The Way We Remember: Fritz Koenig’s Sphere, the Trauma of 9/11, and the Politics of Memory
Wallach Art Gallery
September 10–November 14, 2021

Each year on the anniversary of the tragic events of September 11, 2001, people around the world hold vigils and stand in silence to remember the lives of those who were lost. Downtown at the National September 11 Memorial, Columbia students, faculty, and staff gather to commemorate those killed that day, among them forty-two Columbians, by reading their names aloud and placing flags along College Walk for each life lost.

On the occasion of the twentieth anniversary of the 9/11 terrorist attack, in the middle of a global public health crisis and after the previous summer of social unrest that saw the toppling of many public monuments, this exhibition at the Wallach Art Gallery asks: what are appropriate ways to commemorate events and places, the achievements of historical and contemporary figures, and the traumatic experiences that shape us as a society and community? How do we respond to the legacy of past monuments and memorials? What role do art and architecture play in the mediation of history for future generations? Curated by Holger A. Klein in collaboration with graduate students Alison Braybrooks, Kayla J. Smith, Qisen Song, and Emily L. Webby, The Way We Remember engages these complex questions by highlighting three distinct but interrelated themes: the memory of 9/11 through the lens of Fritz Koenig’s Sphere, Columbia University’s one of its earliest memorials, sculptor Fritz Koenig’s Sphere for the World Trade Center, and the World Trade Center, Columbia University’s campus as a place of memory; and our present struggle to grasp, visualize, and commemorate the impact of the COVID-19 pandemic.

Graduate students, faculty, and staff of the department gathered in Schermerhorn Hall on September 8 for the first time in over a year and half. Reliving that combination of excitement and trepidation we distinctly remember perhaps from the first day of kindergarten, we welcomed two cohorts of graduate students: those who enrolled in 2020, many of whom hadn’t set foot on campus last year, and the 2021 class, the most diverse in our history. It was very moving to see McKim, Mead & White’s campus—conceived 125 years ago as an evocation of the ancient Athenian Agora and Acropolis—come to life again with the spontaneous encounters and exchanges of ideas we so missed during the hiatus, when “Zoom” became a synonym for sitting at home, not rushing between classes and meetings.

If for over a year everyone stayed apart, the academic life of the department continued. Graduate students developed new forms of scholarly engagement, from an online exhibition on the artist Flörine Stethhenser to a podcast on ancient Near Eastern art. Our PhD students have continued to make progress on their dissertations, despite great impediments, and have received numerous prestigious awards, including three CASVA and four Met fellowships. The pandemic has hardly slowed the astounding scholarly output of the faculty, who traveled the globe through their computer screens to lecture and join debates. Books and articles appeared, including volumes by Zeynep Çelik Alexander, Vidya Dehejia, and David Freedberg, excerpted here. With record speed, Holger A. Klein and several graduate students mounted an exhibition at the Wallach Art Gallery that evoked haunting memories of September 2001 with its focus on Fritz Koenig’s Sphere, which acquired a whole new set of meanings twenty years ago when the World Trade Center became “Ground Zero.” The Way We Remember offers equally new ways of thinking about the interactions between works of art, events, and memory on the Morningside campus.

Transitions abound: Michael Cole stepped down after six years at the helm as department chair, guiding us with a steady hand even in the most tumultuous of times, and without us able to properly thank him with a much-deserved celebration due to COVID restrictions. Vidya Dehejia, who single-handedly made Columbia a leader in the study of the art of South Asia, retired. Her legacy will be long in the field. We have begun the daunting task of finding her successor just as we undertake a search for a new holder of the Swergold Chair in Chinese Art, as Bob Harrist too retires in 2022. Kellie Jones now is astride two departments as we share her with the Department of African American and African Diaspora Studies, which is fortunate to have her as chair.

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We hope to invite alumni and friends of the department back to campus in the near future. But even as we slowly emerge from pandemic measures, with gatherings limited, we hope you will join us online for the Bettman Lectures, various department fora, and other events, which will continue to feature speakers from around the world. At least Zoom allows you to rush to Schermerhorn from wherever you are with just a click of a link.

BARRY BERGOCELLI
This year marks the retirement of Vidya Dehejia, the Barbara Stoler Miller Professor of Indian Art, after over thirty years in the department. A disciplined writer, teacher, and curator, who has authored and edited an astonishing twenty-seven books and catalogues, she has engaged scores of students and scholars, as well as the general public, through her work. Vidya began her education in the Ancient Indian Studies course at St. Xavier’s College, Bombay (now Mumbai). After receiving her BA in 1961, she went to Cambridge University to pursue a second BA, this time in archaeology and anthropology with a specialization in India and China. Six years later, she completed her doctorate there with a dissertation on western Indian cave architecture (c. 200 BCE–200 CE). From this focused yet diverse academic training, Vidya quickly developed the capacity to hone a topic, conduct intensive fieldwork, develop a hypothesis, and disseminate her research through publications as well as wide-ranging classes and exhibitions, an approach that would become emblematic of her career.

Vidya’s career spans more than five decades during which the study of South Asian art history has drastically shifted. Indeed, her work is central to this transformation. From her early research on the caves of the Deccan and in Tamil Nadu, she moved on to study ancient stone temples in Onissa before arriving at Columbia in 1982 as an associate professor. She soon published a pioneering book on Yogini temples (1986), followed by a path-breaking study on medieval Tamil Nadu that integrated poetry, sculpture, and architecture (1988), and later an important set of works on Buddhist visual narratives. In the 1990s, Vidya moved her focus to new areas of art history, becoming the first South Asianist to consider how the line of inquiry begun by Linda Nochlin, Griselda Pollock, and Gayatin Spivak, regarding the work of women artists, gendered conventions of art, and the possibility of women’s agency in patriarchal social structures, could challenge and provoke scholars. Over the years, she has curated seven additional exhibitions on subjects ranging from Chola bronzes to British artists in India.

At Columbia, Vidya has taught an array of lectures and seminars spanning over two thousand years of South Asian art, including her popular and trailblazing Masterpieces of Indian Art and Architecture. Her academic adventurousness even led her to learn sculpting and filmmaking. This has emboldened others to stretch their imaginations and re-envision how scholars can impact the field.

