A Bottomless Silence
Reframing the Passport Photo

exposing the growing gaps between personal identity and state-sanctioned identification. Sheng Qi, Tomoko Sawada, and Stephanie Syjuco—the exhibit explores the premises that underlie modern identification practices, access, belonging, and personhood. Featuring four artists whose work references the passport photo—Martina Bacigalupo, the ways we know, experience, and build meaning around the past. recording, the exhibit looks to the work of contemporary artists Nadia Kaabi-Linke, Jumana Manna, and Walid Raad to interrogate from a text by anthropologist Michel-Rolph Trouillot. Reflecting on his thesis of power and its dissemination through the act of

Offered annually by the Miriam and Ira D. Wallach Art Gallery and the MA in Modern and Contemporary Art: Critical and Curatorial Studies program, this curatorial opportunity, awarded to students with outstanding exhibition proposals based on their theses, featured online exhibits this year due to the COVID-19 pandemic. A Bottomless Silence, curated by Rotana Shaker, borrows its name from a text by anthropologist Michel-Rolph Trouillot. Reflecting on his thesis of power and its dissemination through the act of

Full-time faculty not pictured: Mira Daspit, Ronsho Otsuhashi, Robert E. Harrist Jr., Kellie Jones, Rosalind Krauss, Jean Ayres, Jonathan Reynolds, Simon Schama, Annamaria Skahin, Claudia Sedlacek, Roger Lipsey, and others. The photographer August Sander and the standing-room-only symposium Zoë Strother and David Freedberg put together around the question of whether works of African art should be restituted to their countries of origin. Zainab Bahrani and Kellie Jones were both elected to the American Academy of Arts and Sciences.

Dear students, colleagues, and friends,

Had I written this text in February, it would have been guided by the same celebratory spirit as those in the past. There has indeed been much to be grateful for in the department. During the 2019-20 academic year, we received extraordinary gifts that allowed the endowment of no fewer than four new professorships. One, from an anonymous donor, honors the legacy of Howard McP. Davis, a famously great teacher of Renaissance art. Messages sent to me from his former students testify to the profound impact he had on them, and I am thrilled that we can commemorate a predecessor in my own field in this way. A second gift, from the Renate, Hans and Maria Hofmann Trust, supports teaching and scholarship in the field of modern American or European art. Our distinguished colleague Kellie Jones has been appointed the inaugural chairholder. A third, donated by the Sherman Fairchild Foundation and named in honor of the foundation’s former president, Walter Burke, will likewise go to a scholar of early modern European art. A search is underway for the first chairholder. Finally, a gift this spring allowed us to complete fundraising for the new Mary Griggs Burke Professorship in East Asian Buddhist Art History. A search for that position will take place next year. Beyond these four new chairs, the department also has two new chairholders: Holger Klein has completed his first year as Lisa and Bernard Selz Professor of Medieval Art History, and Noam Elcott is the inaugural Sobel–Dunn Chair, a title that will henceforth be held by the chair of Art Humanities.

Another major departmental achievement was the revision of the curriculum of Art Humanities itself, to place art by women and people of color newly at its center. Noam led this process, which involved enormous work and extensive conversations among instructors across the department; it represents the first major overhaul of the course since it became part of the Core Curriculum in 1947. Other highlights of the last year included the gathering Noam co-organized in collaboration with the Museum of Modern Art on the photographer August Sander and the standing-room-only symposium Zoë Strother and David Freedberg put together around the question of whether works of African art should be restituted to their countries of origin. Zainab Bahrani and Kellie Jones were both elected to the American Academy of Arts and Sciences.

Like everything else, however, the department has been affected by the pandemic. In the spring, our courses all shifted online. Most of us are still teaching remotely. For the first time in the department’s history, it appears that we will pass an entire year without an in-person gathering of faculty, students, friends, and alumni. As a result of the attendant economic crisis, moreover, we will accept only a handful of PhD students in 2021 and 2022. This year’s protests against anti-Black racism have also compelled us to undertake difficult conversations across the department, and to reexamine many of our traditional practices.

We appreciate that these times call for institutional change. Seeing my colleagues working together on these things leaves me hopeful about the future, even amidst all the present uncertainties.

