lecture at Cambridge University on his current research on copying, conformity, and classicism in the era of print as well as conference papers related to his forthcoming book, *Renaissance Architecture in the Making*, at the European Architectural History Network international meeting in Athens and the Comité International d’Histoire de l’Art conference in Lyon.

JIN XU published a study of a sixth-century stone panel from the Avery Art Properties collection in the journal *Orientations*. He gave invited talks and lectures at the Penn Museum, the China Academy of Art, the Hubei Institute of Fine Arts, and Northwest University in Xi’an.

Richard Brilliant (1929–2024)



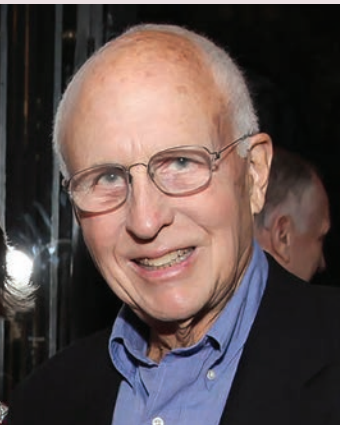
RICHARD BRILLIANT, Anna S. Garbedian Professor Emeritus and distinguished historian of Roman art, passed away on August 8, 2024. A native of Boston—and lifelong Red Sox fan—he earned a BA in classical civilization from Yale, followed by an LL.B from Harvard Law School. Realizing his true calling lay in art history, he returned to Yale, where he earned a PhD. His dissertation, published as *Gesture and Rank in Roman Art* (1963), quickly became a seminal work. Hired by University of Pennsylvania soon after graduation, he rose to the rank of full professor before joining the faculty at Columbia in 1970, where he taught in the department until 2004. A recipient of the annual Great Teacher Award, Brilliant taught generations of students, shaping the field in profound ways. He also served as chair of Contemporary Civilization, director of the Italian Academy, and editor-and-chief of *The Art Bulletin*. Brilliant authored more than a dozen books, including *The Arch of Septimius Severus* (1967), the definitive monograph of the monument; the influential survey *Roman Art from the Republic to Constantine* (1974); *Visual Narratives: Storytelling in Etruscan and Roman Art* (1984), which, along with a number of important articles, introduced new methodologies to the field of classical art; and *Portraiture* (1991), a broad theoretical analysis of the genre from antiquity to the twentieth century. His final book, *Death: From Dust to Destiny* (2017), explored the desire to achieve immortality through art and architecture.

Esther Pasztory (1943–2024)



ESTHER PASZTORY, the inaugural Selz Professor in Pre-Columbian Art History and Archaeology, died on June 25, 2024, following a long struggle with Parkinson’s disease. Originally from Hungary, Pasztory came to the United States as a refugee during the Revolution of 1956. She attended Vassar, where she became interested in art history, and transferred to Barnard following her marriage. An anthropology course there with Sylvia Broadbent sparked her interest in African art, which she would go on to initially study as a graduate student at Columbia before shifting her scholarly focus to ancient Mesoamerican painting. Pasztory joined the art history faculty after graduating in 1971 and taught lectures and seminars on Pre-Columbian art as well as the team-taught course “Multiple Modernities,” which examined contemporary non-Western art in a global context. In 1993, she co-curated the exhibition *Teotihuacan: Art from the City of the Gods* at the Fine Arts Museums of San Francisco and published *Teotihuacan: An Experiment in Living* (1997), the first comprehensive study and reinterpretation of the ancient city and its arts. Other books include the surveys *Aztec Art* (1983) and *Pre-Columbian Art* (1998) as well as the volume *Thinking with Things* (2005), which sought to push against traditional Western definitions of art by focusing on the cognitive rather than the visual. Pasztory’s significant contributions to the field, both as a teacher and a scholar, were celebrated in her Festschrift, *Visual Culture of the Ancient Americas* (2017).

Allen Staley (1935–2023)



Professor emeritus **ALLEN STALEY** passed away at his Central Park West home on October 2, 2023, after a battle with kidney cancer. Born in Mexico, Missouri, he discovered his passion for art history as an undergraduate at Princeton. This led to graduate school at Yale and a career that included positions at the Frick Collection and the Philadelphia Museum of Art before joining the faculty at Columbia, where he taught for over thirty years and served as chair. He authored five books on British art, including the monumental *The Paintings of Benjamin West* (1986), and most recently, *Copley and West in England, 1775–1815* (2022). Staley’s scholarship played a critical role in the renewed interest in Pre-Raphaelite artists, especially his seminal volume *The Pre-Raphaelite Landscape* (1973) and the Tate Britain exhibition *Pre-Raphaelite Vision: Truth to Nature*, which he co-curated in 2004. He additionally wrote essays and organized exhibitions on other Victorian artists, such as James McNeil Whistler and George Watts. Beyond his scholarly contributions to the study of British art, Staley is remembered as an inspiring professor and committed advisor; an avid traveler, keen urban walker, voracious reader, and dedicated gardener; and a loving husband, father, and grandfather.

EXTERNAL DISSERTATION FELLOWSHIPS

American Academy in Rome, Rome Prize Fellowship
CLAIRE DILLON: “Constructing the Histories of Norman Sicily: Production, Power, and Fragmentation in the Textile Industry and Beyond”

American Institute of Indian Studies Fellowship
KALYANI RAMACHANDRAN: “Buddhist Deccan: Phanigiri and the Question of the Āndhra Idiom (1st–4th century CE)”

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

Fulbright Award, Universidad Complutense de Madrid
SARAH RUSSELL: “The Art of Deception in the Spanish Golden Age”

Gerda Henkel Stiftung Fellowship
ALEX ZIVKOVIC: “Ambient Empire: Ecologies, Colonies, and Dreamworlds in Paris, 1860–1940”

Getty Scholars Program, Predoctoral Fellowship
WHITNEY KITE: “The Lay of the Land: Armenian Monasteries in their Local Landscapes”

Metropolitan Museum of Art, Sylvan C. Coleman and Pam Coleman Memorial Fund Fellowship
ALYSE MULLER: “Between Land and Sea: French Maritime Imagery in the Long Eighteenth Century”

Museum of Modern Art, Mellon-Marron Research Consortium Fellowship
PUJAN KARAMBEIGI: “Shadows of Independence: Art Education in the Context of Decolonization, 1955–1976”

Luce/ACLS Dissertation Fellowship in American Art
ASHLEY WILLIAMS: “Enslaved, Imprisoned, Incarcerated: Unfree Artists on the Borders of American Empire, 1850–1930”

INTERNAL DISSERTATION FELLOWSHIPS

Ary Stillman Dissertation Fellowship
JOHN BEESON: “Culture War Formations: Globalization, Imagined Communities, and Art in the Late 20th Century”

JULIÁN SÁNCHEZ GONZÁLEZ: “Lucerna Extincta: Notes on a Spiritually Promiscuous History of Art, 1970s–1980s”

C.V. Starr Dissertation Fellowship
ANA ÁLVAREZ GUZMÁN: “Visualizing Human-Animal Relationships in Roman Spain”

SARAH BEVIN: “CRUDE: Raw Materials, Elemental Media, and the Arts of Refinement in South Eastern Nigeria”

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

JEIRAN JAHANI: “Animal Art: Domesticating Wild Ecologies of the First Class”

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

SUHYUN OH: “The Immigrant’s Ecology: Japanese American Art in Ecocritical Perspective, ca. 1920–1940”

