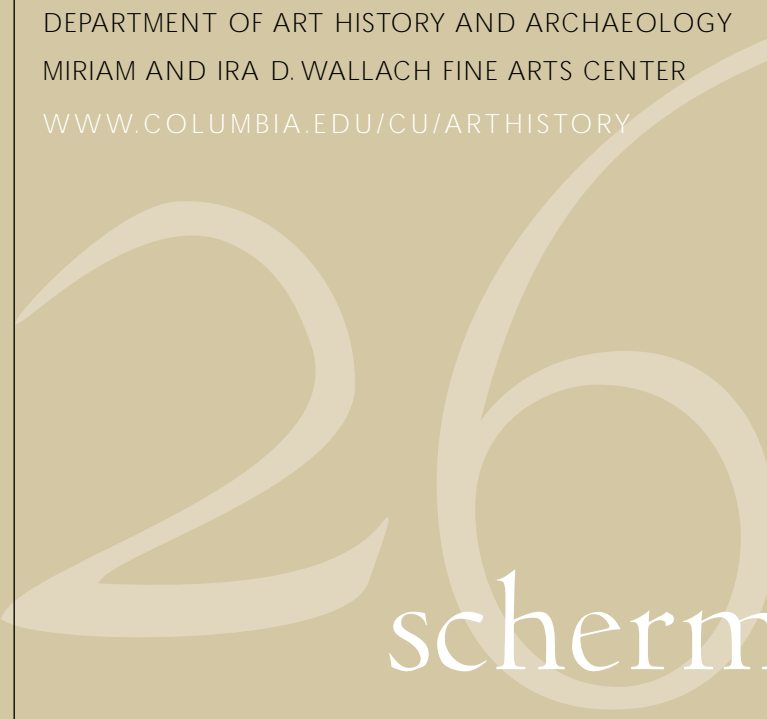


COLUMBIA UNIVERSITY

DEPARTMENT OF ART HISTORY AND ARCHAEOLOGY

MIRIAM AND IRA D. WALLACH FINE ARTS CENTER

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schermmerhorn

FALL 2002

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From the Chair



I considered it an honor to have been elected chair of this renowned department last December, but in truth, I had no idea the job would be so much fun. Thanks to the department's tradition of excellence and collegial atmosphere, as well as the loyalty of our alumni and the resources they provide, the chairmanship presents a remarkable opportunity to build on great strengths.

I have set two primary goals as chair. The first is to take advantage of our location in the art capital of the world, a goal also embraced by our new president, Lee Bollinger. This means cultivating our relationships with museums and enriching our curriculum with seminars taught by museum curators. We are now offering an undergraduate seminar at the Dia Center for the Arts and organizing graduate seminars at the Metropolitan Museum nearly every semester. Moreover, the master's program in Modern Art and Curatorial Studies was launched this year in collaboration with the Whitney Museum. (See the story on page 11.)

The department is also assuming a more public role in the cultural life of New York City. The *Columbia Seminar on Art in Society* will be inaugurated on September 27, with a public program on "Monument and Memory." (For details, see below.) It is to be the first in an annual series of events exploring the role of art in society. Signs of our engagement will also be found in a new lecture series featuring leading curators and exhibition designers and in weekly lectures by prominent artists, brought to campus in association with the School of the Arts.

My second goal is to further our educational leadership within the University. We have

How to Commemorate?

The First Columbia Seminar on Art in Society



Above: Jewish Museum, Berlin
Daniel Libeskind, architect,
Image courtesy of Bitter+Bredt
Right: World Trade Center,
New York City

MONUMENT AND MEMORY, the first Columbia Seminar on Art in Society, will be held on Friday, September 27, 6 to 8 p.m., at the New York Historical Society on Central Park West at 77th Street. One year after the attacks of September 11, the seminar offers a timely consideration of how public monuments embody memory. The keynote speaker is Daniel Libeskind, the American architect based in Berlin and best known for the Jewish Museum in that city.

expanded the Core Curriculum to encompass courses in East Asian and South Asian Art, and this year Art Humanities itself undergoes a major change with the introduction of a new unit on Jackson Pollock and Andy Warhol. Our undergraduate major affords spectacular opportunities to study in small classes and pursue advanced research. The senior thesis program is a model for the College. It includes a yearlong colloquium, fellowships enabling thesis writers to conduct research abroad, and a senior thesis prize. The first of a series of undergraduate travel seminars will be offered next semester, when Professor Holger Klein takes his class on the history of Constantinople to Istanbul over the spring break.

