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Greetings from Pomerene Hall, the home of the Department of History of Art at Ohio State. I am the new interim chair of the department, and I want to welcome you to our first annual newsletter. We wanted to begin this newsletter so we could share the news, accomplishments and opportunities of the department with our students, alumni and friends. We hope you enjoy reading about what we have been up to in 2020 and 2021.

The past year-and-a-half has been challenging for the department in many ways because of the COVID-19 pandemic. Classes were moved online, research projects and travel were paused and we all struggled to adjust to the isolation that accompanied the pandemic. Despite all of this, our students and faculty have remained committed to and engaged with our department's mission: to share with our students an art-historical practice that is ever-evolving, inclusive, intellectually rigorous and culturally rich. As I compiled the various updates, news and features in this newsletter, I was struck by how our faculty and students' commitment to their objects of study and fields they love appear only to have deepened during this challenging year, as they have sought out new ways of engaging in their teaching and research.

As we moved to an online format in 2020, we formed community through faculty sharing work in progress with each other and with students. In a series of Zoom presentations and discussions during the 2020-2021 academic year, Associate Professors Karl Whittington and Namiko Kunimoto, Professor Andrew Shelton, and Roy Lichtenstein Foundation Chair of Art History Jody Patterson shared their work in process on Italian, Japanese, French and American artists, and we were able to engage from the many locations where we were sheltering in place during the pandemic's early days. This continues this year with online presentations from other faculty members. At the same time, faculty and graduate students made the most of the fact that national conferences, talks and symposia were moved online, attending far more events and engaging with a wider variety of scholars we would normally meet through typical conference travel. This ability to present and attend talks across the globe, which we have all taken advantage of, has been one of the bright spots of a challenging year.

During the pandemic, our department has also continued and even expanded its public outreach through curatorial collaborations across Columbus. These have taken place at the Wexner Center for the Arts, the Columbus Museum of Art, the Hopkins Hall Gallery and the Urban Arts Space, among other venues, and have involved every group in the department, from faculty to graduate and undergraduate students. In spring 2021, for example, at the height of the pandemic, our students and faculty collaborated to create two shows at the Columbus Museum of Art that are featured in this newsletter: "A Primer on the Commons" and "Partially Buried: Land-Based Art in Ohio, 1970-Now." Future opportunities for research and curatorial collaboration are planned for the Columbus Museum of Art and the Pizzutti Collection 2022, partially funded by a grant from the Arts and Humanities Discovery Theme at Ohio State. These collaborations with local museum institutions create rich laboratories for our undergraduate and graduate students to gain curatorial and research experience that we believe really set our department apart and help prepare students for a wide range of career opportunities.

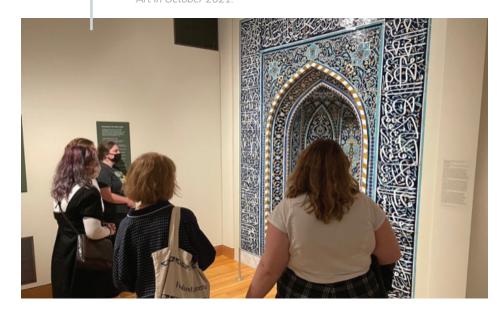
As restrictions have begun to loosen this fall, students and faculty are taking advantage of the ability to travel again. I traveled to Italy in June 2021, the first month Italy reopened to travelers from the U.S., to conduct research for my current book project, and other faculty have made trips nationally and internationally. Graduate students have begun applying for funds to travel to research sites in Lebanon, Germany, France, Italy, Japan, New York, Los Angeles, San Francisco and Boston. In the classroom, multiple groups are traveling to museum collections in the Midwest, including faculty traveling with students to the Cleveland Museum of Art, Mattress Factory in Pittsburgh, and Miller Institute for Contemporary Art at Carnegie Mellon. These kinds of classroom and research trips are made possible in large part by generous donations made to the department, and we are grateful for their ongoing support.

For alumni who have been away from the department for a while, you will notice several changes to our faculty in recent years. We have welcomed Jody Patterson, the inaugural Roy Lichtenstein Foundation Chair of Art History, and Daniel Marcus, recently appointed as assistant professor of practice in the department in addition to his position as associate curator at the Wexner Center for the Arts. We have also welcomed several new exceptional visiting professors and lecturers to the department, including Ravinder Binning (a specialist in Byzantine art), Tim Griffin (art writer and curator) and Sarah Schellinger (a specialist in ancient Egyptian and Nubian art



Ohio State PhD students visiting the Mattress Factory in Pittsburgh in October 2021.

Students visiting the Cleveland Museum of Art in October 2021.



and archaeology), who have helped us expand our courses and methodologies. The department also celebrates the accomplishments of Barbara Haeger, our longtime specialist in Northern Baroque art, who retired at the end of 2020. An online event, "Northern Renaissance and Baroque Art at the Threshhold: A Symposium in Honor of Barbara Haeger," will take place in early March 2022.

The department also mourns several significant losses in the past year. Three beloved emeritus faculty, Frank Richardson, Howard Crane, and John Huntington, passed away in 2020 and 2021. They will be greatly missed. We have a remembrance of Howard by one of his students included later in the newsletter, and future newsletters will include other testimonials.

One of the greatest challenges, but also opportunities, for our department is to advocate for the value of the humanities and arts and to show the relevance of our work not just to the field of art history but to our broader values of citizenship, inclusion and community engagement. We want this newsletter to play a role in this process. Our alumni have much to contribute as we explain to our institution and students the many professional paths that can be taken with an art history degree from the arts to law, entrepreneurship, publishing, non-profits, government and education. We want to bring our current students more in dialogue with

our alumni so they can forge concrete connections with alumni across the country but also so we can share your unique accomplishments and careers with them. If you are a history of art alum, whether you graduated in 1970 or 2020, I would love to hear from you — please write to me any time at historyofart@osu.edu or whittington.78@osu.edu. What are you up to these days? What messages can you share with current or prospective art history students, whether graduate or undergraduate? Is there any way you would like to be involved or engaged with our department? We need to share stories of your success with our students as we help them navigate their own careers.

Please do be in touch — drop me an email or come by the main office in Pomerene if you're local to Columbus. If you're interested in receiving periodic updates on what's going on in the department, please email <code>historyofart@osu.edu</code> and ask to be added to our community listserv. I look forward to hearing from you.