YANN PETIT: “Relocating Dan Masks and Masquerades”

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

Eighth-Year Fellowship, Art Humanities
NIKKI SARTO: “Fire Burn and Cauldron Bubble: Bewitching Women in Greek Art”

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

GSAS Dissertation Fellowship
SUHYUN CHOI: “Transnational Socialism and the Emergence of Modern Art in North Korea”

YURI HANDA: “‘National’ Photography and Visual Culture in Meiji Japan: Ogawa Kazumasa and His Transpacific Journey”

RACHEL HIMES: “Black Figures of Luxury: Racial Regimes in the French Decorative Arts, 1790–1850”

SINCLAIR SPRATLEY: “Acts of Reprisal: Carceral Politics and Art. 1960–1980”

KANAKO TAJIMA: “Women in-between: Transnational Feminist Art Practice Across Tokyo, California, and New York in the 1960s to the 1980s”

GSAS International Travel Fellowship
SUHYUN CHOI: “Transnational Socialism and the Emergence of Modern Art in North Korea”

JEIRAN JAHANI: “Animal Art: Domesticating Wild Ecologies of the First Class”

REBECCA YUSTE-GOLOB: “Animal, Vegetable, Mineral: Art and Natural History in the Mexican Enlightenment (1785–1813)”

Pierre and Maria-Gaetana Matisse Fellowship
JORDAN MAYFIELD: “Black Queen Feminist Eco-Aesthetics in the Afterlives of the Slave Trade”

Rudolf Wittkower Fellowship
SUNMIN CHA: “The Netherlandish Man of Sorrows Images in the Age of the Reformation”

KATHERINE GOBEL: “Child’s Play in Jan Steen’s Comic Paintings”

CAROLINE SMITH: “Emergent Orientalism: Portraits of East Asian Envoys and Expatriates in Rome (1585–1700)”

IANICK TAKAES DE OLIVEIRA: “‘A Most Severe Judgment to All Peoples’: On the Circulation of Philippe Thomassin’s Last Judgment (1606)”



Top left: Prof. Diane Bodart and graduate students from the Venice Summer Program in Bassano to see the exhibit *Rinascimento in bianco e nero*.

Top center: Ashley Williams examines objects at the National Anthropological Archives while on fellowship at the Smithsonian for her dissertation chapter on prison craft workshops in the Philippines during the U.S. occupation.

Top right: Sarah Cohen and Emma Leidy (not pictured) study ancient and early-Christian monuments with Prof. Holger Klein during a trip to Aquileia and Grado.

Bottom left: Lucy Wang discusses material related to the 1964 World's Fair at the Queens Museum with the students in her seminar “Parks and Gardens in New York.”

OTHER FELLOWSHIPS

Caleb Smith Fellowship
ROMA PATEL

Casa Muraro Graduate Research Fellowship
SARAH COHEN
MATEUSZ MAYER
SANJA SAVIC
IANICK TAKAES DE OLIVEIRA

Lee MacCormick Edwards Summer Fellowship
JULIA CARABATSOS
MATTHEW LOPEZ
ALYSE MULLER
IANICK TAKAES de OLIVEIRA
LAURA TIBI

Liu Shiming Fellowship Award
KATE YUHUAN LIU

MA Thesis Research Fellowship
CHRISTOPHER ALESSANDRINI
LINDA DAI
SOPHIA DIME
DANIELA GRANDE
IVY HAORYING HUANG
AVA ROBLES

ARDEL’PASCAL SAMPSON
FLORA SONG
ELIZABETH WICKERSHAM
FARREN FEI YUAN

Solomon B. Hayden/Lisson Fellowship
ZOE HOPKINS

DISSERTATIONS DEPOSITED

October 2023
TARA KURUVILLA: “Dissecta Membra: The Life and Afterlife of the India Museum” (V. Dehejia)

EMMA LE POUÉSARD: “Contested Sites of Feminine Agency: Ivory Grooming Implements in Late Medieval Europe” (H. Klein)

COREY RATCH: “Rendering Bodies: The Abattoir in Modern Art and Photography” (E. Hutchinson)

MOLLY SUPERFINE: “Ruins and Remains: Performative Sculpture and the Politics of Touch in the 1970s” (K. Jones)

February 2024
BAILEY BARNARD: “Making an Appearance: Presenting Hellenistic

Kings in Portraits and in Person” (I. Mylonopoulos)

CLEO NISSE: “Unraveling Canvas: from Bellini to Tintoretto” (D. Bodart)

May 2024
VIVIAN CROCKETT: “‘The Skin of All’: The Racial Politics of an Anthropophagic Return in Hélio Oiticica and Lygia Pape” (K. Jones)

ALEXANDRA ZOË DOSTAL: “Rope, Linen, Thread: Gender, Labor, and the Textile Industry in Eighteenth-Century British Art” (M. Gamer)

KATHERINE FEIN: “The Garb of Nature: Art, Nudity, and Ecology in the Nineteenth-Century United States” (E. Hutchinson)

DANIEL RALSTON: “Creating the Modern Spanish School: Fortuny, Madrazo, and Manet” (A. Higonnet)

DAVID SLEDGE: “Contested Modernism: Black Artists and the Spaces of Modern American Art, 1925–50” (E. Hutchinson)

GRADUATING MAJORS

Art History
ERIKA BAHENA
THEODORE BRUTON
PARIS CALCAGNINI
ANTONIO CARILLO
CELINE CHUNG
QINGYUAN DENG
MARIA GERBAUD NAVARRO
LEONORA GOGOS
A K KIEHM
ANDREA KONIGS
MEGAN MCGREGOR
VICTORIA RESHETNIKOV
CARLOS SANCHEZ-TATA
ISABEL SCHMIDT
ISABELLE SEILER
MICHELLE WANG
MIRIAM WEINSTEIN
JACQUELINE YU

Art History+Visual Arts
EMANUEL ARIAS-GOETZKE
SENIA MAGZUMOV
CHRISTINE YOON

History and Theory of Architecture
LILY-FRANCES COSGROVE
ALEKSANDR KURGANSKII
ANATTA TANTIWONGSE
JENNY WANG

AWARDS AND PRIZES

Departmental Honors
EMANUEL ARIAS-GOETZKE✦
JENNY WANG
JACQUELINE YU

Judith Lee Stronach Memorial Prize
EMANUEL ARIAS-GOETZKE

Senior Thesis Prize
JACQUELINE YU

Senior Thesis Writers
ALEKSANDR KURGANSKII: “Hadrian’s Villa: Looking for Staff and Stuff in the Cento Camerelle” (F. de Angelis)

JENNY WANG: “SEATING BEYOND SEATING: Twentieth-Century American Office Chairs” (Z. Çelik Alexander)

JACQUELINE YU*: “The Nationalist Museum of Western Art: Exhibitions of Japonisme, *Nihonjinron*, and Cool Japan” (J. Reynolds)

*Recipient of a Riggio Summer Research Award
✦ 2022–23 Senior Thesis Writer

ALUMNI

ALUMNI NEWS

CHRISTOPHER THOMAS KUO ALESSANDRINI ’24 MA is managing editor and producer in the Digital Department at the Met. He published art criticism in the *New York Review of Books* and *Frieze*; an essay in *Tales from the Vaults: Film Technology over the Years and across Continents*; and the short story “Maverick Road” in *Five Stories for Philip Guston*.

