

# 826 schermerhorn

COLUMBIA UNIVERSITY  
DEPARTMENT OF ART HISTORY AND ARCHAEOLOGY  
MIRIAM AND IRA D. WALLACH FINE ARTS CENTER  
FALL 2020







**MODA Curates**  
***A Bottomless Silence***  
***Reframing the Passport Photo***

Offered annually by the Miriam and Ira D. Wallach Art Gallery and the MA in Modern and Contemporary Art: Critical and Curatorial Studies program, this curatorial opportunity, awarded to students with outstanding exhibition proposals based on their theses, featured online exhibits this year due to the COVID-19 pandemic. *A Bottomless Silence*, curated by Rotana Shaker, borrows its name from a text by anthropologist Michel-Rolph Trouillot. Reflecting on his thesis of power and its dissemination through the act of recording, the exhibit looks to the work of contemporary artists Nadia Kaabi-Linke, Jumana Manna, and Walid Raad to interrogate the ways we know, experience, and build meaning around the past. *Reframing the Passport Photo*, curated by Hannah Morse, uses the passport as a lens through which to view contemporary issues associated with the globalized world: migration, nationalism, access, belonging, and personhood. Featuring four artists whose work references the passport photo—Martina Bacigalupo, Sheng Qi, Tomoko Sawada, and Stephanie Syjuco—the exhibit explores the premises that underlie modern identification practices, exposing the growing gaps between personal identity and state-sanctioned identification.

Dear students, colleagues, and friends,

Had I written this text in February, it would have been guided by the same celebratory spirit as those in the past. There has indeed been much to be grateful for in the department. During the 2019–20 academic year, we received extraordinary gifts that allowed the endowment of no fewer than four new professorships. One, from an anonymous donor, honors the legacy of Howard McP. Davis, a famously great teacher of Renaissance art. Messages sent to me from his former students testify to the profound impact he had on them, and I am thrilled that we can commemorate a predecessor in my own field in this way. A second gift, from the Renate, Hans and Maria Hofmann Trust, supports teaching and scholarship in the field of modern American or European art. Our distinguished colleague Kellie Jones has been appointed the inaugural chairholder. A third, donated by the Sherman Fairchild Foundation and named in honor of the foundation's former president, Walter Burke, will

likewise go to a scholar of early modern European art. A search is underway for the first chairholder. Finally, a gift this spring allowed us to complete fundraising for the new Mary Griggs Burke Professorship in East Asian Buddhist Art History. A search for that position will take place next year. Beyond these four new chairs, the department also has two new chairholders: Holger Klein has completed his first year as Lisa and Bernard Selz Professor of Medieval Art History, and Noam Elcott is the inaugural Sobel–Dunn Chair, a title that will henceforth be held by the chair of Art Humanities.

Another major departmental achievement was the revision of the curriculum of Art Humanities itself, to place art by women and people of color newly at its center. Noam led this process, which involved enormous work and extensive conversations among instructors across the department; it represents the first major overhaul of the course since it became part of the Core Curriculum in 1947. Other highlights of the last year included the gathering Noam co-organized in collaboration with the Museum of Modern Art



Pictured from left to right, top to bottom: Noam M. Elcott, Michael J. Waters, Stefaan Van Liefveringe, Ioannis Mylonopoulos, Elizabeth W. Hutchinson, Meredith Gamer, Z. S. Strother, Branden W. Joseph, Francesco de Angelis, Diane Bodart, Gregory Bryda, Zainab Bahrani, Michael Cole, Barry Bergdoll, Eleonora Pistis, Anne Higonnet, Matthew McKelway, Alexander Alberro, Lisa Trever, Jonathan Cray, Holger A. Klein, Frédérique Baumgartner, David Freedberg, Zeynep Çelik Alexander.

Full-time faculty not pictured: Vidy Dehejia, Rosalyn Deutsche, Robert E. Harrist Jr., Kellie Jones, Rosalind Krauss, Janet Kraynak, Jonathan Reynolds, Simon Schama, Avinoam Shalem.

Cover: Clara Peeters, *Still Life with Cheeses, Almonds, and Pretzels* (detail), ca. 1615. Oil on panel. Mauritshuis, The Hague. Opposite: Tomoko Sawada, *ID 400 #101–200*, 1998. Gelatin silver prints.

on the photographer August Sander and the standing-room-only symposium Zoë Strother and David Freedberg put together around the question of whether works of African art should be restituted to their countries of origin. Zainab Bahrani and Kellie Jones were both elected to the American Academy of Arts and Sciences.

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

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

With best wishes for the holiday season,

*Michael Cole*

Michael Cole  
 Department Chair



## ART HUMANITIES: A CURRICULUM REFORMED

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

they will unpack how this legacy was confronted and reimagined in the collages of Romare Bearden and the paintings of Jean-Michel Basquiat. Once arguably the most conservative course in the Core Curriculum, Art Humanities now engages with the most timely and urgent questions asked by the Columbia community and the world.

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

Below left: Cindy Sherman, *Untitled Film Still #21*, 1978. Gelatin silver print. Below right: Romare Bearden, *Patchwork Quilt*, 1970. Cut-and-pasted cloth and paper with acrylic on board. Museum of Modern Art, New York.



### Instructor Perspectives

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

JOEY WOLDMAN  
PhD Candidate

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

EMMA LE POUÉSARD  
PhD Candidate



Above: Mary Cassatt, *In the Loge*, 1878. Oil on canvas. Museum of Fine Arts, Boston. Left: Sofonisba Anguissola, *Self-Portrait at the Easel*, ca. 1556. Oil on canvas. Castle Museum, Łańcut.



# ART X SOCIAL JUSTICE



Curator Zoë Dostal and attendees at the exhibition opening of *Stories in Paper*. Photograph by Lucy Wang.

2019–20 saw the commencement of Art X Social Justice, a new program in the department created by PhD candidates Nicholas Croggon and Zoë Dostal that aims to foster a space for students, faculty, and staff to work collaboratively on social justice projects as well as to connect them to related programs within the University, such as the Heyman Center’s Justice-in-Education Initiative.

In its inaugural year, AXSJ confronted the issue of mass incarceration, one of the defining civil rights issues of our time. As is well understood today, the carceral system in the United States is without parallel, controlling about 6.6 million people (or about 1 in every 38 persons in the country) through incarceration, probation, or parole, a figure that disproportionately affects communities of color, people living in poverty, and immigrants.

AXSJ organized “Art from Within,” a series of bi-weekly art workshops for men incarcerated at the Rikers Island correctional facility. Together with Mia Ruyter, education and outreach manager at the Heyman Center, and arts educator Laura Betancur from El Museo del Barrio, graduate students developed and implemented workshops for incarcerated participants to discuss works from museum collections as well as create their own art using materials brought into the facility.

In January 2020, some of the pieces created in these workshops were displayed in *Stories in Paper: An Exhibition of Works by Incarcerated Artists*, on view in Schermerhorn Hall through December. The exhibit focused on works using paper—a material chosen primarily for its accessibility within the confines of the prison, yet which yielded an amazingly rich set of collages, sculptures, and textiles. As the program organizers noted in the exhibition text, “Through experimental textures, forms, and colors, the workshop participants created an aesthetic world radically different from the one in which they live.”

Since the establishment of the program, the calls for the abolition of mass incarceration have continued to grow louder in the worlds of art, philanthropy, and beyond. In the coming year, AXSJ plans to offer a remote, asynchronous art history course to incarcerated students and hopes to receive funding that will enable it to continue developing the skills, networks, and expertise needed to carry out social justice work.