With best wishes for the holiday season,

Michael Cole
Department Chair
For the first time since its founding over seventy years ago, Art Humanities has undergone a comprehensive curricular reform. Under the leadership of Noam Elcott, Sobel–Dunn Chair for Art Humanities, faculty and graduate students worked for over two years to conceive, debate, and ratify a new curriculum that includes—for the first time—women artists and artists of color. The Parthenon, Amiens Cathedral, Michelangelo, Rembrandt, Le Corbusier, Picasso, and other pillars of the syllabus remain, but the curriculum has been reconceived to place the experiences and art of women and people of color at its center. Guided by dedicated instructors, undergraduates will now compare representations of women as abstractions, such as Raphael’s Sistine Madonna (1512) or Cindy Sherman’s Untitled Film Stills (1977–80), with representations of women as individuals with unique physiognomies and personalities, such as in Sofonisba Anguissola’s Chess Game (1555) or Berthe Morisot’s Mother and Sister of the Artist (1869–70). They will explore how global trade, colonialism, and slavery undergirded the still lifes of seventeenth-century artist Clara Peeters, Manet’s scandalous Olympia (1863), and Picasso’s constructed sculpture Guitar (1912). And they will unpack how this legacy was confronted and reimagined in the collages of Romare Bearden and the paintings of Jean-Michel Basquiat. Once arguably the most conservative course in the Core Curriculum, Art Humanities now engages with the most timely and urgent questions asked by the Columbia community and the world.

In addition to the curricular reform, Art Humanities has undertaken a pedagogic reorganization to ensure that its instructors are the best trained and its students the best served. To keep the course intellectually vital, the Art Humanities Seminars series has been founded as a forum for instructors to read and discuss current scholarship on art and culture with those scholars, who this year include Elizabeth Alexander, Kwame Anthony Appiah, Whitney Davis, and Griselda Pollock. Despite the considerable difficulties imposed by a global pandemic and the ensuing shift to online education, Art Humanities brims with intellectual energy among instructors and students alike. To get a taste of the revamped curriculum, visit <https://arthum.college.columbia.edu/explore-the-units>.

Instructor Perspectives

Transitioning Art Humanities into a fully online course was a demanding task, but one with many silver linings. In preparation for teaching this summer, I collaborated online with fellow instructors and contributed to a community of creative thinkers to design a course that offered enriching learning experiences. The summer also brought with it the opportunity to explore online tools that offered new approaches to the curriculum. Teaching virtually during a pandemic and a period of ongoing social outrage posed many challenges, yet it also generated more connectivity. Members of the Core community and students communicated openly, cultivating a sense of togetherness in troubling times, while inventively and critically engaging with the curriculum.

JOEY WOLDMAN
PhD Candidate

Over the course of the summer, I was continually surprised by the quality of the conversation sustained while teaching Art Humanities online. One advantage of Zoom is that it caters to different comfort levels with participation, enabling normally quiet students to use the chat function before voicing their opinions. Breakout rooms gave students a private space in which to rehearse ideas ahead of sharing them with the group, boosting their confidence and fostering community. Online instruction also allowed all students to know—and consistently use—each other’s preferred names and pronouns, smoothing over social anxieties and making for greater classroom cohesion. While much is lost from not seeing each other in person, my summer sections had the strongest sense of community I have experienced in my short time teaching.

EMMA LE POUESARD
PhD Candidate


2019–20 saw the commencement of Art X Social Justice, a new program in the department created by PhD candidates Nicholas Croggon and Zoë Dostal that aims to foster a space for students, of color, people living in poverty, and immigrants. Since the establishment of the program, the calls for the abolition of mass incarceration have continued to grow louder in the worlds of art, philosophy, and beyond. In the coming year, AXSJ plans to offer a remote, asynchronous art history course to incarcerated students and hopes to receive funding that will enable it to continue developing the skills, networks, and expertise needed to carry out social justice work.

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**NICHOLAS CROGGON**  
PhD Candidate

**ZOE DOSTAL**  
PhD Candidate

The recent social protests call upon us all to advocate for justice for George Floyd, Breonna Taylor, Tony McDade, Sean Monterrosa, Ahmaud Arbery, David McAtee, and the many, many other victims of anti-Black violence in this country. The Columbia Department of Art History and Archaeology mourns their deaths and stands against racism. We condemn violence, bias, and the marginalization of Black, Indigenous, and all peoples of color and discrimination based on race, ethnicity, gender, sexuality, nationality, citizenship status, religion, ability, socioeconomic status, and the intersectionality of these identities in society at large. We call for the dismantling of systemic forms of oppression. And we recognize that we need to hold ourselves accountable to these values.

As a community of teachers, scholars, and curators, we understand the role that art and visual culture have always played in shaping and spreading but also speaking back to structural inequality, as well as in envisioning alternative futures. As a department, we promote critical engagement with artistic traditions from across the globe and the span of history. We hold our scholarship to the highest standards and we are proud of the impact our faculty and students have had on the field. Yet these times call for a deeper commitment to institutional change. This effort requires our sincere and ongoing work.