RICHARD ANDERSON ’10 PhD published *Wolkenbügel: El Lissitzky as Architect* (MIT Press, 2024). He was awarded research fellowships from the British Academy, the Czech Academy of Sciences, and the Institute for Advanced Study.

CAITLIN MEEHYE BEACH ’18 PhD was appointed associate professor of art history at the CUNY Graduate Center. Her book *Sculpture at the Ends of Slavery* (University of California Press, 2022)



was awarded the Charles C. Eldredge Prize from the Smithsonian American Art Museum.

GRETA BERMAN ’75 PhD retired after nearly forty-five years of teaching at Juilliard. She co-organized and presented

at American Synesthesia Association and British Synaesthesia Association conferences; gave a paper on Kandinsky in Oxford; presented on WPA murals for the Norman Goodman Lecture; and continues as art editor of *Persimmon Tree*.

ANNETTE BLAUGRUND ’87 PhD co-curated *Shifting Shorelines: Art, Industry, and Ecology Along the Hudson River*, on view this fall at the Wallach Art Gallery (see back cover).

ROBIN BLED SOE ’68 MA, celebrating fifty-one years as a seller of books and ephemera about art, horses, horsemanship, and related fields, was featured in an article in *The Ephemera Journal*.

BABETTE BOHN ’82 PhD published essays in the exhibition catalogues *Making Her Mark: A History of Women Artists in Europe, 1400–1800* and *Lavinia Fontana, Trailblazer, Rule Breaker* as well as in the edited volume *Ludovico Carracci (1555–1619): Un maestro e la sua scuola*. She

also presented the annual Ana Jameson Lecture at the National Gallery, London.

JANE BRAUN ’11 MA, assistant director for exhibition and collection project planning at the Harvard Art Museums, is pursuing an MBA at the University of Michigan Ross School of Business.

HERBERT R. BRODERICK ’78 PhD published “Canterbury Redivivus: MS Junius 11 and the Utrecht Psalter” in *Artibus et Historiae*.

SARAH JANE BRUCE ’04 MA completed a series of site-specific commissions with artists Charles Gaines, Rotraut Klein-Moquay, and Studio Drift at the Barrow Neurological Institute in Phoenix and was inducted into the Association of Professional Art Advisors.

YVES CAO ’22 BA received the Master of Arts in the Humanities Thesis Prize from the Department of Art History at the University of Chicago.

LYNN CATTERSON ’02 PhD contributed essays to the edited volumes *Money in the Air: Art Dealers and the Making of a Transatlantic Market, 1880–1930*; *Il Centenario di Stefano Bardini*; and *Camere con vista: Aby Warburg, Firenze e il laboratorio delle immagini*. She gave talks in Florence, Lyon, and Rome.

COLBY CHAMBERLAIN ’16 PhD, Cleveland Institute of Art, published his first book, *Fluxus Administration: George Maciunas and the Art of Paperwork* (University of Chicago Press, 2024).

ANDREA CHERKERZIAN ’01 BA participated in Columbia College Women’s Signature Event entrepreneur pitch contest and launched p.s. i love you, a certified gluten-free baked goods company.

ELIZABETH C. CHILDS ’89 PhD, Steinberg Professor of Art History at Washington University in St. Louis, was a visiting scholar at Trinity College, Cambridge. She spoke at the Courtauld’s research forum “Gauguin in Polynesia” and co-organized the panel “Indigenous Perspectives: Stewardship of Cultural Heritage in Museums.”

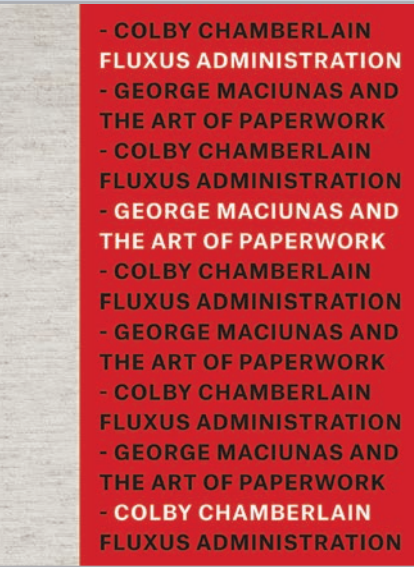
CANADA CHOATE ’17 BA, director of writing and research at contemporary art gallery Karma, began an MA program in art history at Hunter College.

EVELYN M. COHEN ’04 PhD authored chapters in the museum catalogues *The Golden Path: Maimonides Across Eight Centuries* and *Be Fruitful! The Etrog in Jewish Art, Culture, and History* as well as an essay in a festschrift for David Stern.

JOSHUA I. COHEN ’14 PhD was appointed associate professor of modern art history at Stanford University. His current book project focuses on African modernism, decolonization, and the global Cold War.

LINDSAY COOK ’18 PhD interviewed the Notre-Dame restoration architects; gave presentations across the country with the two American carpenters who helped rebuild the Notre-Dame spire; and received an award from CAA to take the members of her graduate seminar to Paris when the cathedral reopens. She is co-director of the Consortium for Early Modern & Medieval Studies at Penn State.

CARRIE CUSHMAN ’18 PhD, gallery director at the University of Hartford, mounted solo exhibitions for artists Minoo Emami and Jonathan Herrera Soto. She co-edited *I’m So Happy You Are Here: Japanese Women Photographers from the 1950s to Now* (Aperture, 2024).



CATHERINE QUAN DAMMAN ’18 PhD was appointed the Valeria Napoleone Linda Nochlin Professor, Assistant Professor of Modern and Contemporary Art, at the Institute of Fine Arts, NYU. Her first book, *Performance: A Deceptive History*, is under advance contract with Princeton University Press.

LILLIAN DAVIES ’02 BA curated *Playgrounds* at Cometa Paris, which accompanied her book of the same name co-authored with artist Chloe Briggs from Drawing is Free Press.

JOHN DAVIS ’91 PhD published an article in *Historic Deerfield Magazine* on three rediscovered paintings by nineteenth-century painter George Fuller.

ELYSIA DAWN ’15 BA, executive director of United Arts Collier, graduated from Leadership Collier and launched the county-wide art history initiative Collier Arts Archive.

ELIZABETH VALDEZ DEL ÁLAMO ’86 PhD led a tour of the cloister of Santo Domingo de Silos for attendees of the British Archaeological Association conference *Romanesque Art and the Monastic Environment*.

MARIE-STÉPHANIE DELAMAIRE ’13 PhD was named curator of European and American art at the Carnegie Museum of Art.

IVANA DIZDAR ’19 MA is a 2024–25 predoctoral fellow at the Getty Research Institute.

OLIVIA DOYLE ’23 BA, research assistant in the Impressionist and Modern Art Department at Sotheby’s, began an MSt program in the history of art and visual culture at the University of Oxford.

CAROL DUNCAN ’69 PhD contributed the chapter “Art-Class Democracy” to *Art Education as a Radical Act: Untold Histories of Education at MoMA*. Three drawings and a brief text also appeared in *Labor Art Review*.

SAMANTHA DUNCAN ’16 BA was production designer on a film screened at the Tribeca Film Festival.

ADAM EAKER ’16 PhD, associate curator of European paintings at the Met, was one of three curators responsible for reinstalling the forty-five galleries devoted to European painting before 1800. His monograph on Dutch artist Gesina ter Borch appeared this fall (Getty Publications).