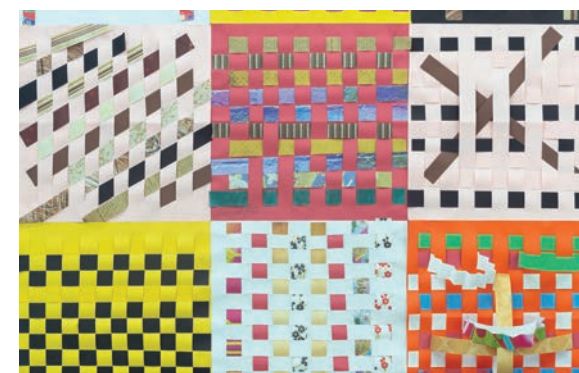
NICHOLAS CROGGON  
PhD Candidate

ZOË DOSTAL  
PhD Candidate



Above: Introduction to *Stories in Paper* on the eighth floor of Schermerhorn Hall. Photograph by Lucy Wang.

Right: Griffin, *Justice*, 2019. Middle: Group collaboration, *Paper Quilt Full of Love, Liberty, Joy, Challenge, Change, Vision, Peace, Community, Freedom*, 2019. Bottom: Sean, *New York*, 2019. Photographs by Stefaan Van Liefferinge.



## DEPARTMENT STATEMENT OF SOLIDARITY 12 June 2020

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

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

We echo and support the statements from the broader Columbia community, and from our partner organizations and institutions, about the particular role to be played by the arts and humanities in the social transformations that are needed, and their recognition that now is not a time for empty gestures. In our own attempts to think beyond our historic modes of operation, we connect with the broader call for advocacy of equity and racial justice.



# TRAVEL SEMINAR: BAUHAUS

Ringling in the eventful centenary of one of the most influential design schools of the twentieth century seemed like no easy feat, yet this was the exact task taken up by our seminar *Bauhaus and Architecture*, led by Barry Bergdoll, as we travelled to Germany in November 2019. Focusing on the role of exhibitions in particular, we sought to understand contemporary engagement with the Bauhaus and its long afterlife.

We began our journey in Weimar, where we assessed the beginnings of the Bauhaus through visits to the original school building and Georg Muche's Haus Am Horn. Subsequent activities included a survey of the newly renovated Bauhaus Museum as well as the Neues Museum's Van de Velde exhibit, which helped us contemplate the forward-thinking nature of Walter Gropius's Bauhaus school at its inception in 1919. The highlight of the trip was our two-day visit to Dessau, where we were immediately greeted by the famed Bauhaus school building. We were especially fortunate to take a day-long guided tour of this institution along with additional site visits to Gropius's Arbeitsamt, Meisterhäuser, and Siedlung Dessau-Törten; Ludwig Mies van

der Rohe's Trinkhalle kiosk; and a dinner at Kornhaus, a restaurant designed by Carl Fieger. We spent our second day in Dessau at the city's new Bauhaus museum, whose curatorial and exhibition practices proved to be a fan favorite with students. On our final day, we made our way to Berlin to squeeze in one last exhibition, *Original Bauhaus*, at the Berlinische Galerie. Taking a more conceptual approach than the other retrospectives, the exhibition was a perfect ending to our trip, as it questioned the post-Bauhaus legacy and prompted us to address these tensions through our individual research projects back in New York.

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

THOMAS SAENZ, '21 BA

Left: Walter Gropius, Meisterhaus Kandinsky-Klee, Dessau, 1925-26. Right: Installation view, Bauhaus Museum, Weimar. Photographs by Tim Trombley.



Top right: Barry Bergdoll and students at the reconstructed *Monument to the March Dead* in Weimar. Photograph by Rosie Hausmann. Top left: Henry van de Velde exhibit at the Neues Museum, Weimar. Bottom: *Original Bauhaus* exhibit at the Berlinische Galerie. Photographs by Tim Trombley.







Top right: Bénédicte Savoy speaking during *The Restitution Debate*. Top left: Felwine Sarr. Photographs by Barbara Alper. Middle left: Royal Statues from Abomey, seized in 1892 by French soldiers. Musée du quai Branly, Paris. Bottom left: Z. S. Strother.



## THE RESTITUTION DEBATE

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

Sarr opened the symposium with an eloquent reformulation of the goals of the report. He sought to address a year of debate on the subject and invited the audience to engage in a “shared, peaceful history.” Through the trope of amnesia, Savoy queried why a push for restitution by Africans in the late 1970s failed and was forgotten. Ugochukwu-Smooth Nzewi raised several concerns and drew a lesson from the ancient obelisk returned to Axum, Ethiopia, which is now remembered as the “Rome Obelisk.” Erica Jones introduced the audience to the history of museums on the continent, with a focus on the grasslands of Cameroon, while Ciraj Rassool drew lessons from the contrasts in how German and South

African museums address history. Daouda Keïta made the plea for collaboration and dialogue in the wake of devastating losses of cultural heritage in 2012 from sectarian violence.

Dissenting voices were provided by Alain Patrice Nganang and Paulin J. Hountondji. Nganang made a passionate call to value people more than objects, arguing that restitution was a smokescreen intended to disguise French complicity in the oppression of Anglophone Cameroonians. As respondent, Houtondji queried whether there was not a disconnect from broader audiences whose attitude might be described as *je m'enfoutism* (I don't care). His compatriot, Marie-Cécile Zinsou, passionately disagreed, arguing that her organization had enjoyed marked success in welcoming a young and media-savvy audience to exhibitions. Addressing the American context, Pap Ndiaye traced a “prehistory” for restitution by recovering the interest of figures in the Harlem Renaissance. Strother drew on the history of the implementation of the Native American Graves Protection and Repatriation Act (1990) to argue that learning to listen has the potential to transform museums in surprising and positive directions.

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

Z. S. STROTHER  
Arts of Africa

## COMPETING TRUTHS

In November 2019, the Italian Academy for Advanced Studies in America and the Frick Collection co-hosted the symposium *Competing Truths: Art and the Objects of History After the Council of Trent*. The two-day event, partially sponsored by the department and organized by Alessandra Di Croce '17 PhD and Andrew W. Mellon Postdoctoral Fellows Hannah Friedman and Grace Harpster, brought together scholars and museum professionals to investigate how Italian art helped formulate contested truths in the post-Tridentine era, and how the strategies of that time continue to affect our understanding of historical truth today. The symposium opened with a roundtable discussion on methodology featuring scholars from a range of disciplinary perspectives who spoke on the ethical and historical dimensions of constructing truth. The second day brought these themes to bear on focused research presentations that explored post-Tridentine topics such as falsified origin stories, competing relics, and the polemics of Christian archaeology. Through their contributions, participants revealed how art that has often been dismissed as propagandistic and derivative shaped people's beliefs during a time of deep political and spiritual division.

GRACE HARPSTER  
Mellon Postdoctoral Fellow



Caravaggio, *Incredulity of Saint Thomas*, 1601–2. Oil on canvas. Sanssouci, Potsdam.

## DIGITIZING THE PHOTOGRAPHIC COLLECTION

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

STEFAN VAN LIEFFERINGE  
Director, Media Center for Art History





## FACULTY HIGHLIGHTS 2019–2020

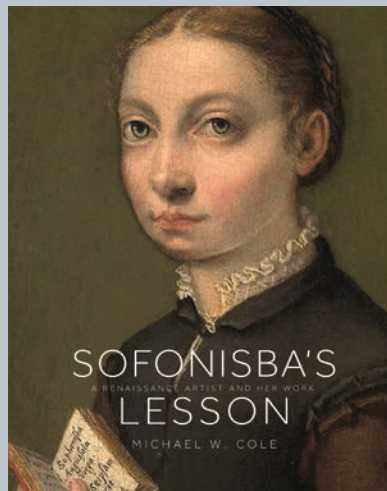
**ZAINAB BAHRANI** was elected to the American Academy of Arts and Sciences. She gave the C. Densmore Curtis Lecture at Bryn Mawr College and the Walter S. Cook Lecture at the Institute of Fine Arts NYU. She published “Historical Destruction in a Forgotten War” in the catalogue for *Theater of Operations: The Gulf Wars 1991–2011* (MoMA); “Crystal Words” in the volume *Seeking Transparency*, co-edited by Avinoam Shalem; and “The Parthian Rock Reliefs and Bahdinan Gate at Amadiya/Amedi” in the journal *Iraq*.

