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COLUMBIA UNIVERSITY

DEPARTMENT OF ART HISTORY AND ARCHAEOLOGY

MIRIAM AND IRA D. WALLACH FINE ARTS CENTER

FALL 2019





Rosetsu: Ferocious Brush
September 6–November 4, 2018

The first retrospective exhibition of Nagasawa Rosetsu's painting outside Japan was held last fall at the Museum Rietberg in Zürich. Curated by Professor Matthew McKelway and Dr. Khanh Trinh (Museum Rietberg), and co-sponsored

by the Agency for Cultural Affairs of the Government of Japan, the exhibit drew from collections in Japan, Europe, and the United States. Most notably, it included a full-scale reconstruction of the interior of the Main Hall (Hondō) of the temple Muryōji, the best preserved of a group of temples for which Rosetsu produced interior paintings in 1786–1787.

Inside front and back cover: Nagasawa Rosetsu, *Dragon*, 1786, detail from a set of six sliding door panels. Ink on paper. Muryōji, Kushimoto.

Front cover: Art Humanities student Paige Hinkley at the Musée d'Orsay. Photograph by Joanne Wang.

Dear students, colleagues, and friends,

The last academic year was a particularly exciting one for the department. Zeynep Çelik Alexander's book *Kinaesthetic Knowing: Aesthetics, Epistemology, Modern Design* won the College Art Association's 2019 Charles Rufus Morey Book Award, a distinction given to just a single author across all fields of art history. Branden Joseph spent the year on leave as a Guggenheim Fellow and as the Paul Mellon Visiting Senior Fellow at CASVA, and Michael Waters was a fellow at Harvard's Center for Italian Renaissance Studies in Florence.



Pictured from left to right: Avinoam Shalem, Stefaan Van Liefveringe, Zeynep Çelik Alexander, Holger A. Klein, Gregory Bryda, Matthew McKelway, Michael J. Waters, Elizabeth Hutchinson, Branden W. Joseph, Meredith Gamer, Janet Kraynak, Jonathan Reynolds, Kellie Jones, Ioannis Mylonopoulos, Alexander Alberro, Michael Cole.

Full-time faculty not pictured: Zainab Bahrani, Frédérique Baumgartner, Barry Bergdoll, Diane Bodart, Jonathan Crary, Francesco de Angelis, Vidya Dehejia, Rosalyn Deutsche, Noam M. Elcott, David Freedberg, Anne Higonnet, Rosalind Krauss, Eleonora Pistis, Simon Schama, Z. S. Strother, Lisa Trever.

One exciting development that will benefit our faculty and students is the inauguration of a new fellowship program at Columbia's growing Center for Study in Venice at Casa Muraro, currently directed by Holger Klein. Renovations of the house itself are making great headway.

This past year, our faculty hosted a number of remarkable conferences. Here on campus, Meredith Gamer and Eleonora Pistis collaborated in organizing an event on British art and architecture, and a conference organized by Elizabeth Hutchinson on the ways that Native North Americans engage with cultural heritage at American museums packed the house at the Italian Academy. In

Paris, Zoë Strother co-organized an important symposium on the persistence of the idea of "Primitivism" through much of the twentieth century.

Our close interaction with museums and the engagement of our students and faculty in curatorial projects has long been a distinction of the department, and this year was no exception. Matthew McKelway curated a major exhibition on the painter Nagasawa Rosetsu at the Museum Rietberg in Switzerland. Barry Bergdoll invited contemporary architects to exhibit projects at Olana. One of our MODA students curated a monographic show on Alice Creischer, and the students in our MA program mounted an exhibition at Avery Library around Clodion and Clodion forgeries that should still be on view when you receive this magazine. We hope you will come to see that, as well as the exhibition our student Natasha Marie Llorens curated on Algerian contemporary art, which is on view until March 15 at the Wallach Art Gallery.

Wishing you all a happy holiday season,

Michael Cole

Michael Cole
Professor and Department Chair

ART HUMANITIES
PARIS

For the fifth consecutive summer, the Department of Art History and Archaeology participated in the Art and Music Humanities program in Paris, based at Reid Hall and sponsored by the Center for Undergraduate Global Engagement. Taught by art history professors Robert E. Harrist, Jr. and Lindsay Cook and music professors Magdalena Baczewska and Elaine Sisman—along with the assistance of PhD candidates Audrey Amsellem and Barthélemy Glama—thirty-four of Columbia’s very best undergraduates took part in a dozen hours of class weekly, visited numerous museums and historical sites, and attended several musical events, including an opera and an evening at an iconic jazz club.

The success of the joint program lies in the pedagogical integration of Art and Music Humanities, creating an ideal environment for the Core Curriculum philosophy to flourish—one in which ideas, discussion, and argument fuel continuous intellectual excitement. Students benefited profoundly from the unique position of Paris in the history of art. Visits to the Louvre, Musée d’Orsay, Centre Pompidou, and other

museums, as well as an excursion to Amiens and an overnight trip to Amsterdam, were at the heart of students’ experience. Without a doubt, the most memorable of our museum visits were tours of the Musée d’Orsay exhibitions *Le modèle noir*, given by curator Denise Murrell, and *Berthe Morisot*, given by Professor Anne Higonnet, a foremost authority on the artist. Both visits took place on Mondays, when the museum is closed to the public. The privilege of this special access with the guidance of such eminent scholars was not lost on the students: one is said to have broken out in tears of joy. The exhilaration and intellectual excitement we all felt throughout the summer is best expressed by the magazine’s cover photograph showing General Studies undergraduate Paige Hinkley extemporaneously performing a *grand jeté* against the backdrop of one of the great clock faces of the Musée d’Orsay.

ROBERT E. HARRIST, JR.
Chinese Art

LINDSAY COOK, '18 PhD
Visiting Assistant Professor, Vassar College



Studying Art and Music Humanities in Paris taught me, above all, the importance of directly experiencing works of art and the places in which they were made. It's one thing to look at photographs of Monet's Water Lilies; it's something very different to see these paintings in the Musée de l'Orangerie on one day and on the next to wander in Monet's gardens at Giverny, looking at the scenes he painted, smelling the same air, touching the same trees, and hearing the same sounds. Memories of these experiences will stay with me forever.

SOPHIE HECHT, '22
Columbia College

CLOCKWISE FROM LEFT: Claude Monet's garden at Giverny; students exploring Le Corbusier's Villa Savoye; Denise Murrell and Robert E. Harrist, Jr. in front of Édouard Manet's *Olympia*; students drawing Greek kouroi at the Musée du Louvre. Photographs by Joanne Wang and Robert E. Harrist, Jr.



As a biomedical engineering student with a star-crossed love for the humanities, I found studying Art and Music Humanities in Paris this past summer to be a dream. I delighted in how our conversations of art and music blended into each other like the boundless colors of a Matisse painting. Our six summer weeks now live within us like a melody incorporated into the polyphony of our memories.

JOANNE WANG, '22
School of Engineering and Applied Science



EXCAVATING ART, ARCHITECTURE,
AND THE ENVIRONMENT
PERU

In July 2019, Lisa Trever and her research team carried out the second of three planned seasons of archaeological and paleoclimatological fieldwork within and around the ancient Moche center of Pañamarca. Located on Peru’s north coast, this city was home to a lively tradition of wall painting from the sixth to eighth centuries CE, as seen in murals first documented in the 1950s and those uncovered by Trever in her prior excavations. Painters brought to life scenes of hand-to-hand combat between a mythological culture-hero (now known as Ai-Apaec) and a series of monsters from the sea, as well as religious ceremonies and martial pageantry, including a procession of warriors dancing in elite regalia. Without texts and inscriptions, ancient Peruvian art history must be written through this evocative material as well as through archaeological and scientific methods, which are establishing a more comprehensive chronology for the site, its architecture, and its painting tradition.

In partnership with archaeologist Hugo Ikehara (Pontificia Universidad Católica de Chile), soils scientist Marco Pfeiffer (Universidad de Chile), and archaeologist Michele Koons (Denver

Museum of Nature and Science), and with the assistance of Classical Studies PhD candidate Mary-Evelyn Farrior, Trever has also been examining the paleoclimatic history of the Nepeña Valley, where Pañamarca is situated, in order to chronicle the changing landscape, the dynamic path of the river, and the effects of climatic disturbances within the valley. Ice core data has revealed that Pañamarca’s founding occurred in a time of climatic crisis with sustained droughts followed by intense flooding. Data from more than sixty new radiocarbon accelerator mass spectrometry dates coupled with ongoing analyses of pollen, phytoliths, and soil characterization from the environs of Pañamarca will enable the team to test this scenario at the local level. This research, which has been supported by a grant from the Provost’s office and a gift to the department from the Rubin-Ladd Foundation, will allow for a better understanding of the ancient history of Pañamarca and its surroundings, as well as new insights into how cultural and environmental history were intertwined.

LISA TREVER
Pre-Columbian Art and Archaeology



Above: Ceramic fragments, maize cobs, and yuca from the excavations. Right: Excavation of a mural painting at Pañamarca in 2010. Photographs by Lisa Trever. Below: A test pit within the agricultural fields surrounding Pañamarca. Photograph by Hugo Ikehara.



The Pañamarca team at the end of the 2019 field season. Photograph by Hugo Ikehara.



HADRIAN'S VILLA

Twenty-six students from Columbia and several other universities joined twenty-three “veterans” and team members from the Advanced Program of Ancient History and Art (APAHA) last summer for the sixth archaeological campaign at Hadrian’s Villa in Tivoli, led by Professors Francesco de Angelis and Marco Maiuro (Sapienza Università di Roma). This year’s exceptionally productive season focused on the edifices and spaces of the *Macchiozzo*, a residential quarter for high-ranking personnel and staff members of the ancient villa. Findings of potsherds and coins provided a wealth of new data about the late antique phases of the site (third to fifth centuries CE), testifying to the intensity of life there even as emperors visited less often. Careful stratigraphic analysis of the outdoor spaces laid the foundation for a

better understanding of the relationships between the various units of the complex. A newly discovered building revealed conspicuous affinities in layout and function with a previously excavated one, shedding light on the architectural planning process under Hadrian. Colorful wall and ceiling frescoes, as well as sophisticated black-and-white floor mosaics, were patiently and lovingly uncovered, cleaned, and documented. The archaeological activities were complemented by workshops, on-site seminars, and field trips. This initiative was generously supported by the Rubin-Ladd Foundation, the Arete Foundation, and four anonymous donors.

FRANCESCO DE ANGELIS
Classical Art and Archaeology



Above: The painting specialists meticulously record fallen fragments of a frescoed ceiling. Right: Rising senior Samuel Powell presents on the Hall of the Philosophers in front of his fellow students and guest professors Janet DeLaine (University of Oxford) and Ginette Vagenheim (Université de Rouen). Photographs by Francesco de Angelis.



