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 MOFA 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

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**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 Muryoji, the best preserved of a group of temples for which Rosetsu produced interior paintings in 1786–1787.


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

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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.

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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 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 Baczewska and Elaine Sisman—along with the assistance of PhD candidates Audrey Amsellem and Barthélemy Glama—thirty-four of Columbia’s very best undergraduates took part in a dozen hours of class weekly, visited numerous museums and historical sites, and attended several musical events, including an opera and an evening at an iconic jazz club.

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

Robert E. Harrist, Jr.
Chinese Art
Lindsay Cook, ’18 PhD
Visiting Assistant Professor, Vassar College

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

FRANCESCO DE ANGELIS
Classical Art and Archaeology

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.
AFTER THE END: TIMING SOCIALISM IN CONTEMPORARY AFRICAN ART
June 15–October 6, 2019

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

ÁLVARO LUIS LIMA, ’19 PhD
Exhibition Curator

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

NOW ON VIEW
WAITING FOR OMAR GATLATO: CONTEMPORARY ART FROM ALGERIA AND ITS DIASPORA
October 26, 2019–March 15, 2020

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

ALEXANDER ALBERRO
Modern and Contemporary Art

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; Dissident Futures featuring artists’ utopic and dystopic visions of technology, labor, science, and social relations; and Urban Mythologies: The Bronx Represented since the 1960s. My current research includes contemporary Chinese art and environmentalism, the aesthetics of progressive protest, and Susan Sontag’s writings on visual aesthetics.

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

MODA CURATES
March 30–April 14, 2019

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

In her first solo exhibition in North America, the conceptual artist Alice Creischer showed a recent body of work encompassing video, photo collage, text, and sculpture. Through her multilayered artistic practice, Creischer has become a crucial voice of a post-conceptual, institutionally critical practice, one that searches for a language to analyze, comment on, and intervene in the developing socioeconomic fabric. Staging the slow rise of neoliberalism, with its imperatives of creative destruction to liberate individuals from governmental checks so they venture their dreams and geographical boundaries, resisting the notion of a fixed cultural, and social (im)possibilities in dance history; and in sustained slowness; Aurelius Carson considered aesthetic, violence through corporeal expressions of mourning rooted and the much-celebrated eighteenth-century French sculptor Claude Michel (1738–1814), known as Cloidon, the MA students studied them in light of the production of spectacular Cloidon 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. 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 1756. While the statuettes are signed and dated by the much-celebrated eighteenth-century French sculptor Claude Michel (1738–1814), known as Clodion, the MA students studied them in light of the production of spectacular Clodion forgeries in the late nineteenth century. Drawing on the expertise of Clodion specialist Anne Poulet, director emerita of the Frick Collection, who examined the statuettes with the students, the exhibition argues for their deattribution and redating to the nineteenth century, thus highlighting a fascinating chapter in the history of sculpture and its collecting practices over time. Guest speakers for the MA colloquium course also included Ian Wardropper, director of the Frick Collection, and Michele Marincola, professor and chair of the Conservation Center at the Institute of Fine Arts, NYU.

FREDÉRIQUE BAUMGARTNER
Director, MA in Art History

NEW AVERY DIRECTOR
HANNAH BENNETT

Returning to 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.

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 "CLODION MANIA"
September 24–December 13, 2019

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FRÉDÉRIQUE BAUMGARTNER
Director, MA in Art History

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

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.

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

NOW ON VIEW

IN THE FRICK COLLECTION

PICTURES TO RECOLOR: RE-THINKING AND RE-MAKING 18TH-CENTURY EUROPEAN PAINTING

April 16–May 5, 2019

The exhibition 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 identity, 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

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

ILLUMINATING THE TALE OF GENJI: NEW ART HISTORICAL PERSPECTIVES

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

INDIGENOUS COMMUNITIES AND ART MUSEUM COLLECTIONS

Eight Native North American artists and curators gathered at Columbia’s Italian Academy last March to discuss their experiences working with art museum collections and their thoughts on best practices. The day-long symposium Resisting, Reclaiming, Reframing: Indigenous Communities and Art Museum Collections attracted an audience of over 260, including curators, scholars, and arts organization representatives. In the morning, participants Heather Ahtone (Choctaw/Chikasaw), Sherry Farrell Racette (Algonquin/Metis/Irish), Scott Stevens (Akwesasne Mohawk), and Wanda Nanibush (Anishinaabe of Beausoleil First Nation) discussed ways of indigenizing curatorial practice. The afternoon panel featured artists whose practices have involved working with museum collections as sources and sites of production, including Teri Greeves (Kiowa), Sonya Kelliher-Combs (Athabaskan/Iñupiat), Jason Lujan, and Crystal Migwans (Anishinaabe of Wikwemikong 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
“PRIMITIVISM” IN THE AGE OF DECOLONIZATION

