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COLUMBIA UNIVERSITY

DEPARTMENT OF ART HISTORY AND ARCHAEOLOGY

MIRIAM AND IRA D. WALLACH FINE ARTS CENTER

FALL 2021





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

Each year on the anniversary of the tragic events of September 11, 2001, people around the world hold vigils and stand in silence to remember the lives of those who were lost. Downtown at the National September 11 Memorial, the names of the victims are physically inscribed on the parapet that surrounds the footprints of the Twin Towers to make permanent the memory of their lives. On the Morningside Heights campus, Columbia students, faculty, and staff gather to commemorate those

killed that day, among them forty-two Columbians, by reading their names aloud and placing flags along College Walk for each life lost.

On the occasion of the twentieth anniversary of the 9/11 terrorist attack, in the middle of a global public health crisis and after the previous summer of social unrest that saw the toppling of many public monuments, this exhibition at the Wallach Art Gallery asks: what are appropriate ways to commemorate events and places, the achievements of historical and contemporary figures, and the traumatic experiences that shape us as a society and community? How do we respond to the legacy of past

monuments and memorials? What role do art and architecture play in the mediation of history for future generations? Curated by Holger A. Klein in collaboration with graduate students Alison Braybrooks, Kayla J. Smith, Qisen Song, and Emily L. Wehby, *The Way We Remember* engages these complex questions by highlighting three distinct but interrelated themes: the memory of 9/11 through the lens of one of its earliest memorials, sculptor Fritz Koenig's *Sphere* for the World Trade Center; Columbia University's campus as a place of memory; and our present struggle to grasp, visualize, and commemorate the impact of the COVID-19 pandemic.

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

If for over a year everyone stayed apart, the academic life of the department continued. Graduate students developed new forms of scholarly engagement, from an online exhibition on the artist Florine Stettheimer to a podcast on ancient Near Eastern art. Our PhD students have continued to make

progress on their dissertations, despite great impediments, and have received numerous prestigious awards, including three CASVA and four Met fellowships. The pandemic has hardly slowed the astounding scholarly output of the faculty, who traveled the globe through their computer screens to lecture and join debates. Books and articles appeared apace, including volumes by Zeynep Çelik Alexander, Vidya Dehejia, and David Freedberg, excerpted here. With record speed, Holger A. Klein and several



Above: Faculty and students return to Schermerhorn Hall with the new graduate student orientation. Photo: Gabriel Rodriguez.

Cover: *Nataraja, Shiva as the Lord of Dance*, c. 1100. Bronze, 113 x 102 x 30 cm. The Cleveland Museum of Art.

Opposite: The recovery of the *Great Caryatid Sphere* following the 9/11 terrorist attack. Photo: Andrea Booher/FEMA.

graduate students mounted an exhibition at the Wallach Art Gallery that evoked haunting memories of September 2001 with its focus on Fritz Koenig's *Sphere*, which acquired a whole new set of meanings twenty years ago when the World Trade Center became “Ground Zero.” *The Way We Remember* offers equally new ways of thinking about the interactions between works of art, events, and memory on the Morningside campus.

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

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

BARRY BERGDOLL

EDITOR: Michael J. Waters
COPY EDITOR: Emily Benjamin
PHOTO EDITOR: Gabriel Rodriguez
PRODUCTION: Faith Batidzirai, Emily Ann Gabor, Sonia Sorrentini, and Satomi Tucker
DESIGN: Florio Design

THE MANY ART HISTORIES OF VIDYA DEHEJIA



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

Vidya's career spans more than five decades during which the study of South Asian art history

has drastically shifted. Indeed, her work is central to this transformation. From her early research on the caves of the Deccan and in Tamil Nadu, she moved on to study ancient stone temples in Orissa before arriving at Columbia in 1982 as an associate professor. She soon published a pioneering book on Yogini temples (1986), followed by a path-breaking study on medieval Tamil Nadu that integrated poetry, sculpture, and architecture (1988), and later an important set of works on Buddhist visual narratives. In the 1990s, Vidya moved her focus to new areas of art history, becoming the first South Asianist to consider how the line of inquiry begun by Linda Nochlin, Griselda Pollock, and Gayatri Spivak, regarding the work of women artists, gendered conventions of art, and the possibility of women's agency in patriarchal social structures, could challenge and expand scholarship on Indian art. This opened the door for scholars to seek new ways of approaching the art of South Asia. Her landmark 1999 exhibition, *Devi: The Great Goddess*, mounted during her time as the chief curator and deputy director of the Smithsonian's Freer and Sackler Galleries, delighted audiences and brought her engagement with feminist art history to the sacred feminine.

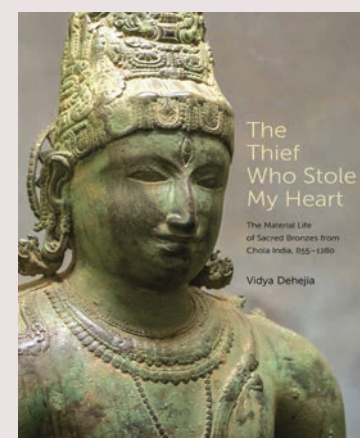


On field trip to India in Kanchipuram, Tamil Nadu (top to bottom, left to right): Vidya Dehejia, Laura Weinstein, Dipti Khara, Yuthika Sharma, Neeraja Poddar, Anna Seastrand, Peter Rockwell (Vidya's collaborator for *The Unfinished*, 2015), Katherine Kasdorf, and Risha Lee.

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

Vidya always encouraged her students to connect with scholars in diverse fields and pursue unfamiliar trajectories. When things went awry, she was there to support and help us. When things went well, she was thrilled by our achievements. Most of all, she has led the discipline by example, encouraging creative collaborations and the pursuit of new horizons.