**FRÉDÉRIQUE BAUMGARTNER** was invited to contribute to a volume on the visual arts and secularization in the modern period, for which she wrote an essay entitled “Réorienter l’imagination: la mise en valeur du fond dans l’œuvre d’Hubert Robert.” The volume was published by Éditions de la Sorbonne in September.

**BARRY BERGDOLL** contributed catalogue essays for exhibitions on architects Lina Bo Bardi (São Paulo Museum of Art), Gio Ponti (MAXXI), and Thomas Jefferson (Chrysler Museum of Art), as well as for the Merrill Berman collection at MoMA, where he also curated two architecture galleries for the expanded museum. He spoke at the Columbia/MoMA symposium on the photographer August Sander, organized by Noam Elcott, and gave the keynote address for a symposium at the Menil Drawing Institute in Houston. Lecture invitations took him to Bordeaux, Cologne, Seoul, and Tokyo before resorting to Zoom for a masterclass “at” the Berlage Institute in Delft.

**DIANE BODART** co-edited, with Jean Gribenski, the volume *Le grand âge et ses œuvres ultimes* (PU Rennes, 2020), which investigates the limits of the Romantic archetype of the old genius from the Renaissance onward following a comparative approach between arts, literature, and music. In the journal *Studiolo*, she published the essay “Los borrones de Ticiano: the Venetian Brushstroke and its Spanish Translations,” which reconsiders the Spanish reception of Venetian painting from a semantic and technical perspective. Invited as visiting professor at the Scuola Superiore di Catania, she gave a series of lectures on court portraiture in the Spanish Hapsburg Empire.

## BOOK EXCERPT



Danti may have been named after a saint, though her learned father, who had changed the family name from Rinaldi to Danti in honor of Dante Alighieri, would surely have known the Greek hero Teodora as well. Giovanni Battista Ghisi gave his daughter the name of the mythical huntress and nature goddess Diana. Irene di Spilimbergo was probably named for a Greek painter celebrated by both Boccaccio and Pliny. Lavinia Fontana was named after the wife of Aeneas, founder of Rome, who governed an empire in her widowhood. The forebear of Artemisia Gentileschi was a legendary patron of architecture, the inventor of the mausoleum. While the occasional male artist, too, received a secular name, there is nothing like this phenomenon.

Excerpt from Michael Cole’s *Sofonisba’s Lesson: A Renaissance Artist and Her Work* (Princeton University Press, 2020).

With Francesca Alberti, she is preparing an exhibition on the art of scribbling for the French Academy in Rome.

**GREGORY BRYDA** presented a paper on late medieval grisaille altarpieces at *The Philosophical Image*, a conference held at Johns Hopkins University. Although the pandemic thwarted other speaking engagements, he was able to publish a review of Donna Saddle’s *Touching the Passion* in the journal *Speculum*, make progress on his book manuscript, *The Trees of the Cross*, and, as chair of digital services, supervise the overhaul of the website for the International Center of Medieval Art ([medievalart.org](http://medievalart.org)).

**ZEYNEP ÇELİK ALEXANDER** co-edited, with John May, *Design Technics: Archaeologies of Architectural Practice* (University of Minnesota Press, 2020). She gave lectures at the Hochschule für Bildende Künste in Frankfurt am Main and Middle East Technical University

Amilcare and Bianca did not approach the naming of their girls much differently from that of their boy. The ancient namesakes of Sofonisba, Elena, and Europa were all famous beauties, but then Livy had written of the most famous ancient general Hasdrubal that he became the favorite of his father, Hamilcar, “owing to his personal beauty as a boy.” The girls’ names, meanwhile, pointed to expectations of learning and ambition, evident in the longer history of artists’ names. Tellingly, most of the early modern Italian women who are known to us today as painters were raised with famous names. Teodora

Ankara as well as at Rice University, Washington University, and Yale University.

**MICHAEL COLE**’s book *Sofonisba’s Lesson: A Renaissance Artist and Her Work* appeared from Princeton University Press in December. In January, he was named Howard McP. Davis Professor of Art History. For *The Burlington Magazine*, he wrote a survey of the books and exhibitions that marked the 2019 Leonardo da Vinci quinquennial; this appeared in June.

**JONATHAN CRARY**’s book *24/7: Late Capitalism and the Ends of Sleep* (Verso, 2014) was the inspiration for a major group exhibition last fall and winter at Somerset House in London. Over fifty invited artists responded to Crary’s text with art works and installations for the show, *24/7: A Wake-Up Call for Our Non-Stop World*. His book is now in print or forthcoming in twenty-two foreign language editions.

Among the essays recently published by **NOAM ELCOTT** are “Material. Human. Divine. Notes on the Vertical Screen” in *Screen Genealogies*; “The Master of Time: Jean Epstein’s Nonhuman Time Axis Manipulation” in *Time Machine: Cinematic Temporalities*; “Walead Beshty: The Aesthetics and Ethics of Materialist Transparency” in *Walead Beshty*; “Loops, or *The Wave*” in *Festschrift für Bernhard Siegert*; “Windows on an Absent World” in *Vera Lutter: Museum Pictures* (LACMA); “Calder/Photography: Images in Limbo and Nonhuman Perception” in *Calder* (Pace); and “Herbert Bayer, Exhibition Stand for Electrical Company, 1924” in *Engineer, Agitator, Constructor* (MoMA). But the most important work he undertook for the department was surely the coordination of the first major overhaul of the Art Humanities curriculum since the course was founded in 1947 (see pp. 4–5).

Last fall, **MEREDITH GAMER** gave a lecture at the Morgan Library & Museum in conjunction with the exhibition *Hogarth: Cruelty and Humor* as well as the keynote address for “Hogarth’s Moral Geography,” a workshop hosted by the Paul Mellon Centre for Studies in British Art. In the spring, she co-led a masterclass organized around the exhibition *Artful Nature: Fashion and Theatricality, 1770–1830* at the Lewis Walpole Library and co-chaired a panel entitled “Past & Present: Britain and the Social History of Art” at CAA. In April, her article “The Smugglerius, re-viewed” appeared in *Sculpture Journal*.

**ANNE HIGONNET** spent the 2019–20 year at Harvard University as a Radcliffe Institute Fellow. There she wrote most of a book on fashion during the period of the French Revolution, now under contract with Norton. In fall 2019, she spoke at Memorial Acte in Guadeloupe, the last venue of the exhibition *Le Modèle Noir*, curated by her student Denise Murrell ’14 PhD, which started at the Wallach Gallery.

One of **ELIZABETH HUTCHINSON**’s real pleasures the past academic year was creating a public program at the Whitney Museum that explored Indigenous perspectives on the exhibition *Vida Americana* with Rick Chavolla (Kumeyaay), a director at the American Indian Community House. Similarly rewarding was a talk about Thomas Cole’s representations of Haudenosaunee landscapes,

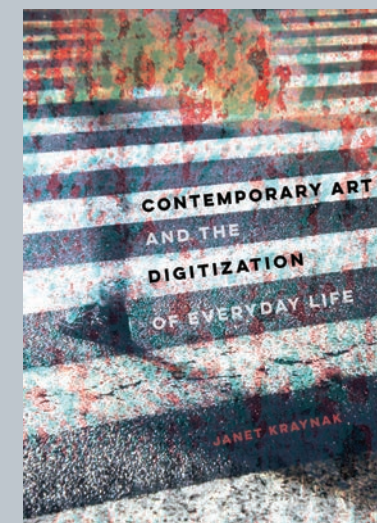
given at the artist’s house in Catskill, and the conversation afterwards with local Native people. While the pandemic has held up some publications and opportunities, including a Senior Fellowship at the Smithsonian American Art Museum, her contribution to the volume *Colonization, Wilderness, and Spaces Between: Nineteenth-Century Landscape Painting in Australia and the United States* was recently published.