In this book, we will indeed acknowledge and delight in the sheer physical beauty of Chola bronzes, created to evoke the verbal picture conjured up by child saint Sambandar, who called Shiva “the thief who stole my heart” in the first verse of his first hymn that opens the entire Tamil “canon.” We will move, however, beyond the sensuous to ask questions of this material that have not been asked before. I propose to treat the bronzes not merely as exquisite masterpieces created by talented wax modelers and accomplished metal casters but also as material objects that interacted in meaningful ways with human activities, and with socioeconomic and religious practices . . .

What was the source of the precious and semiprecious materials used to create the lavish gold jewelry, embedded with pearls and coral, rubies and diamonds, that was gifted to adorn every temple’s sacred bronzes? . . . What extent was female patronage a force to be reckoned with, not just of the wealthy elite and of early Chola queens, but also of the anukki or “intimate” of temple . . .

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What were the circumstances that permitted the creation of so many temples and such large numbers of exquisite bronzes in spite of the constant warfare that the Chola monarchs undertook to retain and expand their empire? . . . What was the source of the precious and semiprecious materials used to create the lavish gold jewelry, embedded with pearls and coral, rubies and diamonds, that was gifted to adorn every temple’s sacred bronzes? . . . What extent was female patronage a force to be reckoned with, not just of the wealthy elite and of early Chola queens, but also of the anukki or “intimate” of more than one Chola king? . . . A fact that we have all ignored thus far is that there is no copper at all that may be profitably mined in the granitic region of Chola territory, the state known today as Tamil Nadu . . . Where did the bronze casters and their patrons suddenly procure the large quantities of copper required to create their sacred images?

Her conceptualization of this topic continues to provoke scholars. Over the years, she has curated seven additional exhibitions on subjects ranging from Chola bronzes to British artists in India. At Columbia, Vidya has taught an array of lectures and seminars spanning over two thousand years of South Asian art, including her popular and trailblazing Masterpieces of Indian Art and Architecture. Her academic adventurousness even led her to learn sculpting and filmmaking. This has emboldened others to stretch their imaginations and re-envision how scholars can impact the field.

Vidya always encouraged her students to connect with scholars in diverse fields and pursue unfamil iar trajectories. When things went awry, she was there to support and help us. When things went well, she was thrilled by our achievements. Most of all, she has led the discipline by example, encouraging creative collaborations and the pursuit of new horizons.
CONTEMPORARY ISSUES AND DIVERSE AVENUES OF ART HISTORICAL INQUIRY.

GUEST LECTURES, AND OTHER COMMUNITY-BUILDING GATHERINGS, DISCUSSION. ARCC WILL CONTINUE THIS YEAR TO ORGANIZE SEMINARS, STUDIES AT UCLA, PRESENTED "THINKING ABOUT MIGRATION THROUGH CHARLENE VILLASEÑOR-BLACK, PROFESSOR OF ART HISTORY AND CHICANA/INDIANA UNIVERSITY.

"IDENTITY," "KNOWLEDGE OUTSIDE OF ACADEMIA," "INTERSECTIONALITY," AND "CRITICAL METHODOLOGIES." THE ORGANIZERS ALSO BROUGHT IN PROMINENT CURATORS AND SCHOLARS WORKING ON INTERSECTIONS BETWEEN RACE AND THE ARTS. IN THE FALL, ARCC HOSTED DENISE MURRELL (COLUMBIA) TO DISCUSS HER RECENTLY COMPLETED PHD DISSERTATION, "THE BATTLE FOR FREEDOM IN THE WHITE HOUSE: BLACK WOMEN'S ART AND ACTIVISM DURING THE 2016 CAMPAIGN." SHE EXPLORED HOW BLACK ARTISTS HAVE USED THEIR WORK TO CHALLENGE THE RIGHT TO VOTE AND THE POLITICAL PROCESS.

IN FALL 2020, I HAD THE PLEASURE OF TEACHING THE SEMINAR "AMERICAN GOVERNMENT ARCHITECTURE." THIS DISCUSSION-BASED COURSE, WHICH MET ONLINE WITH OVER A DOZEN STUDENTS, EXPLORING THEMES AND CONTRADICTIONS OF AMERICAN GOVERNANCE AND ARCHITECTURE, INTERROGATING NATIONAL, STATE, AND MUNICIPAL BUILDINGS FROM THE EIGHTEENTH CENTURY ONWARD AS WELL AS CIVIC AND GOVERNMENT CENTER COMPLEXES, BOTH DOMESTIC AND OVERSEAS, IN RELATION TO CONCEPTS SUCH AS DEMOCRACY, FEDERALISM, CITIZENSHIP, RACE, AND CAPITALISM. STUDENTS, BASED IN DIVERSE LOCALES, PRESENTED RESEARCH PROJECTS ON TOPICS THAT RANGED FROM FEDERAL HOUSING AND AMERICAN RURAL TOWN MEETING SPACES TO COLONIAL INSTALLATIONS AND THE PALACE OF THE REPUBLIC IN NEW ORLEANS.

DANIEL M. ABRAMSON (BOSTON UNIVERSITY) WAS THE INAUGURAL STERN PROFESSOR LAST YEAR. HE WILL BE FOLLOWED BY SANDY ISENSTADT (UNIVERSITY OF DELAWARE) THIS SPRING. IN ADDITION TO TEACHING HIS OWN PROMINENT ARCHITECTURAL PRACTICE, ROBERT A.M. STERN (BA ’50) IS A NOTED ARCHITECTURAL HISTORIAN WHO HAS AUTHORED AND EDITED A NUMBER OF KEY WORKS AND CREATED THE PBS SERIES "PRIDE OF PLACE." AT COLUMBIA, HE FOUNDED THE UNDERGRADUATE ARCHITECTURE MAJOR AND SERVED AS PROFESSOR AT CSAPP AS WELL AS THE INaugural DIRECTOR OF THE BAU CENTER. AN EVENT WILL BE HELD THIS YEAR TO HONOR THIS GIF.