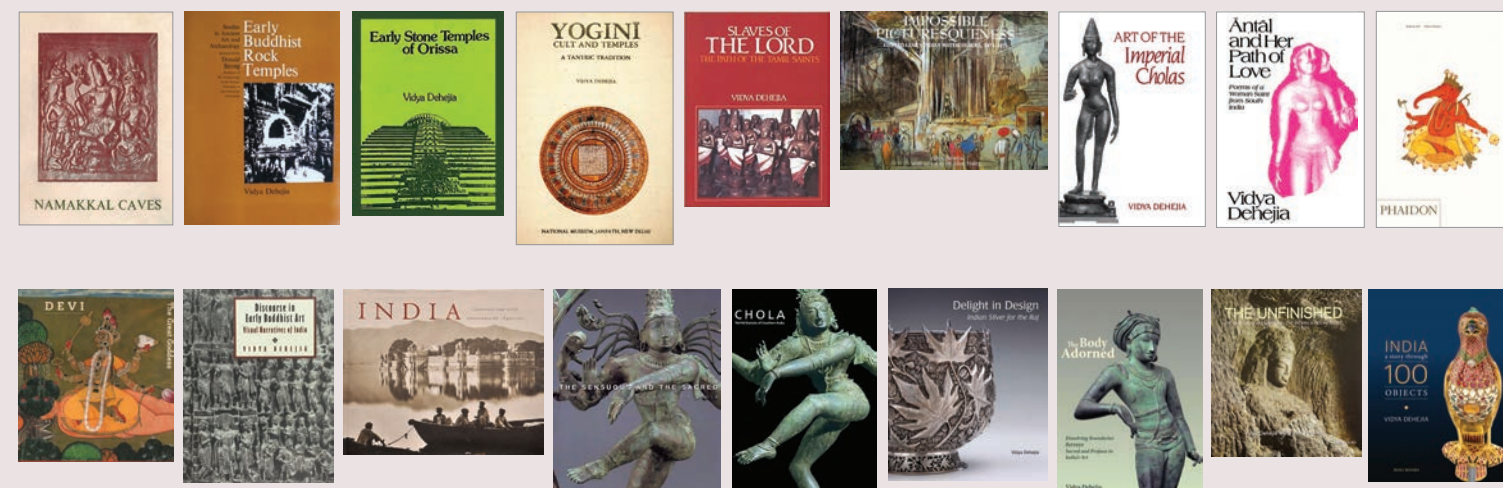
ANNAPURNA GARIMELLA, '02 PhD



Excerpt from Vidya Dehejia's *The Thief Who Stole My Heart: The Material Life of Sacred Bronzes from Chola India, 855–1280* (Princeton University Press, 2021).

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

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



ISHTAR DIARIES



Conceived by Zainab Bahrani and Ipek Cem Taha, director of Columbia's Global Center in Istanbul, the podcast *Ishtar Diaries* offered graduate students and friends Majdolene Dajani, Jeiran Jahani, Laleh Javaheri-Saatchi, and Kutay Sen an invaluable opportunity to stay connected and engaged during the isolation of lockdown this past year. Exploring the intersections between

scholarship on the ancient world and contemporary art, and between sociopolitical conditions and personal experiences, episodes revolve around Ishtar, a major ancient West Asian goddess, and consider, as if it was a diary, how she has been inscribed into the historical and archaeological record. Never static, these diaries are in a state of continuous becoming. Each time we engage with them, we redefine ourselves through them and add new memories to them. By exploring these accumulating narratives, biographies, or diaries, the podcast—set against original music produced by contemporary female musicians from the region—aims to help preserve this heritage and challenge colonial and patriarchal interpretations forced onto it.

ARTS AND RACE CRITICAL COLLECTIVE

Co-founded in 2020 by doctoral students Jordan Mason Mayfield and Eric Mazariegos Jr., the Arts and Race Critical Collective (ARCC) is a new initiative that seeks to bring together arts-focused graduate students of color in the department and across related programs at Columbia. Over the past academic year, ARCC met monthly, fostering lively conversations around topics such as “Identity,” “Knowledge Outside of Academia,” “Intersectionality,” and “Critical Methodologies.” The organizers also brought in prominent curators and scholars working on intersections between race and the arts. In the fall, ARCC hosted Denise Murrell, associate curator of nineteenth- and twentieth-century art at the Metropolitan Museum of Art, for a lecture on curatorial practices and her landmark exhibition, *Posing Modernity*. At the end of spring, Charlene Villaseñor-Black, professor of art history and Chicana/o studies at UCLA, presented “Thinking About Migration Through Latinx Art.” Both talks gathered large crowds and prompted spirited discussion. ARCC will continue this year to organize seminars, guest lectures, and other community-building gatherings, providing a vital space for like-minded peers to explore critical contemporary issues and diverse avenues of art historical inquiry.



Watercolor of Capitol Square in Richmond with Thomas Jefferson's Virginia State Capitol (1785–88), Elijah Myers's Old City Hall (1886–94), and the new General Assembly Building by Robert A.M. Stern Architects (2017–2022).

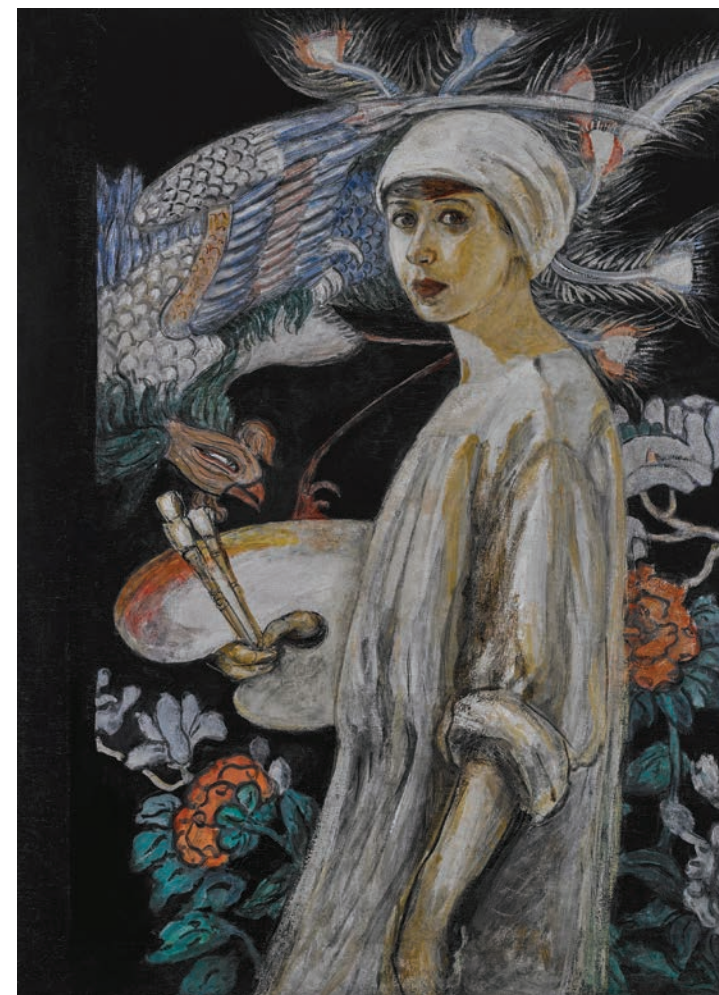
Thanks to the generosity of the Robert A.M. Stern Family Foundation, the department has begun offering an annual undergraduate course related to the history of American architecture to be taught by a distinguished visiting professor. Daniel M. Abramson (Boston University) was the inaugural Stern professor last year. He will be followed by Sandy Isenstadt (University of Delaware) this spring. In addition to leading his own prominent architectural practice, Robert A.M. Stern (BA '60) is a noted architectural historian who has authored and edited a number of key works and created the PBS series *Pride of Place* (1984–85). At Columbia, he founded the undergraduate architecture major and served as professor at GSAPP as well as the inaugural director of the Buell Center. An event will be held this year to honor this gift.

In fall 2020, I had the pleasure of teaching the seminar *American Government Architecture*. This discussion-based course, which met online with over a dozen students, explored themes and contradictions of American governance and architecture, interrogating national, state, and municipal buildings from the eighteenth century onward as well as civic and government center complexes, both domestic and overseas, in relation to concepts such as democracy, federalism, citizenship, race, and capitalism. Students, based in diverse locales, presented on government buildings local to them and produced final research projects on topics that ranged from federal housing and American rural town meeting spaces to colonial installations in the Philippines and the Palace of the Republic in former East Berlin. The course was further enriched by visits from Robert A.M. Stern, who shared his historical knowledge and design experience, and Bryony Roberts (GSAPP), who discussed her recent community-partnered projects staged amidst government buildings. The relevance of the topic hit especially close to home during the waning months of the Trump administration with the promulgation of the executive order “Promoting Beautiful Federal Civic Architecture” and the storming of the U.S. Capitol.