Karl White

Karl Whittington Associate Professor and Interim Chair

Faculty Notes

Julia Andrews, Distinguished University Professor of Chinese Art: Professor Andrews presented two major lectures this past spring. The keynote "Taiwanese Abstraction in the Martial Law Period," on May 8, 2021, kicked off the UCLA conference "Peripheral Modernism in the Global Context: Art and Society in Taiwan," organized by Hui-shu Lee. A volume of essays edited by Dr. Lee is now in preparation. For the program see: go.osu.edu/taiwan-art-and-society-conference-program. Her lecture on June 17, 2021, "Women Artists in Twentieth-Century China: A Prehistory of the Contemporary," was the second annual BAMPFA (Berkeley Art Museum-Pacific Film Archive) Lijin Collection Lecture (go.osu.edu/andrews-bamfpa). Originally planned at the museum for the spring of 2020, it became a virtual event now archived at: go.osu.edu/andrews-virtual.

Andrews is currently writing an essay on the impact of the French artist Andre Claudot's teaching career in Beijing and Hangzhou on the subsequent development of modern Chinese art for a Getty-sponsored anthology tentatively titled *Entangled Modernisms: Chinese Artists Trained in Europe.* Andrews also completed revisions to *The Colors of China*, a chapter on Japanese oil painters and the continent for an anthology edited by Tamaki Maeda and Joshua Fogel on Chinese impact on modern Japanese art.

This summer, Andrews drafted the introduction for a coedited volume that grew out of the conference "Global Art Exchange and Modernism," which was co-organized by Shuyu Kong and Zheng Shengtian at Simon Fraser University, Oct. 30-31, 2020. The diverse papers document surprising accounts of survival and productive cross-cultural encounter in the otherwise constrained Cold War era (u.osu.edu/ mclc/2020/10/12). She also participated in several virtual conferences. Joining three department alumnae, she served as discussant for the panel "Linking Asia to the World: Asian Urban Culture and Visual Art in the 1930s" at the virtual Association of Asian Studies annual meeting on March 23, 2021. The 12th International Convention of Asia Scholars, which was virtual, was hosted by Kyoto Seika University. On Aug. 26, 2021, Andrews served as discussant for "Translating Art and Heritage in the Press: A Global Perspective," an international panel of scholars that included two department alumni.

Andrews' initiative with Miki Morita of the British Library's International Dunhuang Project and Wexner Center for the Arts colleagues Mary VanWassenhove and Kim Kollman to make high-resolution photographs of the Wiant collection's Tang Dynasty *Diamond Sutra* available for scholarly study came to fruition.

After teaching remotely for two-and-a-half semesters, Andrews was delighted to see graduate students and colleagues in person in the late spring and summer, and especially the new students who she knew only from seminars on Zoom. The summer of 2021 saw several of her graduate students complete their theses. Yiwen Liu's dissertation "Becoming an Art Space: The Daxin Gallery and the Art World in Republican Shanghai (1912-1949)" focused on the significance of new exhibition venues for art in the first half of the twentieth century. Linda Huang's manuscript, "Reimagining Post-socialist Corporeality: Technology, Body, and Labor in Post-Mao Chinese Art," presented a framework for original interpretations of key artistic trends of the 1980s. Asia Adomanis, in her MA thesis co-advised by Roy Lichenstein Foundation Chair of Art History Jody Patterson, "In-between' Primitivism: Miguel Covarrubias' Circle from Harlem to Shanghai," found connections in commercial art and design that spanned continents among those who came in contact with the Mexican modernist.

Andrews is currently a member-at-large of the National Committee for the History of Art. During the 2021-2022 academic year she will be on faculty professional leave to complete her book manuscript on various forms of modern art explored by artists of China's Republican Period (1911-1949).

Lisa Florman, Professor of Modern Art, Arts and Sciences Associate Dean of Interdisciplinary Studies and Community Engagement:

Lisa Florman stepped down from her position as chair of the Department of History of Art at the end of June to accept a position as associate dean for Interdisciplinary Studies and Community Engagement in the College of Arts and Sciences. Among her many duties, she will oversee programming and other initiatives related to the Arts District and the arts at Ohio State more generally. Her essay Behind Picasso's Pins appeared at the end of last year as a chapter in the book 1913, The Year of French Modernism (Manchester University Press), edited by Effie Rentzou and André Benhaïm. Another essay, Twentieth-Century Art Historicities: The Multiple Shapes of Time, will appear next fall in Stefanos Geroulanos, ed., A Cultural History of Ideas in the Modern Age (Bloomsbury).

Mark Fullerton, Professor of Ancient Art:

During the summer of 2019, Professor Mark Fullerton travelled to Greece, Cyprus and Turkey to conduct research for his current project regarding early archaic Greek sculpture. While in Athens, he delivered a paper, Archaism and Autochthony on the Post-Periklean Acropolis, at the American School of Classical Studies to be published October 2021 in Neils, J. and Palagia, O., eds. Kallias to Kritias: Classical Culture: Athens in the Second Half of the 5th Century B.C. (De Gruyter) pp.31-49. His most recent book, Roman and Archaeology, was published by Thames & Hudson in the United Kingdom and U.S. in 2020 and in China (in translation) in 2021. He also published three book reviews: of William A.P. Childs, Greek Art and Aesthetics in the 4th Century B.C. Department of Art and Archaeology. Princeton University. In association with Princeton University Press. Princeton and Oxford, 2018. Bryn Mawr Classical Review 2021 (online); Carol L. Lawton, Votive Reliefs. The Athenian Agora. Results of Excavations Conducted by the American School of Classical Studies at Athens. Volume 38. The American School of Classical Studies at Athens. Princeton, NJ: 2017. 248 pp, 12 col figs, 3 col and b/w plans, 60 pls. Journal of Greek Archaeology. 2020 (online); and Angelicoussis, Elizabeth, Andrew Stewart, Daniella Ben-Arie and Gerard M. F. Hill (ed.), Reconstructing The Lansdowne Collection Of Classical Marbles, (2 vols.). Munich: Hirmer, 2017. 624 pp. Bryn Mawr Classical Review 2019 (online). He has developed and is now offering a new fully online general education course: "History of Art 2301:

Classical Archaeology," which was offered for the first time in summer of 2021.

Byron Hamann, Associate Professor of Latin American Art: Byron Hamann was a senior research fellow at the Center for Advanced Study of the Visual Arts (CASVA) at the National Gallery of Art in Washington, D.C., during the 2020-2021 academic year and is currently a fellow at the Institute for Advanced Study's School of Historical Study in Princeton. At CASVA, he presented a public colloquium, "A History of Mexico through Histories of 'The Conquest': The Lienzo de Tlaxcala Remade, 1552-2012." His book, Bad Christians, New Spains: Muslims, Catholics, and Native Americans in a Mediterratlantic World, was published by Routledge in 2020.