FROM LIFE: EARLY WORKS BY FLORINE STETTHEIMER

In January 2020, the department’s MA students began research for an exhibition focusing on the formative years and academic training of American avant-garde artist Florine Stettheimer (1871–1944). Renewed interest in Stettheimer’s contribution to modern art has led to several recent exhibitions. None of these shows, however, closely interrogated the artistic development of Stettheimer prior to 1914, when she settled permanently in New York. Columbia University, thanks to a bequest from the estate of the artist’s sister Henrietta, holds the largest collection of Stettheimer’s oeuvre in the world. Divided between Art Properties, Avery Architectural & Fine Arts Library, and the Rare Book and Manuscript Library, this collection provided a rich resource for MA students to showcase the breadth of styles, genres, and media that Stettheimer engaged with and how the artist’s early work laid the foundation for her better known modernist aesthetic. Initially planned as a physical exhibition in Avery Library, From Life: Early Works by Florine Stettheimer opened as an online exhibition in March 2021 (https://projects.mcah.columbia.edu/ma/2020). This format allowed the students to include more works, many previously unpublished.

ARMS AND RACE CRITICAL COLLECTIVE

Co-founded in 2020 by doctoral students Jordan Mason Mayfield and Eric Mazariegas Jr., the Arts and Race Critical Collective (ARCC) is a new initiative that seeks to bring together arts-focused scholarship on the ancient world and contemporary art, and between sociopolitical conditions and personal experiences, episodes revolve around Ishtar, a major ancient West Asian goddess, and consider, as if it was a diary, how she has been inscribed into the historical and archaeological record. Never static, these diaries are in a state of continuous becoming. Each time we engage with them, we redefine ourselves through them and add new memories to them. By exploring these accumulating narratives, biographies, or diaries, the podcast—set against original music produced by contemporary female musicians from the region—aims to help preserve this heritage and challenge colonial and patriarchal interpretations forced onto it.
FRÉDÉRIQUE BAUMGARTNER’s essay on vandalism during the French Revolution appeared in the volume The Art of Revolutions, published by the American Philosophical Society. Due to the pandemic, the exhibition From Life: Early Works by Flora Stettheimer, curated by the department’s MA students under the direction of Baumgartner and Roberto Ferrari, was reconceived as an online exhibition (see p. 7).

BARRY BERGDOFF taught, lectured, served on juries, and contributed to edited volumes around the world from his dining room table. He served as an advisor to the 2021 architectural biennale in Seoul and in Venice, published essays in volumes honoring Columbia CSAPP colleagues Kenneth Frampton and Mary McLern, and contributed catalogue essays to the forthcoming Hector Guimard exhibition at Cooper Hewitt. In September, he was honored with the annual medal for architectural history by the Académie des Sciences, Lettres et Beaux-Arts in Paris, and he took over chairing the department in July.

DIANE BODART is co-curating the exhibition Gribuillage: Auteux limines de dessin, which will open at the French Academy in Rome—Villa Medici in February 2022. The exhibition is one of the outcomes of her long-term research project on the practice of scribbling and doodling within the process of artistic creation. She wrote an essay on Renaissance portraits of sitters affected by visual impairment for Paragon: Estudes en hommage à Victor J. Stoichita and gave lectures at the Kunsthistorisches Institut in Florence and the Ecole des Hautes Etudes en Sciences Sociales in Paris.

GREGORY BRYDA was awarded a Fulbright grant to conduct research and teach material related to his next research project, “The Roots and Foundations of Conversion,” at Humboldt Universität Berlin. He led a seminar alongside Rowan Williams, former Archbishop of Canterbury, at the Allplace for Westminster Abbey’s Passio and Pandemic Holy Week seminar series. He co-organized the conference Art and Environment in the Third Reich and gave invited lectures on “The Trees of the Cross,” at Princeton University and the Medieval Congress at Kalamazoo, and on “Mary as Rod and Redentor” at Middlebury College and Yale University.

ZEYNEP ÇELİK ALEXANDER, along with Daniel Abramson and Michael Osman, edited the volume Writing Architectural History: Evidence and Narrative in the Twenty-First Century. She published essays in Grey Room as well as in the edited volumes Iatras: Images in the Mediation of Art and Architecture and Body and Wind: Windspur der Moderne. Çelik Alexander also gave talks at Birkbeck, University of London; Princeton University, Washington; University of Michigan, Seattle; Harvard; Royal Institute of Technology, Stockholm; Hochschule für bildende Künste, Frankfurt; and the Wadsworth Atheneum.

MICHAEL COLE published a short essay in the catalogue accompanying the exhibition Die Silberne Stadt: Rim in Spiegel seiner Medaillen, held in Munich, and joined the editorial board of Zeitschrift für Kunstgeschichte. He spoke at Duke University on his recent book Sofonisba’s Lesson: A Renaissance Artist and Her Work, which was also the feature of a Modern Art Notes podcast. In July, Cole completed his second three-year term as chair of the department, as well as the second and third year on the A&S Policy and Planning Committee. He looks forward to a reimmersion in teaching and research.

JONATHAN CRARY published the essay “Powering Down” in the Spring 2021 issue of October. At Zone Books, he was the sponsoring editor of Romy Colan’s new book Flashback, Eclipse: ThePolitical imaginary of Italian Art in the 1700s.

NOAM M. ELCOTT was the 2021 recipient of The Great Teacher Award conferred by the Society of Columbia Graduates.

DAVID FREEBERG’s volume Iconoclasm: Power, Politics, and the Visual Culture of Change in Eighteenth-Century Europe, published by the University of Chicago Press. It contains a selection of six previously published essays as well as four new ones on recent episodes of image destruction and removal across the globe. Freedberg contributed to books on William Kentridge and on Rembrandt and contemporary art culture, and he also lectured for audiences in Copenhagen, Hamburg, and Milan, as well as at IMA’s Festival of History and Art at Fontainebleau. In his role as director of the University of California, he hosted exceptionally well-attended lectures by Carlo Ginzburg and a conference on the restitution of the Benin Bronzes.