DANIEL M. ABRAMSON
Stern Visiting Professor

FROM LIFE: EARLY WORKS BY
FLORINE STETTMEIER

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



ABOVE: MA students (from left) Laleh Javaheri-Saatchi, Sarah Faulkner, Nínive Vargas de la Peña, Zhirui Guan, Clara Zevi, Luming Guan, Katie Pratt-Thompson, and Shuni Zhu examine works by Florine Stettheimer from the Art Properties collection on January 30, 2020.

TOP RIGHT: Florine Stettheimer, *Self-Portrait with Paradise Birds*, c. 1900. Art Properties, Avery Architectural & Fine Arts Library, Columbia University. BOTTOM RIGHT: Watercolor study for *Landscape in an Italian Park (The Poplars)*, 1909, Rare Book and Manuscript Library, Columbia University.



FACULTY HIGHLIGHTS

ALEXANDER ALBERRO published articles in *Journal of Visual Culture* and *Texte zur Kunst* as well as in the anthology *Seth Siegelau: Better Read Than Dead*. He delivered papers (virtually) at Brown University, University of Washington, the Whitney Museum of American Art, the Neue Berliner Kunstverein, the Institute for Studies in Latin American Art, and the College Art Association annual meeting. He continues in his role as editor for the book series “Studies on Latin American Art,” distributed and published by the University of California Press.

ZAINAB BAHRANI's article “Aby Warburg’s Babylonian Paradigm: towards an epistemology of the irrational in the Bilderatlas,” based on her Walter W. S. Cook Distinguished Alumni Lecture at the Institute of Fine Arts, NYU, recently appeared in *RES: Anthropology and Aesthetics*. Last spring, she presented “The Methexis Image” at eikones, University of Basel, and participated in conversations with contemporary artists Baris Dogrusöz and Hera Büyüktascıyan in Istanbul and Dubai. The talks (available online) focused on colonial discourse, archaeological technologies, and the poetics of ruins. Bahrani also continued her fieldwork at Amadiya/Amedi.

FRÉDÉRIQUE BAUMGARTNER's essay on vandalism during the French Revolution appeared in the volume *The Art of Revolutions*, published by the American Philosophical Society Press. Due to the pandemic, the exhibition *From Life: Early Works by Florine Stettheimer*, curated by the department’s MA students under the direction of Baumgartner and Roberto Ferrari, was reconceived as an online exhibition (see p. 7).

BARRY BERGDOLL taught, lectured, served on juries, and contributed to edited volumes around the world from his dining room table. He served as an advisor to the 2021 architectural bienales in Seoul and in Venice, published essays in volumes honoring Columbia GSAPP colleagues Kenneth Frampton and Mary McLeod, and contributed catalogue essays to the forthcoming Hector Guimard exhibition at Cooper Hewitt. In September, he was honored with the annual medal for



BOOK EXCERPT

Writing Architectural History: Evidence and Narrative in the Twenty-First Century gathers together recent scholarship to explore the opportunities presented by rethinking issues of evidence and narrative in architectural history. Unifying the volume is a set of intertwined questions: What kinds of evidence does architectural history use? How is this evidence organized in different narratives and toward what ends? What might these concerns tell us about architectural historians’ disciplinary and institutional positions in the past and present? And finally, how can consideration of evidence and narrative help us all reimagine the limits and the potentials of the field? These matters have not generally

been addressed in architectural history. The twenty numbered chapters in *Writing Architectural History* represent a broad range of subjects, from medieval European coin trials and eighteenth-century Haitian revolutionary buildings, to Weimar German construction firms and present-day refugee camps in Kenya. This breadth, along with the volume’s general thematic questions about history writing, opens it to readers beyond architectural history.

Excerpt from Zeynep Çelik Alexander’s *Writing Architectural History: Evidence and Narrative in the Twenty-First Century*, co-edited with Daniel M. Abramson and Michael Osman (University of Pittsburgh Press, 2021).

architectural history by the Académie d’Architecture in Paris, and he took over chairing the department in July.

DIANE BODART is co-curating the exhibition *Gribouillage: Aux limites du dessin*, which will open at the French Academy in Rome – Villa Medici in February 2022. The exhibition is one of the outcomes of her long-term research project on the practice of scribbling and doodling within the process of artistic creation. She wrote an essay on Renaissance portraits of sitters affected by visual impairment for *Parerga: Etudes en hommage à Victor I. Stoichita* and gave lectures at the Kunsthistorisches Institut in Florence and the École des Hautes Etudes en Sciences Sociales in Paris.

GREGORY BRYDA was awarded a Fulbright grant to conduct research and teach material related to his next research project, “The Roots and Foundations of

Conversion,” at Humboldt Universität Berlin. He led a seminar alongside Lord Rowan Williams, former Archbishop of Canterbury, on the Isenheim Altarpiece for Westminster Abbey’s *Passion and Pandemic Holy Week* seminar series. He co-organized the conference *Art and Environment in the Third Reich* and gave invited lectures on “The Trees of the Cross,” at Princeton University and the Medieval Congress at Kalamazoo, and on “Mary as Rod and River,” at Middlebury College and Yale University.

ZEYNEP ÇELİK ALEXANDER completed, along with Daniel Abramson and Michael Osman, the edited volume *Writing Architectural History: Evidence and Narrative in the Twenty-First Century*. She published essays in *Grey Room* as well as in the edited volumes *Iteration: Episodes in the Mediation of Art and Architecture* and *Bauhaus 100: Wendepunkt der Moderne*. Çelik Alexander also gave

talks at Birkbeck, University of London; Princeton University; Washington University; Courtauld Institute of Art; Royal Institute of Technology, Stockholm; Hochschule für bildende Künste, Frankfurt am Main; and the Wadsworth Atheneum.

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

JONATHAN CRARY published the essay “Powering Down” in the Spring 2021 issue of *October*. At Zone Books, he was the sponsoring editor of Romy Golan’s new book *Flashback, Eclipse: The Political Imaginary of Italian Art in the 1960s*.

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

DAVID FREEDBERG's volume *Iconoclasm* has just appeared with University of Chicago Press. It contains a selection of six previously published essays as well as four new ones on recent episodes of image destruction and removal across the globe. Freedberg contributed to books on William Kentridge and on Rembrandt and contemporary portraiture, and he also lectured for audiences in Copenhagen, Hamburg, and Milan, as well as at INHA’s Festival of History and Art at Fontainebleau. In his role as director of the Italian Academy, he hosted three exceptionally well-attended lectures by Carlo Ginzburg and a conference on the restitution of the Benin Bronzes.

This year, **MEREDITH GAMER** had the pleasure of being a fellow at Columbia’s Heyman Center for the Humanities, which allowed her to work on her book

manuscript, *The Sheriff’s Picture Frame: Art and Execution in Eighteenth-Century Britain*. She participated in the College Art Association annual meeting; contributed an essay to the exhibition catalogue *Hogarth and Europe* (Tate Britain, 2021); and filmed two lectures on Hogarth’s graphic works for a virtual public lecture series hosted by the Paul Mellon Centre. Currently, she is completing an article on the visual culture of hanging in Britain and the British empire.