Opposite page, far left: A hoopoe alongside several other birds on a newly excavated floor mosaic. Left: Trench supervisor Debbie Sokolowski proudly sports a marble statue base, just unearthed by her team. Photographs by Francesco de Angelis.



NEW WALLACH DIRECTOR BETTI-SUE HERTZ

I am delighted to join Columbia University as director and chief curator of the Miriam and Ira D. Wallach Art Gallery. In this leadership role, I will work closely with the Department of Art History and Archaeology to create a dynamic program of exhibitions, research, scholarly exchange, and social engagement to provide in-depth experiences for multi-generational audiences.

Throughout my extensive career, I have led museum departments and curated several exhibitions at the San Diego Museum of Art, Yerba Buena Center for the Arts in San Francisco, and Longwood Arts Project in the Bronx, as well as special projects for the Bronx Museum of the Arts and other venues. With these opportunities, I have developed a special interest in critical visual culture, transnational exchange, and socially relevant issues. Past exhibitions include *Public Intimacy: Art and Other Ordinary Acts in South Africa*, which offered insights into the post- post-Apartheid moment through photography, performance, and graphic design; *Dissident Futures* featuring artists' utopic and dystopic visions of technology, labor, science, and social relations; and *Urban Mythologies: The Bronx Represented since the 1960s*. My current research includes contemporary Chinese art and environmentalism, the aesthetics of progressive protest, and Susan Sontag's writings on visual aesthetics.

At the Wallach my role is to create platforms for dialogue, scholarship, and the promotion of art's communicative capacity. I aim to marry the academic resources of Columbia with the rich cultural and community resources of Upper Manhattan by working collaboratively with faculty, students, and guest curators on projects that make visible the scholarship emanating from our talented community.

NOW ON VIEW WAITING FOR OMAR GATLATO: CONTEMPORARY ART FROM ALGERIA AND ITS DIASPORA

October 26, 2019–March 15, 2020

The first major survey in the United States of contemporary art by artists from Algeria and its diaspora, *Waiting for Omar Gatlato*, curated by PhD candidate Natasha Marie Llorens, responds to the imperative to attend to the cultural specificity of postcolonial national contexts. Highlighting the diversity of Algeria, with its population of Amazigh (or Berber) peoples, the exhibition offers an important glimpse of that nation's history and distinct visual dialects. With the infrastructure of contemporary art having expanded globally in the past decades, the culture of developing nations such as Algeria has become key in its newly widespread matrix. *Waiting for Omar Gatlato* offers an example of how meticulous research and fieldwork enables us to understand not only how varied traditions operate in decolonized localities, but also the ways in which this diversity intersects with the homogenizing tendencies of globalization.

ALEXANDER ALBERRO
Modern and Contemporary Art



Amina Menia, *Chrysanthèmes: Ziama*, 2009–ongoing. Photograph courtesy of the artist.



Installation view of *After the End*. Photograph by Eddie José Bartolomei.

AFTER THE END: TIMING SOCIALISM IN CONTEMPORARY AFRICAN ART

June 15–October 6, 2019

Less than thirty years after African nations achieved colonial independence, the end of the Cold War brought down socialist governments and sparked a wave of upheaval across the continent. The need to reimagine national narratives gave rise to a generation of artists that seeks to make sense of the dramatic shifts witnessed during these years. Far from situating socialism within a fixed past, the artists featured in *After the End*—the first North American exhibition to explore aesthetic responses to African socialisms and their aftermath—complicate it through various constructions of time, including nostalgia, repetition, historicism, contemporaneity, and utopia. Their work investigates how temporality shapes new forms of history, subjectivity, and neoliberal global politics.

ÁLVARO LUÍS LIMA, '19 PhD
Exhibition Curator



Filipe Branquinho, *Jorge Macate, Padeiro (Jorge Macate, Baker)*, 2011. Photograph courtesy of the artist.

MODA CURATES 2019

MODA Curates is an annual opportunity offered by the MA program in Modern and Contemporary Art: Critical and Curatorial Studies (MODA), in conjunction with the Miriam and Ira D. Wallach Art Gallery, for outstanding curatorial proposals related to students' theses. Through a competitive selection process, students are appointed MODA Curatorial Fellows for the academic year and work closely with the gallery staff to execute their exhibitions. The 2018–2019 fellows were Alessandra Gomez, Pujan Karambeigi, and Claire (Shiying) Li.

JANET KRAYNAK
Director, MODA

MODA CURATES

March 30–April 14, 2019

I / I CAN / I CANNOT / I CANNOT VENTURE MYSELF

In her first solo exhibition in North America, the conceptual artist Alice Creischer showed a recent body of work encompassing video, photo collage, text, and sculpture. Through her multilayered artistic practice, Creischer has become a crucial voice of a post-conceptual, institutionally critical practice, one that searches for a language to analyze, comment on, and intervene in the developing socioeconomic fabric. Staging the slow rise of neoliberalism, with its imperatives of creative destruction to liberate individuals from governmental checks so they venture their dreams and sell them on the free market, *I / I CAN / I CANNOT / I CANNOT VENTURE MYSELF* sought to pin this ghostly enemy down to concrete words and events, and thereby regain the ability to struggle against it.

PUJAN KARAMBEIGI, '19 MA



INTO DARKNESS: EXPLORING ME AND FINDING YOU

Featuring a program of new performances, this exhibit highlighted the work of four experimental choreographers who have used darkness as a conceptual framework to explore new identity formations connected to East Asia. Eiko Otake and DonChristian reflected on trauma and violence through corporeal expressions of mourning rooted in sustained slowness; Aurelius Carson considered aesthetic, cultural, and social (im)possibilities in dance history; and Dean Moss investigated the experience of assimilation and fluidity of self. Together, these artists sought to blur social and geographical boundaries, resisting the notion of a fixed identity and probing darkness as a source of uncertainty, empowerment, and freedom.

ALESSANDRA GOMEZ, '19 MA

NEW AVERY DIRECTOR HANNAH BENNETT



It is deeply gratifying to join Columbia University Libraries as director of the Avery Architectural & Fine Arts Library, where I will provide leadership for Avery's services, facilities, and collections strategies in support of our research, teaching, and stewardship mission. Some key areas of responsibility include making

expert decisions regarding Avery's digital environment; maintaining a library of incomparable, valuable, and historically significant books and archives; and collaborating with other divisions of CUL. I have spent my professional career in major arts research libraries, with prior appointments at the University of Pennsylvania, the Art Institute of Chicago, Princeton, and Yale. It is an absolute thrill to now assume oversight of Avery. I look forward to working with our dedicated staff and constituencies—especially the Department of Art History and Archaeology—to advance Avery through innovative projects and programming while stewarding its unique collections and beloved building.

NOW ON VIEW *CLODION AND "CLODION MANIA"*

September 24–December 13, 2019

The 2019 edition of "MA in Art History Presents" opened this fall in the Wallach Study Center in Avery Library with an exhibition that offers a fresh look at two terracotta statuettes, *Satyr and Two Nymphs* and *Nymph and Two Satyrs*, that entered the Columbia collection in 1976. While the statuettes are signed and dated by the much-celebrated eighteenth-century French sculptor Claude Michel (1738–1814), known as Clodion, the MA students studied them in light of the production of spectacular Clodion forgeries in the late nineteenth century. Drawing on the expertise of Clodion specialist Anne Poulet, director emerita of the Frick Collection, who examined the statuettes with the students, the exhibition argues for their deattribution and redating to the nineteenth century, thus highlighting a fascinating chapter in the history of sculpture and its collecting practices over time. Guest speakers for the MA colloquium course also included Ian Wardropper, director of the Frick Collection, and Michele Marincola, professor and chair of the Conservation Center at the Institute of Fine Arts, NYU.

FRÉDÉRIQUE BAUMGARTNER
Director, MA in Art History



MA students examine *Satyr and Two Nymphs* and *Nymph and Two Satyrs* with Anne Poulet. Photograph by Frédérique Baumgartner.

HOPPNER, BEECHEY, FISHER, LAVERY: RESEARCHING COLUMBIA'S PORTRAITS

February 11–May 10, 2019

Last spring, Avery Library featured an exhibition I co-curated with Roberto C. Ferrari of Art Properties focusing on four rarely-seen British portraits from the collection. The exhibit and accompanying catalogue explored the idea of British identity and offered new research on each of the four works. Art Properties hosted a special evening to celebrate the university's collection of British painting, where Professor Meredith Gamer gave the keynote lecture and presented thought-provoking ideas on how new research questions can bring forward marginalized groups of sitters within historic British portraiture. Additional works were brought out from storage for the evening—a small fraction of the nearly one thousand portrait paintings in the Art Properties collection. We hope the exhibition encouraged students, faculty, and researchers to reconsider the world of portraiture and to embrace Columbia's art collection for curricular and educational programs.

MATEUSZ MAYER
PhD Candidate and Graduate Curatorial Assistant, Art Properties

NEW DIRECTIONS IN BRITISH ART AND ARCHITECTURE

Professors Meredith Gamer and Eleonora Pistis co-organized the international conference *Picture, Structure, Land: New Directions in British Art and Architecture, 1550–1850*. Generously funded by the Dr. Lee MacCormick Edwards Charitable Foundation, the two-day event last May brought together scholars working across the fields of British art and architectural history. Placing scholarship about the visual arts and built environment in dialogue, the conference sought to test, blur, and redraw disciplinary boundaries. Presenters spoke on topics ranging from the architecture of ships to the materiality of chintz, from aquatint prints to tea plantations, and from Horace Walpole’s Strawberry Hill to J.M.W. Turner’s fire insurance. With a full lecture hall, the event succeeded in generating lively debate and dialogue among scholars, curators, and students alike. The conference, which emerged out of a pair of graduate seminars taught by Gamer and Pistis, concluded the next day with a conversation where seminar students were able to further engage with the presenters.

MEREDITH GAMER
Eighteenth- and Nineteenth-Century British Art

ELEONORA PISTIS
Seventeenth- and Eighteenth-Century Architecture



William Hodges, *A View of Part of the Ruins of the City of Agra*, c. 1783. Yale Center for British Art, Paul Mellon Collection.



Conference participants with graduate students from seminars on British art and architecture taught by Meredith Gamer and Eleonora Pistis.



Tosa Mitsuoki, *Portrait-Icon of Murasaki Shikibu*. Seventeenth century. Ishiyamadera Temple, Shiga Prefecture. Image courtesy of Ishiyamadera Temple.