This year, MEREIDAM GEMER had the pleasure of being a fellow at Columbia’s Heyman Center for the Humanities, which allowed her to work on her book manuscript, The Sheriff’s Picture Frame: Art and Execution in Eighteenth-Century Britain. She participated in the College Art Association annual meeting, contributed an essay to the exhibition catalogue Hogarth and Europe (Tate Britain, 2021), and filmed two lectures on Hogarth’s graphic works for a virtual public lecture series hosted by the Paul Mellon Centre. Currently, she is completing an article on the visual culture of hanging in Britain and the British empire.

ANNE HIGNENOT spoke at the international conference Collecting Impressions and at Harvard University, and published a review of Frick Madison ArtForum. She is currently writing a book on the visual culture of hanging in Britain and the British empire.

ELIZABETH HUTCHINSON organized the fall 2020 lecture series Monumental Act. Public Art and Public History to explore the centrality of public sculpture to the George Floyd protests. The year also marked the release of her article “Photographic Weather:” a posthumanist approach to Western survey photography.” in Panorama: Journal of the Association of Historians of American Art, as well as other short publications. She began a teaching partnership with the Arts of the Americas collection at the Brooklyn Museum that will continue through 2022.

In July 2021, KELLIE JONES became chair of African American and African Diaspora Studies, the mission and the program at Columbia, inaugurated in 2018. In this role, she is excited to shepherd a multi-year grant from the Andrew W. Mellon Foundation that centers the arts in curricular and intellectual discussions of African American and African Diaspora studies.

When I began investigating iconoclasm in 1970, concentrating on iconoclasm during the Protestant Reformation in the Netherlands, my colleagues, my friends, practically everyone asked me what iconoclasm had to do with history, Art, they said, was about the higher reaches of the human spirit, not about its baser qualities. It was about creativity, not destruction. The task of the historian of art was to recover or describe the events that had survived or were lost. How could an art historian be conducting research into the history of the destruction of images? Art historians were supposed to deal with form in history and with what art means to people. I restrained myself from suggesting that the will to destroy works of art often provides precise testimony to what art actually means to people, to love and desire to hate, anger, and resentment. For the most part, art historians preferred to talk about images that existed and still exist, to show images being made rather than unmade. The notion that anyone should do research on the history of image destruction—or the history of images that no longer exist, that are so gone that you can no longer study them visually—was regarded as anathema, testimony to what was wild and barbaric in the human spirit, outside civilization and culture, and had nothing to do with the realm of academic inquiry or art. This seems absurd now.

Excerpt from David Freedberg’s Iconoclast (University of Chicago Press, 2021).
BRANDEN W. JOSEPH delivered the lecture “Art and Dirt: Kim Gordon’s Aesthetics of Impurity” in the Harn Eminent Scholar Chair in Art History (virtual) lecture series at the University of Florida. He also served as a “SPO Conference” (Toni Oursler in Conversation with Branden W. Joseph) at Oursler’s retrospective exhibition Black Bar at the Kias美术馆 of Fine Arts in Taiwan; and published interviews with underground hip-hop artists ZelooperZ and Pink Siifu in BOMB Magazine online.

HOLGER A. KLEIN finished his four-year term as director of the Saeké Sabanco Center for Turkish Studies. His energies are now focused on the renovation of the library classrooms at Casa Muraro in Venice, for which he serves as faculty director. This fall, his exhibition The Way We Remember: Fritz Koenig’s Sphere, the Trauma of 9/11, and the Politics of Memory opened at the Wallach Art Gallery. Klein will spend the academic year on sabbatical to finish a book on the Guelph Treasure and advance a second project, entitled Cities, Saints, and Sacred Matter. He was named a Distinguished Research Fellow of Sabancı University in 2020.

ROSALIND KRAUSS is writing Roland Barthes: Charms and Demons for University of Chicago Press.

JANET KRAYNACK presented the paper “The Custom Retrospective, the Museum, and Self-Censorship: A New Iconoclasm for the Digital Age” at the international conference Museum and Digital Cultures in Lisbon. This research comes from her upcoming book project on the museum, democracy, and crisis in the time of decolonization and surveillance capitalism. Kraynack also published a review of the ArtClub 2000 retrospective exhibition in 4Columns.

MATTHEW McKEWALY published articles in special issues of Asia widgets and in Orientation. Last spring, he presented at an online symposium co-hosted by Yale University and the University of Kyshtym on Jesuit churches in sixteenth-century Japan and lectured on paintings by Kano Samitsu and Kano Motonobu at Harvard University and the Denver Art Museum. He hopes to return to Japan in 2022.

IOANNIS MYLONOPoulos worked on several articles, published four book reviews, and began preparing the publication of the first results of the excavation at Orchestrus (Greece). He gave a talk at the University of Crete entitled “Divine Images in Ancient Greece” and was elected into a group of reviewers of European Research Council (ERC) proposals. In June, he completed his five-year tenure as director of the Program in Hellenic Studies. He is currently serving as the Columbia University representative in the International Academic Partnership Program (IAPP) for Greece.

Last spring, ELEONORA PISTIS presented the paper “Images without Images: the Thinkability of Architecture,” at the conference Póneis@3,000 organized by the British School in Rome, and “Ephemeral Theaters of Knowledge,” at the American Society for Eighteenth-Century Studies. She also gave a talk at the Barnard College Conference The Total Library: Aspirations of Complete Knowledge. While working on her current book manuscript, she wrote an article on John Talman’s colored drawings of Ptolemaic foundations. She will be in residence later this year at the Getty, working on her project Antiquarian Figures, Making of Knowledge, and Missing Architecture.

AVINOAM SHALEM organized the international conference The City, Theaters and the Question of Contemporary Art at the University of Haifa and the event Rome for Soldiers at the American Academy in Rome. He published several articles, including “On Originals and ‘Originals:’ The Copy” of the Tashkent Qur’ān Codex in the Rare Collection Books at the Butler Library in Philological Encounters, “What a Small World: Interpreting Works of Art in the Age of Global Art History” in Getty Research Journal; and “Curved Souvenirs of Mother-of-Pearl from Bethlehem,” in the edited volume The Seas and the Mobility of Islamic Art.