ANNE HIGONNET spoke at the international conference *Collecting Impressionism* and at Harvard University, and published a review of Frick Madison for *ArtForum*. She is currently writing a book on fashion and the French Revolution, under contract with Norton. During the pandemic semesters, she taught a record number of students.

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

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

BOOK EXCERPT



When I began investigating iconoclasm in 1970 (concentrating on iconoclasm during the Protestant Reformation in the Netherlands), my colleagues, my friends, practically everyone asked me what iconoclasm had to do with art history. Art, they said, was about the higher reaches of the human spirit, not about its baser qualities. It was about creativity, not destruction. The task of the historian of art was to record or describe what has survived, not what was lost. How could an art historian be conducting research into the history of the destruction of images? Art historians were supposed to deal with form in history and with what art means to people. I restrained myself from suggesting that the will to destroy works of

art often provides precise testimony to what art actually means to people, from love and desire to hate, anger, and resentment. For the most part, art historians preferred to talk about images that exist rather than images that no longer exist, to show images being made rather than unmade. The notion that anyone should do research on the history of image destruction—or the history of images that no longer exist, that are so gone that you can no longer study them visually—was regarded as anathema, testimony to what was wild and barbaric in the human spirit, outside civilization and culture, and had nothing to do with the realm of academic inquiry or art. This seems absurd now.

Excerpt from David Freedberg’s *Iconoclasm* (University of Chicago Press, 2021).

BRANDEN W. JOSEPH delivered the lecture “Art and Dirt: Kim Gordon’s Aesthetics of Impurity” in the Harn Eminent Scholar Chair in Art History (virtual) lecture series at the University of Florida; contributed “UFO I/O: Tony Oursler in Conversation with Branden W. Joseph” to Oursler’s retrospective exhibition *Black Box* at the Kaohsiung Museum of Fine Arts in Taiwan; and published interviews with underground hip-hop artists ZelooperZ and Pink Siifu in *BOMB Magazine* online.

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

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

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

MATTHEW McKELWAY published articles in a special issue of *Ajia yūgaku* and in *Orientations*. Last spring, he presented at an online symposium co-hosted by Yale University and the University of Kyushu on Jesuit churches in sixteenth-century Japan and lectured on paintings by Kano Sansetsu and Kano Motonobu at Harvard University and the Denver Art Museum. He hopes to return to Japan in 2022.

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

Last spring, **ELEONORA PISTIS** presented the papers “Piranesi without Images: the Thinkability of Architecture,” at the conference *Piranesi@300* organized by the British School in Rome, and “Ephemeral Theaters of Knowledge,” at the American Society for Eighteenth-Century Studies. She also gave a talk at the Barnard College conference *The Total Library: Aspirations of Complete Knowledge*. While working on her current book manuscript, she wrote an article on John Talman’s colored drawings of pavements. She will be in residence later this year at the Getty, working on her project *Antiquarian Fragments, Making of Knowledge, and Missing Architecture*.

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

Z. S. STROTHER’s essay, “Iconoclasm in Africa: Implications for the Debate on Restitution of Cultural Heritage,” served as the keynote in a colloquium debate devoted to “Iconoclasm, Heritage, Restitution” and was published in *HAU: Journal of Ethnographic Theory*. She concluded her tenure as a Phi Beta Kappa Visiting Scholar last year with

programs at UC Berkeley, University of Albany, and Oberlin College, and she gave the talk “N’y a-t-il deux sexes?” at the international conference *Central Africa’s Renaissance*.

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

MICHAEL J. WATERS co-organized the two-day online conference *Early Modern Cultures of Copying*, which took place in June and had over two hundred attendees. The event, originally scheduled for May 2019, was sponsored by a Lenfest Junior Faculty Development Grant and Lila Wallace-Reader’s Digest Lecture Program Grant. He also co-chaired the two-part session “Transmedial Techniques” at the Renaissance Society of America annual meeting and offered an introductory prolegomenon on the subject. In March, he presented the talk “Print, Architecture, and Renaissance Cultures of Copying” at the Columbia University Seminar in the Renaissance.

Emeritus Professors

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

STUDENT PERSPECTIVES

Alex Foo ’21 BA



ONE OF THE HIGHLIGHTS of my time at Columbia was spending three semesters as an undergraduate curatorial intern in the Department of European Sculpture and Decorative Arts at the Metropolitan Museum of Art, where I worked with curator Denise Allen and research associate Jeffrey Fraiman on the museum’s forthcoming catalogue of Italian bronzes. Exciting, yet challenging, was my introduction to Renaissance and Baroque *bronzetti*, whose dates are often uncertain and whose attribution still relies heavily on connoisseurship. Handling and scrutinizing these intricate objects up-close affirmed how *bronzetti* were, as the Roman poet Statius wrote, “small in size, in impact, huge.” I started out by investigating the history of collecting Italian bronzes in the United States and quickly grew acquainted with the titanic figures of Joseph Duveen, John Pierpont Morgan, and Wilhelm von Bode. I later had the opportunity to research and write catalogue entries on Severo da Ravenna’s *Sea-Monster* (c. 1500) as well as chunky Venetian door knockers, drawing on my new understanding of bronze technical analysis as well as knowledge gained in the classroom and onsite in Venice with Professors Diane Bodart, Johanna Fassel, and Caroline Wamsler. These insights into the materiality of bronze, and sculpture more broadly, came to shape my Columbia senior thesis project on sixteenth-century sculptor Alessandro Vittoria.

UNDERGRADUATE AWARDS AND PRIZES

Departmental Honors

BRYN EVANS
MARY KATHRYN FELLIOS
ALEX FOO
OCTAVIA YOUNG

Judith Lee Stronach Memorial Prize

CLAIRE WILSON

Senior Thesis Prize

ALEX FOO

Senior Thesis Writers

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

BRYN EVANS: “Grounded In Our Own Image: Beverly Buchanan’s *Marsh Ruins* (1981) as material bodies in motion” (Mabel O. Wilson)

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

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

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

KENNEDY ROESE: “Brendan Fernandes and the Question of Contemporary Performance” (John Rajchman)

THOMAS SAENZ: “*Spatializing a New Chicanismo: Judy Baca and Urban Los Angeles, 1970–2019*” (Lisa Trever)

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

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

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



DISSERTATION FELLOWSHIP AWARDS

American Institute of Indian Studies, Asher Family Dissertation Fellowship

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

Ary Stillman Dissertation Fellowship

PIPER MARSHALL: “Who Speaks: Ericka Beckman’s New Talkies”

DAVID SLEDGE: “Race and the Visual Publics of American Modernist Art, 1920–40”

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

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

Center for Advanced Study in the Visual Arts, Paul Mellon Fellowship 2020–23
CLEO NISSE: “Unraveling Canvases: Textile Supports and Venetian Painting from Bellini to Tintoretto”

Center for Advanced Study in the Visual Arts, Samuel H. Kress Fellowship 2020–22

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

Centro de Estudios Europa Hispánica Curatorial Fellowship in Spanish Paintings, National Gallery, London
DANIEL RALSTON: “Painting in Spanish: Fortuny, Manet, and the Image of Spain in the Later Nineteenth Century”

