Rosetsu: Ferocious Brush
September 6–November 4, 2018

The first retrospective exhibition of Nagasawa Rosetsu’s painting outside Japan was held last fall at the Museum Rietberg in Zürich. Curated by Professor Matthew McKelway and Dr. Khanh Trinh (Museum Rietberg), and co-sponsored by the Agency for Cultural Affairs of the Government of Japan, the exhibit drew from collections in Japan, Europe, and the United States. Most notably, it included a full-scale reconstruction of the interior of the Main Hall (Hondo) of the temple Muruiji, the best preserved of a group of temples for which Rosetsu produced interior paintings in 1786–1787.

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

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

Dear students, colleagues, and friends,

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

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

This past year, our faculty hosted a number of remarkable conferences. Here on campus, Meredith Gamer and Eleonora Pistis collaborated in organizing an event on British art and architecture, and a conference organized by Elizabeth Hutchinson on the ways that Native North Americans engage with cultural heritage at American museums packed the house at the Italian Academy. In Paris, Zoe Strother co-organized an important symposium on the Persistence of the idea of “Primitivism” through much of the twentieth century.

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

Wishing you all a happy holiday season,

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

SOPHIE HECHT, ’22
Columbia College

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

JOANNE WANG, ’22
School of Engineering and Applied Science

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

The success of the joint program lies in the pedagogical integration of Art and Music Humanities, creating an ideal environment for the Core Curriculum philosophy to flourish—one in which ideas, discussion, and argument fuel continuous intellectual excitement. Students benefited profoundly from the unique position of Paris in the history of art. Visits to the Louvre, Musée d’Orsay, Centre Pompidou, and other museums, as well as an excursion to Amiens and an overnight trip to Amsterdam, were at the heart of students’ experience. Without a doubt, the most memorable of our museum visits were tours of the Musée d’Orsay exhibitions Le modèle noir, given by curator Denise Murrell, and Berthe Morisot, given by Professor Anne Higonnet, a foremost authority on the artist. Both visits took place on Mondays, when the museum is closed to the public. The privilege of this special access with the guidance of such eminent scholars was not lost on the students: one is said to have broken out in tears of joy. The exhilaration and intellectual excitement we all felt throughout the summer is best expressed by the magazine’s cover photograph showing General Studies undergraduate Paige Hinkley extemporaneously performing a grand jeté against the backdrop of one of the great clock faces of the Musée d’Orsay.

ROBERT E. HARRIST, JR.
Chinese Art
LINDSAY COOK, ’18 PhD
Visiting Assistant Professor, Vassar College

CLOCKWISE FROM LEFT: Claude Monet’s garden at Giverny; students exploring Le Corbusier’s Villa Savoye; Denise Murrell and Robert E. Harrist, Jr. in front of Édouard Manet’s Olympia; students drawing Greek kouroi at the Musée du Louvre. Photographs by Joanne Wang and Robert E. Harrist, Jr.
In July 2019, Lisa Trever and her research team carried out the second of three planned seasons of archaeological and paleoclimatological fieldwork within and around the ancient Moche center of Pañamarca. Located on Peru’s north coast, this city was home to a lively tradition of wall painting from the sixth to eighth centuries CE, as seen in murals first documented in the 1950s and those uncovered by Trever in her prior excavations. Painters brought to life scenes of hand-to-hand combat between a mythological culture-hero (now known as Ai-Apaec) and a series of monsters from the sea, as well as religious ceremonies and martial pageantry, including a procession of warriors dancing in elite regalia. Without texts and inscriptions, ancient Peruvian art history must be written through this evocative material as well as through archaeological and scientific methods, which are establishing a more comprehensive chronology for the site, its architecture, and its painting tradition.

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

LISA TREVER
Pre-Columbian Art and Archaeology

Twenty-six students from Columbia and several other universities joined twenty-three “veterans” and team members from the Advanced Program of Ancient History and Art (APAHAn) last summer for the sixth archaeological campaign at Hadrian’s Villa in Tivoli, led by Professors Francesco de Angelis and Marco Mauro (Sapienza Università di Roma). This year’s exceptionally productive season focused on the edifices and spaces of the Macchiozzo, a residential quarter for high-ranking personnel and staff members of the ancient villa. Findings of potsherds and coins provided a wealth of new data about the late antique phases of the site (third to fifth centuries CE), testifying to the intensity of life there even as emperors visited less often. Careful stratigraphic analysis of the outdoor spaces laid the foundation for a better understanding of the relationships between the various units of the complex. A newly discovered building revealed conspicuous affinities in layout and function with a previously excavated one, shedding light on the architectural planning process under Hadrian. Colorful wall and ceiling frescoes, as well as sophisticated black-and-white floor mosaics, were patiently and lovingly uncovered, cleaned, and documented. The archaeological activities were complemented by workshops, on-site seminars, and field trips. This initiative was generously supported by the Rubin-Ladd Foundation, the Arete Foundation, and four anonymous donors.