Christian Kleinbub, Professor of Italian Renaissance Art: Having published a second book, Michelangelo's Inner Anatomies (Penn State University Press, 2020), Chrisitan Kleinbub returned to the subject of his first book to contribute to the celebrations surrounding the quincentenary of Raphael's death in 1520. The result has been three articles appearing in Source: Notes in the History of Art, Raphael: Drawing and Eloquence, and the forthcoming volume, Raphael's Stanze Revisited. More recently, he has turned his attention to Leonardo da Vinci and is identifying links between the artist's scientific endeavors and medieval and early modern mysticism. Beyond his online teaching, Kleinbub has contributed to The Brooklyn Rail, including reviews of museum and gallery exhibitions (early modern and contemporary), and edited a special issue (July-August 2021) devoted to visual art and mysticism. Besides his inaugural lecture as full professor on the subject of conversation in Italian Renaissance art in February 2020, he gave a virtual lecture earlier this year on the subject of early modern naturalism sponsored by the San Diego Museum of Art.

Namiko Kunimoto, Associate Professor of Japanese Art: Namiko Kunimoto completed her sabbatical in Vancouver, British Columbia, where she worked on her next book project, Transpacific Erasures: Contemporary Art, Gender, and Race in the Afterlives of Japanese Imperialism. She published Photography and the Minamata Disaster in Global Photography, Photographic Pluralities in Blackflash Magazine, and Tsujimura Kazuko and the Body/Object in the Asia-Pacific Journal: Japan Focus. Her essay, Katsura Yuki and the Allegorical Turn, will be published in Water Moon Reflections: Essays in Honor of Patricia Berger this year. She (virtually) presented, "Transformations in Postwar Sculpture" at the Brandhorst Museum of Art, "After the Pandemic: the Future of University-Community Engagement" at Simon Fraser University, "Decolonizing Work in Art History" at the Vancouver Art Gallery, "Globalizing the 1950s: Inter-mediality and Inter-disciplinarity" at UC Santa Barbara, "Transpacific Erasures," at Carnegie Mellon, and "The Question of Japanese Abstraction," at Columbia University. She also virtually participated in several conferences, including "The Global Turn and Tokenism" at the International Conference of Asian Scholars, "Conversion and Continuity in Transwar Japan" at the College Art Association in 2020, and chaired the panel, "Activism in Word and Deed," at the Seventh Feminist Art History Conference at American University. Kunimoto was thrilled that her first PhD student, Eunice Uhm, completed her dissertation, "The Subversive Possibilities of Diaspora: Aesthetic Subjectivities of Migration and Displacement in South Korean and Japanese Art, 1960s -Present," and secured a three-year postdoc at the Kalamazoo Institute of Arts. Kunimoto received the Greater Arts and Humanities Discovery Theme Grant and the Ronald and

Deborah Ratner Distinguished Teaching Award in 2020 and the Asian American Studies Service Award and an Ishibashi Japan Foundation Fellowship in 2021. She is continuing her work as the director of ethnic studies at Ohio State.

Erica Levin, Assistant Professor of Contemporary Art and Experimental Cinema:

This year, Erica Levin completed her first book, The Channeled Image: Art and Media Politics After Television, which will be published by the University of Chicago Press in autumn of 2022. She also contributed to a dossier on the late artist, Carolee Schneemann, (the subject of the book's second chapter) published by the journal Camera Obscura. In March, she co-chaired a panel at the Society of Cinema and Media Arts, "Experiments in an Open Terrain: Exhibiting Film and Video After Expanded Cinema" where she presented her paper, The Avant-Garde Newsreel. As co-chair of the association's scholarly interest group, CinemArts, she also organized a series of professional development workshops featuring leading scholars in the field on topics such as "How to Write a Job Letter" and "How to Apply for a Postdoc." Next spring, she looks forward to taking a group of students to New York for a field school experience sponsored by the Global Arts and Humanities Discovery Theme, where they will visit film archives, museums and galleries exhibiting experimental film.

Daniel Marcus, Assistant Professor of Practice of Art History: In July 2020, Daniel Marcus completed a two-year position as the inaugural Roy Lichtenstein Curatorial Fellow at the Columbus Museum of Art, which he had held since 2018. As the Lichtenstein Fellow, he co-curated with Jonathan Weinberg, Tyler Cann and Drew Sawyer the acclaimed exhibition "Art after Stonewall, 1969-1989," which premiered June 2019 at the Grey Art Gallery, New York University and Leslie Lohman Museum before traveling to the Patricia and Phillip Frost Art Museum at Florida International University and finally the Columbus Museum of Art in March 2020. He also curated several exhibitions drawn from the museum's permanent collection, including "Oppositions: Art and Power in the Vietnam War Era" and "Between Bust and Boom: Artists in the Slack Years, 1990-2005." Alongside these projects, he organized standalone video exhibitions by the Ephraim Asili, the Otolith Group and Tourmaline and Sasha Worzel; commissioned an audio installation by the Nocturne Collective (Emma Levesque-Schaefer, Bobby T. Luck, Twinkle Panda and Prince Shakur); and a cross-departmental team developed projects and programs for CMA's Center for Art and Social Engagement, including artist Sa'dia Rehman's installation "The Land of Promise" (2020-21). In spring 2021, he returned to CMA to co-curate the exhibition "A Primer on the Commons" with students in his graduate course, "Commoning the Museum," featuring commissioned projects by Binta Ayofemi, Michael Mercil and Suzanne Silver alongside works from the permanent collection.

Since August 2020, Marcus has held joint positions in the Department of History of Art and the Wexner Center for the Arts, where he is associate curator of exhibitions. In his new role at the Wex, he has co-curated with Kristin Helmick-Brunet and Megan Cavanaugh the presentation of "Taryn Simon: Assembled Audience" and worked with guest curator Mark Godfrey to realize "Jacqueline Humphries: $jH\Omega1:$)," the first large-scale museum exhibition of Humphries's boundary-defying abstract paintings. He wrote an essay, *Screen Resistance: Jacqueline Humphries after the Internet*, to

accompany her show at the Wex and conducted an interview with Humphries for the Wex's magazine, *In Practice*. He is currently working on a major exhibition, "To Begin, Again: A Prehistory of the Wex, 1968-89," the first in the institution's history to investigate the cultural ferment at Ohio State in the two decades before the center's opening in 1989 (forthcoming in winter/spring 2022).