**KELLIE JONES** was elected to the American Academy of Arts and Sciences. She was named a Distinguished Scholar by the College Art Association and gave a lecture on Augusta Savage and the queer Harlem Renaissance to celebrate that lifetime achievement. In the spring, she became the inaugural Hans Hofmann Professor of Modern Art. Her book *South of Pico: African American Artists in Los Angeles in the 1960s and 1970s* (Duke

University Press, 2017) was named a Best Book of the Decade by *ArtNews*. She published the essays “The World According to Z” in *Senga Nengudi: Topologies* as well as “Studio Museum in Harlem, Ancient to the Future” and “Interview with Thelma Golden” in *Black Refractions: Highlights from the Studio Museum in Harlem*, celebrating the fiftieth anniversary of one of Columbia’s renowned neighboring cultural institutions.

**BRANDEN W. JOSEPH** published his eighth major essay on Andy Warhol, “Something One Recognizes Yet Can’t See: Andy Warhol in and as Media,” in the Fall 2019 issue of *Grey Room*, as well as the article “HPSCHD en retrospectiva” in the volume *A Quien le Interese: 5 Textos Fundamentales Sobre John Cage* and an obituary of the pioneering feminist artist Carolee Schneemann in the May 2019 issue of *Artforum*.

## BOOK EXCERPT



A book neither about technology nor about a specific type of art that uses the computer, digital applications, or the internet as a medium, its interests are more all-encompassing: examining the changing status of the political public sphere and, ultimately, the withering of democracy under what it describes as the digitization of everyday life...this book argues that these developments are paradoxically related to the emergence of postwar digital utopianism, or the firm belief in the emancipatory possibilities of computers and informational technologies, whose proponents have long promoted the creation of a more egalitarian society. With the invention of electronic networks, this social model of computing...

became more widespread, with a semiotic rewriting of the computer (and the digital) as symbolic modes. In light of subsequent history...this cyberutopic rhetoric is being sorely tested, as the cultural realities of digitization have unfolded in strikingly counter terms, with increased political marginalization, exclusion, division, and political injustice, particularly in terms of race, gender, sexuality, and ethnicity. As a result, society increasingly is threatening to slide dangerously toward a form of illiberalism and anti-democracy, while unleashing an unremitting expropriation of bodies and minds in the service of capital.

Excerpt from Janet Kraynak’s *Contemporary Art and the Digitization of Everyday Life* (University of California Press, 2020).



## BOOK EXCERPT



Like the sea, and the watery medium with which rock crystal is identified in the Middle Ages, the history of its production during the Middle Ages ebbs and flows. From Late Antiquity to the age of the great Portuguese expansion, specific knowledge about carving the hard material was kept a closely guarded secret in just a few centers of production. All the while, royal courts and wealthy churches were eager patrons for the luxurious objects given that rock crystal was valued as one of the most desirable and precious of all materials, ascribed mysterious origins and powers, and renowned for both rarity and clarity. This collection of essays reveals the global and cross-

cultural histories of rock-crystal production in and even beyond the lands of the Mediterranean Sea. It investigates many objects and varied aspects of rock crystal, such as the physical nature and legendary as well as actual origins of the material; its manufacturing techniques and affiliations to other luxurious objects; legends and traditions associated with its aesthetic qualities; as well as issues concerning its varied functions and historiography.

Excerpt from Avinoam Shalem's *Seeking Transparency: Rock Crystals Across the Medieval Mediterranean*, co-edited with Cynthia Hahn (Gebrüder Mann Verlag, 2020).

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

After publishing her monograph *Willem De Kooning Nonstop* (University of Chicago Press, 2016), **ROSALIND KRAUSS** is writing her new book, *Roland Barthes: Charms and Demons*, to be published by the same press.

**JANET KRAYNAK** published *Contemporary Art and the Digitization of Everyday Life* (University of California Press, 2020). Her article "The Storytellers" appeared in the September 2019 issue of *Artforum* and her essay "The Troll Does Not Sleep Tonight,"

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

**MATTHEW MCKELWAY** so far has endured the coronavirus pandemic in New York City, his main home since arriving to study at Columbia thirty years ago, occasionally meeting with former graduate students Aaron Rio '15 PhD and Talia Andrei '16 PhD. He saw the publication of articles in English, Japanese, and French, and continues to work in isolation on other projects. Since mid-summer he has been conducting weekly briefings for graduate student instructors of the survey *Arts of China, Japan, and Korea*, an alternative to Art Humanities in which increasing numbers of students are opting to enroll.

**ELEONORA PISTIS** spent the 2019–20 year conducting archival research in Rome and preparing the manuscript for her second book, *Antiquarian Fragments, Making of Knowledge, and Missing Architecture*. She published a book review in the June 2020 issue of the *Journal of the Society of Architectural Historians* and completed two articles: "Leggere con altri occhi: George Clarke e la biblioteca nella biblioteca" and "Rethinking Portability: Scipione Maffei and the Mobile Architecture."

**AVINOAM SHALEM** co-organized the lecture series *Disrupting Unity and Discerning Ruptures* in conjunction with the Center for the Study of Muslim Societies. He took part in a CAA panel on global medieval art and gave a lecture on mother of pearl souvenirs carved in Bethlehem at the Hamad bin Khalifa Symposium on Islamic Art in Doha, Qatar. He published several articles, including "Oil and Art: the Action-Packed Scene in Baku around 1900" in the catalogue for *The Rise of Islamic Art 1869–1939* (Calouste Gulbenkian Museum) and "The Transformative Museum: Why We Need An Other Museum for the Arts of Islam" in the volume *Dynamis of the Image*, among others. He co-edited, with Cynthia Hahn, the volume *Seeking Transparency*.

**Z. S. STROTHER** co-organized the symposium *The Restitution Debate: African Art in a Global Society* in conjunction with the Institute of African Studies and the Italian Academy for Advanced Studies in America (see p. 10). She gave keynote addresses for the symposium *Museum Collections in Motion*, held in Cologne, as well as for an online open course on plantations and museums. She published the articles "Iconoclastia por procuração" in *Arte Não Europeia: Conexões Historiográficas partir do Brasil* and "The Role of Masks in the Eastern Pende Mukanda," with Nzomba Dugo Kakema, in *Congo as Fiction: Art Worlds Between Past and Present*.

**LISA TREVER** was awarded an Exploration Grant from the National Geographic Society for her archaeological and art historical project "Uncovering the Painted Stories of Pañamarca, Peru." Excavations have been postponed due to the pandemic. She published the articles "A Moche Riddle in Clay: Object Knowledge and Art Work in Ancient Peru" in *The Art Bulletin* and "El rey, el obispo y la creación de

una antigüedad americana," with Joanne Pillsbury, in *Historia y Cultura*, a journal published by the National Museum of Archaeology, Anthropology, and History in Peru.

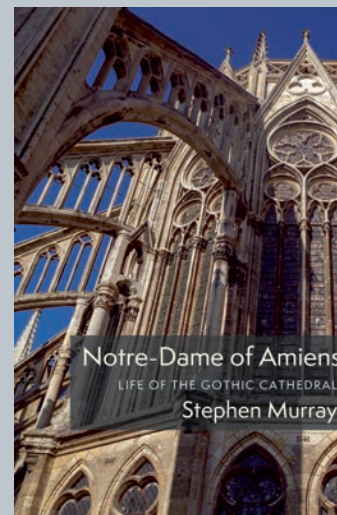
**MICHAEL J. WATERS** published the article "Candelabra-Columns and the Lombard Architecture of Sculptural Assemblage" in the volume *The Art of Sculpture in Fifteenth-Century Italy* and the essay "Architecture: Renaissance Building Culture between Production and Place" in the Bloomsbury series *A Cultural History of Objects*. In fall 2019, he presented a paper on Hieronymus Cock's prints of the Bath of Diocletian at a conference in Oxford and another on Leonardo da Vinci and mimesis at a symposium in Paris dedicated to the artist's architectural work. He also gave talks at the Yale School of Architecture and the Graduate Colloquium in the department.