FRANCESCO DE ANGELIS
Classical Art and Archaeology

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

Opposite page, far left: A hoopoe alongside several other birds on a newly excavated floor mosaic. Left: Trench supervisor Debbie Sokolowski proudly sports a marble statue base, just unearthed by her team. Photographs by Francesco de Angelis.
Less than thirty years after African nations achieved colonial independence, the end of the Cold War brought down socialist governments and sparked a wave of upheaval across the continent. The need to reimagine national narratives gave rise to a generation of artists that seeks to make sense of the dramatic shifts witnessed during these years. Far from situating socialism within a fixed past, the artists featured in *After the End*—the first North American exhibition to explore aesthetic responses to African socialisms and their aftermath—complicate it through various constructions of time, including nostalgia, repetition, historicism, contemporaneity, and utopia. Their work investigates how temporality shapes new forms of history, subjectivity, and neoliberal global politics.

ALEXANDER ALBERRO
Modern and Contemporary Art

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

NEW WALLACH DIRECTOR
BETTI-SUE HERTZ

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

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

At the Wallach my role is to create platforms for dialogue, scholarship, and the promotion of art’s communicative capacity. I aim to marry the academic resources of Columbia with the rich cultural and community resources of Upper Manhattan by working collaboratively with faculty, students, and guest curators on projects that make visible the scholarship emanating from our talented community.
MODA Curates is an annual opportunity offered by the MA program in Modern and Contemporary Art: Critical and Curatorial Studies (MODA), in conjunction with the Miriam and Ira D. Wallach Art Gallery, for outstanding curatorial proposals related to students’ theses. Through a competitive selection process, students are appointed MODA Curatorial Fellows for the academic year and work closely with the gallery staff to execute their exhibitions. The 2018–2019 fellows were Alessandra Gomez, Pujan Karambeigi, and Claire (Shijing) Li.

JANET KRAYNAK
Director, MODA

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

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

PUJAN KARAMBEIGI, ’19 MA

INTO DARKNESS: EXPLORING ME AND FINDING YOU

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

ALESSANDRA GOMEZ, ’19 MA

NEW AVERY DIRECTOR
HANNAH BENNETT

It is deeply gratifying to join Columbia University Libraries as director of the Avery Architectural & Fine Arts Library, where I will provide leadership for Avery’s services, facilities, and collections strategies in support of our research, teaching, and stewardship mission. Some key areas of responsibility include making expert decisions regarding Avery’s digital environment; maintaining a library of incomparable, valuable, and historically significant books and archives; and collaborating with other divisions of CUL. I have spent my professional career in major arts research libraries, with prior appointments at the University of Pennsylvania, the Art Institute of Chicago, Princeton, and Yale. It is an absolute thrill to now assume oversight of Avery. I look forward to working with our dedicated staff and constituencies—especially the Department of Art History and Archaeology—to advance Avery through innovative projects and programming while stewarding its unique collections and beloved building.

MODA CURATES
March 30–April 14, 2019

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

HOPPNER, BEECHEY, FISHER, LAVERY: RESEARCHING COLUMBIA’S PORTRAITS
February 11–May 10, 2019

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

MATEUSZ MAYER
PhD Candidate and Graduate Curatorial Assistant, Art Properties

NOW ON VIEW
CLODION AND “CLODION MANIA”
September 24–December 13, 2019

The 2019 edition of “MA in Art History Presents” opened this fall in the Wallach Study Center in Avery Library with an exhibition that offers a fresh look at two terracotta statuettes, Satyr and Two Nymphs and Nymph and Two Satyrs, that entered the Columbia collection in 1736. While the statuettes are signed and dated by the much-celebrated eighteenth-century French sculptor Claude Michel (1738–1814), known as Clodion, the MA students studied them in light of the production of spectacular Clodion forgeries in the late nineteenth century. Drawing on the expertise of Clodion specialist Anne Poulet, director emerita of the Frick Collection, who examined the statuettes with the students, the exhibition argues for their deattribution and redating to the nineteenth century, thus highlighting a fascinating chapter in the history of sculpture and its production.