MARY DOUGLAS EDWARDS ’86 PhD teaches history of Native American art as well as a seminar on pictorial narrative at Pratt Institute. In press with *Paterson Literary Review* is her third memoir about growing up in Oklahoma.

PATRICIA EMISON ’85 PhD has a book under contract with Palgrave Macmillan titled *The Long Picturesque, or Unraveling the Rules of Art*.

KATHERINE FEIN ’24 PhD was appointed visiting assistant professor of North American art and architecture at Amherst College.

CHRISTINA FERANDO ’11 PhD began as head of academic affairs at the Yale Center for British Art after eight years as dean of Jonathan Edwards College.

ANDIE FIALKOFF ’23 MA assisted with Jamian Juliano-Villani’s debut exhibition, *It*, at Gagosian.

REBECCA FINE ’89 BA was named CEO of global art lender Athena Art Finance. She was listed as an “Authority Transforming Art as an Asset Class” by *Observer* and Athena Art Finance was recently ranked by *ARTnews* as the only non-bank lender among the top five U.S. art lenders. She and her all-women art finance team manage art investments for Yieldstreet.

LISA FLORMAN ’94 PhD, vice provost for the arts at The Ohio State University, contributed the introduction to a new translation of Kandinsky’s Concerning the Spiritual in Art (Penguin, 2024).

DARIA ROSE FONER ’20 PhD was promoted to assistant vice president, specialist in the Old Master Paintings

Department, at Sotheby’s New York. She wrote a catalogue essay for the Morgan Library & Museum’s upcoming exhibition *Belle da Costa Greene: A Librarian’s Legacy*.

ALEX FOO ’21 BA works in the Partnership Division of the National Library Board, Singapore. He reviewed the Asian Civilisations Museum exhibition *Manila Galleon: From Asia to the Americas* for *Orientations Magazine*.

MICHAEL ANTHONY FOWLER ’19 PhD presented eight papers this year. His article “Rosa Bonheur the Amazon?” was published in a special edition of the *Journal of Lesbian Studies* and was nominated for the Lambda Classical Caucus’s Rehak Prize.

YUAN GAO ’23 MA curated *Theater of Energies* at Arsenal Contemporary New York and authored the accompanying book, *3 A.M. Provocations: In Lieu of a Curatorial Statement*.

ALYSSA CODY GARCIA ’13 BA received an MFA in directing from the American Film Institute Conservatory in Los Angeles after several years as an art history doctoral candidate at the University of Pennsylvania. Her AFI thesis and seventh film, *MARASCHINO*, is in post-production.

ALEX GARTENFELD ’08 BA, artistic director of ICA Miami, curated a ten-year anniversary exhibition of the museum’s permanent collection as well as exhibitions for artists Sasha Gordon, Avery Singer, and Claire Tabouret, and another titled *Toward the Celestial*. As curatorial adviser at Marquez Art Projects, he organized an exhibition for José Delgado Zúñiga. He has published on the work of Koichi Enomoto, Hugh Hayden, Michel Majors, and Avery Singer.

SENTA GERMAN ’99 PhD delivered the 2024 Bader Archive Lecture at the British School at Athens on the post–second World War restorations at Knossos.

MATTHEW GILLMAN ’21 PhD was appointed assistant editor of *Res: Anthropology and Aesthetics*.

AMY GOLAHNY ’84 PhD reviewed exhibitions of Dutch art for *The Burlington*

Magazine and teaches part-time at Boston College.

CAROLINE GOODSON ’04 PhD was appointed Mellon Professor in the Humanities at the American Academy in Rome.

LUMING GUAN ’21 MA published “Heart Problem: A Rereading of Martin Schongauer’s Young Woman Fanning a Fire” in *Master Drawings* and “Story of the Wunderkind: An Erlangen Drawing from the Circle of Albrecht Altdorfer” in *Zeitschrift für Kunstgeschichte*.

RACHEL HAIDU ’03 PhD published *Each One Another: The Self in Contemporary Art* (University of Chicago Press, 2023) and gave talks in Aachen, Chicago, London, New York, Princeton, and Rochester. She also published a catalogue essay on the work of Wilhelm Sasnal at the Stedelijk Museum; another in *Texte zur Kunst* on the works of Joseph Grigely and Christine Sun Kim; and an essay dedicated to Benjamin Buchloh in a special issue of *October*.

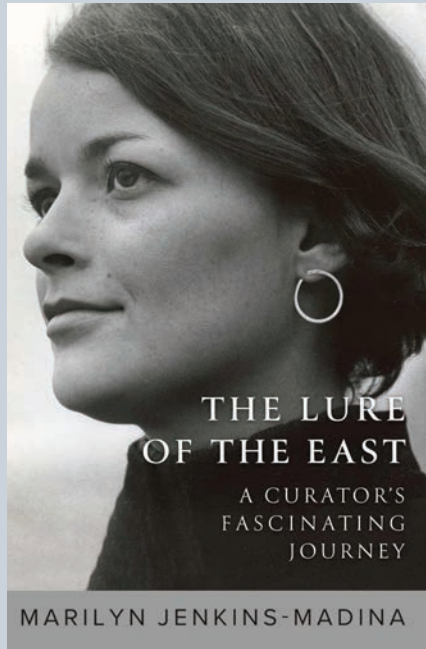


DAWN ELISE HAMILTON’s ’95 BA interior design firm has transformed high-end properties across South Florida.

TERI HARRIS ’12 PhD was appointed director of Avery Architectural & Fine Arts Library (see p.14).

CHARLES “MARK” HAXTHAUSEN ’76 PhD published “Fatal Attraction: Carl Einstein’s ‘Ethnological’ Turn” in *Art History and Anthropology: Modern Encounters, 1870–1980* and “Kairouan, or a Tale of the Critic Hausenstein and the Painter Klee” in *Zwitscher-Maschine*.

ALISON HILTON ’79 PhD contributed research to the documentary *Art and the Cold War* and a chapter on Russia to *The Oxford Handbook of Slavic and East European Folklore*.



JEFFREY HOFFELD ’73 MPhil, a psychoanalyst, private art dealer, and advisor to the estates of artists and collectors, served as a therapist in a clinical trial of psilocybin for treatment-resistant depression.

PETER J. HOLLIDAY ’75 BA published *Power, Image, and Memory: Historical Subjects in Art* (Oxford University Press, 2024).

ZHUOFAN HUANG ’17 MA, a translator specializing in contemporary art, has worked with Chinese museums including Aranya Art Center and Sifang Art Museum, as well as international galleries such as the Los Angeles-based Make Room, which participated in Shanghai’s 021 Art Fair, on press releases, exhibition texts, and catalogues.

CHRISTINA HUNTER ’03 PhD, executive director of the Nancy Graves Foundation, developed an exhibition of Graves’s paintings and drawings for the Ceysson & Bénétière Gallery in Paris and received a grant from the Ruth Arts Foundation to fund the digitization of the artist’s collection of visual materials.

ERIKA JAEGLI ’99 BA exhibited original paintings with Voloshyn Gallery in Miami and was resident fellow at the Virginia Creative Arts Center and at Jentel Artist Residency in Wyoming.

MARILYN JENKINS-MADINA ’66 MA published a memoir, *The Lure of the East: A Curator’s Fascinating Journey* (Rodin Books, 2024).

RATTANAMOL SINGH JOHAL ’23 PhD was appointed Shireen and Afzal Ahmad Assistant Professor in South Asian Art at the University of Michigan, Ann Arbor.