## Emeritus Professors

In December 2019, **STEPHEN MURRAY** was awarded an honorary doctorate from the Université de Picardie Jules Verne in Amiens. The special ceremony, celebrating the fiftieth anniversary of the founding of the university, took place in the splendid auditorium designed by Renzo Piano for the new campus located in the Citadel of Amiens. He was previously awarded honorary citizenship of Amiens in 1978.

**ESTHER PASZTORY's** memoir, *Freedom Fighter*, is forthcoming in 2021. Her blog *Interesting Times* is available on [estherpasztory.net/news](http://estherpasztory.net/news).

## BOOK EXCERPT



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

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

Excerpt from Stephen Murray's *Notre-Dame of Amiens: Life of the Gothic Cathedral* (Columbia University Press, 2020). See also the attendant website <<http://projects.mcah.columbia.edu/amiens-arthum>>.

## NEW NAMED PROFESSORSHIPS AND CHAIRS

This past year, the department was honored with two new named professorships. The first of these, endowed through a gift from an anonymous donor, is the Howard McP. Davis Professorship of Art History, which will support an art historian of European art and architecture in the period from 1300 to 1700. Michael Cole is the first holder of this professorship, named in honor of the scholar of Renaissance art and longtime Columbia faculty member, who is much remembered for his extraordinary dedication to teaching. With a generous gift from the Renate, Hans and Maria Hofmann Trust, Columbia University has also established the Hans Hofmann Professorship of Modern Art. Honoring the German-born American Abstract Expressionist, the endowed position supports a faculty member whose teaching and research focus on modern American or European art. Kellie Jones is the inaugural incumbent. In addition, Holger A. Klein was recently appointed the Lisa and Bernard Selz Professor of Medieval Art History, a position previously held by Stephen Murray. Finally, through the support of Marcia Dunn and Jonathan S. Sobel, the chair of Art Humanities has also been made an endowed position. The Sobel–Dunn Chair, which will rotate among faculty members every three years, is currently held by Noam Elcott.



**DISSERTATION FELLOWSHIP AWARDS 2020–2021**

*ACLS/Luce Dissertation Fellowship in American Art*

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

*American Research Institute in Turkey Research Grant*

**AYŞE ERCAN:** “Fashioning a Medieval Capital: The Topography and Archaeology of the Mangana Quarter in Constantinople (843–1453 CE)”

*Ary Stillman Finishing Dissertation Fellowship*

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

*Chester Dale Fellowship 2020–22, Center for the Advancement of the Visual Arts*

**ERHAN TAMUR:** “Site-worlds: An Account of Material Lives from Tello (ancient Girsu)”

*C.V. Starr Finishing Dissertation Fellowship*

**SEHER AGARWALA:** “Strategies of Presenting Text and Illustrations: Turning the Pages of a Sixteenth-Century Book of Wisdom”

**ALEXANDER EKSERDJIAN:** “Immortal Bodies: The Sculptural Representation of Mortals and Gods in the Sanctuaries of Central Italy”

**JEEWON KIM:** “Decolonizing the Brush: The Problematics of ‘Japanese Color’ in Modern Korean Painting”

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

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

*C.V. Starr Research Excellence Fellowship*

**MONICA BULGER:** “Facing Forward: Menacing Frontality in the Archaic Period”

**CHARLOTTE GORANT:** “Reliefs from the Bhārhut Stūpa: Re-evaluating Early Buddhist Narrative Art (ca. 200 BCE–100 CE)”

**RATTANAMOL JOHAL:** “Dissolving Margins: Indian Art in the Globalized 1990s”

**HAE YEUN KIM:** “Unkoku Tōgan (1547–1618) and Painting in Early Modern Western Japan”

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

*Eighth-Year Fellowship, Art Humanities*  
**SUSANNAH BLAIR:** “Constantin Guys and Modern Life: 1840–1870”

*Eighth-Year Fellowship, Italian Academy*

**ALEXIS WANG:** “Intermedial Effects, Sanctified Surfaces: Framing Devotional Objects in Italian Medieval Mural Decoration”

*Eighth-Year Fellowship, Mary Griggs Burke Center for Japanese Art*

**XIAOHAN DU:** “Yishan Yining (1247–1317) and the Development of Zen Calligraphy in Medieval Japan”

**NINA HORISAKI-CHRISTENS:** “VIDEO HIROBA: Contingent Publics and Video Communication, 1966–1985”

*Grant, Robert C. Beyer*

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

*GSAS Research Excellence Dissertation Fellowship*

**ANGEL JIANG:** “Plateresque Fantasies: Architecture and Ornament in Renaissance Spain”

**EMMA LE POUÉSARD:** “Contested Sites of Feminine Agency: Ivory Grooming Implements in Late Medieval Europe”

**NATALIE McCANN:** “Baroque Costume Portraits: Fashion in Seventeenth-Century British Portraiture”

**SOPHIA MERKIN:** “Collecting the Pacific: Oceanic Art in Nineteenth-Century American Museums”

**DAVID SLEDGE:** “Mediated Form, Race, and Visual Publics in American Modernist Art, 1920–40”

**GWEN UNGER:** “Other Selves: Critical Self-Portraiture in Cuba during the ‘Special Period in Time of Peace,’ 1989–1999”

**HEATHER WOOLLEY:** “Miraculous Technologies: The Supernatural in Modern Image Making, 1800–1900”

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

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

*MoMA Museum Research Consortium Fellowship*

**PIPER MARSHALL:** “Ericka Beckman: Dreamwork and the Emergence of Pictures”

*Paul Mellon Fellowship 2020–23, Center for the Advancement of the Visual Arts*

**CLEO NISSE:** “Unraveling Canvas: Textile Supports and Venetian Painting from Bellini to Tintoretto”

*Pierre and Gaetana Matisse Finishing Dissertation Fellowship*

**COREY RATCH:** “(Dis)assembly: The Slaughtered Body in Interwar Art and Photography”

*Rudolf Wittkower Finishing Dissertation Fellowship*

**CAITLIN MILLER:** “On Renaissance Attributes, 1440–1560”

*Rudolf Wittkower Research Excellence Dissertation Fellowship*

**RATTANAMOL JOHAL:** “Dissolving Margins: Indian Art in the Globalized 1990s”

**DANIEL RALSTON:** “Painting in Spanish: Fortuny, Manet, and the Image of Spain in the Later Nineteenth Century”

*Sakıp Sabancı Center for Turkish Studies Finishing Fellowship*  
**MATTHEW GILLMAN:** “Medieval Glass and the Aesthetics of Simulation”

*Samuel H. Kress Fellowship 2020–22, Center for the Advancement of the Visual Arts*

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

**MA FELLOWSHIP AWARDS**

*Caleb Smith Memorial Fellowship 2019–20*

**MARINA RASTORFER** ’20 MA  
“Provenance Research and The Many Chasms: The Case of Gurlitt, an Ongoing Search”

**JEAN JO YEE WONG** ’20 MA  
“Resisting Isolation and Building Community in Postwar Singapore — A Critical Study of Infrastructure, Surveillance Technology, and Educational Institutions in Ho Rui An’s DASH”

*Solomon B. Hayden Fellowship*  
**ADEKOYEJO (KOJO) ABUDU** ’22 MA

**DISSERTATIONS DEPOSITED 2019–2020**

**MARGOT BERNSTEIN:** “Carmontelle’s Profile Pictures and the Things that Made Them Modern” (Anne Higonnet)

**RACHEL BOYD:** “Invention, Collaboration, and Authorship in the Renaissance

Workshop: The Della Robbia Family and Italian Glazed Terracotta Sculpture, ca. 1430–1566” (Michael Cole)