ILLUMINATING THE TALE OF GENJI: NEW ART HISTORICAL PERSPECTIVES

On April 13–14, 2019, the Mary Griggs Burke Center for Japanese Art hosted a symposium in conjunction with the Metropolitan Museum of Art exhibition *The Tale of Genji: A Japanese Classic Illuminated*, the first show devoted to Japan’s classic novel and its related arts to be held at a major American museum. The exhibit was co-organized by Curator John Carpenter (Metropolitan Museum of Art) and Professor Melissa McCormick (Harvard University). The two-day program began with a keynote lecture by Professor Emeritus Kōno Motoaki (Tokyo University/Seikadō Bunko Museum) and featured lectures by scholars from Japan, France, and the United States on literary theories, iconography, and recent discoveries related to the *Tale of Genji* and its pictorial representations.

MATTHEW MCKELWAY
Japanese Art

INDIGENOUS COMMUNITIES AND ART MUSEUM COLLECTIONS

Eight Native North American artists and curators gathered at Columbia’s Italian Academy last March to discuss their experiences working with art museum collections and their thoughts on best practices. The day-long symposium *Resisting, Reclaiming, Reframing: Indigenous Communities and Art Museum Collections* attracted an audience of over 260, including curators, scholars, and arts organization representatives. In the morning, participants heather ahtone (Choctaw/Chikasaw), Sherry Farrell Racette (Algonquin/Metis/Irish), Scott Stevens (Akwesasne Mohawk), and Wanda Nanibush (Anishinaabe of Beausoleil First Nation) discussed ways of indigenizing curatorial practice. The afternoon panel featured artists whose practices have involved working with museum collections as sources and

sites of production, including Teri Greeves (Kiowa), Sonya Kelliher-Combs (Athabaskan, Iñupiat), Jason Lujan, and Crystal Migwans (Anishinaabe of Wiikwemikoong Unceded Territory). Each speaker acknowledged the varied challenges of engaging with cultural heritage in museums. At the same time, they opened up ways in which these institutions can also become sites of dialogue between Native and non-Native elders, artists, curators, and audiences, as well as between contemporary Indigenous people and their ancestors. The program was the second International Observatory for Cultural Heritage Symposium on Indigenous American cultural heritage, and co-organizers Professor Elizabeth Hutchinson and the Italian Academy hope to develop future programs to continue this important conversation.

ELIZABETH HUTCHINSON
North American Art



Symposium at the Italian Academy.

Below: *Walking With Our Sisters*, installation in Shingwauk Auditorium, Algoma University, 2014. Photograph by Melody McKiver.



“PRIMITIVISM” IN THE AGE OF
DECOLONIZATION

PhD candidates Sarah Bevin, Álvaro Luís Lima, and Oluremi Onabanjo joined Professor Z. S. Strother in Paris over spring break to participate in the conference ‘Primitivism’ in the Age of Decolonization, which Strother co-organized with scholar Maureen Murphy (Université Paris 1, Panthéon-Sorbonne). Lima presented the paper “Primitivism in Mozambique from the End of Colonialism to Revolution” and Strother presented “Leni Riefenstahl and the Nuba.” One of the highlights of the trip for the Columbia contingent was a day spent exploring the Musée Quai Branly, which is at the center of controversy relating to questions of restitution of cultural heritage.

Z. S. STROTHER
Arts of Africa



Conference participants (left to right, top to bottom): Oluremi Onabanjo, Álvaro Luís Lima, Maureen Murphy, Deborah Laks, Baptiste Brun, Patricia Musa, Sarah Bevin, Z. S. Strother, Souleymane Bachir Diagne, and Hassan Musa.

PARALLEL HERITAGES, HUMANITIES
IN ACTION

An exciting new joint research project was launched to examine the origins, development, and present state of collections of Classical antiquities at Columbia and the Université Paris 1, Panthéon-Sorbonne. *Parallel Heritages, Humanities in Action: The Sorbonne and Columbia Collections of Antiquities* aims to inventory these collections, trace their history, and highlight their significance. Beyond their inherent research and teaching values, these collections are tangible institutional heritage which recount the parallel histories of knowledge and scholarship within two different national and academic settings. Bringing together faculty members, postdoctoral researchers, and graduate students from both institutions, the project commenced in March 2019 with a week-long research seminar that included excursions and lectures as well as workshops with Columbia’s Art Properties and Rare Book and Manuscript Library. The group will reconvene in Paris in early November and publish their results in the online journal *Europe Now* in 2020.

HOLGER A. KLEIN
Early Christian and Byzantine Art and Archaeology



Columbia alumna Lucia Carbone (American Numismatic Society) and workshop participants studying Roman coins in the Olcott Collection at Columbia.

CAMBRIDGE–COLUMBIA SYMPOSIUM

The shared vocabulary of art historians connects us deeply to one another, even when we are already lucky enough to speak the same language. The Cambridge–Columbia Graduate Student Symposium, now in its ninth year, brought together students from both sides of the Atlantic to celebrate the ideas that come to life in their respective graduate programs. On March 1, 2019, eleven doctoral students convened in Cambridge to share their research and respond to each other’s work around the theme “Art and Memory.” Columbia

students Barthélemy Glama, Jeewon Kim, Adam Harris Levine, Isabella Lores-Chavez, Sophia Merkin, and Brian van Oppen spoke on a prodigious range of objects, from ancient Etruscan candelabra to colonial-era Mexican painting to contemporary lithographs from New Zealand. Made possible each year by a generous grant from Dr. John Weber, the symposium fostered lively discussion among the participants and ended with invitations to meet again, be it in New York, Cambridge, or wherever a compelling work of art may lead.

ISABELLA LORES-CHAVEZ
PhD Candidate



Restoration of the Kariye Mosque, formerly the Chora Church, in the 1950s. Photograph courtesy of Dumbarton Oaks, Trustees for Harvard University, Washington D.C.

TEMPLE–SYNAGOGUE–CHURCH–MOSQUE

On April 25–26, 2019, the department hosted *Temple–Synagogue–Church–Mosque: Connections, Interactions, and the Politics of Conversion*, an interdisciplinary workshop co-organized with colleagues from Université Paris Sciences et Lettres (PSL). This joint project sought to expand knowledge about Judaism, Christianity, and Islam through a comparative analysis of their respective spaces of worship across a broad chronological and geographical spectrum, with particular focus on religious sites with long, multilayered histories. Investigating a rich palimpsest of material and immaterial accretions, participants discussed topics ranging from the conscious evocation of certain architectural prototypes to issues of re-use during the Spanish Reconquista and the politics of conversion in the New World. Participants included Savannah Esquivel (University of Chicago), Holger A. Klein (Columbia), Pinar Aykaç Leidholm (Middle East Technical University, Ankara), Arathi Menon (Columbia), Ünver Rüstem (Johns Hopkins University), and PSL scholars Philippe Bernard, Sabine Frommel, Luis Rueda Galan, Ioanna Rapti, and Isabelle Saint-Martin.

HOLGER A. KLEIN
Early Christian and Byzantine Art and Archaeology

COLLINS/KAUFMANN FORUM

Celebrating its eighteenth year, the Collins/Kaufmann Forum for Modern Architectural History hosted a vibrant roster of public events, including eight talks—the highest number on record—as well as three architectural tours and a series of brown bag lunches. Columbia postdoctoral researchers María González Pendás and Ruth Lo bookended the year's offerings, speaking on fascist Spain and Italy, respectively. Pendás's talk examined, in part, Bruno Zevi's appraisal of the Spanish Pavilion at Expo 58 in Brussels, a topic later picked up by speaker Pippo Ciorra, senior curator at MAXXI. Talks also included professors Sheila Crane (University of Virginia) on the architecture of Algerian socialism; Eric Paul Mumford (Washington University in St. Louis) on I.M. Pei and urban design; Salomon Frausto (The Berlage) on the South African architect and designer Theo Crosby; Peter Christensen (New York University) on Krupp and the spoliation of steel; and Alex Bremner (University of Edinburgh) on architecture and the British imperial world. Faculty and graduate students toured Marcel Breuer's Neumann House in Croton-on-Hudson, Paul Rudolph's Modulightor Building, and the MoMA exhibition *Toward a Concrete Utopia*. Named after faculty members George R. Collins of the Department of Art History and Archaeology and Edgar J. Kaufmann Jr. of the Graduate School of Architecture, Planning and Preservation (GSAPP), the forum provides a dynamic community for architectural historians from across the university and beyond to come together.

LUCY WANG
PhD Candidate



Collins/Kaufmann Forum and Center for Architecture participants at the Neumann House. Photograph by Morgan Watson.



Marcel Breuer, Neumann House, 1953. Photographs by Lucy Wang.

LATIN AMERICAN ART

The department is grateful to the Institute for Studies on Latin American Art (ISLAA) and to its president and founder, Ariel Aisiks, for their continued support of educational programming at Columbia. This generosity will enable PhD students working on twentieth- and twenty-first-century Latin American art to carry out their doctoral research in archives around the world. It will also make possible international symposia such as the upcoming two-day event, *Sur moderno: Legacies and new perspectives* (February 6–7, 2020), co-sponsored with MoMA.

ALEXANDER ALBERRO
Modern and Contemporary Art

CASA MURARO FELLOWSHIPS

Thanks to generous support from the Packard Humanities Institute, the department was able to offer several competitive fellowships for research in Venice this summer. The inaugural cohort consisted of four faculty members and three doctoral research fellows, whose projects spanned art and music history, early modern and contemporary subjects, archival and digital humanities projects, and oral histories and site-specific investigations. The department also awarded new program fellowships to two graduate students participating in Columbia's Summer Program in Venice. These fellowships coincided with significant advances in the renovation of Casa Muraro itself. With the completion of exterior work, our attention now shifts to the interior renovation of the library and the creation of new classrooms and conference spaces.

HOLGER A. KLEIN
Faculty Director, Casa Muraro



Exterior of Casa Muraro after restoration work. Photograph by Holger A. Klein.



The center promotes the study of media across a variety of registers, including underlying media infrastructure like satellite dishes on a rooftop. Photograph by Brian Larkin.

CENTER FOR COMPARATIVE MEDIA

This fall, the Center for Comparative Media instituted its advanced certificate program, which will allow doctoral students from various departments, including art history, to pursue interdisciplinary research while collaborating with faculty and students from across the university. Currently co-directed by Professors Zeynep Çelik Alexander and Stefan Andriopoulos (Department of Germanic Languages), the center brings together scholars from diverse disciplines with the goal of understanding media critically and historically. Juxtaposing media practices and examining how the same technologies work in radically different ways across the globe, the field of comparative media decenters dominant historiographic modes by highlighting the reciprocal exchange between aesthetic forms, cultural practices, and technological innovation. Faculty expertise ranges from the histories of the avant-garde and theologies of Islamic revival to the political culture of communist China and histories of listening, voice, and indigenous media in Latin America.