Alongside these projects, Marcus has written essays and reviews exploring the intersection of contemporary artistic practice, radical politics and social movements. Informed by his research for *Art after Stonewall*, he published an essay in *Artforum* tracking Keith Haring's engagement with safer-sex activism in the 1980s; his essay on transgender aesthetics and politics in the art of painter Leidy Churchman also appeared in *Artforum*, as did his review of Danielle Aubert's book *The Detroit Printing Co-Op: The Politics of the Joy of Printing* (Inventory Press, 2019).

Jody Patterson, Associate Professor and Roy Lichtenstein Foundation Chair of Art History:

Jody Patterson joined the Department in August 2019 as the first Roy Lichtenstein Foundation Chair. Since her arrival, she has designed and delivered undergraduate classes and graduate seminars that explore the histories of American art through first-hand study of artworks in local and regional collections, including the Columbus Museum of Art, the Cleveland Museum of Art and Detroit Institute of Art. Following the publication of her book *Modernism for the* Masses: Painters, Politics, and Public Murals in 1930s, Jody continues her research on the relations between art, politics and the democratization of culture. She recently collaborated with the Eskenazi Museum of Art, University of Indiana, Bloomington, on the exhibition catalogue Swing Landscape: Stuart Davis and the Modernist Mural, which was selected as Outstanding Exhibition Catalogue of 2020 by the Midwest Art History Society. Her interest in public art finds resonances on campus and across the city; she contributed to the Ohio State webinar Monumental Changes, which explored the civic role of confederate monuments, and she is involved, alongside the Wexner Center for the Arts, with Art Unites Columbus initiatives to engage the Black Lives Matter murals created throughout the city.

Kris Paulsen, Associate Professor of Contemporary Art and New Media:

Kris Paulsen is a Global Arts and Humanities Discovery Theme Faculty Fellow at Ohio State for the 2021-2022 academic year. During this time, she will work to complete her new book manuscript on AI and art, tentatively titled Flesh in the Machine. In 2020-2021, she published several articles and book chapters, including Shitty Automation: Art, Artificial Intelligence, and Humans in the Loop on Trevor Paglen's use of generative adversarial networks (GANs) to create "hallucinated photographs." A new essay on Zach Blas's machine learning-based artworks, "It Is Decidedly So: Icosahedron's Oracular Intelligence," appears in a catalog on Blas's work from Sternberg Press, and Blank Forms is reprinting "In the Beginning, There Was the Electron," an essay on early synthesizer-based video art. Kris was the sole author of a catalog on the digital paintings of Isca Greenfield-Sanders, published by Miles McEnery Gallery in New York. She also published essays on the work of Gretchen Bender for the Wexner Center for the Arts and an essay on critical art practices engaging with biometric tracking and surveillance for OPEN! Platform for Art Culture and the Public Domain.

She is currently editing a special issue of Media-N on "The Afterlives of Data." Kris presented the Society, Culture and Thought lecture at Bennington College, interviewed renowned new media artist Lynn Hershman-Leeson in a public conversation for the Wexner Center for the Arts, and was the subject of two feature-length radio interviews on telepresent life in the pandemic. With Daniel Marcus, she oversees a large-scale and ongoing collaboration with the Columbus Museum of Art that enables students to work with curators to produce exhibitions at the museum. The first two of these collaborations opened in 2021, with two more planned for 2022-2023. Paulsen is chair of Undergraduate Studies and serves as the faculty advisor to Global Arts and Humanities Graduate Fellows, the department's graduate curatorial club, and the History of Art Undergraduate Society. She is the cochair of the Art & Data Research Group at the Translational Data Analytics Institute.

Andrew Shelton, Professor of Eighteenth and Nineteenth Century European Art:

Andrew Shelton served as the interim chair of Ohio State's Department of Theatre, Film, and Media Arts during the 2020-21 academic year. He published an essay entitled, *Ingres, Painter of Men*, in the February 2021 issue of *Art History* and participated in a virtual conference on 19th-century French drawings at the Cleveland Museum of Art in March 2021.

Karl Whittington, Associate Professor of Medieval Art and Interim Chair of History of Art:

Over the past year, Karl Whittington completed research and a draft of his current book project, Trecento Pictoriality: Diagrammatic Painting in Late Medieval Italy, currently under review, which explores the ways in which scientific, theological, philosophical and political diagrams made their way from the pages of manuscripts to monumental artworks in public spaces in 14th-century Italy. After some COVID restrictions were lifted, Karl was able to make a research trip to Italy in June 2021 (supported by a grant from the International Center for Medieval Art), to conduct final research and take photographs for the book. The trip took him to some amazing sites in Sarzana, Lucca, Bologna, Florence, Pisa, Rome and Anagni. This year, Karl also published a volume of essays with Brepols, co-edited with Dr. Bryan Keene of Riverside City College, called New Horizons in Trecento Italian Art, with contributions from 19 scholars who presented papers at the Andrew Ladis Memorial Conference in Houston in 2018. Karl also presented papers in 2021 at online conferences for the Medieval Congress at Kalamazoo and the Renaissance Society of America, as well as gave an invited lecture at the University of Memphis and participated in an online roundtable sponsored by the ICMA on the future of queer studies in medieval art history. Karl was delighted that his PhD student, Laura Leeker, filed her dissertation and received her doctorate in 2020, with a dissertation on "Narrative and Experimentation in Fourteenth-Century Italian Chapter Houses." In the classroom, Karl taught a new graduate seminar in spring 2021 on "The Crucifix and Crucifixion in a Global Art History," looking with five PhD students in the Department of History of Art at the origins of crucifixion imagery in the Mediterranean world and its expansion and transformation around the world through the modern period.

Collaborations with the Columbus Museum of Art

Commoning the Museum

Daniel Marcus, Assistant Professor of Practice

In autumn 2020, I offered a graduate seminar in partnership with the Columbus Museum of Art (CMA), funded by a Global Arts + Humanities Discovery Theme Grant — a connection forged by Associate Professor Kris Paulsen, who spearheaded the project and led the grant team. Although I had benefited from two years' experience as CMA's inaugural Roy Lichtenstein Curatorial Fellow, the seminar was entirely experimental. Titled "Commoning the Museum," it was to engage students as collaborative co-curators of an exhibition drawn from the museum's permanent collection, and in that sense (and in others as well), to reroute works of art from their usual destinations. Rather than center the disciplinary concerns of art history and/or curatorial studies, the seminar introduced students to a field of political arguments and activist struggles located on the grounds of the commons - a term my students defined as "designating spaces and relationships outside and beyond private ownership." Relatedly, we would explore legacies of the enclosure of the commons (i.e., the privatization of previously uncommodified territories and traditions), both historically and in the present moment. It seemed to me this focus could potentially help reorient our thinking, both about works of art and about the CMA's collection.