**RAYMOND CARLSON:** “Michelangelo between Florence and Rome: Art and Literary Culture in Sixteenth-Century Italy” (Michael Cole)

**LUKE COHEN:** “Port of Flanders: Jef Geys and Belgium in the ’70s” (Rosalind Krauss)

**SOPHIA D’ADDIO:** “Painted Organ Shutters in Renaissance Italy” (Michael Cole)

**YASMINE ESPERT:** “The Cinema of Social Dreamers: Artists and Their Imaginations Return to the Caribbean” (Kellie Jones)

**DARIA FONER:** “Collaborative Endeavors in the Career of Andrea del Sarto” (Michael Cole)

**CHANGDUK KANG:** “Before the Reality Effect: Wax Representations in Eighteenth-Century France” (Anne Higonnet)

**CLARE KOBASA:** “Sacred Impressions in Seventeenth-Century Sicily” (Michael Cole)

**KATHRYN KREMNIETZ:** “Manet’s Watercolors: Transition and Translation in the 1860s” (Anne Higonnet)

**NICHOLAS MORGAN:** “Displaying Queerness: Art and Identity, 1989–1993” (Alexander Alberro)

**MIKAEL MUEHLBAUER:** “‘Bastions of the Cross’: Medieval Rock-Cut Cruciform Churches of Tigray, Ethiopia” (Stephen Murray)

**STEVEN NIEDBALA:** “Techniques of Carceral Reproduction: Architecture and the Prison System in the United States, 1799–1978” (Barry Bergdoll)

**ABBE SCHRIBER:** “For a Politics of Obscurity: David Hammons and Black Experimentalism, 1974–1989” (Kellie Jones)

**JACOB STAVIS:** “The Formation of Achaemenid Art: Beyond Iconography and Attribution” (Zainab Bahrani)

**ANDREA VÁZQUEZ DE ARTHUR:** “Clay Bodies, Powerful Pots: On the Imagery and Ontology of Wari Faceneck Vessels” (Esther Pasztory)

**JULIA VÁZQUEZ:** “The Artist as Curator: Diego Velázquez, 1623–1660” (Diane Bodart)



Left to right: Diana Mellon examines Giovanni Bellini’s *Transfiguration of Christ* in the conservation studio at the Museo di Capodimonte in Naples, where she conducted dissertation research. Teresa Soley documents the Portuguese monastery of Santa Maria in Leça do Balio including the polychromed limestone tomb of friar Cristovão Cernache. Daniel Ralston and his advisor Anne Higonnet discuss *The Choice of a Model* in the exhibition *Fortuny: Friends and Followers*, which he helped organize at the Meadows Museum in Dallas.



**UNDERGRADUATE AWARDS AND PRIZES 2019–2020**

*Departmental Honors*

**CLARA MARIA APOSTOLATOS**

**HAENA CHU**

**JUNG KIM**

**TRINITY LESTER**

**OWEN MONROE**

*Senior Thesis Prize*

**HAENA CHU**

*Senior Thesis Writers*

**CLARA MARIA APOSTOLATOS:**

“Remains: The Art of Teresa Margolles” (Rosalyn Deutsche)

**EMMA BRUCKNER:** “Solitude and Surroundings, The Belfiore Studiolo and Cultural Exchange in Quattrocento Ferrara” (Diane Bodart)

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

**ROSIE HAUSMANN:** “Classicizing Gothic: A Study of Architectural Fusion at Saint-Eustache, Saint-Laurent of Nogent-sur-Seine, and Saint-Gervais-Saint-Protais” (Michael Waters)

**JUNG KIM:** “Anselm Kiefer’s *Occupations*: A Semantic Answer to the Problem of Post-Holocaust Representation” (Rosalyn Deutsche)

**TRINITY LESTER:** “Reconsidering the Grid through the Work of Hilma af Klint” (Branden W. Joseph)

**OWEN MONROE:** “Gospel and Gossip: Francis Frith’s Photography Books of the Rhine and Hastings” (Meredith Gamer)

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

*Riggio Summer Research Awards*

**GRACE CORTON**

**BRYN EVANS**

**ALEX FOO**

**KENNEDY ROESE**

**THOMAS SAENZ**



**VIRTUAL GRADUATION**

Last May, in response to a brand new set of extraordinary challenges due to the pandemic, the department gathered together online to celebrate graduation. The undergraduate ceremony, the first of these joyous occasions, featured several faculty speakers who had been nominated by graduating seniors along with remarks by Haena Chu ’20 BA and Rosie Hausmann ’20 BA. Students appeared in front of a variety of festive, art historically-themed virtual backgrounds created by the Media Center. The next day, the department assembled again to toast the eighteen graduating PhD students. This event included a speech by Jonathan Rosand, University Trustee and son of the late David Rosand, commending the students’ achievements, and words of praise by Holger A. Klein and dissertation sponsors. Graduates also took turns speaking and reminisced about their journey in the program. In a time of crisis surrounded by so much uncertainty, both ceremonies proved deeply moving, a testament to the class of 2020 and the strong bonds they made during their time at Columbia.

**ALUMNI NEWS**

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

**SHEILA C. BARKER** ’02 PhD, representing the Medici Archive Project, curated *The Immensity of the Universe in the Art of Giovanna Garzoni* at the Palazzo Pitti in Florence and edited the accompanying catalogue.

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

**COLLEEN BECKER** ’08 PhD is a principal at Redsand Ventures and serves on the advisory board of UK-based materials company Polysolar.

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

**SUZANNE PRESTON BLIER**’s ’81 PhD book *Picasso’s Demoiselles: The Untold Story of a Modern Masterpiece* (Duke University Press, 2019) received the 2020 Robert Motherwell Book Award from the Dedalus Foundation.

**BABETTE BOHN** ’82 PhD received the Chancellor’s Award for Distinguished Achievement as a Creative Teacher and Scholar at Texas Christian University. Her book *Women Artists, Their Patrons, and Their Publics in Early Modern Bologna* is forthcoming from Penn State University Press.

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

**ISOLDE BRIELMAIER** ’03 PhD was appointed the inaugural Curator-at-Large at the International Center of Photography. Her exhibition *Tyler*

*Mitchell: I Can Make You Feel Good* opened in February. She edited the volume *Culture as Catalyst* (Skidmore College/Tang Museum Press, 2020).

**ANNA BROCKWAY**’s ’92 BA company Chairish announced a \$33 million Series B funding raise.

**DAVID CAST** ’70 PhD published the article “Poge the Florentyn” in *Poggio Bracciolini and the Re(dis)covery of Antiquity* (Firenze University Press, 2020).

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

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

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

**HEATHER CLYDESDALE** ’16 PhD was appointed assistant professor in the Department of Art and Art History at Santa Clara University. Her article “Buried Towers: Artistic Innovation on China’s Frontier” was published in the second volume of *Inner and Central Asian Art and Archaeology* (Brepols, 2019).

**LINDSAY COOK** ’18 PhD was appointed assistant teaching professor of art history in the School of Art at Ball State University. She translated *Notre Dame Cathedral: Nine Centuries of History* (Penn State University Press, 2020), co-authored by Dany Sandron and the late **ANDREW TALLON** ’07 PhD.

**PATRICK CROWLEY** ’11 PhD was appointed associate curator of European art at the Cantor Arts Center at Stanford University and was also named a Samuel H. Kress Senior Fellow at CASVA. He published the monograph *The Phantom Image: Seeing the Dead in Ancient Rome* (University of Chicago Press, 2019).

**CARRIE CUSHMAN** ’18 PhD curated *Making, Not Taking: Portrait Photography in the 19th Century and Going Viral: Photography, Performance, and the Everyday* at the Davis Museum at Wellesley College. She co-authored an essay in the Fall 2020 issue of *Verge: Studies in Global Asias* and received a Japan–U.S. Friendship Commission Grant.