ZEYNEP ÇELİK ALEXANDER
Architectural History since 1800



ART HUMANITIES VIRTUAL REALITY

For nearly two decades, the Media Center for Art History has been creating 360-degree panoramas from heritage sites around the world. With the advent of virtual reality (VR) headsets, these images can be brought into the classroom as immersive pedagogical resources. The instructor seamlessly broadcasts panoramas taken from different locales, directing students to look at significant features and enabling them to experience spatial relationships simply by turning their heads. Last spring we worked closely with Professor Noam Elcott, chair of Art Humanities, to conduct more than twenty in-class VR sessions which reached hundreds of Columbia undergraduates. In the coming months, the Media Center will continue this endeavor to further support the mission of the Core Curriculum.



360-degree panorama of Gian Lorenzo Bernini's *Ecstasy of Saint Teresa* and the Cornaro Chapel in the Roman church of Santa Maria della Vittoria. Photograph by Tim Trombley.

ARTIFICIAL INTELLIGENCE AND THE SLIDE LIBRARY

The Media Center wrapped up research last fall on a pilot project which uses computer science to detect valuable photographic slides in the 35mm collection. With the generous support of a Sparks! Ignition grant from the Institute of Museum and Library Services, we developed software that uses artificial intelligence, signal processing, and optical character recognition to detect whether slides originate from printed materials or consist of original photography. Following the successful completion of the project, we presented the results at the Visual Resources Association Annual Conference and will publish them in the *VRA Bulletin*. The software developed under the grant will now be used to analyze the department's entire collection of over 400,000 slides.

STEFAN VAN LIEFFERINGE
Director, Media Center for Art History



FACULTY HIGHLIGHTS
2018–2019

ALEXANDER ALBERRO published “‘Like the Skin of a Whale’: The Pluri-sensorial Art of Lygia Pape” in *Lygia Pape* (Hauser & Wirth, 2018) and gave invited public lectures in Chicago, Los Angeles, Mexico City, New York, Providence, and Rome.

ZAINAB BAHRANI was awarded a 2019–2021 Andrew Carnegie Fellowship for her research project “Monumental Landscapes: Historical Environments and Human Rights.” She was named a 2019–2020 Heyman Fellow and received a joint award as part of the Humanities War and Peace initiative for the project “The Humanities in the Wake of War: Technologies of Power, Displaced Histories, and Reconstruction.” Her article “The Biopolitics of Collecting” appeared in *Collecting and Empires* (Brepols, 2019). She was featured in a video installation within the Metropolitan Museum of Art exhibit *The World Between Empires* in which she spoke about the destruction of heritage in Iraq and Syria, and presented a paper on Parthian antiquarianism at the exhibition symposium. She was invited to lecture at Emory, Yale, New York University, and Koya University in Iraq.

FRÉDÉRIQUE BAUMGARTNER's article “Hubert Robert in Prison: Self, Revolution, and the Contingencies of Artistic Inscription” appeared in the Fall 2019 issue of *Journal 18*. With Roberto C. Ferrari, curator of Art Properties, she supervised the MA student exhibition *Clodion (1738–1814) and ‘Clodion Mania’ in Nineteenth-Century France*, which is on view at Avery Architectural & Fine Arts Library (see p. 13).

BARRY BERGDOLL was elected Cattedra Borromini 2018–2019 at the Academia di Architettura di Mendrisio, where he delivered a series of public lectures in the fall and spring. He spoke at conferences in Moscow, Rome, and São Paulo, as well as in a small fraction of the avalanche of events marking the centennial of the Bauhaus. He curated *In Frederic Church's Ombra: Architecture in*

BOOK EXCERPT

Wearing Images



The basic schema of wearing images as second skin, intended as an interface between interior and exterior, can be more broadly applied to single images that are adjoined to the body through a variety of ways: including painting, embroidery, engraving directly on fabric or steel garment, or accessories sewed, pinned, tied or hung. These objects can take the shape of medallions, badges or jewels, and frame coat of arms, emblems, portraits, devotional images, mythical or historical characters, and even mirror capturing the reflection of miraculous images or relics. The visual inscription of the image on the body, which suggests a direct contact, builds up a close relationship between the wearer and what the image represents,

a relationship that has on the one hand an intimate dimension, because of the physical closeness, and on the other hand a social extension, because of its public display.

Excerpt from Diane Bodart's edited volume *Wearing Images* (Espacio, Tiempo y Forma, Ser. VII, *Historia del Arte*, 6, 2018), p. 21.

Conversation with Nature, which was on view at Olana in the summer and fall of 2019. He was selected to join the jury of the Pritzker Prize in Architecture for a three-year term.

DIANE BODART edited *Wearing Images*, a volume of essays that investigates the different modes of interaction between the image and the body in the Early Modern period. With Francesca Alberti, she co-edited the volume of essays *Rire en images à la Renaissance* (Brepols, 2019) which also includes her essay on the proto-history of political caricature. She received a Casa Muraro Fellowship for the research project “Renaissance Identikit,” conducted at the Archive of the Inquisition in Venice.

GREGORY BRYDA received the 2019 Emerging Scholars Essay Prize from the Historians of German, Scandinavian, and Central European Art (HGSCEA) for his article on the Isenheim Altarpiece in *The Art Bulletin*. He published an article on

the interrelationship of monumental wood sculpture and metalwork in *Kunsttransfer und Kunstgenese am Mittelrhein 1400–1500* (Gebr. Mann Verlag, 2018) and delivered lectures at Bard College, the Bode Museum, the Cloisters, and the department's Graduate Student Colloquium.

ZEYNEP ÇELİK ALEXANDER received CAA's Charles Rufus Morey Award for her book *Kinaesthetic Knowing: Aesthetics, Epistemology, Design* (University of Chicago Press, 2017). She gave lectures at Bauhaus-Universität Weimar, ETH, Harvard, Middle East Technical University, the University of Michigan, and the University of Oslo. *Design Technics: Archaeologies of Architectural Practice*, a volume of essays that she co-edited with John May, is forthcoming from the University of Minnesota Press in December 2019.

MICHAEL COLE published an essay entitled “The Technical Turn” in the catalogue to the exhibition *Florenz und seine Maler: Von Giotto bis Leonardo da Vinci*, held at the Alte Pinakothek in Munich, and, with Carolyn Yerkes, another on Leonardo da Vinci’s staircase designs, in the volume *Leonardo in Dialogue*. He gave keynote lectures at the conference “Canonicity Revisited” at Wesleyan University and at the conference “Ingenuity in Early Modern Art and Science” at the University of Cambridge. With Alessandra Russo, he continued work on the Getty-funded project “Spanish Italy and the Iberian Americas.”

JONATHAN CRARY spoke at the Whitney Independent Study Program 50th Anniversary Symposium in October 2018. He has been an affiliated faculty member at the ISP since 1988. He gave lectures at Yale and MIT, and published the articles “Climate Control” in *October* and “Notes on Eye Tracking” in *Harvard Design Magazine*. His essay “Terminal Radiance” appeared in the anthology *Unwatchable* (Rutgers University Press, 2019).

FRANCESCO DE ANGELIS founded the Columbia Workshop of Etruscan Art, an initiative aimed at promoting and critically reflecting on the history of art and architecture of pre-Roman Italy. The workshop convened for the first time last April. With colleagues in Art History, Classics, and EALAC, he co-organized the Columbia–PSL conference *The Anthropology and Aesthetics of Arms and Armor*, held in October 2018. He also organized the mini-symposium *Pirro Ligorio’s Worlds*. He gave talks and participated in conferences at Yale and Princeton as well as in Berlin, Bern, Kiel, Paris, and Rome. For the 2019 archaeological campaign at Hadrian’s Villa, see pp. 8–9.

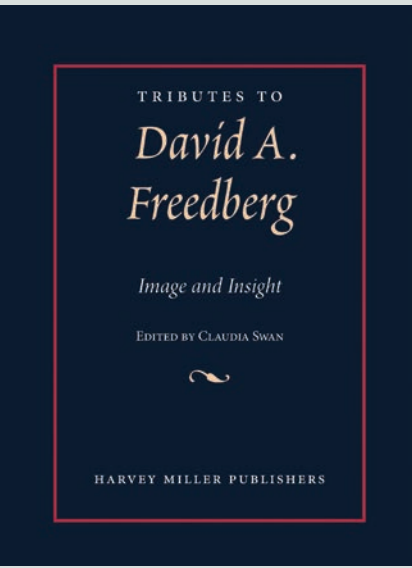
NOAM M. ELCOTT published articles and essays in *Aperture* and *PhotoResearcher*. His first book, *Artificial Darkness* (University of Chicago Press, 2016), was issued in paperback. As chair of Art Humanities—and with invaluable input from many faculty and graduate students—he initiated the first major pedagogic and curricular reform of the

Core course since its founding in 1947. Last year he directed the Center for Comparative Media and helped establish the Graduate Certificate in Comparative Media (see p. 19). He continues to lead the August Sander Project (MoMA/ Columbia) and edit the journal *Grey Room*.

In addition to teaching, **DAVID FREEDBERG** continued to direct Columbia’s Italian Academy for Advanced Studies. In cooperation with department members, the Academy’s International Observatory for Cultural Heritage sponsored a number of critical events relating to threats to Native American, African, and Middle Eastern cultural heritage. He received the *Sigillum Magnum* of the Università di Bologna in October and was made honorary member of the Accademia Nazionale di Agricoltura. He will spend the rest of the year thanking those thirty-seven colleagues and former students who contributed to *Tributes to David A. Freedberg* (Brepols/Harvey Miller, 2019).

MEREDITH GAMER presented papers at the 25th Anniversary Conference of the Historians of Eighteenth-Century Art and Architecture and at the conference *Portraiture and Biography* at the National Portrait Gallery, London. She gave invited talks at Boston University, Yale University, and the Yale Center for British Art. With Eleonora Pistis, she co-organized the conference *Picture, Structure, Land: New Directions in British Art and Architecture* (see p. 13). She is the proud recipient of a 2018–2019 Faculty Mentoring Award from the Graduate School of Arts and Sciences.

ANNE HIGONNET is a 2019–2020 Radcliffe Institute Fellow at Harvard. She was on the advisory board of, and wrote a lead catalogue essay for, the exhibition *Le Modèle Noir* at the Musée d’Orsay (see back cover) and in October spoke at the conference for the exhibition’s September–December Guadeloupe venue. For the Wallach version of the exhibition, *Posing Modernity*, she wrote the catalogue introduction. She also wrote a lead catalogue essay for the Musée d’Orsay’s June–September exhibition *Berthe Morisot*.