LEWIS KACHUR ’88 PhD published “Human Figures in Clouds: Arp, Surrealism, and Plaster” in *Nasher Magazine*. He was a discussant at the Met invitational study day “Picasso in New York, 2023;” co-chair and moderator of the panel “Communicating Vessels: Surrealism Exhibitions as Discourse” at the International Society for the Study of Surrealism international conference; and gave the lecture “Manhattan Dalí” at the Courtauld.

TRUDY KAWAMI ’83 PhD contributed “Zebu Cattle in the Apadana Reliefs at Persepolis” to *For Shapur, Whose Lineage was from the Gods: Proceedings of the Memorial for Alireza Shapur Shahbazi, 1942–2006*.

GREGORY KELLER ’83 BA directed *Carmen* for the Jacksonville Symphony; *Elizabeth Cree* for the University of Michigan’s School of Music, Theatre, and Dance; *Tosca* for Cedar Rapids Opera; *Il Barbiere di Seviglia* for Pittsburgh Opera; and *Gianni Schicchi* for Hawai’i Opera Theater.

WILLIAM KELLER ’81 MA presented “Drawing with Bridgman, Keller, and Keller: Art History and the Figure as Representation and Metaphor” at the New York Academy of Art.

NOËLLE KING ’85 MA published “The Frost that Touches the Bark and Goes” in *Plant Perspectives*.

ROBERT C. KLAPPER ’79 BA presented “Michelangelo and the LaBrea Tar Pits” at Cedars Sinai Medical Center. His research and collaboration with paleontologists have led to a permanent exhibit at the LaBrea Tar Pits.

CLARE KOBASA ’20 PhD was promoted to associate curator of prints, drawings, and photographs at the Saint Louis Art Museum.

ANI KODZHABASHEVA ’17 MPhil continues to work at The Collective, which was twice awarded a New European Bauhaus Prize by the EU for the best examples of high-quality, sustainable, and socially engaged design.

ERIC KUNZENDORF ’85 BA served as professor of animation and interim chair of the Media Arts Department at Jacksonville University. His animation “eternityintheirhearts” appeared in the 2023 GenCon Film Festival and the 2024 Columbus International Film and Animation Festival.

AYŞE ERCAN KYDONAKIS ’22 PhD co-directs an archaeological fieldwork project in Konya that focuses on the socio-cultural transformation of medieval Anatolia. She published articles on Byzantine archaeology and cultural heritage politics in Turkey. She is a 2024–25 postdoctoral fellow at the Stavros Niarchos Hellenic Studies Center at Simon Fraser University.

SUSAN A LANDESMAN ’85 MA, ’95 PhD (MESAAS) contributed the chapter “Magical Results of the Rituals in the Taramulakalpa” to *Tibetan Magic: Past and Present*.

SANDRINE LARRIVÉ-BASS ’15 PhD published an article in *Arts*, titled “Jade for Bones in Hongshan Craftsmanship: Human Anatomy as the Genesis of a Prehistoric Style,” which redefines the emergence of jades in prehistoric China.

CORNELIA LAUF ’92 PhD writes for the *Financial Times* and *Artforum*, and in July presented a monograph on Argentinean textile artist Alexandra Kehayoglou at the Onassis Stegi Foundation in Athens.

JILLIAN LERNER ’06 PhD published research on early photography in *The Art Bulletin* and in the Getty Museum catalogue *Hippolyte Bayard and the Invention of Photography*.

EMILY LIEBERT ’13 PhD, curator of contemporary art at the Cleveland Museum of Art, co-curated *Shahzia Sikander: Collective Behavior*, which premiered as a Collateral Event at the Venice Biennale. She continued expanding the CMA’s contemporary collection, acquiring new works by Emma Amos, Martin Puryear, and Sikander.

MEE-SEEN LOONG ’76 MA advises collectors and institutions with Mee-Seen Loong Fine Art. As director of INKstudio, she launched the non-profit INKinstitute to support ink artists and curators, as well as Centerpiece Advisory to appraise Chinese and Asian Contemporary art. She is on the boards of the Asian Civilisations Museum, Singapore, and the Appraisers Association of America, and was vice-chairman of Sotheby’s from 1976 to 2018.

KEVIN LOTERY ’05 BA co-edited “Collective Reception,” a special issue of *October* to mark Benjamin Buchloh’s retirement from teaching, and contributed an essay on Siegfried Kracauer alongside eight other texts by Buchloh’s former PhD students. He co-organized *Not Now: Fascism, Nativism, and Modernism in American Art*, a year-long Terra-funded project that concluded in June with an international symposium at University College London.

DIANA LUBER ’18 BA, specialist in Islamic art at Sam Fogg, London, published a catalogue to accompany the exhibition *Islam in Europe*.

MEAGHAN ELYSE LUECK ’15 BA received an MFA from Columbia and was offered residencies at AZ-West in Joshua Tree and LMCC on Governors Island. Her first solo show, *Lighthouse of Moth*, was held in September at the ELM Arts Foundation in Brooklyn.

JESSICA MAIER ’06 PhD completed a term as chair of the Art History and Architectural Studies Department at Mount Holyoke College and was promoted to full professor.

SALLY KING McBRIDE ’11 MA founded The Letter Nest, a brand of educational alphabet art, and designed an exclusive alphabet for the Met Store featuring objects from the museum’s collection.

KIANA McCAUL ’21 BA was appointed donor relations and development communications manager at Stanford Graduate School of Business.



A.L. McCLANAN ’89 BA published *Griffinology: The Griffin’s Place in History, Myth and Art* (Reaktion Books, 2024).

SUSAN McDONOUGH BA ’90 launched the firm Czudej McDonough, a merger of McDonough Fine Art Appraisals, San Francisco, and Tobias Czudej Art Valuation, New York.

RICARDO MERCADO ’22 BA received an MA in art history from Williams College/Clark Graduate Program and was awarded a second-year Judith M. Lenett Memorial Fellowship for research on conservation in the field of American art. He is the 2024–27 Charles H. Sawyer Curatorial Fellow at the Addison Gallery of American Art at Phillips Academy.

NICK MORGAN ’20 PhD was appointed assistant professor of fine arts at Hampden-Sydney College and received an ACLS fellowship to support a book project.

MIKAEL MUEHLBAUER ’20 PhD held fellowships at Aix-Marseille University

and at the American Institute of Maghrib Studies, Tunis. He gave invited lectures at Macalester College, the Anglo-Ethiopian Society, and the Virtual Islamic Art History Seminar Series, and published book reviews in *Speculum*, *Northeast African Studies*, and *Textile History*.

MAGGIE MUSTARD ’18 PhD, assistant curator of photography at the New York Public Library, curated *New York Subways 1977: Alen MacWeeney* and assisted with *The Awe of the Arctic: A Visual History*. She published two essays in the latter’s catalogue as well as an article, “Counter-mapping: Kawada Kikuji’s The Map in an Age of Anxiety” in *Impressions*.

STEPHANIE NASS ’13 BA published the full-color illustrated cookbook *Swing By!* (Rizzoli, 2024).

EVAN NEELY ’10 PhD published *Political Economy, Race, and the Image of Nature in the United States, 1825–1878* (Routledge, 2024).

DAVID NETTO ’95 MA co-authored *Rosario Candela & The New York Apartment* (Rizzoli, 2024).