FREDÉRIQUE BAUMGARTNER
Director, MA in Art History

MA students examine Satyr and Two Nymphs and Nymph and Two Satyrs with Anne Poulet. Photograph by Frédérique Baumgartner.
NEW DIRECTIONS IN BRITISH ART AND ARCHITECTURE

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

MEREDITH GAMER
Eighteenth- and Nineteenth-Century British Art

ELEONORA PISTIS
Seventeenth- and Eighteenth-Century Architecture

INDIGENOUS COMMUNITIES AND ART MUSEUM COLLECTIONS

Eight Native North American artists and curators gathered at Columbia’s Italian Academy last March to discuss their experiences working with art museum collections and their thoughts on best practices. The day-long symposium Resisting, Reclaiming, Reframing: Indigenous Communities and Art Museum Collections attracted an audience of over 260, including curators, scholars, and arts organization representatives. In the morning, participants Heather Ahtone (Choctaw/Chikasaw), Sherry Farrell Racette (Algonquin/Metis/Irish), Scott Stevens (Akwesasne Mohawk), and Wanda Nanibush (Anishinaabe of Beausoleil First Nation) discussed ways of indigenizing curatorial practice. The afternoon panel featured artists whose practices have involved working with museum collections as sources and sites of production, including Teri Greeves (Kiowa), Sonya Kelliher-Combs (Athabascan, Iñupiat), Jason Lujan, and Crystal Migwans (Anishinaabe of Wiikwemikong Unceded Territory). Each speaker acknowledged the varied challenges of engaging with cultural heritage in museums. At the same time, they opened up ways in which these institutions can also become sites of dialogue between Native and non-Native elders, artists, curators, and audiences, as well as between contemporary Indigenous people and their ancestors. The program was the second International Observatory for Cultural Heritage Symposium on Indigenous American cultural heritage, and co-organizers Professor Elizabeth Hutchinson and the Italian Academy hope to develop future programs to continue this important conversation.

ELIZABETH HUTCHINSON
North American Art

ILLUMINATING THE TALE OF GENJI: NEW ART HISTORICAL PERSPECTIVES

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

MATTHEW MCKELWAY
Japanese Art
“PRIMITIVISM” IN THE AGE OF DECOLONIZATION

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

Z. S. STROTHER
Arts of Africa

PARALLEL HERITAGES, HUMANITIES IN ACTION

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

HOLGER A. KLEIN
Early Christian and Byzantine Art and Archaeology

CAMBRIDGE–COLUMBIA SYMPOSIUM

The shared vocabulary of art historians connects us deeply to one another, even when we are already lucky enough to speak the same language. The Cambridge–Columbia Graduate Student Symposium, now in its ninth year, brought together students from both sides of the Atlantic to celebrate the ideas that come to life in their respective graduate programs. On March 1, 2019, eleven doctoral students convened in Cambridge to share their research and respond to each other’s work around the theme “Art and Memory.” Columbia students Barthélemy Glama, Jeewon Kim, Adam Harris Levine, Isabella Lorez-Chavez, Sophia Merkin, and Brian van Oppen spoke on a prodigious range of objects, from ancient Etruscan candelabra to colonial-era Mexican painting to contemporary lithographs from New Zealand. Made possible each year by a generous grant from Dr. John Weber, the symposium fostered lively discussion among the participants and ended with invitations to meet again, be it in New York, Cambridge, or wherever a compelling work of art may lead.

ISABELLA LORES-CHAVEZ
PhD Candidate

TEMPLE–SYNAGOGUE–CHURCH–MOSQUE

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

HOLGER A. KLEIN
Early Christian and Byzantine Art and Archaeology

Columbia alumna Lucia Carbone (American Numismatic Society) and workshop participants studying Roman coins in the Olcott Collection at Columbia. Conference participants (left to right, top to bottom): Oluremi Onabanjo, Álvaro Luis Lima, Maureen Murphy, Deborah Laks, Baptiste Brun, Patricia Muña, Sarah Bevin, Z. S. Strother, Souleymane Bashir Diagne, and Hassan Musa.
COLLINS/KAUFSMANN FORUM