ELIZABETH HUTCHINSON was on the advisory committee for *Art of Native America: The Charles and Valerie Diker Collection* at the Metropolitan Museum of Art. In conjunction with this exhibition, she offered public programs, led a graduate seminar, and organized an international symposium on the relationships between Native American communities and art museums (see p. 15). In May 2019, she was honored with Barnard’s Tow Professorship for Distinguished Scholars and Practitioners. She gave the 2019 Kollar American Art Lecture at the University of Washington.

KELLIE JONES has been inducted into the American Academy of Arts and Sciences. Her latest essay, “The World According to Z,” appeared in *Senga Nengudi: Topologies* (Himer, 2019), the first major monograph on the artist.

BRANDEN W. JOSEPH received a 2018–2019 Guggenheim Fellowship. He was also Paul Mellon Visiting Senior Fellow at the Center for Advanced Study in the Visual Arts at the National Gallery of Art in spring 2019. He published the essay “White Light/White Noise” in the catalogue to the Whitney Museum exhibition *Andy Warhol: Before and After*. Additional writings appeared in *Simultaneous Soloists* (Pioneer Works Press); *Introducing Tony Conrad: A*

Retrospective (Albright-Knox Art Gallery); *Kim Gordon: Lo-Fi Glamour* (The Andy Warhol Museum); and *Artforum*. He gave lectures at the University of California, San Diego and at Christie’s, New York.

HOLGER A. KLEIN was named the first director of the Sakıp Sabancı Center for Turkish Studies in July 2019 after serving in an interim capacity since the center’s founding in 2017. As faculty director of Casa Muraro, he continues to oversee the renovation work in Venice as well as the department’s newly established academic program of activities (see p. 19). He co-organized workshops with colleagues from the Université de Paris I, Panthéon-Sorbonne (*Parallel Heritages, Humanities in Action*, see p. 17) and the Université de Paris, Sciences et Lettres (*Temple–Synagogue–Church–Mosque*, see p. 17). Among other publications, he contributed the essay “Amalfi, Byzantium, and the Vexed Question of Artistic ‘Influence’” to the Festschrift for Rainer Kahsnitz.

ROSALIND KRAUSS published *Willem de Kooning Nonstop* (University of Chicago Press, 2016) and is working on her latest book, *Roland Barthes: Charms and Demons*, also with Chicago.

JANET KRAYNAK’s book *Contemporary Art and the Digitization of Everyday Life* is forthcoming from the University of California Press in 2020. She gave the talks “Camille Henrot and the Alterities of Search” for the Rewald Seminar series at the CUNY Graduate Center and “Serious Play” at MoMA. A Spanish translation of her book *Please Pay Attention Please: Bruce Nauman’s Words: Writings and Interviews* (MIT Press, 2003) was published in collaboration with the Museo Picasso Málaga. Her review of the 2019 Venice Biennale was published in *Artforum*.

MATTHEW MCKELWAY spent the fall semester in Zürich. He co-curated the exhibition *Rosetsu: Ferocious Brush*, held at the Museum Rietberg (see inside front cover). In the spring he taught Art Humanities at Reid Hall and a graduate seminar on painting in eighteenth-century Kyoto at Université Paris 1, Panthéon-Sorbonne. He gave lectures

on Nagasawa Rosetsu in Amsterdam, Leiden, Heidelberg, and London, and on Sakai Hōitsu at the Musée Cernuschi in Paris.

ELEONORA PISTIS was Michael I. Sovern Affiliated Fellow at the American Academy in Rome from June to July 2019. She co-organized the conference *Picture, Structure, Land: New Directions in British Art and Architecture, 1550–1850* with Meredith Gamer (see p. 14) and the Columbia Early Modern Architecture Workshop with Michael Waters. She presented the papers “How the Temple of Bacchus at Baalbek Travelled to Britain” at the conference *British Art and the Global* and “Visible and Invisible Rome: British architectural education in the Eighteenth Century” at the conference *The Roman Art World in the Eighteenth Century and the Birth of the Art Academy in Britain*. She also gave a talk at the symposium *Pirro Ligorio’s Worlds* organized by Francesco de Angelis.

AVINOAM SHALEM spent his sabbatical at the Getty Research Institute, the Kunsthistorisches Institut in Florenz, and the BildEvidenz research center at the Freie Universität Berlin. He gave lectures at the Freie Universität, UCLA, and the University of Basel. He organized the session “Art and Nature” at the 35th International World Congress of the Historians of Art (CIHA), held in Florence in September 2019. With Isotta Poggi, he co-curated and wrote the brochure texts for *Peter Aarons’ Photographs: Syria: Before the Deluge*, held at the Center for Architecture in New York. With Cynthia Hahn, he co-edited the forthcoming book *Seeking Transparency: Rock Crystals Across the Medieval Mediterranean*.

Z. S. STROTHER was named Phi Beta Kappa Visiting Scholar for 2019–2020. Related to her continuing research on the history of iconoclasm in Africa, she published the article “Les iconoclasmes en Afrique: emergence d’un sujet d’étude” in *Perspective: actualité en histoire de l’art* (2018) and the book chapter “Kendell Geers: or, How to Philosophise with a Hammer” in *Kendell Geers: AnimystikAktivist Between*

Traditional and the Contemporary in African Art (Mercatorfonds, 2018).

LISA TREVER received an award from the Provost’s grant program for faculty who contribute to the diversity goals of the university to support her archaeological research in Peru (see pp. 6–7), as well as a Lenfest Junior Faculty Development Grant to hold a book manuscript workshop. She gave invited lectures in the University Seminar on the Arts of Africa, Oceania, and the Americas; at the Pre-Columbian Society of New York; and in the Smart Lecture Series in the Department of Art History at the University of Chicago. This fall she welcomes two new doctoral students in Pre-Columbian art history.

MICHAEL J. WATERS spent the year on leave in Florence at Villa I Tatti, the Harvard Center for Italian Renaissance Studies. In addition to working on his book manuscript, he published a book review, an article on architectural materiality, and another on sixteenth-century panoramic prints of the Baths of Diocletian. He presented papers at the Society of Architectural Historians annual meeting as well as at conferences in Mendrisio and Florence. He gave invited lectures at the Bibliotheca Hertziana, British Institute, Kunsthistorisches Institut, and University of Edinburgh.

Emeritus Professors

The second edition of **RICHARD BRILLIANT**’s book *Portraiture* is scheduled to be published in 2020 and will include a chapter on the selfie.

ESTHER PASZTORY gave the lecture “Debunking Myths of Pre-Columbian Art” at the de Young Museum. She published “Wonderful Journey,” an intellectual autobiography, in the April 2019 issue of *Ancient Mesoamerica*; the article “Una Nueva Perspectiva de la Antigua America” in the journal *Arqueologia Mexicana*; and a review of the book *Made to Order: Ancient Ceramics of Teotihuacan* in the June 2019 issue of *Latin American Quarterly*.

DISSERTATION FELLOWSHIP AWARDS 2019–2020

American Academy in Rome, Donald and Maria Cox / Samuel H. Kress Foundation Rome Prize in Medieval Studies

ALEXIS WANG: “Intermedial Sites, Sanctified Surfaces: Framing Devotional Objects in Medieval Church Decoration”

Ary Stillman Finishing Fellowship
COURTNEY FISKE: “Rethinking Post-Minimalism: Gordon Matta-Clark and the Cut c. 1970”

Byzantine Studies at Dumbarton Oaks Fellowship
MIKAEL MUEHLBAUER: “‘Bastions of the Cross’: Medieval Rock-cut Cruciform Churches of Tigray, Ethiopia”

Center for Advanced Study in the Visual Arts, David E. Finley Fellowship
RACHEL BOYD: “Experimentation and Specialization: The Glazed Terracotta Sculpture of the Della Robbia Workshop, c. 1430–1550”

Center for Advanced Study in the Visual Arts, Samuel H. Kress Fellowship
TERESA SOLEY: “Tomb Sculpture in Portugal, c. 1460–1570”

Center for the Art and Architectural History of Port Cities Research Residency
DIANA MELLON: “Painting, Miracles, and Vernacular Healthcare in the Early Italian Renaissance”

Christ Church, Oxford University, Junior Research Fellowship
BRIGID VON PREUSSEN: “Manufacturing Classicism: Reproduction and Authorship in Late Georgian Britain”

C.V. Starr Finishing Grant
SEHER AGARWALA: “Wondrous Frontiers: Topographical and Historical Painting in Persian and Mughal Manuscripts”
MÜGE ARSEVEN: “Reality and Representation: Depictions of Sacred Space in Greek Antiquity”
BAILEY BARNARD: “Beyond the Face: A New Approach to Hellenistic Royal Portrait Statues”

NINA HORISAKI-CHRISTENS: “VIDEO HIROBA: Contingent Publics and Video Communication, 1966–1985”
JEEWON KIM: “Liberating the Brush: Art and Geopolitics in Post-1945 Korea”
BRIAN VAN OPPEN: “Cast of Bodies: Lighting the Gaze upon Etruscan Candelabra Statuettes”
CATHY ZHU: “Born in a Golden Light: Images of Omens and Imperial Ambition in the Southern Song Dynasty”

Eighth-Year Service Fellowship, Art Humanities
DAVID SCHNELLER: “Strangers in the Shrine: Itinerant Objects in Greek Sanctuaries of the Geometric and Archaic Periods”

Eighth-Year Service Fellowship, Italian Academy
MARGOT BERNSTEIN: “Carmontelle’s Profile Pictures and the Things that Made Them Modern”

Frick Collection, Anne L. Poulet Curatorial Fellowship
ROZEMARIJN LANDSMAN: “Art, Technology, and the City: The Work of Jan van der Heyden (1637–1712)”

Fulbright Fellowship
VALERIE ZINNER: “Sumiyoshi Gukei and Early Modern Yamato-e”

GSAS International Travel Fellowship
CATHY ZHU: “Born in a Golden Light: Images of Omens and Imperial Ambition in the Southern Song Dynasty”

GSAS Research Excellence Dissertation Fellowship
OLIVIA CLEMENS: “Forming ‘Islamic Art’ in the United States: Collecting and Exhibiting in the American Context, 1880–1940”
ALEXANDER EKSERDJIAN: “Shared Visual Space: The Sculptural Representation of the Bodies of Mortals and Gods in the Sanctuaries of Hellenistic Central Italy”
TIFFANY FLOYD: “Dreams of Ancient Times: Antiquity, Archaeology, and the Struggle for Contemporaneity in Modern Iraqi Art”
TARA KURUVILLA: “*Disjuncta Membra*: The Fragmentation of the India Museum and the Colonial Construction of Knowledge over the Long Nineteenth Century”