I knew at the outset that the exhibition would likely engage a large sculptural installation by the late Siah Armajani, "Streets #40" (1993) — a work that gathers several interrelated (but formally separate) infrastructures of enclosure, from the railway system and border outposts to middle-class suburbia. With Armajani as our starting point, we scanned the collection for other examples and case-studies in the "art of enclosure" and other models of common ingenuity, radical imagination and grassroots resistance. Students not only delved enthusiastically into the selection and study





of permanent-collection works, but also connected with artists near and far, securing the loan of Claire Pentecost's "Proposal for a New American Agriculture," an American flag that had been buried in a vermicomposting bin for a period of months, emerging threadbare; and commissioning a powerful meditation on Black futurity by Oakland-based artist Binta Ayofemi. Together, we envisioned an ambitious series of "para-curatorial" projects, which would have taken place both inside and outside the museum, involving local farmers, flower growers and filmmakers. Additionally, Columbusbased artists Michael Mercil (a former student of Armajani's) and Suzanne Silver each contributed installations in response to "Streets #40" that explore the powers of language and collective speech to resist containment.

My students — the group consisted of Kat Arndt, Liz Heise-Glass, Dan Leizman, Julia Matejcek, Bryan Ortiz, Ilayda Ustel and Akeylah Wellington — gave our CMA exhibition a simple title, "A Primer on the Commons." In the spirit of the exhibition, here is the description of the show we collectively authored:

Over the past year, social distancing has turned our world upside-down: private homes have become temporary workplaces and quarantine zones, while offices, restaurants, and places of worship sit empty. For many, it has been a year of intense suffering. It has also been a time of public grief and outrage, as movements to defend Black, Latinx, Indigenous, and Asian American lives have confronted systemic racism, police brutality, and xenophobia.

At the intersection of these crises, the commons — a term designating spaces and relationships outside and beyond private ownership — has reemerged as a political and social ideal. Through collective rituals and acts of radical altruism, and from mutual aid groups to free community refrigerators, ordinary people have reimagined their neighborhoods, cities, and social networks as self-supporting ecosystems, connecting friends, families, and strangers in a web of care.

In sympathy with these efforts, A Primer on the Commons draws from CMA's contemporary collection to explore — and critically expose — the systems that enclose, confine, and disempower us. Organized by a collective of students, and featuring contributions from artists, activists, and community members near and far, the exhibition proposes the commons as a space of refuge, solidarity, and collective liberation in times of crisis.

The exhibition was temporary — it ran from May to November 2021 — but the crisis of the commons endures.



Photo by Calista Lyon courtesy of the Columbus Museum of Art.

Partially Buried

Anna Talarico, MA 2021

Anna Talarico is the Department of History of Art's inaugural graduate of the MA program in Contemporary Art and Curatorial Practice. In partial fulfillment of the degree, Anna curated "Partially Buried: Land-Based Art in Ohio, 1970 to Now," on view at the Columbus Museum of Art from May 8–Nov. 28, 2021.

Drawn largely from works in the permanent collection at the Columbus Museum of Art, "Partially Buried" grapples with the Ohio's history as a former frontier territory, confronting unanswered questions around land use, interpretation, preservation and representation. The diverse group of artists represented in the exhibition includes Dick Arentz, Dawoud Bey, Dorothy Gill Barnes, Center for Land Use and Interpretation (CLUI), Tacita Dean, Jimmie Durham, Jackie Ferrara, Robert Smithson and Michelle Stuart. Anna recently published an interview online in *The Hoosac Institute* (hoosacinstitute.com/Anna-Talarico) between herself, Brian Harnetty and Mary Lucier, the exhibition's only two Ohioborn artists. The interview explores the artists' reflections on how Ohio has loomed large in their practices and their intersections with environmental and social justice.

"Partially Buried" represents a collaborative partnership between the Columbus Museum of Art and Department of History of Art and is sponsored by a Community Engagement Grant from the Ohio State College of Arts and Sciences as part of the Global Arts + Humanities Discovery Theme. Anna received one of the few \$5,000 Alumni Grant for Graduate Research and Scholarships offered by The Graduate School at Ohio State. Associate Professor Kris Paulsen and Assistant Professor of Practice Daniel Marcus served as advisors for Anna's exhibition, in addition to Tyler Cann, director of exhibitions and Pizzuti Family Curator of Contemporary Art at the Columbus Museum of Art.

Anna also holds a BA in history of art and a BA in French from Ohio State ('17). She has worked at the Cleveland Museum of Art, the North Carolina Museum of Art and the Wexner Center for the Arts, and she currently lives in Columbus.

Graduate Student Research Spotlight: Alanna Radlo-Dzur

Alanna Radlo-Dzur is a PhD student in History of Art at Ohio State, currently on leave for her position at the Getty Research Institute.

In 2020, you began working as a research specialist at the Getty Research Institute in Los Angeles. Tell us about the project that you are part of there.

My current position at the Getty Research Institute (GRI) focuses on the creation of an open-access digital edition of the encyclopedic Florentine Codex (1575-77), a manuscript written in collaboration between a Franciscan friar and a team of Indigenous scholars. My job is to identify the content and iconography of its painted third narrative of ~2,500 images to make them searchable in four languages: 16thcentury Nahuatl, English, Spanish and modern Nahuatl de la Huasteca. This multilingual art historical and ethnographic terminology will have even further reach and longevity through its inclusion in Getty's databases of controlled vocabularies used as metadata by museums and archives across the globe. Most importantly, the project will make the manuscript freely available with transcriptions of the original 16th-century Nahuatl and Spanish texts, as well as translations into English and summaries in modern Nahuatl spoken by millions of Indigenous Nahua people in Mexico, the United States and around the globe. Opening the archives with projects like this is a critical means of empowerment for Indigenous communities.

Articles about the *Florentine Codex* and its significance, particularly as a project produced during a pandemic and as an alternate Indigenous account of the Spanish conquest of Mexico, have recently appeared in the *Los Angeles Times* (go.osu.edu/la-florentine-codex) and on the Getty's blog (go.osu.edu/ getty-blog-florentine-codex). A link to the GRI Florentine Codex Initiative can be found here: go.osu.edu/ getty-florentine-codex

How does your work at the Getty intersect with your own dissertation research?