C.V. Starr Dissertation Fellowship
CHARLOTTE GORANT: “Reliefs from the Bhārhut Stūpa: Re-evaluating Early Buddhist Narrative Art (c. 200 BCE–100 CE)”

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

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

SOPHIA MERKIN: “Collecting Oceania: Pacific Objects, Histories, and Data in Nineteenth-Century U.S. Museums”

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

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

Eighth-Year Fellowship, Art Humanities RATTANAMOL JOHAL: “Forms of Despair: Postmodern Art in Metropolitan India”

Eighth-Year Fellowship, Italian Academy
DIANA MELLON: “Bathing in the Renaissance: Bodies & Landscape in the Campi Flegrei”

Fulbright-Hays Doctoral Dissertation Research Abroad Fellowship
VALERIE ZINNER: “Sumiyoshi Gukei and Early Modern *Yamato-e*”

Fulbright-Nehru Doctoral Dissertation Fellowship

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

GSAS Research Excellence Dissertation Fellowship

CLAIRE DILLON: “Constructing the Histories of Norman Sicily: Production, Power, and Fragmentation in the Textile Industry and Beyond”

ZOË DOSTAL: “Rope, Linen, Thread, Paper: Gender, Labor, and the Textile Industry in Eighteenth-Century British Art”

KATHERINE FEIN: “The Garb of Nature: Art, Nudity, and Ecology in the Nineteenth-Century United States”

BARTHÉLEMY GLAMA: “How Colonial Archaeology Transformed the Louvre: Antiquities, Empire, and the Encyclopedic Museum in France, 1830–1870”

RACHEL HUTCHESON: “Color Photography, 1890–1920: Technology, Gender, Colonialism”

CHEN JIANG: “Repainting the Past: Kikuchi Yōsai’s (1788–1878) Visualization of History”

MATEUSZ MAYER: “Image Making in Times of Conflict: German Emperors,

Merchants, and Painters in Early Modern Venice”

ANNE OCHMANEK: “Conceptualism and the Connexionist World, 1969–1971”

OLUREMI ONABANJO: “Agudas as Afro-Brazilians: Imaging an Atlantic Community between São Salvador and Lagos”

JULIÁN SÁNCHEZ GONZÁLEZ: “*Lucerna Extincta*: Notes on an Interspiritual History of Art in the Americas and the Caribbean, 1970s–1980s”

NICOLE SARTO: “Fire Burn and Cauldron Bubble: Bewitching Women in Greek Art”

IANICK TAKAES DE OLIVEIRA: “Renaissance Heaven—The Empyrean in the Art of the Fifteenth- and Sixteenth-Century Italian Peninsula”

GSAS Teaching Scholars Fellowship
ALEXANDER EKSERDJIAN: “Immortal Bodies: The Sculptural Representation of Mortals and Gods in the Sanctuaries of Central Italy”

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

Howard Hibbard Dissertation Fellowship
TERESA SOLEY: “The Politics of Death: A Social History of Renaissance Portuguese Tomb Sculpture”

Japan Foundation Fellowship
CHEN JIANG: “Repainting the Past: Kikuchi Yōsai’s (1788–1878) Visualization of History”

NAOMI KUROMIYA: “Finding the Past in the Future: Tracing ‘the Integrated Artwork’ in Modern Japan”

Mellon/ACLS Dissertation Completion Fellowship

CATHY ZHU: “Born in a Golden Light: Omens, Art, and Succession in the Southern Song, 1127–1279”

Metropolitan Museum of Art, Jane and Morgan Whitney Fellowship
OLIVIA CLEMENS: “Forming ‘Islamic Art’ in the United States: Collecting and Exhibiting in the American Context, c. 1880–1940”

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

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

Metropolitan Museum of Art, Theodore Rousseau Fellowship

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

Museum of Modern Art, Mellon-Marron Research Consortium Fellowship

Y. L. LUCY WANG: “Contagious Places, Curative Spaces: Disease in the Making of Modern Chinese Architecture, 1894–1949”

Pierre and Maria-Gaetana Matisse Dissertation Fellowship

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

Rudolf Wittkower Dissertation Fellowship

ISABEL BIASCOECHEA: “Imagining and Representing the Chthonic in Greek Art”

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

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

ALUMNI NEWS

JOSÉ ABETE ’79 BA is secretary-general of the Fondation Jardin Majorelle and serves on its board of directors.

ANTHONY ALOFSIN ’87 PhD was invited by the Carl Friedrich von Siemens Stiftung to lecture next June. A Chinese-language edition of his book *Wright and New York* (Yale University Press, 2019) is forthcoming.

MACKY ALSTON ’87 BA is a director whose feature documentaries have won awards at Sundance.

NATALIE McCANN: “Books, Quills, Letters, and Ink: The Representation of Female Literacy in Early Modern Europe”

MA FELLOWSHIP AWARDS

Caleb Smith Memorial Fellowship
MICHELLE CHU

Solomon B. Hayden Fellowship
ADEKOYEJO (KOJO) ABUDU

Summer MA Thesis Research Fellowship
LEAH DENISON
ANDIE FIALKOFF
SOPHIA GEBARA
ABBE KLEIN

DISSERTATIONS DEPOSITED

EMOGENE CATALDO: “Living Stones: Sculpted Foliage in Gothic Architecture, c. 1140–1300” (Stephen Murray)

XIAOHAN DU: “On A Snowy Night: Yishan Yining (1247–1317) and the Development of Zen Calligraphy in Medieval Japan” (Robert E. Harrist, Jr.)

COURTNEY FISKE: “‘Requestioning’ Postminimalism: Gordon Matta-Clark’s Creative Energetics, 1968–72” (Branden W. Joseph)

NICHOLAS FITCH: “Institutional Critique and Autobiography in the post-1968 Work of Clorindo Testa” (Barry Bergdoll and Branden W. Joseph)

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

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

NOIT BANAI ’07 PhD was visiting professor at NYU Shanghai and contributed essays to *White Space in White Space, Elaborate Gesture of Pastness: Three Films by Dani Gal*, and *Elisabeth Wild: Fantasías*.

DEVIRM BAYAR ’06 MA curated and edited the monograph for the Jacqueline de Jong retrospective at WIELS Contemporary Art Centre in Brussels.

TIFFANY FLOYD: “Dreaming of Ancient Times: Mesopotamia and the Temporal Topography of Iraqi Modern Art, 1958–2003” (Alexander Alberro and Zainab Bahrani)

MATTHEW GILLMAN: “Medieval Glass and the Aesthetics of Simulation” (Avinoam Shalem)

NINA HORISAKI-CHRISTENS: “VIDEO HIROBA: Contingent Publics and Video Communication in Japan, 1966–1981” (Jonathan Reynolds)

NATASHA MARIE LLORENS: “Specters of Liberation, Children of Violence: Experimental Film in Algeria 1965–1979” (Alexander Alberro)

FRANCESCA MARZULLO: “Devotional Overdoors in Medieval and Renaissance Italy” (Michael Cole)

DAVID SCHNELLER: “Crafting Across Time and Space: Artistic Exchange and Archaic Greek Sanctuaries in the Eastern Mediterranean” (Ioannis Mylonopoulos)

BRIAN VAN OPPEN: “Radiant Bodies: Living with Etruscan Bronze Candelabra” (Francesco de Angelis)

BRIGID VON PREUSSEN: “Manufactories of Virtù: Classicism, Commerce, and Authorship in Georgian Britain, c. 1759–1800” (Anne Higonnet)

LEAH WERIER: “From Vitrine to Screen: Art and the Architecture of Commodity Display” (Alexander Alberro)

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

GRETA BERMAN ’75 PhD completed forty-two years of teaching at Juilliard. She is art editor of *Persimmon Tree Magazine*.