We echo and support the statements from the broader Columbia community and from our partner organizations and institutions, about the particular role to be played by the arts and humanities in the social transformations that are needed, and their recognition that now is not a time for empty gestures. In our own attempts to think beyond our historic modes of operation, we connect with the broader call for advocacy of equity and racial justice.
Ringing in the eventful centenary of one of the most influential design schools of the twentieth century seemed like no easy feat, yet this was the exact task taken up by our seminar Bauhaus and Architecture, led by Barry Bergdoll, as we travelled to Germany in November 2019. Focusing on the role of exhibitions in particular, we sought to understand contemporary engagement with the Bauhaus and its long afterlife.

We began our journey in Weimar, where we assessed the beginnings of the Bauhaus through visits to the original school building and Georg Muche’s Haus Am Horn. Subsequent activities included a survey of the newly renovated Bauhaus Museum as well as the Neues Museum’s Van de Velde exhibit, which helped us contemplate the forward-thinking nature of Walter Gropius’s Bauhaus school at its inception in 1919. The highlight of the trip was our two-day visit to Dessau, where we were immediately greeted by the famed Bauhaus school building. We were especially fortunate to take a day-long guided tour of this institution along with additional site visits to Gropius’s Arbeitsamt, Meisterhäuser, and Siedlung Dessau-Törten; Ludwig Mies van der Rohe’s Trinkhalle kiosk; and a dinner at Kornhaus, a restaurant designed by Carl Fieger. We spent our second day in Dessau at the city’s new Bauhaus museum, whose curatorial and exhibition practices proved to be a fan favorite with students. On our final day, we made our way to Berlin to squeeze in one last exhibition, Original Bauhaus, at the Berlinische Galerie. Taking a more conceptual approach than the other retrospectives, the exhibition was a perfect ending to our trip, as it questioned the post-Bauhaus legacy and prompted us to address these tensions through our individual research projects back in New York.

The travel component of this seminar was a remarkable experience that allowed us to engage with the course material in immediate and inspiring ways. Thank you to the Riggio Program Fund for Undergraduate Support; Tim Trombley from the Media Center for photographing the trip and creating virtual reality programming for our subsequent symposium; and PhD candidate Lucy Wang for organizing the travel logistics.

THOMAS SAENZ, ’21 BA
THE RESTITUTION DEBATE

Z. S. Strother and David Freedberg, with the Institute of African Studies and the Italian Academy for Advanced Studies in America and generous support from the Andrew W. Mellon Foundation, co-organized the October 2019 day-long international symposium The Restitution Debate: African Art in a Global Society. Centered on the report prepared for French president Emmanuel Macron by Felwine Sarr and Bénédicte Savoy, entitled “The Restitution of African Cultural Heritage: Toward a New Relational Ethics,” the meeting provided a venue for these authors to introduce their work to an American audience and for scholars and museum professionals to respond from multiple perspectives.

Sarr opened the symposium with an eloquent reformulation of the goals of the report. He sought to address a year of debate on the subject and invited the audience to engage in a “shared, peaceful history.” Through the trope of amnesia, Savoy queried whether there was not a disconnect from broader audiences whose attitude might be described as je m’en fous. His compatriot, Marie-Cécile Zinsou, passionately disagreed, arguing that her organization had enjoyed marked success in welcoming a young and media-savvy audience to exhibitions. Addressing the American context, Pap Ndiaye traced a “prehistory” for restitution by recovering the interest of figures in the Harlem Renaissance. Strother drew on the history of the implementation of the Native American Graves Protection and Repatriation Act (1990) to argue that learning to listen has the potential to transform museums in surprising and positive directions.

Recordings of most of the presentations are available at https://italianacademy.columbia.edu/event/restitution-debate-african-art-global-society.

Z. S. STROTHER
Arts of Africa

COMPETING TRUTHS

In November 2019, the Italian Academy for Advanced Studies in America and the Frick Collection co-hosted the symposium Competing Truths: Art and the Objects of History After the Council of Trent. The two-day event, partially sponsored by the department and organized by Alessandra Di Croce ’17 PhD and Andrew W. Mellon Postdoctoral Fellows Hannah Friedman and Grace Harpster, brought together scholars and museum professionals to investigate how Italian art helped formulate contested truths in the post-Tridentine era, and how the strategies of that time continue to affect our understanding of historical truth today. The symposium opened with a roundtable discussion on methodology featuring scholars from a range of disciplinary perspectives who spoke on the ethical and historical dimensions of constructing truth.