PhD candidates Sarah Bevin, Álvaro Luís Lima, and Oluremi Onabanjo joined Professor Z. S. Strother in Paris over spring break to participate in the conference ‘Primativism in the Age of Decolonization, which Strother co-organized with scholar Maureen Murphy (Université Paris 1, Panthéon-Sorbonne). Lima presented the paper “Primativism 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 Lores-Chavez, Sophia Merkin, and Brian van Oppen spoke on a prodigious range of objects, from ancient Etruscan candelabra to colonial-era Mexican painting to contemporary lithographs from New Zealand. Made possible each year by a generous grant from Dr. John Weber, the symposium fostered lively discussion among the participants and ended with invitations to meet again, be it in New York, Cambridge, or wherever a compelling work of art may lead.

ISABELLA LORES-CHAVEZ
PhD Candidate

TEMPLE–SYNAGOGUE–CHURCH–MOSQUE

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

CONFERENCES
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. 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.

ALEXANDER ALBERRO
Modern and Contemporary Art

LATIN AMERICAN ART

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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.

HOLGER A. KLEIN
Faculty Director, Casa Muraro

COLLINS/KAUFRANN 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 Bremer (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

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.

HOLGER A. KLEIN
Faculty Director, Casa Muraro

COLLINS/KAUFRANN 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 Bremer (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

This spring, 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
ART HUMANITIES VIRTUAL REALITY

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

ARTIFICIAL INTELLIGENCE AND THE SLIDE LIBRARY

The Media Center wrapped up research last fall on a pilot project which uses computer science to detect valuable photographic slides in the 35mm collection. With the generous support of a Sparks! Ignition grant from the Institute of Museum and Library Services, we developed software that uses artificial intelligence, signal processing, and optical character recognition to detect whether slides originate from printed materials or consist of original photography. Following the successful completion of the project, we presented slides.

VRA Bulletin. The software developed under the grant will publish them in the

In the coming months, the Media Center will continue this endeavor to further support the mission of the Core Curriculum.

FACULTY HIGHLIGHTS 2018–2019

ALEXANDER ALBERRO published "Like the Skin of a Whale": The Plurisensory Art of Lygia Pape" in Lygia Pape (Hauser & Wirth, 2018) and gave invited public lectures in Chicago, Los Angeles, Mexico City, New York, Providence, and Rome.

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

FRÉDÉRIQUE BAUMGARTNER’s article “Hubert Robert in Prison: Self, Revolution, and the Contingencies of Artistic Inscription” appeared in the Fall 2019 issue of 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 Accademia 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 Kunsttransfer und Kunstgenese am Mittelalter 1400–1900 (Celtic Mann Verlag, 2018) and delivered lectures at Bard College, the Bode Museum, the Cloisters, and the department’s Graduate Student Colloquium.

ZEYNEP ÇELİK ALEXANDER received CAA’s Charles Rufus Morey Award for her book Kinesthetic Knowings: Aesthetics, Epistemology, Design (University of Chicago Press, 2017). 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: Archaeologies of Architectural Practice, a volume of essays that she co-edited with John May, is forthcoming from the University of Minnesota Press in December 2019.

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 adorned 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 medals, 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.


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

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

GREGORY BYRTA received the 2019 Emerging Scholars Essay Prize from the Historians of German, Scandinavian, and Central European Art (HGSCAE) for his article on the Ikonenaltare in The Art Bulletin. He published an article on the intersection of monumental wood sculpture and metalwork in Kunstransfer und Kunstgenese am Mittelalter 1400–1900 (Celtic Mann Verlag, 2018) and delivered lectures at Bard College, the Bode Museum, the Cloisters, and the department’s Graduate Student Colloquium.

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versity, the University of Michigan, and the University of Oslo. Design Technics: Archaeologies of Architectural Practice, a volume of essays that she co-edited with John May, is forthcoming from the University of Minnesota Press in December 2019.
MICHAEL COLE published an essay entitled “The Technical Turn” in the catalogue to the exhibition “In Early Modern Art and seiner Maler: Von Giotto bis Leonardo da Vinci,” held at the Alte Pinakothek in Munich, Germany. He is also an author on Leonardo da Vinci’s staircase designs, in the volume Leonardo in Dialogo. He gave keynote lectures at the conference “Cannocchial Revisited” at Wesleyan University and at the conference “Imagery in the Study 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 CRAZY 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 Unwastable (Rutgers University Press, 2015).

FRANCESCO DE ANGELIS founded the Columbia Center for the 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, Classics, and EALAC, he co-organized the conference “Ingenuity in Early Modern Italy,” which was published in collaboration with the Musée d’Orsay’s June–September 2019. He gave lectures at the Freie Universität, UCLA, and the University of Basel. He organized the session “Art and Nature” at the 25th International World Congress of the Historians of Art (CIHA), held in Florence in September 2019. With Isotta Bicaldi, he co-curated and wrote the brochure texts for Peter Aurens’ Photographe: Sydney 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 Mediterranean, which will include a chapter on the selfie. Among other publications, he contributed a chapter “Kendell Geers: or, How to Think about the Selfie” in the catalogue to the Whitney Museum exhibition Beatie Marble.