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

LUCY WANG
PhD Candidate

LATIN AMERICAN ART

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

ALEXANDER ALBERRO
Modern and Contemporary Art

CASA MURARO FELLOWSHIPS

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

HOLGER A. KLEIN
Faculty Director, Casa Muraro

CENTER FOR COMPARATIVE MEDIA

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

ZEYNEP ÇELIK ALEXANDER
Architectural History since 1800
For nearly two decades, the Media Center for Art History has been creating 360-degree panoramas from heritage sites around the world. With the advent of virtual reality (VR) headsets, these images can be brought into the classroom as immersive pedagogical resources. The instructor seamlessly broadcasts panoramas taken from different locales, directing students to look at significant features and enabling them to experience spatial relationships simply by turning their heads. Last spring we worked closely with Professor Neam Elocot, chair of Art Humanities, to conduct more than twenty in-class VR sessions which reached hundreds of Columbia undergraduates. In the coming months, the Media Center will continue this endeavor to further support the mission of the Core Curriculum.

ARTIFICIAL INTELLIGENCE AND THE SLIDE LIBRARY

The Media Center wrapped up research last fall on a pilot project which uses computer science to detect valuable photographic slides in the 35mm collection. With the generous support of a Sparks! Ignition grant from the Institute of Museum and Library Services, we developed software that uses computer science to detect valuable photographic slides in the 35mm collection. With the generous support of a Sparks! Ignition grant from the Institute of Museum and Library Services, we developed software that uses artificial intelligence, signal processing, and optical character recognition to detect whether slides originate from printed materials or consist of original photography. Following the successful completion of the project, we presented a paper on Parthian antiquarianism at the exhibition symposium. She was invited to lecture at Emory, Yale, New York University, and Koya University in Iraq.

FRÉDRIQUE BAUMGARTNER’s article “Hubert Robert in Prison: Self, Revolution, and the Contingencies of Artistic Inscription” appeared in the Fall 2019 issue of Journal18. With Roberto C. Ferrari, curator of Art Properties, she supervised the MA student exhibition Clodion (1738–1814) and ‘Clodion Mania’ in Nineteenth-Century France, which is on view at Avery Architectural & Fine Arts Library (see p. 15).

BARRY BERGDOLL was elected Cattedra Borromini 2018–2019 at the Academia di Architettura di Mendrisio, where he delivered a series of public lectures in the fall and spring. He spoke at conferences in Moscow, Rome, and São Paulo, as well as in a small fraction of the avalanche of events marking the centennial of the Bauhaus. He curated in Frederic Church’s Ombra: Architecture in the interrelationship of monumental wood sculpture and metalwork in Kunstransfer und Kunstgenese am Mittelalter 1000–1500 (Cefsai Mann Verlag, 2018) and delivered lectures at Bard College, the Bode Museum, the Cloisters, and the department’s Graduate Student Colloquium.

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

Wearing Images

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

MICHAEL COLE published an essay entitled “The Technical Turn” in the catalogue to the exhibition in Florence and won his Señor Vito Gisotto Leonardo da Vinci, held at the Alte Pinakothek in Munich, and with Carolyn Yerk, another on Leonardo da Vinci’s staircase designs, in the volume Leonardo in Dialog. He gave keynote lectures at the conference “Canonicity Revisited” at Wesleyan University and at the conference “Innegry of Modern Art and Science” at the University of Cambridge. With Alessandra Russo, he continued work on the Getty-funded project “Spanish Italy and the Iberian Americas.”

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

FRANCESCO DE ANGELIS founded the Core Art, an initiative aimed at promoting and critically reflecting on the history of art and architecture in Italy. The workshop convened for the first time last April. With colleagues in Art History and Theory, he organized the Columbia-P.S.L. conference The Anthropology and Aesthetics of Arms and Armor, held in October 2018. He also organized the mini-symposium Piro Ligorio’s World. He gave talks and participated in conferences at Yale and Princeton as well as in Berlin, Bern, Kiel, Paris, and Rome. For the 2019 archäologie im August at Hadrian’s Villa, see pp. 8–9.

NOAM M. EL COT published articles and essays in Aperture and PhotoResearcher. His first book, Artificial Darkness (University of Chicago Press, 2016), was issued in paperback. As chair of Art Humanities—and with invaluable input from many faculty and graduate students—he initiated the first major pedagogic and curricular reform of the core course since its founding in 1947. Last year he directed the Center for Comparative Media and helped establish the Graduate Certificate in Comparative Media (see p. 10). He continued to lead the August Sandor Project (MoMA/Columbia) and edit the journal Grey Room.