The Florentine Codex is one of the most valuable primary documents for scholars of early modern Mesoamerica, with its 12 books describing life in the environment of central Mexico in the 16th century. Nearly any subject you can imagine is contained within its illuminated pages, from the complexities of verbal etiquette in the Mexica court to detailed botanical descriptions of herbs used in Indigenous medicine. It is a treasure trove, and it is in some cases the only source of information about particular species or cultural practices as they existed in the 16th century. My dissertation, The Invisible in Early Modern Nahua Art, investigates the significance of invisible emanations in artworks of central Mexico. For instance, the semantics of Nahuatl language and Nahua philosophical frameworks of knowledge generation and transmission are exemplified in the concept of tlacuilolli - represented by a pair of speech scrolls



in conversation with each other. Typically, scholars translate this term as "writing," but the word refers more globally to a "marked surface" that includes writing along with painting, sculpture and more. *Tlacuilolli* offers a category to art historians (of any region) with the potential to correct a limiting assumption of separation between image and text. Analyzing primary sources like the *Florentine Codex* helps me understand how concepts like *tlacuilolli* shaped the creation of images in central Mexico in the 14th and 15th centuries.

What are your travel/research plans this year as things open back up?

Two important trips are on the horizon for me. This spring, I am looking forward to working with the *Florentine Codex* in person at the Biblioteca Medicea Laurenziana in Florence, Italy. Along with three of my colleagues from the Florentine Codex Initiative at the GRI, we are collaborating to characterize the many hands that worked together to produce the manuscript to better understand the organization of the workshop. For instance, we already know that at least 22 people contributed to the images while seven transcribed the alphabetic texts. We can do a lot of the work from high-resolution images, but working with the manuscript in person is invaluable.

In Mexico, I am eager to visit the community that a colleague and I believe may be the origin of a document now in the Smithsonian Museum of the American Indian we published a new analysis of earlier this year (go.osu.edu/adr-analysisarticle). With imaging provided by our colleagues at the Smithsonian and the Library of Congress, I was able to transcribe most of the short alphabetic text in Nahuatl for the first time since the manuscript came to the attention of scholars a century ago. This transcription identified not only one of its previous owners, but also the names of subordinate communities or neighborhoods of the larger polity described in the manuscript's main pictographic text. While those names may no longer be in use at the level of published maps and official documents, we hope on-the-ground conversations with members of the community will reveal enough legacy information to locate its origin precisely. Our goal is to bring the document to the attention of these communities for whom it is part of their local history.



Current MA/PhD Students: Selected Recent Publications and Presentations (2020-2021)

Asia Adomanis and **Emma Laube** co-published (with a third researcher, **Paige Dempsey**) a learning guide for the Wexner Center's Department of Learning and Public Practice for the exhibition, *Jacqueline Humphries:* $jH\Omega 1:$), in September 2021.

Dareen Hussein co-curated with Layla Muchnik-Benali the film series Signs of Remembering: Women's Resistance in Middle Eastern and North African Documentaries at the Wexner Center for the Arts in March 2021.

Dareen Hussein presented "Reversing the Gaze: Image, Archive, and Sounds of Resistance in Assia Djebar's La Zerda et les chants de l'oubli" at the Mmenomic Aesthetics: Memory and Trauma in Art: 11th Annual Rutgers Art History Graduate Student Symposium in April 2021.

Stephanie Kang presented "The Artist as Avatar: Redefining Materiality through LaTurbo Avedon" at the Association for Art History Conference in April 2021.

Stephanie Kang moderated the artist panel "Celebrating Hanzine" at LA Artcore in June 2021.

Caroline Koncz presented "The Price of Preserving Chastity and Paralyzing Masculinity in Jacopo Bassano's *Diana and Actaeon*" at the Renaissance Society of America conference in April of 2021.

Caroline Koncz presented "Adultery, Prostitution, and Love Magic: A Study of Palma's Venuses," at the Sixteenth Century Society and Conference in October 2021.

Yifan Li presented "Water Control, Mao Cult, and Mass Sport: Picturing Mao Zedong's Yangzi River Swims" in the panel "Challenging and Mediating: Art and Society in the People's Republic of China" at the AAS-in-Asia Conference in September 2020.

Yifan Li presented "Collecting 'Traditions' in Modern China: Lu Xun and Beiping Letter Papers" at The Hong Kong University of Science and Technology in April 2021.

Yifan Li presented "The Lion Grove Garden: History, Ownership, and Legacy" at the Treasures from the Lower Yangzi Delta (Jiangnan) workshop organized by the Cleveland Museum of Art in September 2021.

Allie Mickle presented "Let the Hills be Hills and the Rivers be Rivers': Implications of a Changing Environment in Yang Yongliang's Digital Landscapes" at the SECAC annual conference (formerly the Southeastern College Art Conference), December 2020.

Alanna Radlo-Dzur published (with several co-authors) "The Tira of Don Martín: A Living Nahua Chronicle" in Latin American and Latinx Visual Culture 3 (2021).

Alanna Radlo-Dzur presented "Imagining Marietta: Discourses of Archaeology and Identity," in "The Americans before 1620: Interdisciplinary Perspectives on Indigenous Cultures, Colonialism, and Slavery," annual symposium of the Center for Medieval and Renaissance Studies, at The Ohio State University in January 2020.

Alanna Radlo-Dzur presented "Plutarchian Nahuas: Laconophilia in two sixteenth-century Mexican manuscripts," in the session "Revelations from the Florentine Codex Initiative," at the American Society of Ethnohistory annual meeting at Duke University in 2021.

Anna Talarico and Dareen Hussein co-curated a two-part video exhibition, "In/Stability," at the Wexner Center for the Arts.

Maggie Wilson presented "The Ebstorf Lectern Cloth as Cypher: Interpreting the Late Medieval Nun's Embodied Experience of Convent Architecture" at Speculative Forensics, the 55th Annual UCLA Art History Graduate Symposium in November of 2020.

Maggie Wilson presented "Embroidered Selves in Enclosure: An Exploration of Boundaries in 15th Century Nun's Illustration of the Mystic Hunt" at Self and Selves, the April 2021 White Rose Medieval Graduate Conference cosponsored by the Universities of York and Leeds.