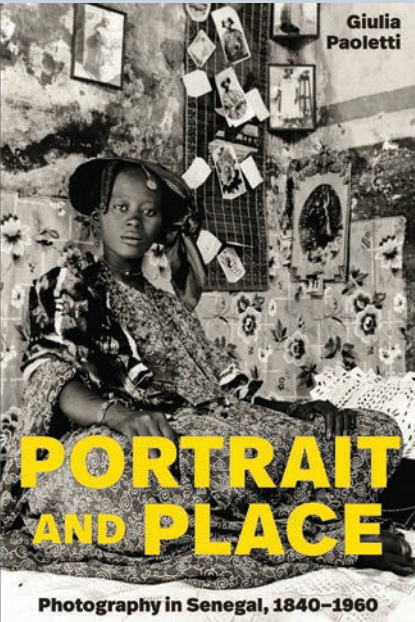
LINDA NORDEN ’95 MPhil is involved in support and development for the non-profit Joan, Los Angeles, and has been contributing to plans for a Hudson Valley-based *kunsthalle*, a non-collecting, multi-disciplinary exhibition and performance space. As a freelance curator and writer she has contributed to projects including a sculpture proposal by Nicole Eisenman, Ed Ruscha’s MoMA/LACMA retrospective, and a source book on the films of Peggy Ahwesh.

KATE NEARPASS OGDEN ’92 PhD curated *A Pinelands Portrait: Artists of the Pine Barrens* for Stockton University in New Jersey and contributed a catalogue essay.

KIRSTEN OLDS ’00 BA served as interim dean of the Kendall College of Arts and Sciences at the University of Tulsa.

JUDITH H. OLIVER ’76 PhD contributed seven entries to *Manuscript Leaves in the Naito Collection, The National Museum of Western Art: A Catalogue Raisonné*.

GIULIA PAOLETTI '15 PhD published *Portrait and Place: Photography in Senegal, 1840–1960* (Princeton University Press, 2024).



RICHARD PEGG '01 PhD curated *Heaven and Earth: The Blue Maps of China* at the Boston Public Library's Leventhal Map and Education Center and authored the accompanying digital catalogue.

JEANETTE FAVROT PETERSON '65 MA is part of the international Getty Research Institute team that launched the Digital Florentine Codex, a digital edition of the 1575–77 manuscript created by the Franciscan friar Bernardino de Sahagún and a group of Nahua elders, authors, and artists.

CHLOE PIENE '93 BA is conducting archival research for a commemorative project honoring victims of the seventeenth-century witch persecutions. An exhibition featuring her drawings will open at Galerie Szydlowski in Warsaw and another is on display at the Sammlung Hoffmann in Berlin.

JOANNE PILLSBURY '93 PhD co-curated the Met exhibition *Weaving Abstraction in Ancient and Modern Art*. Her co-edited catalogue for *Lives of the Gods: Divinity in Maya Art* was awarded CAA's 2024 Alfred H. Barr, Jr., Award.

BARBARA A. PORTER '01 PhD led a tour to Saudi Arabia for the Archaeological Institute of America in January, and another to Iraq and Iraqi Kurdistan in March that visited ancient Mesopotamian sites as well as the work by Prof. Zainab Bahrani in Amedi with the Mapping Mesopotamia team.

GEORGE NELSON PRESTON '73 PhD exhibited original artwork in *So let us all be citizens too* at David Zwirner in London.

RENEE PRICE '81 MA is director of Neue Galerie New York, Museum for Austrian and German Art.

DAVID PULLINS '05 BA was appointed the Jayne Wrightsman Curator of European Paintings at the Met.

DANIEL SOBRINO RALSTON '24 PhD was appointed CEEH Associate Curator of Spanish Paintings at the National Gallery, London. He wrote for the *Velázquez: Un segno grandioso* catalogue and spoke at the international study day.

KATHLEEN RECKLING '09 MA was named CEO of ArtsWestchester, the largest private arts council in New York State.

AVA MIRA ROBLES '24 MA was appointed executive assistant to the president at the Norton Simon Museum of Art in Pasadena.

JUDITH RODENBECK '03 PhD, chair and professor at the Department of Media and Cultural Studies at UC Riverside, curated *Heresies: Still Ain't Satisfied*; published on Jackson Mac Low's "They Manifesto"; gave a paper on Marianne Wex at Université Jean Moulin in Lyon; convened "The Art of Walking" for CAA; spoke on multiple panels; and received an NHC grant.

DONALD ROSENTHAL '78 PhD published *Richard Wagner and the Art of the Avant-Garde, 1860–1910* (Rowman & Littlefield, 2023) and discussed the book in the AHNCA webinar "New Books on Nineteenth-Century Art."

DAPHNE ROSENZWEIG '73 PhD received a 2024 Lifetime Achievement Award from the International Society of Appraisers.

NADJA ROTTNER '09 PhD published *Claes Oldenburg's Theater of Vision: Poetry, Sculpture, Film, and Performance* (Routledge, 2024).

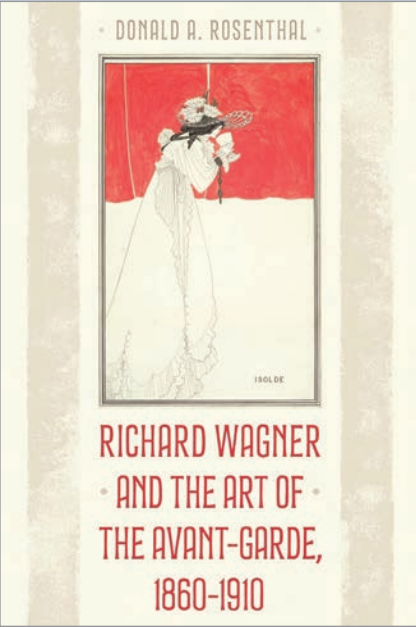
ANDREW RUSSETH '07 BA was appointed editor of *Artnet News Pro*. He reviewed Tiffany & Co.'s flagship store for the *New York Times* and contributed a catalogue essay to *A Journey to the Infinite: Yoo Youngkuk*, held at the Fondazione Querini Stampalia in Venice.

TINA RIVERS RYAN '16 PhD was appointed editor-in-chief of *Artforum*. Previously she was curator at the Buffalo AKG Art Museum, where her final exhibition, *Electric Op*, opened in September. It will travel to the Musée d'arts de Nantes this spring.

MAYA SAAR '23 BA received an MED in elementary education from Vanderbilt University.

DONALD SANDERS '84 PhD published *From Photography to 3D Models and Beyond: Visualizations in Archaeology* (Archaeopress, 2023).

LUCY FREEMAN SANDLER '57 MA, Helen Gould Sheppard Professor Emerita of Art History at NYU, published several articles on medieval and Renaissance manuscripts and co-edited *Opening*



Manuscripts: Tributes to Elly Miller, to which she also contributed a chapter.

DREW SAWYER '16 PhD was appointed Sondra Gilman Curator at the Whitney Museum. With Prof. Branden W. Joseph, he co-curated *Copy Machine Manifestos: Artists Who Make Zines* at the Brooklyn Museum.

SARAH SCHAEFER '14 PhD was promoted to associate professor with tenure at the University of Wisconsin-Milwaukee.

ALLEN SCHILL '73 BA continues to make art in the form of small sculptures.

RACHEL SCHWARTZ '86 BA was promoted to assistant manager for visitor services at The Frick Collection.

JOHN SCRIBNER '82 BA regularly exhibits multimedia art in New York City and the Hudson Valley.