Z. S. STROTHEIS’s essay “Iconoclasm in Africa: Implications for the Debate on Restitution of Cultural Heritage,” served as the keynote in a colloquium debate devoted to “Iconoclastm, Heritage, Restitution” and was published in HAU: Journal of Ethnographic Theory. She concluded her tenure as a Phi Beta Kappa Visiting Scholar last year with programs at UC Berkeley, University of Albany, and Oberlin College, and she gave the talk “If I was a two seater?” at the international conference Central Africa’s Renaissance.

LISA TREVOR co-edited the volume El arte antes de la historia: Panorámica historica del arte andina antigua, a collection of twenty chapters on ancient Andean art history. In 2021, she received the Association for Latin American Art exhibition prize for “A Moche Riddle in Clay: Object Knowledge and Art Work in Ancient Peru” and began as field editor for Pre-Columbian art for sea-review. A special highlight of the year was presenting her work (virtually) in the Looking Together series with the “Global Horizons in Premodern Art” group at Universität Bern.

MICHAEL J. WATERS co-organized the two-day online conference Early Modern Cultures of Copying, which took place in June and had over two hundred attendees. The event, originally scheduled for May 2020, was sponsored by a Lenser Junior Faculty Development Grant and Lila Wallace-Reader’s Digest Lecture Program Grant. He also co-chaired the two-part session “Transmedial Techniques” at the Renaissance Society of America annual meeting and offered an introductory prequel on the subject. In March, he presented the talk “Print, Architecture, and Renaissance Cultures of Copying” at the Columbia University Seminar in the Renaissance.

EMERITUS Professors

ESTHER PASTZTORY circulated to international institutions and colleagues written information about an amusement park being built by private funds on the great Ancient American site of Teotihuacan in Mexico.

UNDERGRADUATE AWARDS AND PRIZES

Departmental Honors

BRYN EVANS

MARY KATHRYN FELLIOS

ALEX FOO

OCTAVIA YOUNG

Judith Lee Strenach Memorial Prize

CLAIRE WILSON

Senior Thesis Prize

ALEX FOO

Senior Thesis Writers

ALEXANDRA COOPER: “Damien Hirst: Collecting and Display in the Age of Social Media” (Anne Higonnet)

BRYN EVANS: “Grounded In Our Own Imag: Beverly Buchanan’s Merkin Runs (1981) as material bodies in motion” (Mabel O. Wilson)

MARY KATHRYN FELLIOS: “In the Beginning is Dreaming: Interpreting Carolee Schneemann’s Methods, Aesthetics, and Ethics” (Rosalyn Deutsche)

ALEX FOO: “The Syntheses of Alessandro Vittoria: Sculptural Ambition in Renaissance Venice” (Diane Bodart)

EMMA COULD: “The Right to Privacy: Spatial and Socially Constructed Hierarchies on Three American Plantations” (Zeynep Celik Alexander)

KENNEDY ROESE: “Brendan Fernandes and the Production of Contemporary Performance” (John Rachman)


CLAIRE WILSON: “Minir de la Reine: Feminine Spaces, Authority, and the Instruction of the Virtuous Queen in Christine de Pizan’s Harley manuscript” (Gregory Bryda)

OCTAVIA YOUNG: “Re-Assembling the Collective in The Adoration of the Magi (1890) and The Last Judgement (1897)” (Meredith Cammer)

STUDENT PERSPECTIVES

UNDERGRADUATE STUDENTS

FACULTY

Judy Baca’s Uprising of the Mujeres, 1979, which Thomas Saenz analyzed in his thesis on the artist.
GRADUATE STUDENTS

DISserTATION FelLOwshiPP awaRDS

American Institute of Indian Studies, Asher Family Dissertation Fellowship
CHARLOTTE GORANT: “Reliefs from the Bhihrat Sitol: Re-evaluating Early Buddhist Narrative Art (c. 200 BCE–100 CE)”

Any Stillman Dissertation Fellowship


GWEN UNGER: “Other Selves: Critical Self-Portraiture in Cuba during the Spe\r\n\rcial Period of Time in Peace,” 1989–1999

Center for Advanced Study in the Visual Arts, Chester Dale Fellowship 2020–22
ERHAN TAMUR: “Site-worlds: An Account of Material Lives from Tello (ancient Girsu)”

Center for Advanced Study in the Visual Arts, Samuel H. Kress Fellowship 2020–22
ISABELL LORES-CHAVEZ: “Plaster Casts in the Life and Art of Early Buddhist Narrative Art (c. 200 BCE–100 CE)”

Italian Academy DIANA MELLON: “Bathing in the Renaissance: Bodies & Landscape in the Campi Flegrei”

Fulbright-Hays Doctoral Dissertation Research abroad Fellowship
VAlERIe ZINNER: “Sumyoshi Gakei and Early Modern Tōga-mura”

Fulbright-Nehru Doctoral Dissertation Fellowship
CHARLOTTE GORANT: “Reliefs from the Bhihrat Sitol: Re-evaluating Early Buddhist Narrative Art (c. 200 BCE–100 CE)”

CSAS Teaching Scholars Fellowship
ALEXANDER ASEMRODTJAN: “Immaterial Bodies: The Sculptural Representation of Mortals and Gods in the Sanctuaries of Central India”

TARA KURUVILLA: “Objects Membra: The Fragmentation of the India Museum and the Colonial Construction of Knowledge over the Long Nineteenth Century”

Howard Hibbard Dissertation Fellowship

Japan Foundation Fellowship
CHEN JIANG: “Revisiting the Past: Kikuchi Yōsai’s (1898–1938) Visualization of History”


Mallon/ACLS Dissertation Completion Fellowship

Metropolitan Museum of Art, Mellon-Marron Research Consortium Fellowship
SARAH CORDRO: “The Fragmentation of the India Museum and the Colonial Construction of Knowledge over the Long Nineteenth Century”

ADRIAN ANAGNOST: ’07 MA presented Special Orders, Social Forms: Art and the City in Modern Brazil (Yale University Press, 2021) and is co-leading a Mellon Foundation Sawyer Seminar at Tulane.

RICHARD BALUJAN: ’97 BA is owner of a facial plastic surgery practice in San Diego.