Maggie Wilson presented "Queer Access: John the Evangelist's Orientation Affirmed in 13th Century English Apocalypse Manuscripts" at the NYU MARGINS Graduate Symposium Apocalypse and Revelation in May 2021.

Keyu Yan presented "Maryn Varbanov (1932-1989) and His Legacy" at The Ohio State University Department of History of Art Graduate Symposium in March 2021.

Keyu Yan presented "Christian Art and Fu Jen University in Republican China (1911-1949)" at the Science and Research Centre Koper Symposium on Missionary Activities and East-Asian Collections, University of Ljubljana in May 2021.

Gillian Zhang presented "Authenticating Su Shi's (1037-1101) Snowy Wave Stone in Premodern China" at the conference "Understanding Authenticity in China's Cultural Heritage," University of Oxford, in March, 2021.

Gillian Zhang presented "The Qianlong Emperor's (r.1736-1799) Pictorial Stelae" at the conference "Imitation or Appropriation? Intermediality in Qing Imperial Art and Culture," SOAS, University of London, in May 2021.

Gillian Zhang published the article "Making a Canonical Work: A Cultural History of the Mustard Seed Garden Manual of Painting (1679-1949)" in the journal East Asian Publishing and Society in March 2020.

Gillian Zhang co-published (with Patricia Sieber) a chapter "The Story of the Western Wing: Theatre and the Printed Image" in the book How to Read Chinese Drama, edited by Patricia Sieber and Regina Llamas. Columbia University Press, Oct. 2021.

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Selected Recent PhD Academic/Museum Placements (2015-present)

Eunice Uhm (PhD 2021) is a postdoctoral fellow at the Kalamazoo Institute of Arts and Kalamazoo College (2021-2024)

Yiwen Liu (PhD 2021) is a research assistant at the Cleveland Museum of Art

Trenton Olsen (PhD 2020) is an assistant professor of history of art at Lindenwood University

Kristen Adams (PhD 2020) is a lecturer of history of art at Ohio State

Effie Yin (PhD 2019) is an assistant professor of history of art at the Ringling College of Art and Design

Elizabeth Sandoval (PhD 2018) is a research assistant at the Williams College Museum of Art

Ahyoung Yoo (PhD 2017) is a lecturer at Lewis and Clark College

Rebecca Howard (PhD 2017) is a visiting assistant professor of history of art at the University of Memphis

James Hansen (PhD 2017) is an assistant professor of history of art at Alfred University

Kimberly Masteller (PhD 2017) is curator of South and Southeast Asian Art at the Nelson-Atkins Museum *Lisa Iacobellis* (PhD 2017) is the instructional services coordinator for Thompson Library Special Collections at Ohio State

Mina Kim (PhD 2016) is an assistant professor of history of art at the University of Alabama

Robert Calhoun (PhD 2016) is a lecturer at The Ohio State University at Newark

Ivana Rosenblatt (PhD 2015) is an adjunct assistant professor of history of art at the University of Maryland Global Campus

Yang Wang (PhD 2015) is an assistant professor of history of art at the University of Colorado Denver

Undergrad Alumni Spotlight

Jo Snyder '19

Program Coordinator, Wexner Center for the Arts



What kinds of things do you do in your current position? Are there projects or initiatives you are working on and excited about?

As programs coordinator for the Department of Learning & Public Practice, I support and collaborate with each of the programmers and administrators in the department. It's a great role for someone just starting out (like me!) because I'm able to see programs develop from beginning to end, help execute those programs and experiment with ideas of my own alongside my brilliant colleagues. Currently, my favorite aspect of the job is the opportunity to work with interns. I'm part of a working group that develops and administrates programming for our Wex interns, including professional development sessions, gallery walkthroughs and behind-the-scenes looks at the work of a contemporary arts institution. It's a rewarding project, as it offers perspectives and exposure that might otherwise never cross our interns' paths.

Are there particular things from your time as an undergraduate in the Department of History of Art that you think are helping you succeed in your job?

In addition to the invaluable technical skills (writing, critical thinking, visual analysis, etc.), my time in the Department of History of Art also taught me that art is a tool that can be used in many ways. The Department of Learning & Public Practice is, at its heart, a service-oriented project that ultimately seeks to be useful to the publics we serve. We use art to foster curiosity, inquiry and care — no matter the subject of the exhibition, film, performance, workshop or studio. These values drive the work we do. History of art taught me that art is not a mystical set of practices and objects reserved for the elite, but a means of communication that is about and of its time and place. This perspective means that our options are vast and the possibilities are up to us, the viewers and lovers of contemporary art.

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Charlie Gbur '14

Global Education Manager, Ohio State Arts and Sciences Global Education

What kinds of things do you do in your current position? Are there projects or initiatives you are working on and excited about?

In my current position, I work with different faculty and departments in the College of Arts and Sciences to create new education abroad opportunities for students at Ohio State around the globe. I oversee our existing suite of programs and assist with student recruitment. I also work with departments to establish international agreements with other institutions that help them further academic research and collaborative projects. One of my favorite aspects of my job is subsidizing programs and identifying sources of funding that help make Arts and Sciences' programs more affordable and accessible for our students. I am particularly excited about a scholarship we are hoping to offer to incoming freshmen as a part of the Keith and Linda International Experiences Scholarship.

Are there particular things from your time as an undergraduate in History of Art that you think are helping you succeed in your job?

History of Art is a major that encourages you to think in new ways and consider a subject from multiple perspectives. This mindset has been incredibly helpful when making connections and working with partners around the globe. Engaging in open dialogue with people of different backgrounds not only helps you accomplish goals faster, but build richer and more rewarding relationships. I also gained firsthand experience as an education abroad participant in an art history study abroad program in Paris. My time abroad was a lifechanging experience that helped me step outside my comfort zone and begin learning how to communicate across cultural and linguistic barriers, as well as prepare me for the work I am doing today.



Rememberance of Howard Crane

As I listened in awe to him, talking about, almost reciting, the books he read — books in English, Turkish, Ottoman, German, Russian, Arabic and Persian — I was convinced he knew everything there was to know. And yet, just two years ago, he was kneeling at the beach with profound joy, making a sandcastle with my then 9-year-old son, not minding the ocean's reckless waves, as if he was just beginning to discover life. The next time we met was at the same spot the following year, as he lovingly held on to his dear wife while talking about history and politics. How remarkable, I thought, for someone with such broad and deep knowledge of humankind — of their wars and genocides, spite and envy, greed and hubris — to still have faith in them. Gleeful, he shared news of his students - his extended family - and expressed his hopes for their future. I should have known, though, what was to come, despite the glow in his eyes. The sun felt colder and the wind rougher than usual at that time of the year. I should have known it was the last time I was going to see him, my mentor of two decades.