The second day brought these themes to bear on focused research presentations that explored post-Tridentine topics such as falsified origin stories, competing relics, and the polemics of Christian archaeology. Through their contributions, participants revealed how art has often been dismissed as propagandistic and derivative shaped people’s beliefs during a time of deep political and spiritual division.

GRACE HARPSTER
Mellon Postdoctoral Fellow

DIGITIZING THE PHOTOGRAPHIC COLLECTION

With generous support from the Samuel H. Kress Foundation, the Media Center has begun the digitization and cataloging of the nearly 105,000 photographs of art and architecture stored in the department’s collections, most of which are currently housed offsite. The initiative aims to make this splendid resource accessible once again to specialists as well as to the general public. Until pausing for the campus closure in March, graduate students carefully created high-resolution digital copies of the photos, which will be searchable through the Media Center’s online image database (https://mcid.mcah.columbia.edu). The Media Center also plans to work with the Frick Collection to make these images available through the international consortium of photo archives, PHAROS.

STEFAAN VAN LIEFFERINGE
Director, Media Center for Art History
Amicare and Bianca did not approach the naming of their girls much differently from that of their boy. The Ancient Roman, Sofonisba, Elena, and Europa were all famous beauties, but then Livy had written of the most famous ancient general Hasdrubal that he became the father of his favorite, Hamilcar. The goddess of personal beauty as a boy. The girls’ names, meanwhile, pointed to expectations of learning and ambition, evident in the longer history of artists’ names. Tellingly, most of the early modern Italian women who are known to us today as painters were raised with famous names. Teodora della Scalza Matricci, born in December 1600, was given a nobile name, though her learned father, who had changed the family name from Rinaldi to Danti in honor of Dante Alighieri, may have been named after a saint, though her learned family, who had changed the family name from Rinaldi to Danti in honor of Dante Alighieri, would surely have known the Greek hero Teodora as well. Giovanni Battista Chiisi gave her daughter the name of the mythical huntress and nature goddess Diana. Irene di Spilmbergo was probably named for a Greek painter celebrated by both Boccaccio and Pliny. Lavinia Fontana was named after the wise of Aeneas, founder of Rome, who governed an empire in her widowhood. The forebear of Artemisia Gentileschi was a legendary patron of architecture, the inventor of the mausoleum. While the occasional male artist, too, received a secular name, there is nothing like this phenomenon.

With Francesca Alberti, she is preparing an exhibition of the ars cribbing for the French Academy in Rome.

GREGORY BRYDA presented a paper on late medieval grisaille altarpieces at The Philosophical Image, a conference held at Johns Hopkins University. Although the pandemic thwarted other speaking engagements, he was able to publish a review of Donna Saddler’s exhibition entitled “Réorienter l’imagination: la mise en valeur du fond dans l’œuvre de Géricault” for the journal


BRANDEN W. JOSEPH published his eighth major essay on Andy Warhol, “Something One Recognizes Yet Can’t See: Andy Warhol and in Art Media,” in the fall 2019 issue of Grey Room, as well as the article “HFPSCHD in Retrospect” in the volume Fundamentals Solne John Cage and an obituary of the pioneering feminist artist Carollee Schneemann in the May 2019 issue of Artforum.

excerpts from various books and articles that provide insights into the lives and works of various artists and thinkers.
ELEONORA PISTIS spent the 2019–2020 year conducting archival research in Rome and preparing the manuscript for her second book, Antiquarian Fragments, Making of Knowledge, and Missing Architecture. She published a book review in the June 2020 issue of the Journal of the Society of Architectural Historians and completed two book manuscripts: “Leggende che alti occhi: George Clarke e la biblioteca nella biblioteca,”trecht University, School of Architecture and Media Culture.”

AVINOA SHALEM co-organized the lecture series Diseñando Unity and Dreaming Raptities in conjunction with the Center for the Study of Muslim Societies. He took part in a CAA panel on global medieval art and gave a lecture on mother of pearl savories carved at Bethlem in the Holabin Khanliah Symposium on Islamic Art in Doha, Qatar. He published several articles, including “Oil and Art: the Action-Pack Scen in Baku around 1900” in the catalogue for The Rise of Islamic Art (1850–1950) (Calouste Gulbenkian Museum) and “The Transformative Museum: Why We Need An Other Museum for the Arts of Islam” in the volume Dynamics of the Image, among others. He co-edited, with Cynthia Halin, the volume Seeking Transparency.