NOIT BNAY: ’07 PhD was visiting professor at NYU Shanghai and contributed to essays to White Space in White Space, Elaborate Gesture of Pastness: Three Films by Dan Col, and Elisabeth Wild: Fantasías. He is now an assistant professor at NYU Shanghai and contributing curator at Fine Art Connoisseur. He runs on her term as president of Artlink’s board ended this summer.

HARRIS-LACKOFF: ’12 PhD spent forty-two years of teaching at Juilliard. She is art editor of Perimenum Tree Magazine.

DEVRIM BAYAR: ’06 MA curated and edited the monograph for the Jacqueline de Jong retrospective at WIELS Contempora
ty Art Centre in Brussels.

COLLEEN BECKER: ’08 PhD presented researches on Imperial College Business School and at the Columbia Alumni Association of Washington, DC.

GRETA BERNAR: ’05 PhD completed forty-two years of teaching at Julliard. She is art editor of Perimenum Tree Magazine.

ANNETTE BLAGWORTH: ’17 PhD, consulting curator at the Thomas Cole National Historic Site, is at work on the upcoming exhibition Thomas Cole’s Studio. Her article on artist Sam Art is available in Fine Art Connoisseur and her term as president of Artlink’s board ended this summer.

MACKY ALSTON 2006 MA curated and edited the monograph for the Jacqueline de Jong retrospective at WIELS Contempora
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GRADUATE STUDENTS
Nelson Blitz, ’82 MA published “Politics and German Identity as Factors in Kirchner’s Suicide” in the catalogue Ernst Ludwig Kirchner (Prestel, 2015) and loaned works of art for the exhibition, held at the Neue Galerie.

Andrew Botti ’85 BA is a practicing attorney and oil painter.

Solde Brimkova ’03 PhD was appointed deputy director of the New Museum.

Emmelyn Butterfield-Rozen ’06 BA is associate director of the Williams College Graduate Program in the History of Art. She published Modern Art and the Remaking of Human Disposition (University of Chicago Press, 2021).

David Calligeros ’93 BA is owner of Memories, a custom lighting and historic restoration company in New York. He is working with transit and community groups to rebuild the original Penn Station.


Fred T. Catapano ’71 BA has taken up lost-wax bronze casting of yoga poses.

Lynn F. Catterson ’02 PhD published several articles on art dealer Stefan Birkerts. She gave virtual talks for institutions in Geneva and Lisbon as well as the Hugo Helbing Lecture at the Zentralinstitut für Kunstgeschichte in Munich.

Anne Hunnell Chen ’’74 PhD co-edited the volume Late-Antique Studies in Furnishings in Stone and Marble (University of Michigan Press, 2020).

Evelyn M. Cohen ’04 PhD received the Netherlands Prize from the Center of Jewish Art at the Hebrew University of Jerusalem.

Sandrine Colard ’16 PhD received the Roy Sieber Dissertation Award from the Arts Council of the African Studies Association. She curated and co-edited the catalogue for Cangiullo, held at the Middelheim Museum in Antwerp.

Lindsay Cook ’18 PhD presented papers at the CAA and ICMS annual meetings; gave virtual public lectures on the conservation and restoration of Notre-Dame of Paris; and was appointed chair of the ICMA Digital Resources Committee.

Susan J. Cook ’95 MPhil is an editor and project manager for the catalogue raisonné of David Smith, as well as editor of a monograph on Walter De Maria, both forthcoming.

Cahrie Cushman ’18 PhD is a curatorial fellow in photography at the Dia’s Museum at Wellelsey College. She curated Komatsu Hiroko: Creative Destruction, which opened this fall.

Carla Adella D’Arista ’79 PhD published The Pisci of Florence: Patronage and Politics in Renaissance Italy (Harvey Miller/Brepols, 2020), as well as the article “Between the Real and the Ideal” in Annali of Arte.

John Davis ’91 PhD served as interim director of the Cooper Hewitt and is now president and CEO of Historic Deerfield.

Sabina de CAVI ’07 MA is appointment professor in the Department of Art History at NOVA University Lisbon.

Elizabeth Chiles ’97 BA began teaching photography at St. Edward’s University and has an upcoming solo exhibition, Time Being, at Grayduck Gallery in Austin.

Canada Chaote ’17 MA is a assistant editor of the volume Late-Antique Studies in Memory of Alan Cameron (Brill, 2021).


Michael Anthony Fowler ’79 PhD is assistant professor in the Department of Art and Design at East Tennessee State University.

Michael Anthony Fowler ’79 PhD is assistant professor in the Department of Art and Design at East Tennessee State University.

Mary D. Edwards ’83 MA is a practicing art dealer and advisor to the estates of Miers traces back to his education at Columbia. Miers acknowledges that illustrated books face new demands in a world ever more saturated with visual imagery. He is nevertheless convinced there will always be a place for high-quality printed books that can create an intimate connection, just as there will be a need for beautiful places to read them. One such space is undoubtedly the Rizzoli Bookstore in the St. James Building on Broadway, designed by another Columbia grad, Thad Kierscht ’79 BA, and inspired—as one might expect—by Avery Library.

arihelle Goldstein ’15 BA is a member of the Post-War and Contemporary Art Department at Christie’s.

Carolyn Goodson ’04 PhD is university senior lecturer at the University of Cambridge. She published Cultivating the City in Early Medieval Italy (Cambridge University Press, 2021).


Alex Gartenfeld ’08 BA is artistic director at the Institute of Contemporary Art, Miami, where he organized exhibits for Chalhoub Brothers, Janina Eriks, Dallon Wilk and Allan McCullum this year.

Leslie Gedeon ’01 MA published Maitland and the Medieval Voice and the Majesty of Nature (Princeton University Press, 2020) and was a fellow at Harvard’s Villa I Tatti.


Piri Halasz ’82 PhD publishes and writes for the art historical blog (An Articultural Distance) From the Mayor’s Discontent.


Jeffrey Hoffeld ’73 MPhil is a private art dealer and advisor to the estates of artists and collectors.

Katherine Bygrave Howe ’99 BA co-authored, with Anderson Cooper, Vantablack: The Rise and Fall of an American Dynasty (Harper, 2020).


Lissette Jimenez ’06 MA was appointed assistant professor in the School of Art at San Francisco State University.