ISABELLA LORES-CHAVEZ: “Plaster Casts in the Life and Art of Seventeenth-Century Dutch Painters”
CAITLIN MILLER: “On Renaissance Attributes (1440–1560)”
HASBROUCK MILLER: “State Architecture of the Argentine Interior under Juan Domingo Perón, 1946–1955”
CLEO NISSE: “The Development of Canvas Supports in Venice from Bellini to Tintoretto”
DANIEL RALSTON: “Painting in Spanish: Mariano Fortuny, Édouard Manet, and the Spanish Tradition in Paris in the Later Nineteenth Century”
COREY RATCH: “(Dis)assembly: Rendering the Human and Nonhuman in Surrealist Photography”
MARY SUPERFINE: “Radical Touch: Performative Sculpture and Assemblage in the 1970s”

GSAS Writing Studio Fellowship
KARIN CHRISTIAENS: “Passageways to Public Space: Monumentalizing the Greek Polis in the Hellenistic and Imperial Periods”

Jan Van Eyck Academie Fellowship
NATASHA MARIE LLORENS: “Imagining Violence, Imagining the Nation: Algerian National Cinema 1965–1979”

Louise Wallace Hackney Fellowship for the Study of Chinese Art
CATHY ZHU: “Born in a Golden Light: Images of Omens and Imperial Ambition in the Southern Song Dynasty”

Metropolitan Museum of Art, Hagop Kevorkian Fellowship
JACOB STAVIS: “The Formation of Achaemenid Art: Beyond Iconography and Attribution”

Metropolitan Museum of Art, Sylvan C. Coleman and Pam Coleman Memorial Fellowship
ABBE SCHRIBER: “For a Politics of Obscurity: David Hammons and Black Experimentalism, 1974–1989”

Museum of Fine Arts Boston, Niarchos Fellowship in Classical Art
MONICA BULGER: “Facing Forward: Apotropaia in the Archaic and Early Classical Periods”

Museum of Modern Art, Andrew W. Mellon Museum Research Consortium Fellowship
RATTANAMOL SINGH JOHAL: “Dissolving Margins: Indian Art in the Globalized 1990s”

Nederlands Interuniversitair Kunsthistorisch Instituut Fellowship
RAYMOND CARLSON: “Michelangelo between Florence and Rome: Art and Literary Culture in Sixteenth-Century Italy”

Philadelphia Museum of Art, Suzanne Andrée Fellowship
CLARE KOBASA: “Sacred Impressions: Printmaking in Seventeenth-Century Sicily”

Pierre and Marie-Gaetana Matisse Finishing Fellowship
NICHOLAS CROGGON: “Reconstructing the Utopian Moment: Experimental Video Practices in the Late 1960s and 1970s”

Rudolf Wittkower Finishing Fellowship
EMOGENE CATALDO: “Living Stones: An Ecology of Gothic Vegetal Sculpture, c. 1140–1330”
RACHEL JULIA ENGLER: “Adolphe Appia’s Time and Space”
AYŞE ERCAN: “Fashioning a Medieval Capital: The Topography and Archaeology of the Mangana Quarter in Constantinople (843–1453)”
MATTHEW GILLMAN: “Medieval Glass and the Aesthetics of Simulation”
ADAM HARRIS LEVINE: “Divine Gifts: Relics and Reliquaries at Holy Roman Emperor Charles V’s Court”

DIANA MELLON: “Painting, Miracles, and Vernacular Healthcare in the Early Italian Renaissance”
STEVEN NIEDBALA: “Penal Aesthetics in the United States, 1950–1985”

Seoul National University International Center for Korean Studies Fellowship
JEEWON KIM: “Liberating the Brush: Art and Geopolitics in Post-1945 Korea”

Whitney Museum of American Art, Joan Tisch Teaching Fellowship
VIVIAN CROCKETT: “‘The Skin of All’: The Racial Politics of an Anthropophagic Return in Hélio Oiticica and Lygia Pape”

CALEB SMITH MEMORIAL FELLOWSHIP 2018–2019

MO ZHANG, ’19 MA “Visual and Poetic Imagination in *The Four Seasons*, a Ming Dynasty Handscroll in the Metropolitan Museum of Art” (Robert E. Harrist, Jr.)

DISSERTATIONS DEPOSITED 2018–2019

JENS BARTEL: “Style, Space, and Meaning in the Large-scale Landscape Paintings of Maruyama Okyo (1733–1795)” (Matthew McKelway)

CONNIE CHOI: “‘A Matter of Building Bridges’: Photography and African American Education, 1957–1972” (Kellie Jones)

MICHAËLA DE LACAZE: “Populist Counter-Spectacles and the Inception of Mass Media Art in Argentina: Marta Minujín’s Happenings, Performances, and Environments of the 1960s” (Alexander Alberro)

MICHAEL ANTHONY FOWLER: “Human Sacrifice in Greek Antiquity: Between Myth, Image, and Reality” (Ioannis Mylonopoulos)

WILLIAM GASSAWAY: “Extraordinary Bodies: Death, Divinity, and Distortion in the Art of Postclassic Mexico” (Esther Pasztory)

ÁLVARO LUÍS LIMA: “Art in Mozambique at the End of Socialism” (Z. S. Strother)

ARATHI MENON: “Hipped and Gabled: Similitude and Vicissitude in Kerala’s Sacred Art and Architecture” (Vidya Dehejia)

MATTHEW PEEBLES: “Act as Attribute: The Attacking Body in Ancient Greek Art” (Ioannis Mylonopoulos)

LEAH PIRES: “Finesse: Louise Lawler’s Pictures” (Alexander Alberro)

SIDDHARTHA SHAH: “Ornamenting the Raj: Opulence and Spectacle in Victorian India” (Vidya Dehejia)

IRINA TOLSTOY: “Camillo Trevisan’s Palace and Villa Culture on the Island of Murano” (Michael Cole)

LORENZO VIGOTTI: “The Origin of the Renaissance Palace: Private Architecture during the Florentine Oligarchy, 1378–1432” (Francesco Benelli)

ALEX WEINTRAUB: “Authoring Art in Nineteenth-Century France, 1793–1902” (Jonathan Crary)

Roberto Pesenti (In Memoriam)



In early September, the department learned that Roberto (Robbie) Pesenti, an advanced PhD candidate, had died in a tragic accident while travelling in Uzbekistan. Robbie was an extraordinary student, promising scholar, passionate teacher, and devoted mentor of undergraduates. Much beloved and admired in our community for his joie de vivre, wit, and commitment to a seemingly “old-fashioned” type of art history, he came to Columbia with a BA from Cambridge University, an MA from the Courtauld Institute, and experience in running his own media company. A true citizen of the world, Robbie was at home in many places. In addition to his native Italian, he spoke English, French, and German flawlessly, allowing him to pursue dissertation research on “Artistic Circulation and Sainly Competition between France and Venice in the Fourteenth Century” in London, Paris, Venice, and elsewhere. As he prepared for a future museum career, Robbie brought a passion for objects and their close analysis, but he was also at home in the classroom, receiving a Columbia Presidential Teaching Award in 2014. His warmth and lively presence will be sorely missed by those who had the privilege to know him.

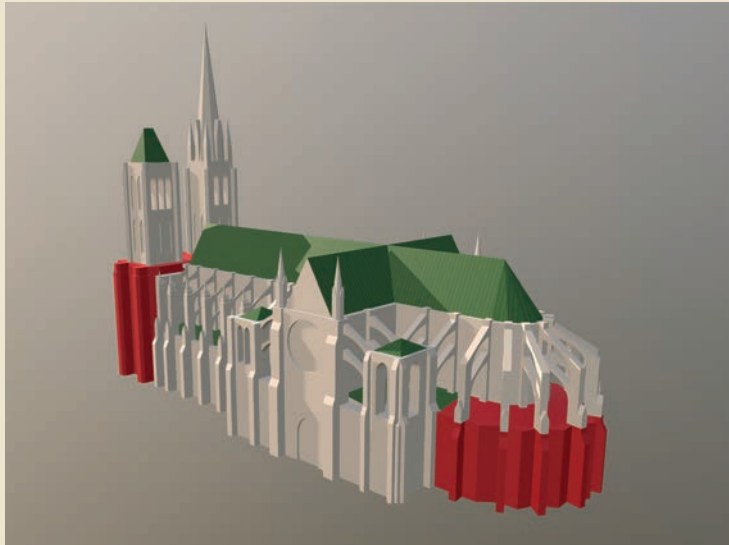
UNDERGRADUATE AWARDS
AND PRIZES
2018–2019

Departmental Honors
NATASHA COLEMAN
ALEXANDRA GERMER
SOFIA HERNANDEZ
AARON SMITHSON

Senior Thesis Prize
AARON SMITHSON

Meyer Schapiro Book Prize for
Excellence in Art History
NATASHA COLEMAN: “Between the
Living and the Dead: Wooden Coffins and
Physical, Ritual, and Pictorial Boundaries
in Han Chamber Tombs” (Jue Guo)

ALEXANDRA GERMER: “(German)
Expressionism: Emil Nolde’s Paintings
and the Revision of German Identity”
(Noam M. Elcott)



Myles Zhang’s model of the Parisian church of Saint-Denis indicating
chronological development.

Detail from a painting by Emil Nolde that Alexandra Germer studied at
the Statens Museum for Kunst, Copenhagen.

CLARA HE: “Building an Exotic
Home: Architects’ Intervention in Rural
Reconstruction in Contemporary China”
(Mary McLeod)

SOFIA HERNANDEZ: “Rendering
Multimedia Architecture: Francesco
Panini’s Colored Prints of the Farnese
Gallery in Rome” (Eleonora Pistis)

EMERSON JONES: “Myth and
Modernity: The Royal Liver Building and
the Making of Edwardian Liverpool”
(Barry Bergdoll)

NICOLE-ANN LOBO: “The ‘Oriental’
Christ: Religion and Alterity in the Art of
F. N. Souza (1949–1967)” (Vidya Dehejia)

AARON SMITHSON: “‘Art on the
Urban Green’: Sculpture Parks and
Redevelopment in the Age of Neo-
Liberalism” (Rosalyn Deutsche)

MYLES ZHANG: “The Church of St.
Denis and Gothic Architecture: A Case
Study” (Stephen Murray)

Summer Thesis Travel Grants
CLARA APOSTOLATOS, CC ’20 to
research the works of conceptual and
performance artist Teresa Margolles in
Mexico City and Venice.

HAENA CHU, CC ’20 to research the
works of sculpture and installation artist
Lee Bul in Seoul.

ROSIE HAUSMANN, GS ’20 to
research sixteenth-century architecture
in Paris.