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


HOLGER A. KLEIN was named the first director of the Salk-Biabian Center for Turkish Studies in July 2019 after serving in a tenured 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. 16). He co-organized workshops with colleagues from the Université de Paris 1, Panthéon-Sorbonne (Parfanel: Histoires, Humanités, Cultures (in, see p. 17) and the Université de Paris, Sciences et Lettres (Temple- Synagoge-Church-Mosque, see p. 17). Among other publications, he contributed the essay “Amałf, Byzantium, and the Veiled Question of Artistic Influence” to the Festschrift for Rainer Bahnkis.

ROSALIND KRAUSS published Willem de Kooning: Nuns and the exhibition Rosetsu: Ferocious Brush, held in October 2018. He gave talks and participated in conferences at Yale and Princeton, as well as in Berlin, Bern, Kiel, Paris, and Rome. For the 2019 archives to the exhibition at Hadrian’s Villa, see pp. 8–9.

NOAM M. ELCOFF published articles and essays in Artforum and PhotoResearcher. His first book, Artificial Darkness (University of Chicago Press, 2016), was issued in paperback. As chair of Art Humanities—and with invaluable input from many faculty and graduate students—he initiated the first major pedagogic and curricular reform of the Core course since its founding in 1947. Last year he directed the Center for Comparative Media and helped establish the Graduate Certificate in Comparative Media (see p. 19). He continues to lead the August Sender Project (MaMA/Columbia) and edit the journal Crey Room.

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

MEREDITH GAMER presented papers at the 35th Anniversary Conference of the Historians of Eighteenth-Century Art and Architecture and at the conference Performance 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 (see p. 17). 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.

ANNE HIGONNET was an invited participant at the conference “Art History and 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.

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

MICHAIL J. WATERS spent the year in 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 rock art, an intellectual 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 on an Erasmus. With Mendrisio and Florence. He gave invited lectures at the Biblioteca Hertziana, British Institute at Rome, and the University of Edinburgh.

Emeritus Professors

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

ESTHER PARDOCK gave a lecture “Delinking Myths of Pre-Columbian Art” at the Young Museum. She published “Wonderful Journeys,” an intellectual autobiography, in the April 2013 issue of Ancient Mesoamerica; the article “Una Nueva Perspectiva de la Antigua America” in the journal Arqueologia Mexicana; and a review of the book Made to Order: Ancient Ceramics of Teotihuacan in the June 2019 issue of Latin American Quarterly.

Traditional and the Contemporary in African Art (Mercatorfonds, 2018).
CLARA HE: “Building an Exotic Home: Architects’ Intervention in Rural Reconstruction in Contemporary China” (Mary McLeod)

SOFIA HERNANDEZ: “Rendering Multimedia Architecture: Francesco Farnini’s Calored Prints of the Farnese Gallery in Rome” (Eleonora Pistoia)

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


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

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

Summer Thesis Travel Grants

CLARA APOLOSTOS: CC ’20 to research the works of conceptual and performance artist Teresa Margolles in Mexico City and Venice.

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

ROXIE HAUSMANN: GS ’20 to research sixteenth-century architecture in Paris.

JUNG KIM: CC ’20 to research works of Arselm Kiefer in Scotland and Germany.

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

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

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

ALUMNI NEWS


LAURA AURICCHIO: ’90 PhD joined Fordham University as dean of Fordham College at Lincoln Center and professor of art history.

ELIZABETH BARTMAN: ’84 PhD is finishing a project on the Red Faun in the International Society of Anglo-Sassons.

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

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

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

BENJAMIN BINSTOCK: ’75 PhD is director of the Center for Advancement of Visual Technologies in Art History in Amsterdam. Through the innovative use of reproductions, including “imaginary museums,” a current project aims to catalogue Rembrandt’s oeuvre for the first time in work-by-work order.

ANNETTE BLAUGRUND: ’77 PhD published the article “From Tenth Street to the Tropics: Martin Johnson Heade’s Landscapes Beyond” in the July/August 2019 issue of Fine Art Connoisseur, an article on William Merritt Chase and Harriet Hubbard Ayer is forthcoming in the November issue. She continues to work as a consultant to the Thomas Cole National Historic Site in Catskill, New York.

HEBERT R. BRODERICK: ’74 PhD book Moses the Egyptian in the Illustrated Old English Hexateuch (University of Notre Dame Press, 2017) was awarded the Best First Monograph Award by the International Society of Anglo-Sassons.