**CHANCHAL DADLANI** ’99 BA is associate professor of art history at Wake Forest University. She received the 2017 SAH/Mellon Author Award for her book *From Stone to Paper: Architecture as History in the Late Mughal Empire* (Yale University Press, 2018), which was also shortlisted for CAA’s Charles Rufus Morey Book Award and the Kenshur Prize. She was awarded an NEH fellowship to support her second book, *Translating India: Mughal Art and French Knowledge in the Eighteenth Century*.

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

**JOHN DAVIS** ’91 PhD was appointed to the board of directors of CAA. With Michael Leja, he co-authored *Art of the United States, 1750–2000: Primary Sources* (Terra Foundation for American Art, 2020).

**MELISSA DE LA CRUZ** ’93 BA is the founder and principal of Melissa de la Cruz Studio at the Walt Disney Company.

**CONSTANCE HÉLÈNE DEDIEU-GRASSET** ’92 BA has published several illustrated books in recent years, including *Avant la Nuit* (2013), and exhibited a series of paintings in Auvergne.

**ELIZABETH VALDEZ DEL ALAMO** ’86 PhD published the articles “Cloister” in *Oxford Bibliographies: Architecture, Planning, and Preservation* (2020); “With Faithful Mind: the Pilgrimage to Santo Domingo de Silos” in *Romanesque Saints, Shrines, and Pilgrimages* (British Archaeological Association/Routledge, 2020); and “The Cloister, Heart of Monastic Life” in *Monastic Europe AD 1100–1700* (Brepols, 2019).

**SABINA DE CAVI** ’07 PhD was appointed assistant professor in the Department of Art History at NOVA University Lisbon.



**SONJA DRIMMER** '11 PhD was awarded tenure at the University of Massachusetts, Amherst. Her monograph *The Art of Allusion: Illuminators and the Making of English Literature, 1403–1476* (University of Pennsylvania Press, 2018) received High Commendation in the pre-1600 category of the Historians of British Art Book Prize. She was a Pforzheimer Fellow at the National Humanities Center in spring 2020.

**KEVIN D. DUMOUCHELLE** '17 PhD curated *Heroes: Principles of African Greatness* at the National Museum of African Art and authored the accompanying catalogue. The exhibition received a 2019 Smithsonian Award for Excellence in Exhibitions.

**MARY DOUGLAS EDWARDS** '86 PhD edited the volume *Doppelgangers, Alter Egos and Mirror Images in Western Art, 1840–2010: Critical Essays* (McFarland, 2020), in which several of her essays appear.

**PATRICIA EMISON** '85 PhD published the article “Leonardo, After 500 Years” in the Winter 2019 issue of *Aesthetic Investigations* and participated in “Renaissance Graces: A Round-Table Conversation” as part of the Durham Early Modern Conference. Forthcoming are the essay “Ideas: Philosophy, Religion, History, 1450–1700” in *A Cultural History of Memory* (Bloomsbury) and her book *Moving Pictures and Renaissance Art History* (Amsterdam University Press).

**SHARON FLESCHER** '77 PhD, executive director of the International Foundation for Art Research (IFAR) since 1998 and editor-in-chief of *IFAR Journal*, contributed chapters on provenance research to several books as well as a chapter on the topic of art restitution to *Making Waves* (Brepols, 2019). She was featured in articles in the *Financial Times*, *The Telegraph*, and *Fine Art Connoisseur*, as well as in a documentary on art fakes, and gave talks for the NYC Bar Association and NYU's Grey Gallery, among others. She is writing a chapter for the catalogue for *Manet and Astruc*, on view at the Kunsthalle Bremen in 2021.

**TATIANA FLORES** '03 PhD was promoted to professor at Rutgers. She holds a joint appointment in the

Department of Art History and the Department of Latino & Caribbean Studies.

**ALEX GARTENFELD** '08 BA spearheaded the acquisition of over one hundred works of art at the Institute of Contemporary Art, Miami, this year. He curated surveys for artists Sterling Ruby, held at ICA Boston, and Allan McCollum, currently on view in Miami.

**AMY GOLAHNY** '84 PhD published *Rembrandt — Studies in his Varied Approaches to Italian Art* (Brill, 2020).

**DIANA GREENWALD** '11 BA was appointed assistant curator at the Isabella Stewart Gardner Museum. Her book *Painting by Numbers: Data-Driven Histories of Nineteenth-Century Art* is forthcoming from Princeton University Press.

**MAX E. GROSSMAN** '06 PhD co-edited, with **PAOLO ALEI** '95 MA, the volume *Building Family Identity: The Orsini of Bracciano from Fiefdom to Duchy (1470–1698)* (Peter Lang, 2019).

**DAWNE LISE HAMILTON** '95 BA is owner and lead designer at DawnElise Interiors International.

**CHARLES WERNER HAXTHAUSEN** '76 PhD edited and translated the volume *A Mythology of Forms: Selected Writings on Art* (University of Chicago Press, 2019). He was a distinguished scholar at the Leonard A. Lauder Research Center for Modern Art at the Metropolitan Museum of Art for 2019–20.

**WILLIAM HENNESSY** '78 PhD published *Walking Broadway: Thirteen Miles of Architecture and History* (The Monacelli Press, 2020).

**MARIA GABRIELA MIZES HICKEY** '93 BA curated *LIGHT: A Sculptural Solar Dance* at the Sandy Spring Museum in Maryland.

**JEFFREY HOFFELD** '73 MPhil is in his third year of psychoanalytic training at the Institute for Contemporary Psychotherapy. He is a board member of the Woodman Family Foundation.

**ELLEN HOOBLER** '11 PhD co-authored, with Mark Nelson and William H. Sherman, *Hollywood Arensberg: Avant-*

*Garde Collecting in Midcentury LA* (Getty Research Institute, 2020).

**DAVID EVERITT HOWE** '10 MA is a curator at Pioneer Works. He published exhibition reviews in *Art in America* and *BOMB* and wrote the essay “‘How Are You?’ Care and Remembrance in the Work of Nan Goldin and Kathleen White” for Pioneer Works Broadcast.

**ERIKA MORAVEC JAEGGLI** '99 BA exhibited the site-specific installation *Territorial* with two other women artists at the Union Gallery in Denton, Texas.

**JACQUELINE JUNG** '02 PhD launched an introductory course at Yale entitled *Art and Architecture of the Sacred: A Global Perspective*, inspired by Barnard's wide-ranging survey, and published *Eloquent Bodies: Movement, Expression, and the Human Figure in Gothic Sculpture* (Yale University Press, 2020).

**TOMOKO KANAMITSU** '11 MA is the Barbara and Stephan Vermut Director of Public Engagement at SFMOMA.

**TRUDY S. KAWAMI** '83 PhD gave talks at the Dar al-Athar al-Islamiyyah in Kuwait City and the American Schools of Oriental Research annual meeting in San Diego.

**HOLLYAMBER KENNEDY** '10 MA was an Andrew W. Mellon Postdoctoral Fellow at the Mahindra Humanities Center at Harvard University for 2019–20. This fall, she began a three-year fellowship at the Institute for the History and Theory of Architecture at ETH Zürich to continue work on her manuscript, *The World Island: Architectures of Enclosure in an Age of Empire*.

**DIPTI KHERA** '13 PhD was awarded tenure at New York University. She published *The Place of Many Moods: Udaipur's Painted Lands and India's Eighteenth Century* (Princeton University Press, 2020), which had been awarded the 2019 Edward Cameron Dimock, Jr. Prize for manuscripts from American Institute of Indian Studies.

**ROBERT C. KLAPPER** '79 BA hosts the ESPN podcast *Weekend Warrior* and discusses connections between the seemingly diverse worlds of sports, art history, and medicine.