JUNG KIM, CC ’20 to research works of
Anselm Kiefer in Scotland and Germany.

TRINITY LESTER, CC ’20 to research
the archives of Hilma af Klint, Louise
Bourgeois, and Agnes Martin in New
York, Amsterdam, and Taos, New Mexico.

OWEN MONROE, CC ’20 to research
the photographs and archives of Francis
Frith in London and Dorset.

MIA NICENKO, CC ’20 to research the
paintings of Catharina von Hemessen in
England and Belgium.

ALUMNI NEWS

PHILIP AARONS ’73 BA co-edited *In
Numbers: Serial Publications by Artists
Since 1955* (Ringier, 2010) and *Artists Who
Make Books* (Phaidon, 2017).

C. EDSON ARMI ’73 PhD published
*Cluny and the Origins of Burgundian
Romanesque Sculpture: The Architecture,
Sculpture and Narrative of the Avenas
Master* (L’Erma di Bretschneider, 2019).

JULIA ASSANTE’s ’00 PhD article “Text
and Iconography: A Comparative Study
of Object Agency” is forthcoming in *The
Handbook of Mesopotamia*.

LAURA AURICCHIO ’00 PhD joined
Fordham University as dean of Fordham
College at Lincoln Center and professor
of art history.

ELIZABETH BARTMAN ’84 PhD is
finishing a project on the *Red Faun* in the
Capitoline Museums as part of a study on
sculptural restoration.

DEVIRM BAYAR ’06 MA curated a
large retrospective exhibition of Dutch
artist René Daniëls, held at Wiels
Contemporary Art Centre in Brussels
and later at the MAMCO in Geneva, and
edited the accompanying monograph
(Fonds Mercator/Koenig Books, 2018).

CAITLIN BEACH ’18 PhD was awarded
the Phillips Collection–University of
Maryland Book Prize for her manuscript-
in-progress on sculpture and transatlantic
discourses of abolition.

EYVANA BENGOCHEA ’16 BA
graduated from Columbia Law School in
May 2019.

GRETA BERMAN ’75 PhD continues to
teach art history at the Juilliard School.
She published two articles in the journal
Persimmon Tree and became a board
member of the American Synesthesia
Association.

SARAH BIGLER ’18 MA was promoted
to assistant photoarchivist at the Frick Art
Reference Library.

BENJAMIN BINSTOCK ’97 PhD is
director of the Center for Advancement
of Visual Technologies in Art History in
Amsterdam. Through the innovative use
of reproductions, including “imaginary
museums,” a current project aims to
catalogue Rembrandt’s oeuvre for the
first time in work-by-work order.

ANNETTE BLAUGRUND ’87 PhD
published the article “From Tenth Street
to the Tropics: Martin Johnson Heade’s
Landscapes Beyond” in the July/August
2019 issue of *Fine Art Connoisseur*; her
article on William Merritt Chase and
Harriet Hubbard Ayer is forthcoming in
the November issue. She continues to
work as a consultant to the Thomas
Cole National Historic Site in Catskill,
New York.

HERBERT R. BRODERICK’s ’78 PhD
book *Moses the Egyptian in the Illustrated
Old English Hexateuch* (University of
Notre Dame Press, 2017) was awarded
the Best First Monograph Award by the
International Society of Anglo-Saxonists.

MARTHA SCOTT BURTON ’15 BA
entered an MA program at the University
of Texas at Austin. She received support
from the Marsh Family Foundation for
a summer curatorial internship at the
Georgia O’Keeffe Museum.

CAROLINE BUSTA ’08 MA launched
the media outlet <https://newmodels.io>,
a human-led aggregator and podcast for
the critical analysis of art, tech, politics,
and pop culture.

ALLISON CAPLAN ’11 BA received a
PhD in Art History and Latin American
Studies from Tulane University in May
2019. She was appointed assistant pro-
fessor in the History of Art and Archi-
tecture Department at the University of
California, Santa Barbara. Prior to starting
at UCSB, she will complete a one-year
term at Johns Hopkins University as their
inaugural Austen-Stokes Postdoctoral
Fellow in the Ancient Americas.

LYNN F. CATTERSON ’02 PhD gave
talks at the Henry Moore Institute and
the Getty as well as in Florence and Bern.
She published an article in *Nineteenth-
Century Art Worldwide* on the acquisition
of the Morgan Library bronze doors.

CANADA A. CHOATE ’17 BA is
assistant editor at *Artforum*, where she
writes on the intersection of art, music,
and intellectual history.

EVELYN M. COHEN ’04 PhD received
a Renaissance Society of America–Kress
Bodleian Library Fellowship and gave
invited lectures on illuminated Hebrew
manuscripts at several institutions
internationally. Her article “Joel ben
Simeon’s ‘Missing Leaves’” appeared in
*Mehevah le-Menahem: Studies in Honor
of Menahem Hayyim Schmelzer* (The
Schocken Institute/JTS, 2019).

CARLA D’ARISTA ’17 PhD published
*The Pucci of Florence: Patronage and
Politics in Renaissance Italy* (Brepols/
Harvey Miller, 2019).

FERESHTEH DAFTARI ’88 PhD
published *Persia Reframed: Iranian Visions
of Modern and Contemporary Art* (I.B.
Tauris, 2019).

LILLIAN DAVIES ’02 BA is director of
artistic programming for the Paris-based
international artist’s residency L’AIR Arts
as well as communications director for
the curatorial platform Badguir, a non-
profit organization facilitating exchange
between contemporary artists from the
Middle East and Europe.

DAVID DERISH ’09 BA received
a 2019–2020 award from The
Cooper Union Grant Program for the
development of a multimedia resource
to assist students in establishing an
environmentally-responsible studio
art practice.

IVANA DIZDAR ’19 MA was awarded
first place for her presentation of “He
Loves Me Not: Tanja Ostojić and Daniela
Ortiz, from EU Migration to Anti-Celebra-
tion” in Columbia’s Master’s SynThesis
Competition, in which finalists from
across disciplines present their theses
in less than five minutes.

MARY D. EDWARDS ’86 PhD
continues to teach Native American
art and architecture and Italian medieval
art at Pratt Institute.

TRACY EHRLICH '95 PhD published the book chapter “Drawing as a Performative Act: Carlo Marchionni at the Villa Albani, Rome” in *The Grand Theatre of the World: Music, Spectacle, and the Performance of Identity in Early Modern Rome* (Routledge, 2019).

PATRICIA EMISON’s ’85 PhD article “On Quality, Art Historically Considered” appeared in the Spring 2019 issue of the American Society for Aesthetics newsletter.

REBECCA L. FINE ’89 BA is the general counsel of Athena Art Finance. She speaks frequently on the intersections of art, law, finance, and regulation.

ALEX GARTENFELD ’08 BA was named artistic director at the Institute of Contemporary Art, Miami. He organized survey exhibitions and publications for Larry Bell, Judy Chicago, Sterling Ruby, and Ettore Sottsass, and curated major projects for Robert Grosvenor, Paulo Nazareth, and Wong Ping.

LESLIE GEDDES ’01 BA is assistant professor of art history at Tulane University. For her new project, “Weapons of Atlas: The Art and Science of Renaissance Mapping,” she participated in the NEH summer seminar “Material Maps in the Digital Age” at the Newberry Library.

CAROLINE GOODSON ’04 PhD was appointed Senior Lecturer in the Faculty of History, University of Cambridge, and a Fellow of King’s College in 2017. After receiving a 2017–2018 Leverhulme research fellowship, she began teaching in her field of early medieval history and archaeology.

BARBARA GUGGENHEIM ’76 PhD published *Art World: New Rules of the Game* (Marmont Lane, 2016) and gave several lectures to museums and private organizations. She wrote a chapter on art advisory services for a book on American art, forthcoming from Merrell in 2020. She is a partner in the art advisory firm Guggenheim, Asher Associates, Inc.

CHARLES HAXTHAUSEN ’76 PhD was named 2019–2020 Leonard A. Lauder Distinguished Scholar at the Leonard A.

Lauder Research Center for Modern Art at the Metropolitan Museum of Art.

EILEEN HSIANG-LING HSU ’99 PhD teaches East Asian art as an adjunct professor at NYU and tutors graduate students in classical Chinese at the IFA.

EUN-MI HUR ’12 MA earned an MBA in 2018 and works in the Korean real estate industry.

JACQUELINE JUNG ’02 PhD gave lectures in Munich, Vienna, Kalamazoo, New York, Philadelphia, and Pittsburgh.

RACHEL KATZ ’10 BA is development manager at the High Museum of Art in Atlanta, Georgia.

TRUDY S. KAWAMI ’83 PhD published the book chapter “Some observations on fringe in Elamite dress” in *Fashioned Selves: Dress and Identity in Antiquity* (Oxbow Books, 2019) and the essay “A Steppe Warrior in Achaemenid Employ? Grave 4.28 at Choga Mish, Khuzistan, Iran” in *How objects tell stories: Essays in honor of Emma C. Bunker* (Brepols, 2018).

JOHN KLEIN ’90 PhD published *Matisse and Decoration* (Yale University Press, 2018).

JULIET KOSS ’90 BA was appointed the Gabrielle Jungels-Winkler Professor of the History of Architecture and Art at Scripps College/The Claremont Colleges.

JONATHAN KUHN ’83 MA curated *1978: The NYC Parks/New York Times Photo Project* at the Arsenal Gallery in Central Park. He directs the Citywide Monuments Conservation Program.

JEN LEE ’14 BA completed an MBA at Harvard Business School in May 2019.

LEAH (ROSENBLATT) LEHMBECK ’97 BA was appointed head of the Department of European Painting and Sculpture and American Art at the Los Angeles County Museum of Art. She edited the three-volume publication *Gifts of European Art from The Ahmanson Foundation* (LACMA, 2019).

DIANA LUBER ’18 BA is an MA candidate in the Department of Art and Art History at the University of Texas at Austin. She presented the paper “Adorning space: Architecture as Embodied Ornament in the Great Mosque of Córdoba” at the 2019 Eleanor Greenhill Symposium.

CATHERINE LUCIA ’14 BA is director of scholarships and programs for the Norwalk Community College Foundation.

NANCY FALKIN LYNN ’96 BA is senior vice president at BrightFocus Foundation, a nonprofit funder of global scientific research on Alzheimer’s disease, macular degeneration, and glaucoma.

JESSICA MARATSOS ’14 PhD began a five-year Keith Sykes Fellowship in Italian Studies in Pembroke College, University of Cambridge.

SARA K. McBRIDE ’11 MA works in partnership development and communications for CultureTech, a start-up facilitating digital image rights management for the art world.