Charles Miers ’80 BA

When asked about his most formative experiences as an undergraduate, artist major, Miers, publisher of Rizzoli New York, speaks first not of specific classes, professors, or events, but rather a space: Avery Library. Engaging with this extraordinary place and its incomparable collection of art and architectural books, in tandem with his studies in the department, came to shape his career trajectory. First employed upon graduating by the publisher George Braziller, Miers assisted in the production of a range of books, including the creation of elaborately bound, gilt fascimiles of medi- eval manuscripts. Rizzoli has been his home now for the last thirty years, during which time he has overseen a remarkable expansion in the publica- tion of art, architecture, fashion, and design books. While recent offerings range in subject matter from American weathervanes to the selfies of Kim Kardashian, central to all these works is a belief in high editorial standards, the importance of images, and the power of books as objects— principles Miers traces back to his education at Columbia. Miers acknowledges that illustrated books face new demands in a world ever more saturated with visual imagery. He is nevertheless convinced there will always be a place for high-quality printed books that can create an intimate connection, just as there will be a need for beautiful places to read them. One such space is undoubtedly the Rizzoli Bookstore in the St. James Building on Broadway, designed by another Columbia grad, Thad Kierscht ’79 BA, and inspired—as one might expect—by Avery Library.

Photo: Christopher von Hohenberg
Aimee Ng '12 PhD

WITH A BFA IN PAINTING, Aimee Ng entered the PhD program during “the time of the two Davids.” David Rosand and David Freedberg were natural complements to each other, forming a “magical” team of co-advisors. She remembers the late Rosand as a generous mentor and teacher, one who embodied “scholarship in the form of a hug.” Like Ng, he had also once been a painter, forging an empathy that helped her transition from making art to studying it. Both coursework and curatorial experience, she found, underscored the need to “really look.” It was through art, however, that she realized curating also “fulfilled the need to make.”

The importance of looking and the role of the curator to come to light at Frick Madison, where Ng and her co-curator, Xavier Salomon, recently oversaw the reinstatement of the museum’s permanent collection from Henry Clay Frick’s Gilded Age mansion to Marcel Breuer’s Brutalist inverted ziggurat. To the curatorial team, the Breuer building was as central a character as the works of art it would house. Learning from precedents like the Chiatoni Foundation in Marfa (and re-drafting plans over an eight-hour car ride), Ng and Salomon decided on three priorities: to respect the art, respect the building, and create an intimate viewing experience. The result is “indulgent,” Ng admits, with viewers offered an opportunity to savor each painting. In the Bellini room, Breuer’s eyelid window casts light as if it were the source of the golden rays illuminating the landscape. The painting, visitors will agree, feels uniquely at home.

JILLIAN LERNER

'06 PhD published Experimental Self-Portraits in Early French Photography (Routledge, 2021).

TRINITY LESTER

'20 BA is a member of the curatorial team at the Robert Rauschenberg Foundation and co-founder of Project Gallery V.

BRITT LEVY

'06 BA achieved board certification with the American College of Veterinary Dermatology and was awarded an NIH fellowship at the University of Pennsylvania.

NATALIA MARIE LLORENS

'21 PhD was appointed professor at the Royal Institute of Art in Stockholm and awarded a Swedish Research Council grant. She curated Erin Attwell O’Connor’s exhibition at Triangle-Astérides in Marseille.

MARY DAVIS MACNAUGHTON

'81 PhD retired after thirty-five years as professor of art history and director of the Ruth Chandler Williamson Gallery at Scripps College.

JESSICA MAIER

'06 PhD The Baltimore Museum of Art. A History of Rome in Maps (University of Chicago Press, 2020) and was awarded an NEH fellowship to work on her next book, Contested Places: Cartography, Conflict, and the Visual Arts in Early Modern Europe.

JESSICA MARATOS

'14 PhD was awarded a Kress publication grant from the RSA for Pantomimo and the Art of Devotion in Renaissance Italy (Cambridge University Press, 2021).

THOMAS MARTIN

'88 PhD published “Frèreet’s Oubaises et Its Meaning and Albertian Source” in Artothé Historiae and presented on the topic at Columbia’s Seminar in the Renaissance.

CHESSA KELLEY McBRIE

'09 MA leads global digital marketing strategy at Herman Miller Group.

SALLY KING McBRIE

'11 MA founded The Letter Nest, a line of educational alphabet art, and was awarded a Tony Burch Foundation fellowship for early-stage women-owned businesses.

ELIZABETH MERRILL

'07 BA was appointed assistant professor in the Department of Architecture at Ghever University.

JOAN MIRVISS

'76 MA owns a gallery in New York devoted to Japanese art. She recently published the catalogue for The Alice in Contemporary Japanese Ceramics (Mitsumura Sukio, 2019).

RICHARD PEGG

'01 PhD launched the digital platform Map Chats. He gave several lectures and published articles on Jesus maps in China and Korea and on the early pottery of the Pearl and Red River valleys.

HART PERRY

'71 MA was awarded a New York State Council for the Arts fellowship in residence program in holography.

LEAH PIERS

'19 PhD was appointed assistant instructional professor in the Department of Art History and the MA Program in the Humanities at the University of Chicago.

STEVEN POLCARI

'20 MA published a book on Clifford Still’s self-portraits on his website.

ALLANA PRATT

'97 BA is an intimacy expert, author, and host of the podcast Intimate Conversations.

GEORGE PRESTON

'73 PhD contributed a catalogue essay for This House Is Mine (Yale University Press, 2021), a travelling exhibition of paintings by Bob Thompson.

PHOEBE PROBLEAU

'10 MPH is a fellow in child and adolescent psychiatry at Children’s Hospital of Philadelphia.

KIMBERLY RHODES

'99 PhD was appointed NEH Distinguished Teaching Professor in the Humanities at Drew University. She published “The Hunter and the Hunted” in The American Bystander and “Seeing Saints in the Forest of Arden” in Humor- ality in Early Modern Art, Material Culture, and Performance (Palgrave, 2021).

MARSHA RICHLER

'85 MA is a radio presenter.