Z. SHRODER co-organized the symposium The Restoration Debate: African Art in a Global Society in conjunction with the Institute of African Studies and the Italian Academy for Advanced Studies in America (p. 10). She gave keynote address- es for the symposium Museum Collections in Motion, held in Cologne, as well as for an online open course on plantations and museums. She published the articles “Imaginario por procuración” in Arte No Europa: Conexões Historiográficas parte do Brasil and “The Role of Maps in the Eastern Peruvian Amazon,” in Dizómina Didgo Kakema, in Cango as Fiction: Art Worlds Between Past and Present.

LISA TREVER was awarded an Explora- tion Grant from the National Geographic Society for her archaeological and art historical project “Uncovering the Painted Stories of Tiahuanaco, Peru.” Excavations have been postponed due to the pandem- ic. She published the articles “A Mocha Riddle in Clay: Object Knowledge and Art Work in Ancient Peru” in The Art Bulletin and “El Rey, el obispo y la creación de una antigüedad americana,” with Joanne Pillsbury, in Historia y Cultura, a journal published by the National Museum of Archaeology, Anthropology, and History in Peru. Michael J. Waters published an article “Cox and the Lombard Architecture of Souljbad Assemblage” in the volume The Art of the Souljbad in Fifteenth-Century Italy and the essay “Architecture: Renaissance Building Culture between Production and Place” in the Bloomsbury series A Cultural History of Objects. In fall 2019, he presented a paper on Hieronymus Cock’s prints of the Bath of Diocletian at a conference in Oxford and another on Leonardo da Vinci and minnes in a seminar in Paris dedicated to the artist’s architec- tural work. He also gave talks at the Yale School of Architecture and the Graduate Colloquium in the department.

HOLGER A. KLEIN concluded his term as director of graduate studies on July 1, though he continues to serve as faculty director of Casa Museo and director of the Sakıp Sabancı Center for Turkish Studies. He published an op-ed in The Art Newspaper on the conversion of Hagia Sophia and the Kiyamet Museum in Istanbul into mosques and participated in a panel discussion on the topic hosted by Stanford University. He was named a Distinguished Research Fellow at Sabancı University in Istanbul.


concerning the political events of the summer of 2020, was featured on the website of the University of California Press. She is currently working on a new book project that distills some of the central themes of her just-published book for a general audience in relation to the shifting nature of the contemporary art world in light of recent controversies.

MATTW MCEWAL was so far for his ongoing contribution to the pandemics in New York City, his main home since arriving to study at Columbia thirty years ago, occasionally meeting with former graduate students Aaron Rigo ’15 PhD and Talia Andrei ’16 PhD. He saw the publica- tion of articles in English, Japanese, and French, and continues to work in isola- tion on other projects. Since mid-summer he has been conducting weekly briefings for graduate student instructors of the Survey Arts of China, Japan, and Korea, an alternative to Art Humanities in which increasing numbers of students are opting to enroll.

Like the sea, and the watery medium with which rock crystal is identified in the Middle Ages, the history of its production during the Middle Ages ebbs and flows. From Late Antiquity to the age of the great Portuguese expansion, specific knowledge about carving the hard material was kept a closely guarded secret in just a few centers of production. All the while, royal courts and wealthy churches were eager patrons for the luxurious objects given that rock crystal was valued as one of the most desirable and precious of all materials, ascribed mysterious origins and powers, and revered for both rarity and clarity. This collection of essays reveals the global and cross-cultural histories of rock-crystal production in and even beyond the lands of the Mediterranean Sea. It examines many objects and various aspects of rock crystal, such as the physical nature and legendary as well as actual origins of the material; its manufacturing techniques and affiliations to other luxurious objects; legends and traditions associated with its aesthetic qualities; as well as issues concerning its varied functions and historiography.

Excerpt from Avinoam Shalem’s Seeking Transparency: Rock Crystals Across the Medieval Mediterranean, co-edited with Cynthia Halin (Gebruder Mann Verlag, 2020).

Students and lovers of the great French Gothic cathedrals: Laon, Notre-Dame of Paris, Soissons, Chartres, Bourges, Reims, Beauvais and Amiens have, for centuries, asked themselves, which is the most beautiful of them all? For many, that distinction goes to Amiens. But how should we tell the story of this overwhelming masterpiece that appears to link human creativity with the Divine? How do we create a written structure to match the cathedral? Our book must recount the stories of a long-sustained past—while at the same time embracing the continuing physical presence of the cathedral in our own time and space, still inviting us to approach, to enter and to marvel.