In addition to teaching, DAVID FREEDBERG continued to direct Columbia’s Italian Academy for Advanced Studies. In cooperation with department members, the Academy’s International Observatory for Cultural Heritage sponsored a number of critical events relating to threats to Native American, African, and Middle Eastern cultural heritage. He received the Sigillum Magnum of the Università di Bologna in October and was made honorary member of the Accademia Nazionale di Agricoltura. He will spend the rest of the year thanksing those thirty-seven colleagues and former students who contributed to Tributes to David A. Freedberg (Brepols/Harvey Miller, 2015).

MEREDITH GAMER presented papers at the 35th Anniversary Conference of the Historians of Eighteenth-Century Art and Architecture and at the conference Portraiture and Biography at the National Portrait Gallery, London. She gave invited talks at Boston University, Yale University, and the Yale Center for British Art. With Eleonora Pistis, she co-organized the conference Picture, Structure, Land: New Directions in British Art and Architecture (see p. 13). She is the proud recipient of a 2018–2019 Faculty Mentoring Award from the Graduate School of Arts and Sciences.

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

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

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


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

ROSLAND KRAUSS published Willem de Rooing Nomad (University of Chicago Press, 2016) and is working on her latest book, Roland Barthes: Chairs and the Book (Yale University Press, forthcoming).

JANET KRAYHNIK’s book Contemporary Art and the Digitization of Everyday Life is forthcoming from the University of California Press in 2020. She gave the talks “Cameras, Shadows, and the Map of Berlin” and “Volumes of Search” for the Rewald Seminar at the CUNY Graduate Center and “Séries Play” at MoMA. A Spanish translation of her book Play, Please. Franz Naman’s Words: Writing and Interviewing (MIT Press, 2003) was published in collaboration with the Museo Picasso Málaga. Her review of the 2019 Venice Biennale was published in Artforum.

MATTHEW McKEWALY spent the fall semester in Zurich. He co-curated the exhibition Rosette: Fencioz Bush held at the Museum Rietberg (see inside front cover). In the spring he taught Art Humanities at Red Hall and a graduate seminar on painting in eighteenth-century Kyoto at Université Paris 1, Panthéon-Sorbonne. He gave lectures on Nagasawa Rosetsu in Amsterdam, Leiden, Heidelberg, and London, and on Sakai Hōitsu at the Museum Cerneuschi in Paris.

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

AVINODAM SHALON spent sabbatical at the Getty Research Institute, the Kunsthistories Institut in Florenz, and the Bildforscher research center at the Free University of Berlin. He gave invited lectures at the Frei Universitét, UCLLA, and the University of Basel. He organized the session “Art and Nature” at the 59th International World Congress of the Historians of Art (CIHA), held in Florenz in September 2019. With Isabeta Pirotte, he co-curated and wrote the brochure tests for Peter Airens’ photographs: Synag Before the Deluge, held at the Center for Architecture in New York. With Cynthia Hahn, he co-edited the forthcoming book Seeking Transparency: Rock Crystal Across the Medieval Mediterranean.

Z. S. STROTHE was named Phi Beta Kappa Visiting Scholar for 2019–2020. Related to her continuing research on the history of iconoclasm in Africa, she published the article “Les icônomas en Afrique: émergence d’un sujet d’étude” in Perspective: actualité et histoire de l’art (2018) and the book chapter “Kendell Ceers: Or, How to Philosophize with a Hammer” in Kendall Ceers: As My Art is An Art held at the University of Chicago. This fall she welcomes two new doctoral students in Pre-Columbian art history.

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

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

Emeritus Professors

The second edition of RICHARD BRILLIANT’ book Portraiture is scheduled to be published in 2020 and will include changes on the self.
GRADUATE STUDENTS

DISSERTATION FELLOWSHIP AWARDS 2019–2020

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

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

Ary Stillman Finishing Fellowship

COURTNYE FISKE: “Rethinking Post-Minimalism: Gordon Matta-Clark and the Cut c. 1970”

Byzantine Studies at Dumbarton Oaks Fellowship

MIKAEL MEULHBAUER: “Baptisms of the Cross: Medieval Rock-cut Cruciform Churches of Togyi, Ethiopia”