ANNETTE BLAUGRUND ’87 PhD, consulting curator at the Thomas Cole National Historic Site, is at work on the upcoming exhibition *Thomas Cole’s Studio*. Her article on artist Sam Adoquei was published in *Fine Art Connoisseur* and her term as president of ArtTable’s board ended this summer.

NELSON BLITZ, JR. '87 MA published "Politics and German Identity as Factors in Kirchner's Suicide" in the catalogue *Ernst Ludwig Kirchner* (Prestel, 2019) and loaned works of art for the exhibition, held at the Neue Galerie.

ANDREW BOTTI '83 BA is a practicing attorney and oil painter.

ISOLDE BRIELMAIER '03 PhD was appointed deputy director of the New Museum.

EMMELYN BUTTERFIELD-ROSEN '06 BA is associate director of the Williams College Graduate Program in the History of Art. She published *Modern Art and the Remaking of Human Disposition* (University of Chicago Press, 2021).

DAVID CALLIGEROS '93 BA is owner of Remains, a custom lighting and historic restoration company in New York. He is working with transit and community groups to rebuild the original Penn Station.

DAVID CAST '70 PhD published "Germany/England: inside/outside" in *Journal of Art Historiography*.

FRED T. CATAPANO '71 BA has taken up lost-wax bronze casting of yoga poses.

LYNN F. CATTERSON '02 PhD published several articles on art dealer Stefano Bardini and gave virtual talks for institutions in Geneva and Lisbon as well as the Hugo Helbing Lecture for the Zentralinstitut für Kunstgeschichte in Munich.

ANNE HUNNELL CHEN '14 PhD co-edited the volume *Late-Antique Studies in Memory of Alan Cameron* (Brill, 2021).

ELIZABETH CHILES '97 BA began teaching photography at St. Edward's University and has an upcoming solo exhibition, *Time Being*, at Grayduck Gallery in Austin.

CANADA CHOATE '17 BA is assistant editor at *Artforum* and a participant in the Whitney Independent Study Program in Critical Studies.

PETRA TEN-DOESSCHATE CHU '71 PhD co-edited *Daniel Cottier: Designer, Decorator, Dealer* (Yale University Press, 2021).

JACQUELYN COLLINS-CLINTON '70 PhD published *Cosa: The Sculpture and*

Furnishings in Stone and Marble (University of Michigan Press, 2020).

EVELYN M. COHEN '04 PhD received the Narkiss Prize from the Center of Jewish Art at the Hebrew University of Jerusalem.

SANDRINE COLARD '16 PhD received the Roy Sieber Dissertation Award from the Arts Council of the African Studies Association. She curated and co-edited the catalogue for *Congoville*, held at the Middelheim Museum in Antwerp.

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

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

CARRIE CUSHMAN '18 PhD is a curatorial fellow in photography at the Davis Museum at Wellesley College. She curated *Komatsu Hiroko: Creative Destruction*, which opened this fall.

CARLA ADELLA D'ARISTA '17 PhD published *The Pucci of Florence: Patronage and Politics in Renaissance Italy* (Harvey Miller/Brepols, 2020), as well as the article "Between the Real and the Ideal" in *Annali di architettura*.

JOHN DAVIS '91 PhD served as interim director of the Cooper Hewitt and is now president and CEO of Historic Deerfield.

SABINA DE CAVI '07 PhD is assistant professor in the Department of Art History at NOVA University Lisbon.

ELIZABETH VALDEZ DEL ALAMO '86 PhD published several articles on medieval cloisters.

MARIE-STÉPHANIE DELAMAIRE '13 PhD co-edited *Circulation and Control: Artistic Culture and Intellectual Property in the Nineteenth-Century* (Open Book Publishers, 2021). She is directing a project on Ludwig Denig's 1784 illuminated manuscript, which was awarded a Getty Foundation Paper Project grant.

IVANA DIZDAR '19 MA entered a doctoral program in art history at the University of Toronto and was awarded

a SSHRC fellowship. She is a curatorial assistant at the National Gallery of Canada and assisted in the exhibition *Jeff Koons: Lost in America* at the Qatar Museums Gallery in Doha.

KEVIN D. DUMOUCHELLE '17 PhD curated and edited the forthcoming catalogue for *Heroes: Principles of African Greatness* at the Smithsonian's National Museum of African Art.

MARY D. EDWARDS '86 PhD teaches at Pratt Institute. She presented a paper on the myth of Narcissus in twentieth-century art at the SECAC annual meeting.

PATRICIA EMISON '85 PhD published *Moving Pictures and Italian Renaissance Art History* (Amsterdam University Press, 2021) as well as essays in *A Cultural History of Memory* (Bloomsbury, 2020) and *Journal of Aesthetic Education*.

YASMINE ESPERT '20 PhD was awarded an ACLS fellowship and appointed postdoctoral research associate in the Department of Art History at the University of Illinois Chicago.

ALIX FINKELSTEIN '09 MA is marketing director at the Museum of Arts and Design in New York.

MICHAEL ANTHONY FOWLER '19 PhD is assistant professor in the Department of Art and Design at East Tennessee State University.

SUSAN FUNKENSTEIN '92 BA teaches at the Stamps School of Art & Design at the University of Michigan. She published *Marking Modern Movement: Dance and Gender in the Visual Imagery of the Weimar Republic* (University of Michigan Press, 2020).

ALEX GARTENFELD '08 BA is artistic director at the Institute of Contemporary Art, Miami, where he organized exhibits for Chakaia Booker, Janiva Ellis, Dalton Gata, and Allan McCollum this year.

LESLIE GEDDES '01 BA published *Watermarks: Leonardo da Vinci and the Mastery of Nature* (Princeton University Press, 2020) and was a fellow at Harvard's Villa I Tatti.

AMY GOLAHNY '84 PhD published *Rembrandt: Studies in his Varied Approaches to Italian Art* (Brill, 2020). A book on Rembrandt's "Hundred Guilder Print" is forthcoming.



Photo: Christophe von Hohenberg

Charles Miers '80 BA

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

ARIELLE GOLDSTEIN '15 BA is a member of the Post-War and Contemporary Art Department at Christie's.

CAROLINE GOODSON '04 PhD is university senior lecturer at the University of Cambridge. She published *Cultivating the City in Early Medieval Italy* (Cambridge University Press, 2021).

SARAH URIST GREEN '07 MA published *You Are an Artist* (Penguin Books, 2020).

DIANA GREENWALD '11 BA published *Painting by Numbers: Data-Driven Histories of Nineteenth-Century Art* (Princeton University Press, 2021) and gave a talk on the subject for the department's professional development workshop.