JOHANNA SEASONWEIN '10 PhD was promoted to senior manager at Navigate, a boutique consulting firm.

ANNA SEASTRAND '13 PhD was promoted to associate professor at the University of Minnesota and published *Body, History, Myth: Early Modern Murals in South India* (Princeton University Press, 2024).

DAVID SHAPIRO '01 BA, a New York–based art advisor and appraiser, appeared on the *Private Client Risk & Resilience* podcast.

NADINE SHUBAILAT '94 MPhil was appointed deputy of the Booking Unit at ABC News following seventeen years with the network in various roles including lead booker for international stories and senior producer. She has received numerous awards including multiple Emmys, Front Page, Christopher, Cine Golden Eagle, and others.

JULIA SIEMON '15 PhD was appointed director of exhibitions and chief curator at the Bard Graduate Center.

RACHEL SILVERI '17 PhD published essays in *Sonia Delaunay: Living Art* (2024) and *Marie Laurencin: Sapphic Paris* (2023).

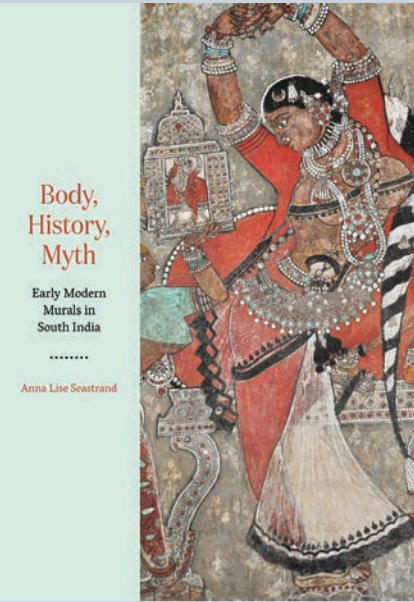
She curated *Surrealism at the Harn: A Centennial Celebration*; gave invited talks at the Bard Graduate Center, Barnes Foundation, and University of Georgia; and received the University of Florida's Excellence Award for Assistant Professors.

ROMY SILVER-KOHN '08 MA co-edited *Inventing the Modern: Untold Stories of the Women Who Shaped the Museum of Modern Art* (2024) and contributed to an exhibition on the life and collection of Lillie P. Bliss, one of MoMA's founders.

ROBERT SIMON PhD '83 organized two monographic exhibitions at his New York gallery, one devoted to Elisabetta Sirani and the other to Luca Giordano, and exhibited at the Winter Show and Master Drawings New York.

JEFFREY CHIPPS SMITH '79 PhD published *Albrecht Dürer's Afterlife* (Lund Humphries, 2024). He retired from the University of Texas, Austin, after forty-three years of teaching.

ZACHARY STEWART '15 PhD co-edited *The Baptismal Font Canopy of St. Peter Mancroft, Norwich: Studies of a Medieval Monument over Four Centuries* (Brill, 2023).



ABIGAIL SUSIK '09 PhD was named joint editor of the Bloomsbury Transnational Surrealism Book Series. She was the Allen W. Clowes Fellow at the National Humanities Center and senior fellow at the IFK International

Research Center in Vienna. Her curated retrospective, *Alan Glass: Sorprendente Hallazgo*, opened in October at the Palacio des Bellas Artes in Mexico City and will travel to Montreal's MFA.

ERHAN TAMUR '22 PhD was appointed lecturer in the Department of History of Art at the University of York. He was a 2022–24 Mellon Postdoctoral Curatorial Fellow at the Met and worked on the renovation of the permanent galleries of ancient Near Eastern art.

ANATTA TANTIWONGSE '24 BA is a researcher at Columbia's Computational Design Lab.

MARY VACCARO '94 PhD published an invited essay, "Carracci's *Ritrattini Carichi* and the 'Origins' of Caricature," in *Grotesque and Caricature, Leonardo to Bernini*. She will be visiting professor at the Università di Roma – Sapienza this spring.

BJORN LEE VARELLA '20 BA received an MA in art history from the University of Oxford with a dissertation on contemporary queer American figurative painters.

LORENZO VIGOTTI '19 PhD directs *PUPILLI - Domestic Inventories of Early Modern Florence*, which received an NEH Humanities Collections and Reference Resources Grant as part of the federated project *FIORE - Florence Illuminated: Visualizing the History of Art, Architecture, and Society*.

ALAN WALLACH '73 PhD published *Trouble in Paradise: Twenty-Four Essays on the Social History of American Art* (Brill, 2024), forthcoming in paperback from Haymarket Books.

ALEXIS WANG '22 PhD, assistant professor of art history at Binghamton University, is a 2024–25 fellow at Yale University's Institute of Sacred Music. She was awarded an Ursula Nilgen Hertziana Foundation grant from the Bibliotheca Hertziana in Rome.

XIN WANG '11 MA was appointed curatorial director at Pace Gallery. Previously she curated the art and tech biennial *To Your Eternity* in Beijing. She gave invited lectures at NYU Shanghai,

SVA, and University of Pittsburgh, and published catalogue essays and texts for the Shanghai Biennale, Venice Biennale, and Asia Society Texas Center’s retrospective for Xu Bing.

ANDREW WARD ’10 BA was appointed assistant professor of ancient Greek art and architecture at Fairfield University.

VIRGINIA-LEE WEBB ’96 PhD was consulting curator for the newly designed Hall of the Pacific at Yale University’s Peabody Museum of Natural History and co-edited *An English Girl in New Guinea: Kathleen Haddon’s Journal and Photographs from New Guinea, 1914* (Premier Arts Editions, 2023).

MARJORIE WELISH ’68 BA exhibited artwork at gkg in Bonn and in solo shows at Jesus College, Cambridge, and the Flow Chart Foundation in Hudson, New York. A portfolio of her paintings and an interview was featured in *Artforum*. She co-published *Subject To Change* (Mare et Martin, 2023) and gave a presentation for Columbia’s Material Texts University Seminar.

LISA HAYES WILLIAMS ’12 MA, curator and head of exhibitions at the New Britain Museum of American Art, curated solo exhibitions for Anila Quayyum Agha, Ellen Carey, Justin Favela, and Walter Wick.

SERDAR YALÇIN ’14 PhD was awarded tenure at Macalester College. He is a Getty Residential Scholar this fall.

GLORIA YU YANG ’18 PhD co-directs the Getty project “Shared Coasts, Divided Historiographies: Mobilizing People, Ideas, and Artifacts in the East Asian Mediterranean.”

GILLIAN YOUNG ’18 PhD published “An Archaeology of the Telepresent” in the MoMA catalogue for *Joan Jonas: Good Night Good Morning* and presented her research on Jonas at the conference “Tele→Visions: Technologies of Ubiquity in the Visual Arts.”

MICHAEL YOUNG ’90 PhD published the articles “Jewish students in Strzygowski’s Vienna Institute and the study of Jewish art,” in *Journal of Art Historiography*, and “Santini, Macaronics and the Ludic Architectural Imagination,” in *Santini and Italy*.

Leonard Riggio (1941–2024)



On August 27, 2024, **LEONARD RIGGIO**, the longtime CEO and chairman of Barnes & Noble, passed away at his home in Manhattan. He will be remembered by the department for his generosity, forward thinking, and care for our students. In 2007, Riggio and his wife Louise funded two professorships. One they dedicated to African art: the first endowed chair devoted to an African subject at Columbia and one of very few still today in art history. As Riggio explained at a lecture celebrating the appointment of inaugural incumbent Z. S. Strother, the couple saw this commitment “as part of the unfinished business of Civil Rights.” Like W. E. B. Du Bois, they understood that the study of art was essential in building respect for the creative gifts and intellectual capacities of people of African descent.