Center for Advanced Study in the Visual Arts, David E. Finley Fellowship


Center for Advanced Study in the Visual Arts, Samuel H. Kress Fellowship

TERESA SOLEY: “Temb Sculpture in Portugal, c. 1480–1500”

Center for the Art and Architecture of Post Cities Cultural Research Residency

DIANA MELLON: “Painting, Miracles, and Vernacular Healthcare in the Early Italian Renaissance”

Christ Church, Oxford University, Junior Research Fellowship

BRIGID VON PREUSEN: “Manufacturing Class: Reproduction and Authorship in Late Georgian Britain”

C.V. Starr Finishing Grant

SEHER AGRAWALA: “Wondrous Frontiers: Topographical and Historical Painting in Persian and Mughal Manuscripts”

MÜGE ARSEVEN: “Reality and Representation: Depictions of Sacred Space in Creek Antiquity”

BAILEY BARNARD: “Beyond the Face: A New Approach to Hellenistic Royal Portrait Statues”


JEEWON KIM: “ Liberating the Brush: Art and Geopolitics in Post-1945 Korea”

BRIAN VAN OPPEN: “Cast of Bodies: Lighting the Gaze upon Etuncus Candabîrî Stattues”

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

Eight-Year Service Fellowship, Art Humanities

DAVID SCHNEILLER: “Strangers in the Shrine: Itinerant Objects in Greek Sanctuaries of the Geometric and Archaic Periods”

Eight-Year Service Fellowship, Italian Academy

MARGOT BERNESTIN: “Carmontelle’s Profile Pictures and the Things that Made Them Modern”

Prick Collection, Anne L. Poulet Curatorial Fellowship

ROZEMARIJN LANDSMAN: “Art, Technology, and the City: the Work of Jan van der Heyden (1637–1712)”

Fullbright Fellowship

VALERIE ZINNER: “Sumiyoshi Gaku and Early Modern Yamato-e”

CSAS International Travel Fellowship

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

CSAS Research Excellence Dissertation Fellowship

OLIVIA CLEMENS: “Forming ‘Islamic Art’ in the United States: Collecting and Exhibiting in the American Context, 1880–1940”

ALEXANDER EKSERDJIAN: “Shared Visual Space: The Sculptural Representation of the Bodies of Mortals and Gods in the Sanctuaries of Hellenistic Central Italy”

TIFFANY FLOYD: “Dreams of Ancient Times: Antiquity, Archaeology, and the Struggle for Contemporaneity in Modern Iraq Art”

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

ISABELLA LORES-CHAVEZ: “Plaster Casts in the Life and Art of Seventeenth-Century Dutch Painters”

CAITLIN MILLER: “On Renaissance Attributes (1440–1510)”

HASROUROU JUDGE: “State Architecture of the Argentine Interior under Juan Domingo Perón, 1946–1955”

CLEO WISSE: “The Development of Canvas Supports in Venice from Bellini to Titianetto”

DANIEL BALSTON: “Painting in Spanish: Mariano Fortuny, Edouard Manet, and the Spanish Tradition in Paris in the Later Nineteenth Century”

COREY RATCH: “(Dis)assembly: Rendering the Human and Nonhuman in Surrealist Painting”

MARY SUPERFINE: “Radical Touch: Performative Sculpture and Assemblage in the 1970s”

CSAS Writing Studio Fellowship

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

Jan van Eyck Academie Fellowship


RUDOLF WITTKOWER FINISHING FELLOWSHIP

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

RACHEL JULIA ENGEL: “Adolphe Appia’s Time and Space”

ATŞE ERCAN: “Fashioning a Medieval Capital: The Topography and Archaeology of the Manganua Quarter in Constantineople (843–1453)”

MATTHEW GILLMAN: “Medieval Class and the Aesthetics of Simulation”

HARRY HAMERS LEVINE: “Divine Gifts: Relics and Reliquaries at Holy Roman Emperor Charles V’s Court”

THE MUSEUM OF FINE ARTS, BOSTON, NICHOLAS CROGGON: “Reconstructing the Utopian Moment: Experimental Video Practices in the Late 1960s and 1970s”

WHITNEY MUSEUM OF AMERICAN ART, ACHAemenid Art: Beyond Iconography and Environments of the 1960s”


ROZEMARIJN LANDSMAN: “Fashioning a Golden Light: Lighting the Gaze upon Etruscan Image, 600–300 B.C.”