MARTHA SCOTT BURTON: ’75 BA entered an MA program at the University of Texas at Austin. She received support from the Marsh Family Foundation for a summer curatorial internship at the Georgia O’Keeffe Museum.

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

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

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

ALUMNI AWARD

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

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

CARLA DI’RISTA: ’17 PhD published The Practice of Haven: Pottery and Politics in Renaissance Italy (Brepols/Harvey Miller, 2019).


LILLIAN DAVIES: ’03 BA is director of artistic programming for the Paris-based international artist’s residency L’Arts as well as communications director for the curatorial platform Badguir, a non-profit organization facilitating exchange between contemporary artists from the Middle East and the United States.

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

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

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

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

Merynos: detail of a painting by Emil Nolde that Alexandra Germer studied at the Steners Museum for Kunst, Copenhagen.

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

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

ALEX GARTENFELD ’88 BA was named artistic director at the Institute of Contemporary Art, Miami. He organized survey exhibitions and publications for Larry Bell, Judy Chicago, Sterling Ruby, and Ettore Sottsass, and curated major projects for Robert Grosvenor, Paulo Nazareth, and Wong Ping.

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

CAROLINE GOODSON ’02 MA was appointed Senior Lecturer in the Faculty of History, University of Cambridge, and a Fellow of King’s College in 2017. After receiving a 2017–2018 Leverhulme research fellowship, she began teaching in her field of early medieval history and research on Alzheimer’s disease, macular degeneration, and glaucoma.


JOHN KLEIN ’50 PhD published Matisse and Decoration (Yale University Press, 2018).

JULIET Koss ’20 BA was appointed the Curator of Architecture and Design at the National Building Museum. She is a Ph.D. candidate of the History of Architecture and Art at Scuola Canton College/The Claremont Colleges.

JONATHAN KUHN ’01 MA is assistant professor of History of Architecture and Art at Scuola Canton College/The Claremont Colleges.

LAWRENCE W. NICHOLS ’50 PhD. William Hutton Senior Curator at the Toledo Museum of Art, he organized ‘Psalter of Fins Hols Portioli: A Family Reunion’, which was on display at the Toledo Museum of Art, the Royal Museums of Fine Arts of Belgium, and the Fondation Custodia/Collection Frits Lugt in Paris.

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

LEAH (ROSENBLATT) LEHMBECK ’14 BA is development served as a 2019 New York City Museum of Art. She chaired and organized the spring exhibition “Rethinking Ethnographic Surveys” at the University of California, Los Angeles’ 107th Annual Conference. She authored the gallery text for the Los Angeles ‘The same floor: Theatre of Design, 1920–1990, held at The Museum of Sex.

GEORGE NELSON Preston ’63 PhD was a professor of art history and theory, and currently head of the Art History Department at the University of California, Los Angeles. He is an expert on ancient and modern art, and has published extensively on the history of art and architecture.

JOEL SANDER ’89 MA works as an AIA Fellow. He lectured on the art market and art appraisal at the New Art Dealers Alliance, Sotheby’s Institute of Art, and St. John’s University. He is an art advisor and appraiser with Victor Wiener Associates.

YAOI SHIONOGI ’11 MA is executive director at the Chris Burden Estate and Dyaxis. She worked with the Sappho Breaks, Sarah Lucas, and Mika Brzezinski in exhibition at the New Museum with artists Aria Dean, Htein Lin, Katia Vatanajanya, and Orïel Villanova. She reviewed the retrospectives of Trevor Paglen and Rafael Lozano-Hemmer for Artforum.

LUCILLE A. ROUSIN ’85 PhD is currently president of the American Society for Aesthetics and a fellow of the National Council of Geography. She presented the paper “Pictorial Typology and Textual Containment” in her PhD work was featured in the exhibition "Stained Glass: From the Medieval World to the Contemporary" at the New Museum of Art and the Contemporary Museum, San Francisco. She contributed a paper on "The Book of Beasts: The Bestiary in Manuscripts in Dutch Collections (Zwolle, 2018) as well as a catalogue entry for the Medieval World (Getty Publications, 2015)."
FRANCESCO SPAMPINATO '06 MA is senior assistant professor of contemporary art history at Università di Bologna.

SUSAN BROWN STODDARD '90 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 cofounded in 2017 to explore the future of institutions through the lens of China.

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

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

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

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

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


ILA WEISS '68 PhD is finishing a critical biography of designer, author, and critic Candace Wheeler (1827–1925).


BARBARA EHRlich WHITE '55 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 “Women’s Work and Women’s Myths: Mothers and Children on Ivory Looms” in the July 2019 issue of the American Journal of Archaeology.

MICHAEL YOUNG '50 PhD presented the paper “Die Spätösterreichisch-irische Kunstgeschichte: Industrie. The Case of Oskar Poljak” 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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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.