These are issues that I have reflected upon endlessly in the more-than-thirty years I spent teaching Art Humanities. Lying at the very heart of the enterprise is the business of translating visual perceptions of the work of art into verbal rhetoric, or elysis. This process is triggered by the not-so-simple questions, “What can we see here…? And what cannot be seen…?” Multiple responses will result and fruitful disagreements will be rehearsed. It is through such debate and disagreement that an individual may develop the ability to reach a coherent personal narrative—one where the affect and the meaning of the work of art may be understood by the viewer and narrated to an audience.


NEW NAMED PROFESSORSHIPS AND CHAIRS

This past year, the department has welcomed two new named professorships. The first of these, endowed through a gift from an anonymous donor, is the Howard McPh Davis Professorship of Art History, which will support an art historian of European art and architecture in the period from 1500 to 1700. Michael Cole is the first holder of this professorship, named in honor of the scholar of Renaissance art and longtime Columbia faculty member, who is currently remembered for his extraordinary dedication to teaching. With a generous gift from the Renate, Hans and Maria Hoffmann Trust, Columbia University has also established the Hans Hofmann Professorship of Modern Art. Honoring the German-born American Abstract Expressionist, the endowed position supports a faculty member whose teaching and research focus on modern American or European art. Kellie Jones is the inaugural incumbent. In addition, Holger A. Klein was recently appointed the Lisa and Bernard Selz Professor of Medieval History, a position previously held by Stephen Murray. Finally, through the support of Marcia Dunn and Jonathan S. Sobel, the chair of Art History, a position previously held by Stephen Murray. Dunn Chair, which will rotate among faculty members every three years, is currently held by Noam Elcott.
EMMA BRUCKNER: “Solitude and Surroundings. The Belfiore Studio of Giancarlo Baroni from Quattrocento Ferrara” (Claire Bodart)

HAENA CHU: “Lee Bül’s Architectural Installations: How to Survive Modern History in Korea” (Jonathan Reynolds)


HAENA CHU: “Anselm Kiefer’s Saint-Protais” (Michael Waters)

MIA NICONKO: “Interaction, Instruction, and ‘Influence’ in the Works of Caltabiano and Jan van Hemessen” (Michael Cole)

RIGGIO SUMMER RESEARCH AWARDS

GRACE CORTON

KRISTY EVANS

ALEX FOO

KENNETH ROESE

THOMAS SAENZ

ALUMNI NEWS

NOIT BANAI ’07 PhD was visiting professor of contemporary art at the University of Applied Arts Vienna in spring 2020 and visiting professor of art history at NYU Shanghai in fall 2020. She curated Sedimentations: Brushing History Against the Grain at the Martin Janda Gallery in Vienna.

SHEILA C. BARBER ’92 PhD, representing the Medici Archive Project, curated The Immensity of the Universe in the Art of Giovanna Casoni at the Palazzo Pitti in Florence and edited the accompanying catalogue.

CAITLIN BEACH ’18 PhD is an Andrew W. Mellon Fellow in the Department of European Sculpture and Decorative Arts at the Metropolitan Museum of Art for 2020–21.

COLLEEN BECKER ’08 PhD is a principal at Redundant Ventures and serves as senior advisor on the board of UK-based materials company Polyosolar.

NOGA BERNSTEIN ’10 MA is a Marie Sklodowska-Curie Postdoctoral Fellow at the Hebrew University of Jerusalem to conduct research on textile art and design in Israel.

SUZANNE PRESTON BRIER’ Y ’11 PhD book Picasso’s Demoniades: The Untold Story of a Modern Masterpiece (Duke University Press, 2019) received the 2020 Robert Motherwell Book Award from the Dedalus Foundation.

BABETTE BOHN ’83 PhD received the Chancellor’s Award for Distinguished Achievement as a Creative Teacher and Scholar at Texas Christian University. Her book Women Artists, Their Patrons, and Their Publics in Early Modern Bologna is forthcoming from Penn State University Press.

INESA BRASIKE ’17 MA was awarded a Getty Library Research Grant to conduct research on Jonas Mekas for her upcoming exhibition on the filmmaker at the National Gallery of Art in Vilnius.

ISOLDE BRIELMAIER ’03 PhD was appointed the inaugural Curator-at-Large at the International Center of Photography. Her exhibition Tyler Mitchell: I Can Make You Feel Good opened in February. She edited the volume Culture as Catalyst (Skidmore College/Tang Museum Press, 2020).

ANNA BROOKWAY ’92 BA company Chairwoman announced a $53 million series B funding raise.

DAVID CAST ’70 PhD published the article “Piges the Flirtin” in Pigage & Brasaclin and the Re(Discover) of Antiquity (Firenze University Press, 2020).