JOEY POOLE: “Fashioning a Golden Light: Lighting the Gaze upon Etruscan Image, 600–300 B.C.”

DIANA MELLON: “Painting, Miracles, and Vernacular Healthcare in the Early Italian Renaissance”

VALERIE ZINNER: “Forming ‘Islamic Art’ in the United States: Collecting and Exhibiting in the American Context, 1880–1940”

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

SIDDHARTHA DHISH: “Ornamenting the Raj: Opulence and Spectacle in Victorian India” (Yvda Dehyua)

IRINA TOLSTOY: “Camillo Trevisani’s Palace and Villa Culture on the Island of Murano” (Mirco Tancil)

LORENZO LICHTIOTTI: “The Origin of the Renaissance Palace: Private Architecture between the Florentine Oligarchy, 1378–1437” (Francesco Benedi)

ALEX WEINTRAUB: “Authoring Art in Nineteenth-Century France, 1735–1902” (Jonathan Crary)

Robertos Pesenti (In Memoriam)

In early September, the department learned that Roberto (Robbie) Pesenti, an advanced PhD candidate, had died in a tragic accident while travelling in Uzbekistan. Robbie was an extraordinary student, promising scholar, passionate teacher, and devoted mentor of undergraduates. Much beloved and admired in our community for his joie de vivre, wit, and commitment to a seemingly “old-fashioned” type of art history, he came to Columbia with a BA from Cambridge University, an MA from Courtauld Institute, and experience in running his own media company. A true citizen of the world, Robbie was at home in many places. In addition to his native Italian, he spoke English, French, and German flawlessly, allowing him to pursue dissertation research on “Artistic Circulation and Santa Fe Between France and Venice in the Fourteenth Century” in London, Paris, Venice, and elsewhere. As he prepared for a future museum career, Robbie brought a passion for objects and their close analysis, but he was also at home in the classroom, receiving a Columbia Presidential Teaching Award in 2014. His warmth and lively presence will surely be missed by those who had the privilege to know him.
EXCELLENCE IN ART HISTORY 2018–2019

ALEXANDRA GERMER

AND PRIZES

UNDERGRADUATE AWARDS

ALEXANDRA GERMER: "Art on the Red Faun in the Capitoline Museums as part of a study on sculptural restoration.

DEVRIM BAYAR: '06 BA curated a large retrospective exhibition of Dutch artist René Daniels, held at Wiel Contemporary Art Centre in Brussels and later at the MOMAC in Geneva, and edited the accompanying monograph (Fonds Mercator/Kaeng Books, 2018).

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

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

GREGA RERMAN: '15 PhD continues to teach art history at the Juilliard School. She published two articles in the journal Panormmon Tre and became a board member of the American Synthesia Association.

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


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

CARLA D'ARISTA: '17 PhD published The Place of Flowers. Botany and Politics in Renaissance Italy (Bologna/Harvey Miller, 2019).

DAVID DERISH: '09 BA continues to teach Native American art and architecture and Italian medieval art at Pratt Institute.
DIANA LUBER ’18 BA is a MA candidate in the Department of Art and Art History at the University of Texas at Austin. She presented the paper “Adorning space: Architecture as Embodied Ornament in the Great Mosque of Córdoba” at the 2019 Eleanor Greenhill Symposium.

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

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

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

JESUS GENSIS BELANGER ’57 MA is an MA advisor and appraiser with Victor Wiener Associates.

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

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

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

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

JOEL SANDER ’82 BA continued to develop his project Stalled!, which received the Yale WGSF Flags Award for 2019 and the support of the New York State Council of the Arts (NYSCA) Independent Projects Grant. He has been recognized as an AIA Fellow.

LUCY FREEMAN SANDLER ’57 MA article “Pictorial Typology and Italian Early Renaissance Art: The Same River Twice: Contemporary Art in the Medieval World (2018) as well as one catalogue entry for the 58th Venice Biennale with artist Anna K.E.; and co-curated the off-site exhibition The Same River Twice: Contemporary Art at the Benaki Museum in Athens.

LUCY A. OAKLEY ’55 PhD is head of education and programs at NYU’s Grey Art Gallery. In June 2019, she co-organized a walk of LGBTQ sites in Greenwich Village in connection with the fifteenth anniversary of the Stonewall uprising.

KIRSTEN OLDS ’95 PhD was appointed associate dean of the Henry Kendall College of Arts and Sciences at the University of Tulsa, Oklahoma.