BARBARA GUGGENHEIM '76 PhD wrote an essay on art advisers for *Collecting American Art* and completed a book of essays, *Little Known Facts About Well-Known Figures*, as well as a guidebook, *Only in LA*.

KAI GUTSCHOW '05 PhD was promoted to associate head of design ethics at the Carnegie Mellon School of Architecture.

PIRI HALASZ '82 PhD publishes and writes for the art historical blog (*An Appropriate Distance*) *From the Mayor's Doorstep*.

WILLIAM HENNESSEY '78 PhD published *Walking Broadway: Thirteen Miles of Architecture and History* (Monacelli Press, 2020). A sequel devoted to Fifth Avenue is forthcoming.

BETH HINDERLITER '08 PhD co-edited the volume *More Than Our Pain: Affect and Emotion in the Era of Black Lives Matter* (SUNY Press, 2021).

JEFFREY HOFFELD '73 MPhil is a private art dealer and advisor to the estates of artists and collectors.

KATHERINE BYGRAVE HOWE '99 BA co-authored, with Anderson Cooper, *Vanderbilt: The Rise and Fall of an American Dynasty* (Harper, 2021).

EILEEN HSIANG-LING HSU '99 PhD assisted in editing the multi-volume set *Visualizing Dunhuang* (Princeton University Press, 2021).

LISSETTE JIMENEZ '06 BA was appointed assistant professor in the School of Art at San Francisco State University.

She is director of the Conservation Field School for the Abydos Temple Paper Archive Project.

JINYOUNG ANNA JIN '04 MA is director of the Charles B. Wang Center at Stony Brook University and published three journal articles this year.

DONALD JOHNSON-MONTENEGRO '11 MA was named partner at Lühring Augustine Gallery.

JACQUELINE JUNG '02 PhD was promoted to professor in the Department of the History of Art at Yale University.

LEWIS KACHUR '88 PhD contributed catalogue essays for *Surréalisme dans l'art américain* at Centre de la Vieille Charité in Marseilles and *Les Musiques de Picasso* at Musée de la musique in Paris.

TRUDY KAWAMI '83 PhD presented papers at the ASOR annual meeting and at the Rencontre Assyriologique Internationale.

ANI KODZHABASHEVA '17 MPhil is a grant writer and project manager at The Collective, an architecture and urbanism NGO, and regular contributor to *Artists*

ALUMNI PROFILES

Aimee Ng '12 PhD



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

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

Magazine, Pastel Journal, and Watercolor Artist.

JULIET KOSS '90 BA is professor and chair of the Department of Art History at Scripps College. She is the Alisa Mellon Bruce Senior Fellow at CASVA for her book *Model Soviets*.

KATHRYN KREMNIETZ '20 PhD is associate vice president and specialist in nineteenth-century European painting at Sotheby's.

SUSAN LANDESMAN '85 MA received funding from the Ho Family Foundation to translate the “subsequent revelation” of Tara-mula-kalpa. A Portuguese translation of her previous book, *The Tara Tantra: Tara's Fundamental Ritual Text* (Wisdom, 2020), is forthcoming.

CORNELIA LAUF '92 PhD works with artists on the label design for her extra virgin olive oil brand, Agricola Due Leoni. This year she co-curated a textile carpet project by contemporary artist KAWS.

JENNIFER LEE '14 BA is director of art and culture for the Columbia Alumni Club of Northern California.

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

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

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

NATASHA MARIE LLORENS '21 PhD was appointed professor at the Royal Institute of Art in Stockholm and awarded a Swedish Research Council grant. She curated *En Attendant Omar Gatlatto* at Triangle-Astérides in Marseille.

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

JESSICA MAIER '06 PhD published *The Eternal City: A History of Rome in Maps* (University of Chicago Press, 2020) and was awarded an NEH fellowship to work

on her next book, *Contested Places: Cartography, Conflict, and the Visual Arts in Early Modern Europe*.

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

THOMAS MARTIN '88 PhD published “Filarete’s *Odysseus and Iros*: Its Meaning and Albertian Source” in *Artibus et Historiae* and presented on the topic at Columbia’s Seminar in the Renaissance.

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

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

ELIZABETH MERRILL '07 BA was appointed assistant professor in the Department of Architecture at Ghent University.

JOAN MIRVISS '76 MA owns a gallery in New York devoted to Japanese art. She re-

cently published the catalogue for *Tradition Redefined: Rosanjin and his Rivals* and the book *The Allure of Contemporary Japanese Ceramics* (Mitsumura Suiko, 2019).

DAVID MOOS '93 PhD is an art advisor and co-founder of Museum Exchange, a digital platform for collectors to donate art to North American museums.

HANNAH MORSE '20 MA is a curatorial photography intern at MoMA.

MIKAEL MUEHLBAUER '20 PhD was awarded fellowships from the ACLS and Harvard's Villa I Tatti, as well as grants from the American Institute of Maghrib Studies and Trinity College's Center for Modern Italian History. He published articles in *Aethiopia* and *Muqarnas* and gave invited virtual talks at the Met and the Courtauld.

ZEHRA NAQVI '21 BA published the article “Orientalism Through Degas’s Eyes” in *Asterisk Journal* and another on Pakistani artist Sadequain in the online publication of the *Intercollegiate Art History Symposium*.

JONATHAN T. D. NEIL '10 PhD was promoted to associate provost for academic affairs and strategic initiatives at Claremont Graduate University.

JANET OH '10 MA is an assistant curator at the Asian Art Museum of San Francisco.

STEPHANIE O'ROURKE '16 PhD published *Art, Science, and the Body in Early Romanticism* (Cambridge University Press, 2021). Her article on Caspar David Friedrich was published in *Representations* and awarded second place for the Richard Stein Article Prize.

DAVID OSTOW '01 BA published several cartoons and humor pieces in *Airmail, Alta, The American Bystander, and The New Yorker*.

MATT PEEBLES '19 PhD was appointed assistant editor of *Hesperia*. His article “Threatening Gods for Fearful Mortals: Weapon-Brandishing Divinities in Ancient Greek Art” was published in *Unveiling Emotions III* (Franz Stiner Verlag, 2020).

JOHN PEFFER '02 PhD published the essay “How Do We Look?” in *Kronos*. He was a CASVA Paul Mellon Visiting Senior Fellow for his book project, *How to Remember Apartheid with Pleasure: Family Photography in South Africa*.

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

HART PERRY '71 MA was awarded an NEA grant for an artist-in-residence program in holography.

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

STEPHEN POLCARI '70 MA published a book on Clyfford Still's self-portraits on his website.

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

GEORGE PRESTON '73 PhD contributed a catalogue essay for *This House is Mine* (Yale University Press, 2021), a traveling exhibition of paintings by Bob Thompson.

PHOEBE PRIOLEAU '10 MPhil is a fellow in child and adolescent psychiatry at Children's Hospital of Philadelphia.

KIMBERLY RHODES '99 PhD was appointed NEH Distinguished Teaching Professor in the Humanities at Drew University. She published “The Hunter and the Hunted” in *Journal18* and “Seeing Saints in the Forest of Arden” in *Humorality in Early Modern Art, Material Culture, and Performance* (Palgrave, 2021).