**CLARE MARIE SOMSEL KOBASA** '20 PhD is assistant curator and study room manager at the Saint Louis Art Museum.

**ANI KODZHABASHEVA** '17 MPhil published three articles in *Pastel Journal*.

**YUMI KOH** '93 BA is a vice president at J.P. Morgan Private Bank in Atlanta.

**SUSAN A. LANDESMAN** '95 PhD published *The Tara Tantra: Tara's Fundamental Ritual Text (Tara-mula-kalpa)* (Wisdom Publications, 2020).

**DREW LASH** '18 MA entered a doctoral program in art history at the University of California, Los Angeles.

**JEN LEE** '14 BA works in the cybersecurity industry in San Francisco.

**JILLIAN LERNER** '06 PhD published her second book, *Experimental Self: Portraits in Early French Photography* (Routledge, 2020).

**KEVIN LOTERY** '05 BA was appointed assistant professor of modern and contemporary art at Boston College. He published *The Long Front of Culture: The Independent Group and Exhibition Design* (October Books/MIT Press, 2020).

**DIANA LUBER** '18 BA completed an MA in Islamic art at the University of Texas at Austin. She is the McDermott Graduate Intern for Islamic Art at the Dallas Museum of Art.

**CARRIE HOBART MARTIN** '01 BA is a travel advisor at Carrie Martin Travel.

**MEGAN K. MCCARTHY** '04 BA, '15 PhD is vice president of major gifts at the Pennsylvania Academy of the Fine Arts.

**ARATHI MENON** '19 PhD was appointed assistant professor of art history at Hamilton College. She was an Andrew W. Mellon Postdoctoral Fellow with Smarthistory for 2019–20 and co-edits the bulletin of the American Council of Southern Asian Art.

**CHRIS MIELE** '83 BA published articles on William Morris and on Victorian architecture.

**RICHARD MINER** '93 BA launched an online spiritual community for the United Palace of Spiritual Arts in New York.

**KATE MORRIS** '01 PhD was appointed vice provost of academic affairs at Santa Clara University. She published *Shifting Grounds: Landscape in Contemporary Native American Art* (University of Washington Press, 2019).

**MIKAEL MUEHLBAUER** '20 PhD published the articles “An Italian Renaissance Face on a ‘New Eritrea’” in the September 2019 issue of the *Journal of the Society of Architectural Historians* and “The Rhinoceros Horn Beakers of Menelik II of Ethiopia” in the Spring–Summer 2019 issue of *West 86th*.

**DENISE CONANAN NACU** '95 BA was appointed director of the College of Computing and Digital Media at DePaul University, where she is also associate professor at the School of Design.

**JONATHAN T. D. NEIL** '10 PhD established the Center for Business and Management of the Arts at Claremont Graduate University.

**SYLVIA OBERWAGER** '18 BA is a senior analyst on the Alumni Relations team at Goldman Sachs. This year, she joined the Annual Fund Committee of Columbia's General Studies Alumni Association board.

**GIULIA PAOLETTI** '15 PhD is an ACLS/ Getty Postdoctoral Fellow for 2020–21.

**CLIFFORD PEARSON** '82 MA co-authored, with A. Eugene Kohn, *The World by Design: The Story of a Global Architecture Firm* (Rosetta Books, 2019); wrote an op-ed essay on the topic of a COVID-19 memorial for *The Architect's Newspaper*; and published a book review in the September 2020 issue of *Urban Studies Journal*.

**RICHARD PEGG** '01 PhD launched the website *Mapping a World of Cities*, published several articles, and presented lectures at Macau University in China and AAS-in-Asia in Japan.

**CHLOE PIENE's** '93 BA drawings were shown in the exhibition *Doubt*, held at the Sammlung-Hoffman in Berlin, and her original research was featured in the exhibition catalogue.

**ESZTER M. POLONYI** '17 PhD was appointed assistant professor of cultural history and digital humanities at the Research Center for Humanities at University of Nova Gorica in Slovenia.

**BARBARA PORTER** '01 PhD retired after fourteen years as director of the American Center of Oriental Research (ACOR) in Amman, Jordan.

**DONALD MARTIN REYNOLDS** '74 PhD received the National Sculpture Society's 2020 Sculpture House Annual Award.

**GAIL HARRISON ROMAN** '81 PhD is preparing an exhibition of illustrations from children's books about animals.

**DONALD ROSENTHAL** '78 PhD published the articles “Art in the Wagner Memorial Album of 1884” (2019) and “John Singer Sargent, Wagnerite” (2020), both in *Wagneriana*.

**DAPHNE ROSENZWEIG** '73 PhD is professor emerita at Ringling College of Art and Design and a certified appraiser of Asian art.

**JAMES RUBIN** '82 BA is a contributing editor at the Milken Institute and for *Vogue Business*.

**TOMOKO SAKOMURA** '07 PhD was promoted to professor of art history and dean of students at Swarthmore College.

**ELMA BARNES SANDERS** '84 PhD was appointed editor of the *American Journal of Archaeology*.

**JOEL SANDERS's** '78 BA architectural firm JSA and design consultancy MIXdesign were awarded grants from the NEA and the Institute of Museum and Library Services for research on inclusive design in art museums.

**DREW SAWYER** '16 PhD, curator at the Brooklyn Museum, received an Award for Excellence from the AAMC for *Art after Stonewall, 1969–1989*, which *ARTnews* ranked among the top ten most important exhibitions of the last decade. He was nominated for the Lucie Awards' Curator/Exhibition of the Year for *Garry Winogrand: Color*. His exhibition *Liz Johnson Artur: Dusha* traveled to the Contemporary Art Museum in St. Louis.



**JOHANNA SEASONWEIN** '10 PhD was appointed associate director of employer engagement at the University of Oregon Career Center.

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

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

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

**SYDNEY SHEEHAN** '20 MA is a preservation and curatorial intern at the SS United States Conservancy. She co-founded *The Coalition of Master's Scholars on Material Culture*, an independent academic publication.

**KRISTIN S. SIMMONS** '12 BA exhibited her work in a solo show held jointly at Phillips Auction Gallery and 450 Park Avenue in New York.

**ADAM SOKOL's** '01 BA firm asap/ adam sokol architecture practice was selected for *Architectural Record's* Design Vanguard 2019 and *Architizer's* A+ List of Firms to Watch in 2020.

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

**ALISON G. STEWART** '86 PhD retired from the University of Nebraska–Lincoln as Hixson-Lied Professor of Art History. She co-edited the volume *Crossroads: Frankfurt am Main as Market for Northern Art 1500–1800* (Michael Imhof Verlag, 2019).

**ABIGAIL SUSIK** '09 PhD is associate professor of art history at Willamette University. Her monograph *Surrealist Sabotage and the War on Work*, as well as two edited volumes, are forthcoming from Manchester University Press.

**CLAUDIA SWAN** '97 PhD was appointed the inaugural Mark S. Weil Professor of Early Modern Art History at Washington University in St. Louis. Her monograph *Rarities of these Lands: Art, Trade, and Diplomacy in the Dutch Republic* is forthcoming from Princeton University Press.

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

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

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

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

**MARJORIE WELISH** '68 BA published the article “MoMA Redux” in the March 2020 issue of *Art Monthly*. Two experimental books she co-authored, *Oaths? Questions?* (2009) and *Between Sincerity and Irony* (2019), were featured in exhibitions this year.

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

**CARTER WISEMAN** '72 MA published *Louis Kahn: A Life in Architecture* (University of Virginia Press, 2020).

**CAROLYN YERKES** '12 PhD was awarded tenure at Princeton. With Heather Hyde Minor, she co-authored *Piranesi Unbound* (Princeton University Press, 2020).

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

**MICHAEL YOUNG** '90 PhD published the article “Oskar Pollak reconsidered” in the June 2020 issue of *The Journal of Art Historiography* and presented papers at CAA in Chicago and SAH in Providence.

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Walter Gropius, Staircase, Bauhaus, Dessau, 1925–26. Photograph by Tim Trombley.