JOAN MIRVISS ’76 MA published *Vessel Explored, Vessel Transformed: Tomimoto Kenkichi and his Enduring Heritage*, which accompanied a 2019 gallery exhibition in New York.

LAWRENCE W. NICHOLS ’90 PhD. William Hutton Senior Curator at the Toledo Museum of Art, co-organized *Frans Hals Portraits: A Family Reunion*, which was on display at the Toledo Museum of Art, the Royal Museums of Fine Arts of Belgium, and the Fondation Custodia/Collection Frits Lugt in Paris.

GRACE NKEM ’19 BA is programming and press manager at Jason Jacques Gallery.

AMBER NOE ’18 BA is a film assistant at the Japan Society in New York. She translates English–Japanese for film productions and has interpreted for directors including Koji Fukada, Ryusuke Hamaguchi, and Kazuo Hara.

MARGOT NORTON ’07 MA was appointed co-curator of the 2021 New Museum Triennial. She curated

exhibitions at the New Museum with artists Genesis Belanger, Diedrick Brackens, Sarah Lucas, and Mika Rottenberg; the Georgian Pavilion at the 58th Venice Biennale with artist Anna K.E.; and co-curated the off-site exhibition *The Same River Twice: Contemporary Art in Athens* at the Benaki Museum in Athens.

LUCY A. OAKLEY ’95 PhD is head of education and programs at NYU’s Grey Art Gallery. In June 2019, she co- led a walking tour of LGBTQ sites in Greenwich Village in connection with the fiftieth anniversary of the Stonewall uprising.

KIRSTEN OLDS ’09 PhD was appointed associate dean of the Henry Kendall College of Arts and Sciences at the University of Tulsa, Oklahoma.

JUDITH OLIVER ’76 PhD published the article “Between Flanders and Paris: Originality and Quotation in the Montebourg Psalter” in the *Getty Research Journal*. She contributed two essays and seven catalogue entries to *Splendour of the Burgundian Netherlands: Southern Netherlandish Illuminated Manuscripts in Dutch Collections* (Zwolle, 2018) as well as one catalogue entry for *The Book of Beasts: The Bestiary in the Medieval World* (Getty Publications, 2019).

IRENE C. PAPANESTOR’s ’99 MA art advisory firm provides modern and contemporary fine art advisory and appraisal services to clients in New York, Los Angeles, and the San Francisco Bay Area.

RICHARD A. PEGG ’01 PhD is director and curator at the MacLean Collection Asian Art Museum and the Map Library at the University of Chicago. He presented research at various institutions internationally and published articles on Jesuit maps of China and Korea; maritime route maps of the red seal system in Japan; Chinese maps of the Philippines; and Korean star chart screens.

STEPHEN POLCARI ’70 MA curates the website <http://www.stephenpolcari.com>, which features books, articles, and talks on artists and art history.

GEORGE NELSON PRESTON’s ’73 PhD work was featured in the exhibition *African Art and Origins: The Creative and Spiritual World of George Nelson Preston*, held at the Burger Gallery at Kean University. He was elected to the Pierre Verger Chair at Academia Brasileira de Arte in Rio de Janeiro and received a creative engagement grant from the Lower Manhattan Cultural Council.

GAIL HARRISON ROMAN ’81 PhD was honored for her commitment to arts education and community engagement with the installation in Rye Town Park of Damien Vieira’s stainless-steel sculpture *Cope*.

LUCILLE A. ROUSSIN ’85 PhD continues to practice law, specializing in Holocaust-era looted art and cultural heritage law.

TINA RIVERS RYAN ’16 PhD curated four solo exhibitions at the Albright-Knox Art Gallery with artists Aria Dean, Htein Lin, Kawita Vatanajyankur, and Oriol Vilanova. She reviewed the retrospectives of Trevor Paglen and Rafael Lozano-Hemmer for *Artforum*.

JOEL SANDER ’87 BA continued to develop the gender-neutral restroom project Stalled!, which received the Yale WGSS FLAGS Award for March 2019 and the support of the 2019 New York State Council of the Arts (NYSCA) Independent Projects Grant. He has been recognized as an AIA Fellow.

LUCY FREEMAN SANDLER’s ’57 MA article “Pictorial Typology and the Miniatures of the Peterborough Psalter in Brussels” appeared in *Studies in Iconography* (2019). She gave the inaugural Pamela Tudor-Craig Lecture at the Harlaxton Medieval Symposium in July 2019, titled “It’s an Open Book: Archbishop Thomas Arundel’s Copy of the Gospel Commentary of William of Nottingham.”

KIRSTEN SCHEID ’92 BA co-curated *Jerusalem Actual and Possible*, the ninth edition of the Jerusalem biennale, at Al-Ma’mal Contemporary Art Foundation. She lectured as Chaire sécable with the research group “les Arts Visuels

du Maghreb et du Moyen-Orient” (ARVIMM) and received the Clark/Oakley Humanities Fellowship at the Clark Art Institute for 2019–2020.

AIKO SETOGUCHI ’12 BA completed an MA in international relations from Salve Regina University and published a short story in the *New York Times* column “Metropolitan Diary.”

SIDDHARTHA V. SHAH ’19 PhD is curator of Indian and South Asian art at the Peabody Essex Museum, where he manages, among other things, the largest and most important collection of modern Indian art outside the subcontinent. This year he was invited to join the advisory board of the Anne Frank Center for Mutual Respect.

DAVID SHAPIRO ’01 BA published “The Dynamics of Valuing Emerging Art and Artists” in the Spring 2019 issue of the *Digital Journal of Advanced Appraisal Practice*. He lectured on the art market and art appraisal at the New Art Dealers Alliance, Sotheby’s Institute of Art, and St. John’s University. He is an art advisor and appraiser with Victor Wiener Associates.

YAYOI SHIONOIRI ’10 MA is executive director at the Chris Burden Estate and Nancy Rubins Studio, where she stewards Burden’s legacy and promotes Rubins’s practice. She also serves as vice-chair to Recess, a New York-based non-profit organization that aims to effect social change through art.

RACHEL SILVERI ’17 PhD gave talks at the *Sixth Feminist Art History Conference* and *Surrealisms: The Inaugural Conference of the International Society for the Study of Surrealism*. She chaired and organized the session “Rethinking Ethnographic Surrealism” at CAA’s 107th Annual Conference. She authored the gallery texts for *Leonor Fini: Theatre of Desire, 1930–1990*, held at The Museum of Sex.

JEFFREY CHIPPS SMITH ’79 PhD was honored with a Festschrift: *Imagery and Ingenuity in Early Modern Europe: Essays in Honor of Jeffrey Chipps Smith* (Brepols, 2018).

FRANCESCO SPAMPINATO 'o6 MA is senior assistant professor of contemporary art history at Università di Bologna.

SUSAN BROWN STODDARD '90 MPhil teaches art history at the University of Maine.

LEIGH TANNER '14 MA is deputy director of the Yuz Foundation in Shanghai. She continues her work with Museum 2050, a platform she co-founded in 2017 for exploring the future of institutions through the lens of China.

MATTHEW TETI '18 PhD is archivist at Chris Burden Estate and chief cataloger on the Chris Burden catalogue raisonné project. He presented the paper “‘I Became a Secret Hippy’: Chris Burden’s Militant Self-Fashioning” at the 2018 meeting of the Universities Art Association of Canada (UAAC-AAUC).

APRIL KIM TONIN '99 MA was appointed deputy director of education at the Museum of Arts and Design in New York.

LORENZO VIGOTTI '19 PhD has been promoting a partnership between the schools of architecture of the Università degli Studi di Firenze and Shahid

Beheshti University in Tehran and led an Italian-Iranian team to survey the Mausoleum of Oljaitü in Soltaniyeh, Iran. Its double-shell brick dome, built without centering in 1302–12, will be closely analyzed to determine its relationship with Brunelleschi’s Santa Maria del Fiore in Florence.

WILLIAM VOELKLE’s '65 MA collection of illuminated manuscript fakes and forgeries was featured in the exhibition *Holy Hoaxes: A Beautiful Deception. Celebrating William Voelkle’s Collecting*, held at Les Enluminures in New York.

LINDSEY WARD '13 BA is a medical student at the University of California, San Francisco. She spent the past year on a Fulbright fellowship studying dyslexic and non-dyslexic children’s eye movements as they viewed works of art at the Louvre.

DAVE WEINSTEIN '73 BA helped secure a deal to preserve the Art Deco-style Cerrito Theater in El Cerrito, California.

ILA WEISS '68 PhD is finishing a critical biography of designer, author, and feminist Candace Wheeler (1827–1923).

MARJORIE WELISH '68 BA published an essay in the catalogue for the Pace Gallery exhibition *James Siena: Painting*. The Philadelphia Museum of Art acquired one of her paintings from the American Academy of Arts and Letters Invitational 2018.

BARBARA EHRLICH WHITE '65 PhD was interviewed at the 92nd Street Y about her book *Renoir: An Intimate Biography* (Thames & Hudson, 2017).

ARIELLA WOLENS '14 MA was appointed assistant curator at the SCAD Museum of Art.

SUSAN WOOD '79 PhD published the article “Women’s Work and Women’s Myths: Mothers and Children on Ivory Looms” in the July 2019 issue of the *American Journal of Archaeology*.

MICHAEL YOUNG '90 PhD presented the paper “Die Spätösterre-ichische Kunstgeschichte-Industrie: The Case of Oskar Pollak” at the conference *Influence of the Vienna School of Art History before and after 1918*, held at the Czech Academy of Sciences in Prague.

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

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***Posing Modernity:
The Black Model from Manet
and Matisse to Today***

October 24, 2018–February 10, 2019

***Le Modèle noir,
de Géricault à Matisse***

March 28–July 14, 2019

Denise Murrell's exhibition *Posing Modernity*, based on her Columbia PhD dissertation and accompanied by a related catalogue published by Yale University Press, ran at the Wallach Art Gallery last fall. The exhibition revealed the presence

of African-diaspora models at the heart of nineteenth-century avant-garde Paris. Often filled to capacity, with lines in its closing days, the exhibit broke previous gallery attendance records and received laudatory reviews, including from the *Wall Street Journal*, *New Yorker*, and *New York Times*. Tripled in size and scope, the exhibit then moved to the Musée d'Orsay, where attendance reached over 500,000. Hailed as a museum game-changer by major French and European news outlets, it is now at Mémorial ACTe in Pointe-à-Pitre, Guadeloupe, where yet another configuration of objects draws attention to the history of French slavery in the Caribbean.

Detail from Édouard Manet, *Olympia*, 1863. Oil on canvas, 130.5 x 190 cm. Musée d'Orsay, Paris. The exhibition drew attention to the identity of this figure, Laure, and her presence in the Parisian art scene.