CATHERINE ROACHE

'09 PhD published an article on genre, race, and the British Institution in the Art History and co-organized the conference Paintings, Peepshows, and Puritans: Exhibitions in London, 1757–1817 at the Huntington Library.

JUDITH RODENBECK

'90 PhD is chair of Media & Cultural Studies and faculty director of the Glasgow Program for the Arts at the University of California, Riverside.

GAIL HARRISON ROMAN

'81 PhD co-curated and published the catalogue for Nature’s Art, an exhibition on geodes.

DAPHNE LAND GRONSEN

'83 PhD is professor emerita of Ringling College of Art and Design, certified appraiser of personal property, and curator specializing in Asian art.

ISABELLA ROSNER

'71 BA is a doctoral student at King’s College London. She recently completed the second season of her podcast on historic needlework, Star Whisperers.

COLIN ROSS

'76 BA is associate director at Richard Gray Gallery in New York. He recently opened eyes never sleep, an independent art project.

NADJA ROTTERM

'09 PhD is professor of art history at the University of Michigan–Dearborn.

SARA RUBENSTEIN

'02 BA is business manager of Heming Larson’s North American practice.

TINA RIVERS RYAN

'71 PhD co-curated Difference Machines: Technology and Identity in Contemporary Art at the Albright-Knox Gallery. She published an essay on NFTs in Artnet, discussed the subject on a pair of panels, and gave interviews to ArtNet, the New York Times, and other outlets.

DONALD H. SANDERS

'84 PhD is owner of Learning Sites, a virtual heritage company that provides digital reconstructions of the ancient world to museums and schools.

LUCY FREEMAN SANDLER

'71 MA published the article “Flasher Illustration and the Rise of Coronation Imagery in Medieval English Art” in Medieval and the Hunted (2021), and several essays in edited volumes.

CAROL SANTOLERI


ALLEN SCHILL

'73 BA made a series of photographs and constructions for his ongoing art project, The Take Cages.

STEVEN P. SCHWARTZ

'70 BA was appointed to the Acquisitions Committee of the Parrish Museum in Water Mill, New York.

SYDNEY SHEEHAN

'20 MA is a curatorial assistant with the SS United States Conservancy and recently co-founded the Coalition of Master’s Scholars on Material Culture.

ANDREW CARRINGTON SHELTON

'86 BA published the essay “Ingres, Painter of Men” in Art History and presented a paper at the Cleveland Museum of Art symposium.

LESLEY BUSSIS TAFT: ‘90 PhD was named educator emerita at the Met.

MATTHEW TETI: ‘18 PhD taught at Cooper Union and UNC-Wilmington; gave talks at the CAA and UACMA annual meetings; and published an essay on Chris Burden in Terrorism and the Arts (Routledge, 2021).

MIAWAKO TEZUKA: ‘08 PhD was promoted to associate director of the Reversible Destiny Foundation and selected as associate curator of the 2002 Hawai’i Triennial.

ERIN THOMPSON: ‘10 PhD appeared on The Teddy Show, among other venues, to discuss protests against monuments. Her book on the rise and fall of controversial American public monuments is forthcoming from Norton.

GARY VAN VYK: ’56 PhD contributed an essay to Todd Webb in Africa: Outside the Frame (Thames & Hudson, 2021) and another on photographer Gosette Frame (Thames & Hudson, 2021) and Todd Webb in Africa: Outside the Frame (Thames & Hudson, 2021). The Today Show.

TIAN YANG: ‘20 BA is a student at the University of Pennsylvania Carey Law School focusing on art law and cultural heritage.

THOMAS YANNI: ’86 BA completed his second term on the Public Arts Commission of Palm Springs.

MICHAEL YOUNG: ’90 PhD presented the talk “Borromini, Max Dvořák and the Vienna School” at a conference on Deblak in Prague.

MYLES ZHANG: ‘19 BA entered a doctoral program in architectural history at the University of Michigan after completing an MPhil at the University of Cambridge.

SOPHIA WARE: ‘21 BA joined Teach for America.

JENNIFER WAVEREC: ‘12 BA opened the ceramics studio BILLYN CLAY.

IVY WEINGRAM: ’02 BA founded museum consultancy MIW Independent Museum Works, based in Philadelphia, and served as consulting historian on the documentary Bernett’s Wall.

LISA HAYES WILLIAMS: ’12 MA is associate curator at the New Britian Museum of American Art and shepherded the museum’s acquisition of numerous works by women artists.

DANIELLE WILMOT: ’08 BA joined software development team Blue Ocean Sustainability.

SERALD YALCIN: ’84 PhD published “Orientalizing Architecture: Pirvias, Xin Dara and Hittite Echoes in Greek Architectural Sculpture” in Studi Micenei

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MODA Curates

AABV: Aestheticizing Anti-Black Violence—From Critique to Satire

Narrative Thread: Gina Adams and Marie Watt

Last spring, MODA Curates returned to the Wallach Art Gallery with two exhibitions curated by students in the MA in Modern and Contemporary Art: Critical and Curatorial Studies Program (MODA). Based on their thesis projects, these shows presented a diverse range of contemporary art that probed the collective experiences of marginalized communities by engaging legacies of colonial trauma and current anti-Black violence. In *Narrative Thread*, Erin Gallagher displayed the fiber-based works of two indigenous artists, Gina Adams and Marie Watt, focusing on the ways they harness tribal textile traditions of “women’s work,” such as quilting, embroidery, and needlework, to create objects that speak to native cultural histories and a landscape of colonial conflict. Adams, in the series *Broken Treaty Quilts*, for example, assembled letters cut by community members from recycled fabric to form phrases from Native American treaties violated by the United States government. The transformation of everyday objects as a means of highlighting the continuing presence of historical injustices also featured prominently in the works exhibited in *AABV: Aestheticizing Anti-Black Violence*, curated by Marcus Jamison. Juxtaposing serious and satirical music videos by Flying Lotus, Leikeli47, and Run the Jewels; screenprints by Dread Scott that appropriate text and imagery from newspapers; and paintings on concrete of Black baby dolls by Lindsey Brittain Collins, Jamison broke down barriers between commercial culture and fine art to explore how Black artists across genres have responded to institutional racism and the police killings of unarmed Black citizens.