MARTHA RICHLER '89 MA is a radio presenter.

CATHERINE ROACH '09 PhD published an article on genre, race, and the British Institution in *Art History* and co-organized the conference *Paintings, Peepshows, and Porcupines: Exhibitions in London, 1775–1851* at the Huntington Library.

JUDITH RODENBECK '03 PhD is chair of Media & Cultural Studies and faculty director of the Gluck Fellows Program for the Arts at the University of California, Riverside.

GAIL HARRISON ROMAN '81 PhD curated and published the catalogue for *Nature's Art*, an exhibition on geodes.

DAPHNE LANGE ROSENZWEIG '73 PhD is professor emerita of Ringling College of Art and Design, certified

appraiser of personal property, and curator specializing in Asian art.

ISABELLA ROSNER '17 BA is a doctoral student at King's College London. She recently completed the second season of her podcast on historic needlework, *Sew What?*

COLIN ROSS '16 BA is associate director at Richard Gray Gallery in New York. He recently opened *eyes never sleep*, an independent exhibition space.

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

SARA RUBENSTEIN '02 BA is business manager of Henning Larsen's North American practice.

TINA RIVERS RYAN '16 PhD co-curated *Difference Machines: Technology and Identity in Contemporary Art* at the Albright-Knox Gallery. She published an essay on NFTs in *Artforum*, discussed the subject on a pair of panels, and gave interviews to Artnet, the *New York Times*, and other outlets.

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

LUCY FREEMAN SANDLER '57 MA published the article “Psalter Illustration and the Rise of Coronation Imagery in Medieval England” in *Journal of Medieval History* and several essays in edited volumes.

CAROL SANTOLERI '12 MA published the book *The History of Steep Rock Association: The Jewel in the Crown*.

ALLEN SCHILL '73 BA made a series of photographs and constructions for his ongoing art project, *The Tags Cases*.

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

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

ANDREW CARRINGTON SHELTON '87 BA published the essay “Ingres, Painter of Men” in *Art History* and presented a paper at the Cleveland Museum of Art symposium.

JACK ASHTON SHIPKA '20 BA entered a master's program in historic preservation at GSAPP.

CHARLES MICHAEL SHUMAKER '79 MA is a law firm partner in Los Angeles representing artists, galleries, museums, and theatre groups.

KATHERINE SIBONI '15 MA was appointed director of Martos Gallery and published writings in *Artforum*, *Brooklyn Rail*, and *Texte Zur Kunst*.

JULIA SIEMON '15 PhD contributed essays and catalogue entries for *The Medici: Portraits and Politics, 1512–1570* (Metropolitan Museum of Art, 2021) and *Genius of the Baroque: Szymon Czechowicz, 1689–1775* (National Museum in Krakow, 2020). She was awarded a Getty Foundation grant for research on the drawings of Stradanus.

RACHEL SILVERI '17 PhD co-edited and co-authored two essays for the Fall 2020 special issue of *Selva: A Journal of the History of Art* on “Reactionary Art Histories.” Another publication, “Arlene Shechet: History Matters,” appeared in the catalogue *Arlene Shechet: Skirts* (Pace Gallery, 2021).

JEFFREY CHIPPS SMITH '79 PhD published *Albrecht Dürer and the Embodiment of Genius: Decorating Museums in the Nineteenth Century* (Penn State University Press, 2020).

DAVID SIMON SOKOLOW '71 MA completed forty years of teaching at the University of Texas School of Law and published *A Short & Happy Guide to Agency and Partnership* (West Academic, 2021).

JEEYOUNG ANES SUNG '19 MA is a student at the University of Pennsylvania Carey Law School.

ABIGAIL L. SUSIK '09 PhD published a catalogue essay in *Surrealism Beyond Borders* (Yale University Press, 2021). Forthcoming are *Radical Dreams: Surrealism, Counterculture, Resistance* and an essay on surrealist Alan Glass.

LESLIE BUSSIS TAIT '90 PhD was named educator emerita at the Met.

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

MIWAKO TEZUKA '05 PhD was promoted to associate director of the Reversible Destiny Foundation and selected as associate curator of the 2022 Hawai'i Triennial.

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

GARY VAN WYK '96 PhD contributed an essay to *Todd Webb in Africa: Outside the Frame* (Thames & Hudson, 2021) and another on photographer Gosette Lubondo for an eponymous monograph (Éditions de l'oeil, 2020).

GENEVA VIRALAM '08 BA joined Reykjavik's i8 Gallery as a New York-based director.

XIN WANG '11 MA juried the Anonymous Was a Woman Award and the Keith Haring Fellowship in Art and Activism at Bard College; gave lectures at NYU, Yale University, and the Städelschule; and published several reviews and essays.

SOPHIA WARE '21 BA joined Teach for America.

JENNIFER WAVEREK '12 BA opened the ceramics studio BKLYN CLAY.

IVY WEINGRAM '02 BA founded museum consultancy IMW Independent Museum Works, based in Philadelphia, and served as consulting historian on the documentary *Bernstein's Wall*.

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

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

SERDAR YALCIN '14 PhD published “Orientalizing Architecture: Prinias, 'Ain Dara and Hittite Echoes in Greek Architectural Sculpture” in *Studi Micenei ed Egeo-Anatolici*.

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

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

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

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

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, friends, and institutions who carry forward the department's intellectual mission and provide financial support to enhance its core offerings.

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MODA Curates

AABV: Aestheticizing Anti-Black Violence—From Critique to Satire ***Narrative Thread: Gina Adams and Marie Watt***

Last spring, MODA Curates returned to the Wallach Art Gallery with two exhibitions curated by students in the MA in Modern and Contemporary Art: Critical and Curatorial Studies Program (MODA). Based on their thesis projects, these shows presented a diverse range of contemporary art that probed the collective experiences of marginalized communities by engaging legacies of colonial trauma and current anti-Black violence. In *Narrative Thread*, Erin Gallagher displayed the fiber-based works of two indigenous artists, Gina Adams and Marie Watt, focusing on the ways they harness tribal textile traditions of “women’s work,” such as

quilting, embroidery, and needlework, to create objects that speak to native cultural histories and a landscape of colonial conflict. Adams, in the series *Broken Treaty Quilts*, for example, assembled letters cut by community members from recycled fabric to form phrases from Native American treaties violated by the United States government. The transformation of everyday objects as a means of highlighting the continuing presence of historical injustices also featured prominently in the works exhibited in *AABV: Aestheticizing Anti-Black Violence*, curated by Marcus Jamison. Juxtaposing serious and satirical music

videos by Flying Lotus, Leikeli47, and Run the Jewels; screenprints by Dread Scott that appropriate text and imagery from newspapers; and paintings on concrete of Black baby dolls by Lindsey Brittain Collins, Jamison broke down barriers between commercial culture and fine art to explore how Black artists across genres have responded to institutional racism and the police killings of unarmed Black citizens.

Gina Adams, *Treaty at Fort Laramie*, 1851 (front), 2017. From the series *Broken Treaty Quilts*. Hand-cut calico letters on antique quilt, 188 × 183 cm. Courtesy of the artist and Accola Griefen Fine Art, New York. Photo: Aaron Paden.