LYNN F. CATTERTSON ’02 PhD gave talks in London at the Royal Academy, the Society for the History of Collecting, and the V&A. She edited the volume, Florence, Berlin and Beyond: Late Nineteenth-Century Art Markets and their Social Networks (Brill, 2020).

ANNE HUNNELLEN CHEN ’14 PhD is a postdoctoral associate at Yale’s Archai Project, where she leads a digital humanities project aimed at reassembling and digitally recontextualizing artifacts excavated at the site of Dura-Europos (Syria).

BARRY CHOYT’s ’04 MA new public art project, a thirty-foot neon glass sculpture entitled Ravenous Appetite and Boundless Energy, was commissioned by the town of Oakville, Ontario.

HEATHER CLYSDALE ’16 PhD was appointed assistant professor in the Department of Art and Art History at Santa Clara University. Her article “Buried Towers: Artistic Innovation on China’s Frontier” was published in 19. She wrote the volume, In/ter/face: An/cestral Art and Archaeology (Brepols, 2015).

JOHN DAVIS ’91 PhD was appointed to the board of directors of CAA. With Michael Leja, he co-authored Art of the United States, 1750–2000. Primary Sources (Terra Foundation for American Art, 2021).

MELISSA DE LA CRUZ ’13 BA is the founder and principal of Melissa de la Cruz Studio at the Walt Disney Company.

CONSTANCE HÉLÈNE DEDIEU ‘hyphen.case’ ’03 PhD is the current president of the Hellenic Society, has been appointed to the board of directors of CASVA. He is also shortlisted for CAA’s Charles Rufus Morey Book Award and the Kurth Prize. She was awarded an NEH fellowship to support her second book, Translating India: Mughal Art and French Knowledge in the Eighteenth Century.

LILLIAN DAVIES ’02 BA published several exhibition reviews and an interview in Artforum.

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DAVID CAST ’70 PhD published the article “Piges the Flirtin” in Pigage & Brasaclin and the Re(Discover) of Antiquity (Firenze University Press, 2020).

LYNN F. CATTERTSON ’02 PhD gave talks in London at the Royal Academy, the Society for the History of Collecting, and the V&A. She edited the volume, Florence, Berlin and Beyond: Late Nineteenth-Century Art Markets and their Social Networks (Brill, 2020).

ANNE HUNNELLEN CHEN ’14 PhD is a postdoctoral associate at Yale’s Archai Project, where she leads a digital humanities project aimed at reassembling and digitally recontextualizing artifacts excavated at the site of Dura-Europos (Syria).

BARRY CHOYT’s ’04 MA new public art project, a thirty-foot neon glass sculpture entitled Ravenous Appetite and Boundless Energy, was commissioned by the town of Oakville, Ontario.

HEATHER CLYSDALE ’16 PhD was appointed assistant professor in the Department of Art and Art History at Santa Clara University. Her article “Buried Towers: Artistic Innovation on China’s Frontier” was published in 19. She wrote the volume, In/ter/face: An/cestral Art and Archaeology (Brepols, 2015).

JOHN DAVIS ’91 PhD was appointed to the board of directors of CAA. With Michael Leja, he co-authored Art of the United States, 1750–2000. Primary Sources (Terra Foundation for American Art, 2021).

MELISSA DE LA CRUZ ’13 BA is the founder and principal of Melissa de la Cruz Studio at the Walt Disney Company.

CONSTANCE HÉLÈNE DEDIEU ‘hyphen.case’ ’03 PhD is the current president of the Hellenic Society, has been appointed to the board of directors of CASVA. He is also shortlisted for CAA’s Charles Rufus Morey Book Award and the Kurth Prize. She was awarded an NEH fellowship to support her second book, Translating India: Mughal Art and French Knowledge in the Eighteenth Century.

LILLIAN DAVIES ’02 BA published several exhibition reviews and an interview in Artforum.

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LILLIAN DAVIES ’02 BA published several exhibition reviews and an interview in Artforum.
Sonia Drimmer ’11 PhD was awarded tenure at the University of Massachusetts, Amherst. Her monograph The Art of Allusion: Illuminators and the Making of EnglishEnglish in the pre-1600 category of the Historians of British History, 1450–1700, was published by Bloomsbury in 2019. She is writing a chapter on art fakes, and gave talks for the NYC Fine Art Bar Association and NYU’s Grey Gallery, on art fakes. She is writing a chapter on provenance for the third edition of The Telegraph’s Making Waves: A History of Indian Art from the 1300s to the 1950s. She is also an associate professor of Design and Architecture at the Institute for Contemporary Architecture in Amman, Jordan.