Being at the forefront of undergraduate education also means assuring that graduate student instructors are well prepared when they enter the classroom. Whereas in the past our approach to teacher training was close to benign neglect, we are now more purposively fulfilling our responsibility to form the next generation of college teachers. Our graduate students move from grading and leading discussion sections under the close supervision of a professor to teaching Art Humanities. Although some critics of higher education believe that undergraduate teaching gets short shrift in a research university, our department is an exemplar of the synergies and special opportunities arising from a joint commitment to both undergraduate and graduate education.

I hope you like the changes in the newsletter. Until the next issue of *826 Schermerhorn*, you can stay in touch with the department through our Web site, www.columbia.edu/cu/arhistory, or, better yet, come to our events.

With best wishes,



His respondents will be Leon Wieseltier ('74 CC), literary editor of *The New Republic*, and Sherwin Nuland, professor of surgery at Yale and author of *How We Die*. The session will be convened by our own Richard Brilliant, A.S. Garbedian Professor in the Humanities at Columbia.

As architect of Berlin's Jewish Museum, Libeskind brings an acute awareness of the challenges of capturing collective experience, particularly horror on the scale of the Holocaust or September 11, in a way that not only keeps but gains resonance over time. *MONUMENT AND MEMORY* answers the call for inspired thinking about a fitting memorial at Ground Zero, one that will at once capture the tragedy of September 11 and harness our grief through a grand invocation of the human experience of redemption.



MONUMENT AND MEMORY is the first in a series of annual programs designed to highlight the important role art plays in our society and to involve the department in issues of broad public interest. The department plans to publish the proceedings.

Pasztory Lectures as Selz Professor

In honor of her installation as the first Lisa and Bernard Selz Professor in Pre-Columbian Art History and Archaeology, Esther Pasztory will deliver a lecture on Tuesday, October 8.

Speaking on "The Past as Theme Park: Mesoamerican Architecture and Primitivism," Pasztory will examine reconstructions of Mesoamerican architecture and, more broadly, how scholars and lay people recreate exotic civilizations from works of art. She will address the changing definition of the exotic in the twentieth century and whether presentations and exhibitions can avoid the tendency to create "theme parks" out of the past.

Pasztory earned her doctorate from Columbia in 1971 and has taught in the department ever since. Her many distinguished publications include the first book on Aztec art, which won the Charles Rufus Morey Book Award from the College Art Association, the first major study of the art of Teotihuacan, and the leading survey of pre-Columbian art. A new book, *Thinking with Things*, will be published in 2003.

Bernard Selz is a 1960 alumnus of Columbia College and an investment banker with an abiding devotion to the study of art, and especially to archaeology. The Selz Foundation has supported archaeological projects from Syria to the Yucatan.

826 Schermerhorn

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Cover: Jagadeva, "The Goddess Sarasvati," 1153
Los Angeles County Museum of Art, Gift of Anna Bing Arnold
Photograph ©2002 Museum Associates/LACMA

Curator's Corner: Elliot Bostwick Davis '92 Ph.D.

JOHN MOORS CABOT CHAIR, ART OF THE AMERICAS, MUSEUM OF FINE ARTS, BOSTON



Photograph courtesy of the Metropolitan Museum of Art

I came in December 2000 to the Museum of Fine Arts (MFA), a museum involved in the initial planning stages for a new East Wing dedicated to the Art of the Americas collections and contemporary art. It was this opportunity that brought me to Boston: the chance to think through the representation of the Art of the Americas and to create a new set of galleries designed specifically for that collection.