Professor Emeritus Howard Crane passed away on Thursday, March 4, 2021, at the age of 80, due to complications from COVID-19. He was a renowned historian of Islamic art and architecture, a field archaeologist and an Ottomanist with a boundless love of learning. "No, I'm not teaching," he responded to one of my emails soon after he retired, "except trying to teach myself." An innate curiosity about political events, past and present; a perpetual interest in built spaces, near and far; and a genuine concern for the well-being of people, known and unknown to him, determined the subjects and tone of his scholarship, teaching and conversations. While he would be mortified by my saying so, he was a benevolent mentor without pretense, a self-effacing figure who was larger than life and one of the few people I know to have lived life to its fullest.

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...he was a benevolent mentor without pretense, a self-effacing figure who was larger than life and one of the few people I know to have lived life to its fullest. Those of us who were lucky enough to have Professor Crane as our advisor, and even those who just took a class or two with him, know that his scholarship — and the kind he hoped his students would pursue — entailed more than just reading books (countless books!), traveling to foreign lands (really far away!), and learning languages (like software!). Scholarship, for Professor Crane, was a lifelong affair in which he engaged responsibly, thoughtfully and with much welcome humor. He cared deeply about his rapport with his colleagues and students. Yet, he would not shy from stepping in when he felt someone was erring in their argument — omitting facts or making thoughtless assumptions without care for nuance. And he knew just how — by handing them a book or a New York Times article to read, by recommending a film to watch, or, best of all, by inviting them over for a feast of Turkish food to initiate a conversation that would last into the night. As he trained new teachers and scholars, earnestly and ever so warmly, Professor Crane would keep them in check from a healthy distance, reminding them at critical moments that

they are "never as good or bad as they think they are."



Professor Crane's education helped shape his extraordinary persona. He attended Antioch College and earned his BA from the Departments of History and English at Berea College (1964), and his MA (1971) and PhD (1975) from the Department of Fine Arts at Harvard University. He has been a prolific scholar, though I do not recall him announcing a single publication, let alone assigning to his students a text he authored.

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His work has appeared in numerous edited volumes, journals and encyclopedias, including *Urban Structures and Social Order: The Ottoman City and Its Parts* (eds., Irene Bierman and Donald Preziosi, 1991), *The Art of the Seljuqs in Iran and Anatolia* (ed. Robert Hillenbrand, 1994), *Encyclopedia Iranica, the Dictionary of Art, Encyclopedia of Garden and Landscape History of the Chicago Botanic Garden, The Cambridge History of Turkey, Muqarnas, International Journal of Islamic and Arabic Studies, Halı, Journal of the American Oriental Society, and the Journal of the Society of Architectural Historians*, among others.

His Medieval Ceramics from Gözlükule, Tarsus was a product of his fieldwork in Tarsus, Turkey, which began in 2002 and helped bolster Boğaziçi University's nascent project on medieval Anatolian archaeology. His monographs Risāle-i Mi'māriyye: An Early Seventeenth-Century Ottoman Treatise on Architecture (1987), The Garden of the Mosques: Hafiz Hüseyin al-Ayvansarayî's Guide to the Muslim Monuments of Ottoman Istanbul (2000), and Sinan's Autobiographies: Five Sixteenth-Century Texts (with Esra Akın and Gülru Necipoğlu, 2006) have become reference books on Ottoman architectural history, attesting to Professor Crane's vast knowledge of the field and prowess in the art of textual analysis.



Howard embodied everything I once could have hoped to become when I grew up, a distinguished scholar and incredibly interesting and enjoyable guy.



His legacy will quietly continue, as those whom he touched reach out to touch others.



As he spent a lifetime studying and teaching Islamic art and architecture, Professor Crane built a wide but tight network of family, friends and colleagues. Some left these memories of him:

Howard embodied everything I once could have hoped to become when I grew up, a distinguished scholar and incredibly interesting and enjoyable guy.

Howard was one of my favorite colleagues at Ohio State — immensely erudite but gentle, sweet, and welcoming.

Howard was an uncommonly decent man.

Thank you for helping show us what it means to be a great father, a true friend and a compassionate human.

His legacy will quietly continue, as those whom he touched reach out to touch others.

Howard's tranquility, sophistication and gentle spirit permeated the home.

His work deepened — via immersion and persistence — the knowledge and appreciation for Islamic culture in a wider world.

The best teachers are immortal, since their kindness and wisdom live on in their students and continue to touch the lives of generations to come.

As I browse old emails from him, on topics from research permits and immigration to global warming and health, one line stands out. "Life takes its own course," he writes, "and we must be grateful for what we have." Professor Crane gave us so much to be grateful for: a love of learning, respect for relationships and compassion for the world — all greater than the sadness and grief we feel at his loss. He will be remembered affectionately and with gratitude through his scholarship, teaching, and, most of all, the love that he etched on the hearts of so many.

Esra Akın-Kıvanç, PhD 2007 Associate Professor of Islamic Art and Architecture School of Art & Art History College of The Arts, University of South Florida

Giving and Contact Information

The Department of History of Art relies on the generous support of our donors and community to make many things possible for our students and faculty. Your support funds student research opportunities, visiting lecturers and workshops, graduate and undergraduate student travel, and many other department events and initiatives. Please consider making a gift to support our work; any amount is helpful. Here are two ways to give to the department:

This year, the department created the Howard Crane Memorial Fund, which is intended to support History of Art graduate students and majors for whom financial support would make a significant difference in their lives, reflecting the generosity and extraordinary kindness that Howard Crane exemplified as a professor, scholar and friend. If you would like to contribute, you can do so at this webpage (go. osu.edu/hoa-crane) or by check, payable to The Ohio State University Foundation, with the fund number (#317285) clearly written on it. The Foundation's address is: The Ohio State University Foundation, PO Box 710811, Columbus, OH 43271-0811.

You can also give to our departmental discretionary fund, which helps fund speakers, events, travel and other initiatives. If you would like to contribute, you can do so at this webpage (*go.osu.edu/hoa-funds*) or by check, payable to The Ohio State University Foundation, with the fund number (#306384) clearly written on it. The Foundation's address is: The Ohio State University Foundation, PO Box 710811, Columbus, OH 43271-0811.



Photo of Yayoi Kusama's Repetitive Vision at the Mattress Factory in Pittsburgh taken on a graduate student field trip in October 2021.



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