MIAMI GRADUATE ZAMORAN ’09 BA is a film assistant at Community of Saint Luke’s in Chicago, Illinois.

LAWRENCE W. NICHOLS ’50 PhD. William Hutton Senior Curator at the Toledo Museum of Art, he organized Frei Hans Ptolemy’s Hours of Pope Paul II, which accompanied a 2019 gallery exhibition in New York.

IRENE C. PAPANESTOR ’99 MA is an MA advisor and office manager at Victor Wiener Associates.

Richard Silver ’75 MA gave talks at various institutions internationally and published articles on Jesus maps of China and Korea; maritime route maps of the red seal system in Japan; Chinese maps of the Philippines; and Korean star chart screens.

JESSICA MARATSOS ’14 PhD was an AIA Fellow.

STEPHEN POLCARI ’70 MA is executive director of the Al-Ma’amal Contemporary Art Foundation. He manages, among other things, the largest and most important collection of modern and contemporary art in the Middle East. He manages, among other things, the largest and most important collection of modern and contemporary art in the Middle East. He continues to practice law, specializing in Holocaust-era loot art and cultural heritage law.
FRANCESCO SPAMPINATO ’06 MA is senior assistant professor of contemporary art history at Università di Bologna.

SUSAN BROWN STODDARD ’50 MPH teaches art history at the University of Maine.

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

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

APRIL KIM TONIN ’96 MA was appointed deputy director of education at the Museum of Arts and Design in New York.

LORENZO VICOTTI ’19 PhD has been promoting a partnership between the schools of architecture of the Università degli Studi di Firenze and Shahid Beheshti University in Tehran and led an Italian-Iranian team to survey the Mausoleum of Oljaitü in Soltaniyeh, Iran. Its double-shell brick dome, built without centering in 1302–12, will be closely analyzed to determine its relationship with Brunelleschi’s Santa Maria del Fiore in Florence.

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

LINSEY WARD ’15 BA is a medical student at the University of California, San Francisco. She spent the past year on a Fulbright fellowship studying dyslexic and non-dyslexic children’s eye movements as they viewed works of art at the Louvre.

DAVE WEINSTEIN ’71 BA helped secure a deal to preserve the Art Deco-style Cerrito Theater in El Cerrito, California.

ILA WEISS ’58 PhD is finishing a critical biography of designer, author, and feminist Candace Wheeler (1827–1923).


BARBARA EHRICH WHITE ’53 PhD was interviewed at the 32nd Street Y about her book Renoir: An Intimate Biography (Thames & Hudson, 2017).

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

SUSAN WOOD ’79 PhD published the article “The Case of Oskar Polak” at the conference Deception. Celebrating William Voelkle’s catalogue raisonné project. He presented the paper “Die Spätösterreichisch Kunstgeschichte-Industrie: The Case of Oskar Polak” at the conference Influence of the Vienna School of Art History before and after 1918, held at the Czech Academy of Sciences in Prague.

MICHAIL YOUNG ’90 PhD presented the paper “Die Spätösterreichisch Kunstgeschichte-Industrie: The Case of Oskar Polak” at the conference Deception. Celebrating William Voelkle’s catalogue raisonné project. He presented the paper “Die Spätösterreichisch Kunstgeschichte-Industrie: The Case of Oskar Polak” at the conference Influence of the Vienna School of Art History before and after 1918, held at the Czech Academy of Sciences in Prague.

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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Contributions fund professorships and fellowships; student travel and research; conferences and lectures; Media Center projects; and various other initiatives. This list reflects gifts received between July 1, 2018 and June 30, 2019. We regret any errors or omissions.
Denise Murrell’s exhibition *Posing Modernity*, based on her Columbia PhD dissertation and accompanied by a related catalogue published by Yale University Press, ran at the Wallach Art Gallery last fall. The exhibition revealed the presence of African-diaspora models at the heart of nineteenth-century avant-garde Paris. Often filled to capacity, with lines in its closing days, the exhibit broke previous gallery attendance records and received laudatory reviews, including from the *Wall Street Journal*, *New Yorker*, and *New York Times*. Tripled in size and scope, the exhibit then moved to the Musée d’Orsay, where attendance reached over 500,000. Hailed as a museum game-changer by major French and European news outlets, it is now at Mémorial ACTe in Pointe-à-Pitre, Guadeloupe, where yet another configuration of objects draws attention to the history of French slavery in the Caribbean.

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