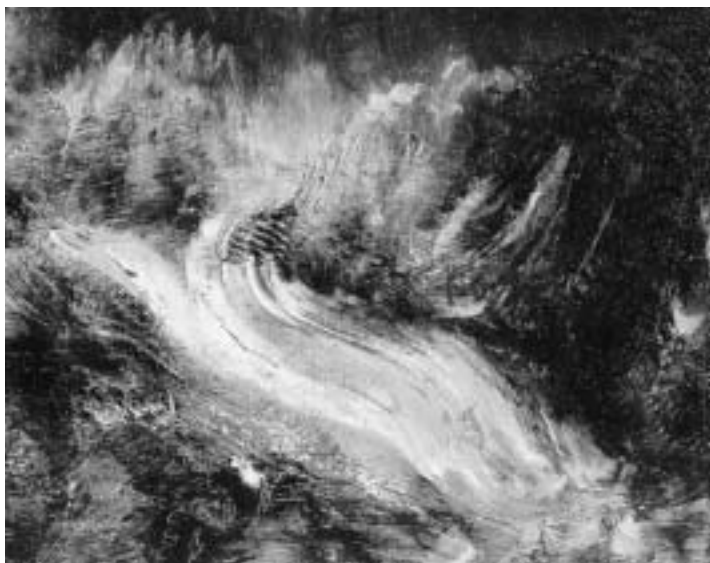
The ongoing challenge in planning the East Wing has been to

ensure that the art drives the building, rather than fitting into it. As curators, we know that a building like this is not purely about creating a notable architectural statement, of course. In the details of presentation—the settings for particular paintings, sculptures, textiles, or other works—we articulate, point by point, what it means for the building to serve the collections and our visitors. We have worked through a number of iterations, examining all aspects of the spaces designed by Foster and Partners.

At times, we have had to accept trade-offs. Higher ceilings, so desirable for exhibition purposes, mean a change in level between the new space and the existing building and a sacrifice of a seamless connection to the other galleries, particularly on the second floor. There is a need to revisit, again and again, how the overall design relates to the building Guy Lowell designed in 1909, even as we address lighting, climate control, wiring, and access—all the technical needs of a modern museum.

At the Wallach: Jean Fautrier

JANUARY 28 THROUGH MARCH 29, 2003



This winter the Miriam and Ira D. Wallach Art Gallery will present the first U.S. retrospective of the works of Jean Fautrier (1898–1964). The exhibition, on view at the Wallach from January 28 through March 29, 2003, will introduce American audiences to a major French modernist who has been largely overlooked in the United States.

In paintings of nudes, animal carcasses, and landscapes, Fautrier evoked a world of darkness and violence while pressing the boundaries of traditional academic art further and further into abstraction. In the 1940s, he invented a new process of painting, replacing traditional oil technique with *haute pâte* (high paste) constructions, seen in the exhibition in works from the series *Les Otages*. Fautrier, along with André Malraux, participated in the French Resistance, and his *Otages* paintings represent a response to Nazi atrocities. His *Originaux* multiples of 1950 are hand-painted lithographs, hybrid works that challenge the concept of the uniqueness of original art objects.

The exhibition brings together for the first time more than 60

We also continue to mount exhibitions and move ahead with acquisitions. Already our emerging sense of the new space is opening up possibilities for expansion and shaping our acquisition plan in terms of how new objects will serve to strengthen the existing collections and in many cases become the focus of new galleries. In certain areas of the collection, the addition of a few key works will serve to anchor the display and to entice our visitors to continue their journey through the new spaces.

The new wing is scheduled to open in 2007. In the meantime, the entire existing East Wing must be deinstalled to prepare for demo-

lition. The period rooms require extensive treatment by conservators to remove all of the wallpaper and paneling, not to mention the furniture and paintings, which will be stored, studied, and then reconstructed in the new wing. This part of the project would be considered an enormous undertaking in and of itself by any museum, and in this case it is but one part of the entire process. For those who are interested, we will be presenting some of our work on the American period rooms at the forthcoming CAA conference in New York City, since it has been a unique opportunity to examine many of the rooms and settings installed

in 1928 and to reconsider their significance within a museum of the twenty-first century.

Much of the art work will go into storage, but we are also reinstalling a temporary, highly distilled selection within other existing galleries. The goal is to ensure that the icons of the MFA in American art will all be on display, and visitors to Boston and the museum will not be disappointed during our construction phase.