Donalid Martin Reynolds ’74 PhD received the National Sculpture Society’s 2020 Sculpture House Annual Award.

Gail Harrison Roman ’81 PhD is preparing an exhibition of illustrations from children’s books about animals.

Donalid Rosenthal ’78 PhD published the articles “Art in the Wagner Memorial Album of 1884” (2019) and “John Singer Sargent, Wagnerite” (2020), both in Wagneriana. He is a board member of the American Center of Oriental Research (ACOR) in Amman, Jordan.
JOHANNA SEASONWEIN '10 PhD was appointed associate director of educational programs at the University of Oregon Career Center.

SIDDHARTHA V. SHAH '19 PhD was appointed director of education and civic engagement at the Peabody Essex Museum, where he is also curator of Indian and Southeast Asian art, and elected to the board of the American Council for Southern Asian Art.

DAVID SHAPIRO '01 BA, a senior art appraiser and advisor with Victor Wiener Auctions, LLC, co-organized and served as a panelist on the program “Assessing Risk with COVID-19: Museums, Galleries, and Private Collections” for ArtTable.

ANNIE SHAYER-CRANDEL '74 PhD exhibited her work in two solo shows: Colors of Spring: Paintings and Drawings, held at the Mulberry Street branch of the New York Public Library, and Intuition: Hand on Hand, held at the Salmagundi Art Club of New York.

SYDNEY SKEEHAN '30 MA is a preservation and curatorial intern at the S.S. United States Conservancy. She co-founded The Coalition of Master’s Scholars on Material Culture, an independent academic publication.

KRISTIN S. SIMMONS '72 BA exhibited her work in a solo show held jointly at Phillips Auction Gallery and 450 Park Avenue in New York.

ADAM SOKOŁ '01 BA firm assist/ adam s. architecture practice was selected for Architectural Record’s Design Vanguard 2019 and Architect’s A-List of Firms to Watch in 2020.

EMMA NATA莉 STEIN '03 BA was appointed assistant curator of South and Southeast Asian art at the Smithsonian’s Freer and Sackler Galleries.

ALISON G. STEWART '86 PhD retired from the University of Nebraska–Lincoln as Homer-Lincoln Professor of Art History. She co-edited the volume Crossroads: Frankfurt am Main as Market for Northern Art 1900–1980 (Michael Imhof Verlag, 2019).

ABIGAIL SUSIK '03 PhD is associate professor of art history at Williamette University. Her monograph Semitic Sabotage and the War on Work, as well as two edited volumes, are forthcoming from Manchester University Press.

CLAUDIA SWAN '70 PhD was appointed the inaugural Mark S. Wei Professor of Early Modern Art History at Washington University in St. Louis. Her monograph Rarities of These Lands: Art, Trade, and Diplomacy in the Dutch Republic is forthcoming from Princeton University Press.

ERIN THOMPSON's '10 PhD book Smocking Statues: The Rise and Fall of America's Public Monuments is forthcoming from Norton. An expanded version of the 2017 exhibition she curated, Ode to the Sea: Art from Guantánamo, will travel to Old Dominion University this spring.

JENNIFER VON SCHWERIN '04 PhD was a fellow at the Morphotama Center for Advanced Study in the Humanities at the University of Cologne researching portrait painting in the visual culture of the ancient Americas.

DAVE WEINSTEIN '73 BA is president of the El Cerrito Historical Society. He writes about midcentury art and architecture for several publications including Eichler Network’s CA Midcent.

ILA WEISS '68 PhD is finishing a critical biography of Candice Wheeler.

MARJORIE WELSH '68 BA published the volume “MAAM Reevaluated” in the March 2020 issue of Art Monthly. Two experimental books she co-authored, Odeith, Questions? (2009) and Believer Sistership and Ivory (2019), were featured in exhibitions this year.

LISA HAYES WILLIAMS '12 MA was promoted to associate curator at the New Britain Museum of American Art. She curated Same Day is Now: Women, Art & Social Change and launched a 2020-21 initiative dedicated to exclusively exhibiting the work of female-identifying artists, including Kara Walker, Ann Albers, and Shantell Martin, among others.


CAROLYN YERKES '12 MA was awarded tenure at Princeton. With Heather Hyde Minor, she co-edited the volume Pioneers Unbound (Princeton University Press, 2020).

GILLIAN YOUNG '18 PhD was appointed assistant professor of art history at William College.

MICHAEL YOUNG '50 PhD published the article “Oskar Pollak reconsidered” in the June 2020 issue of The Journal of Art History and presented papers at OAAs in Chicago and SAH in Providence.

With Thanks

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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