Without restriction to region or time period, the professorship also enables the department to move with the times and to embrace the field as it develops. The second professorship allowed the department to expand the curriculum to include the arts of Islam. As inaugural chair Avinoam Shalem noted, the position has also strengthened other fields of study within the department, fostered important connections across the university, and furthered our engagement with the rapidly changing world. The Riggios, whose daughter Stephanie (BA ’06) majored in art history, also generously supported undergraduate education, enabling our students to study art and architecture across the world through senior thesis research fellowships and annual travel seminars.

Advisory Council

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

Frank Gallipoli
Kate Ganz
Marian Goodman
Michael And
Georgia De Havenon
Frederick David Hill
Jeffrey M. Hoffeld
Frederick Ilchman
Steve Kossak
Carol F. Lewine

Glenn D. Lowry
Mary A. Lublin
Philippa Feigen Malkin
Philippe De Montebello
Amy D. Newman
Lucy Oakley
Doralynn Pines
Amy Greenberg Poster
Louise Riggio
Jonathan Rosand

Terez Rowley
Steven And
Lauren Schwartz
Bernard T. And Lisa Selz
Robert B. Simon
Leopold And
Jane Swergold
Dale C. Turza
Caroline A. Wamsler
Gertrude Wilmers

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

With Thanks

The strength and renown of Columbia’s Department of Art History and Archaeology derive not only from the expertise and dedication of the faculty, but also from alumni, parents, and friends who carry forward the intellectual mission of the department and who provide financial support for professorships, fellowships, symposia, and an array of programs and projects that enhance our core offerings.

PATRONS

Ariel and Margot Lulla Aisiks • Emilio Ambasz • Anonymous • Francis Aquila • Arete Foundation • Jill Armstrong • Robert Armstrong • Marco and Francesca Assetto • Robert C. Beyer and Loren Pack • Christina Dondi • Dr. Lee McCormick Edwards Charitable Foundation • Carol T. and John G. Finley • Paula Gerson • Madeleine M. Grynstejn and Tom Shapiro • Estate of James A. Hoekema • Institute for Studies on Latin American Art (ISLAA) • Michael Jacoff and Jeanne Vanecko • Rachel Jacoff • Jewish Community Foundation • Melinda Parry • The Robert A. M. Stern Family Foundation • Andrzej and Malgorzata Rojek • Ellen Rosand • Eric Rosand • Jonathan Rosand • Gerry and Laura Rosberg • Silicon Valley Community Foundation • Anne Tatlock • John C. Weber

BENEFACTORS

Morton C. Abromson and Joan L. Nissman • Eloise M. Angiola • Anonymous • Gail S. Aronow • Annette and Stanley M. Blaugrund† • Babette Bohn • Bernadette Brown • Heather Dawn Clydesdale • Joseph Connors • John H. Davis • Sharon Flescher • Anne Grace • Alina Renee Huo • Frederick Ilchman • Robert Jevon and Meagan Stride • Carol F. Lewine • Carol Ann Lorenz • Mary Ann Lublin • James H. Marrow and Emily Rose • Thomas Martin and Gretchen Wold • Murray and Grace Nissman Foundation • Lucy A. Oakley • Priscilla H. V. Otani and Michael T. Yochum • Philanthropic Ventures Foundation Grants • Doralynn Pines • Meryl Rosofsky and Stuart Coleman • Renata and Edward Selig • Nancy Shepard • Christopher J. Sherry and Lee Stewart • Anna L. Spiro • Paul Spencer Sternberger and Joan M. Cummins • David W. Sussman • William M. Voelkle • Jonathan Weiss and Abigail Wolf • Penn and Emily Evelynth Young

SPONSORS

Kevin J. Avery • Maria Morris Hambourg Barlow • Matthew Begun • Merrill C. Berman • Christopher Carlsmith • Raymond Carlson • Jacquelyn Clinton • Evelyn Mae Cohen • Jonathan Crary • Judith Hughes Day and John G. Day • Elizabeth and Constancio Del Alamo • Martha Dunkelman • Barbara S. and Henry Fields • Raymond Andrew and Jan E. Foery • William Geo and Tatiana Y. Foulks • Andrée Hayum • Gerard C. Hellman and Maria Chamberlin-Hellman • Alison L. Hilton • Jeffrey Hoffeld and Carol Joan Fein • Peter J. Holliday • Caroline Anne King • Hannah Kligman • Michael J. and Julie Knight • Jonathan Lorenz Kuhn • Jack Henry Kunin • John Lancaster and Daria D'Arienzo • Drew Erin Becker Lash • Carla G. Lord • Carol A. Mandel and Vincent T. Covello • Nicola Marrian • Charles R. and Christine Y. Miers • Urania Mylonas • Zuzana Nagy • Michael Newmark • Christine Young Nicolov • Richard Anderson Pegg • Helen A. Raye • Theodore F. Reff • Terry Robinson • Lisa M. Romita • Alex D. Ross • Lucy Sandler • James Maxwell Saslow • Victoria Tracy Schmidt-Scheuber • Richard J. Schwartz • Nathaniel Smith and Anna Battis Kogan • Katharine Stewart • Damie and Diane B. Stillman • Virginia Bush Suttman • Leslie Tait • Nicholas Carson Teitler • Weston W. Thorn • Vietnamese Contemporary Fine Art • Hilda Werschkul • Thomas William Yanni • Qi Zhu

Contributions provided funding for research; individual and group study; conferences, symposia, and lectures; projects by the Media Center for Art History; and various department initiatives. This list reflects gifts received between July 1, 2023 – June 30, 2024. We regret any errors or omissions.



NOW ON VIEW

Shifting Shorelines: Art, Industry, and Ecology Along the Hudson River

Wallach Art Gallery, October 4, 2024 – January 12, 2025

Shifting Shorelines: Art, Industry, and Ecology along the Hudson River brings together historic and contemporary works of art and visual culture that illuminate centuries of human interaction with, and impact on, the tidal estuary. The result of a three-year collaboration between four Columbians (Wallach Art Gallery director and chief curator Betti-Sue Hertz; former director of the National Academy of Art, Annette Blaugrund (PhD '78); Lamont Doherty research scientist Dorothy Peteet; and art history professor Elizabeth Hutchinson), the exhibition and accompanying catalog challenge the idealized image of the Hudson as a natural paradise promoted by the Hudson River

School paintings of nineteenth-century white artists. Instead, the exhibition foregrounds the effects of local industry on the natural environment, highlighting the history of the river's distinctive ecological features such as the marshes, mudflats, beaches, coastal forest, and mineral deposits that sustained Indigenous communities and attracted European settlers, as well as the docks, factories, and buildings that subsequently crowded them out. As a result, the exhibition offers a rich and complex view of the life, legacy, and livelihoods of the diverse populations who have lived and worked along the shoreline and provokes visitors to consider its current and future conditions.



Johann Hermann Carmiencke, *Poughkeepsie Iron Works (Bech's Furnace)*, 1856. Yale University Art Gallery, New Haven.

Thomas W. Commeraw, Oyster jars marked "Daniel Johnson and Co.," 1799–1804; Oyster jar marked "Henry Scott," 1820–40. Collection of Chris Pickerell.