All of these steps—planning, building, deinstalling, reinstalling—lead us to take a fresh look at our collections and how we present them. What messages do we want visitors to leave with? How much

specialized information should we provide and how will our visitors gain access to that information? How can we inspire new visitors who may never have set foot in an art museum to explore our galleries, and how can we create new opportunities to consider the many facets of American art for our regular museum-going audience? What, above all, is the story we are going to tell? To find out, you will just have to visit the Museum of Fine Arts in 2007.

—Elliot Bostwick Davis '92 Ph.D.

works from public and private collections in Europe and the United States: paintings, works on paper, original multiples, sculptures, and illustrated books. Notable are a selection of works from his early period (1926–28), his *Otages* series (1945), and his late abstractions and objects (1955–64).

The exhibition catalogue, the first major Fautrier catalogue in English, contains scholarly essays—by the exhibition's co-curators, by Benjamin Buchloh of Columbia, Yve-Alain Bois of Harvard, and by Rachel Perry, an independent scholar—and translations of critical writings by André Malraux and Jean Paulhan. Linking Fautrier's post-war work to its greater cultural context, the catalogue documents his impact on contemporary artistic and literary movements: the art of Jean Dubuffet and *l'art informel* in Europe, Abstract Expressionism in America, and the work of Jackson Pollock.

The exhibition is jointly organized by the Haggerty Museum of Art, Marquette University, Milwaukee; the Fogg Art Museum, Harvard University; and the Wallach Art Gallery at Columbia. It is curated by Curtis L. Carter, the director of the Haggerty Museum of Art, and Karen K. Butler, a Ph.D. candidate in Columbia's Department of Art History and Archaeology. Butler is writing her dissertation on Fautrier's response to the German occupation of France. The exhibition will be shown at the Haggerty Museum in fall 2002 and at the Fogg Art Museum in late spring 2003.



Above: *Tête d'otage*, no. 8 (Head of a Hostage, no. 8), 1944
Courtesy Private Collection, Geneva

Left: *Les Glaciers* (The Glaciers), 1926
Courtesy The Menil Collection, Houston, gift of Alexander Iolas

Galileo's Keen-Eyed Friends



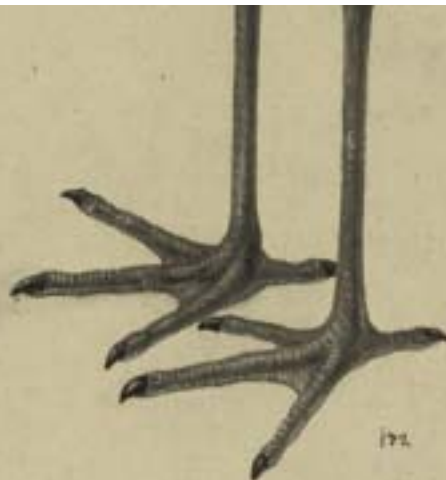


David Freedberg on the Art of Early Modern Science

David Freedberg's latest study, *The Eye of the Lynx: Galileo, His Friends, and the Beginnings of Modern Natural History*, is scheduled for publication this fall by the University of Chicago Press. Centered on an extraordinary collection of drawings on the borderline between science and art, the book describes the contributions of the first modern scientific academy, the Academy of the Linceans (Accademia dei Lincei), founded by the eighteen-year-old Italian Federico Cesi and a few of his young friends in Rome in 1603.

While Cesi's Academy quickly attracted the greatest representative of the old science, Giovanni Battista della Porta, another early member was Galileo. He made the first public demonstration of his telescope before a group brought together by Cesi in 1611, and no one more keenly supported Galileo in his struggles against the Jesuits than the Linceans. They helped him prepare his critical works on sunspots and the comet of 1618, even as they carried on their own studies of botany, zoology, paleontology, and mycology, always seeking the secrets of biological reproduction. To this end they made countless dissections of every human and animal and plant form, and made use of an entirely new instrument given to them by Galileo—the microscope.

CONTINUED ON PAGE 18



Faculty Highlights

NEW APPOINTMENTS

ZAINAB BAHRANI, associate professor of ancient Near Eastern art and archaeology.

VIDYA DEHEJIA, Barbara Stoler Miller Professor of Indian and South Asian Art.

CORDULA GREWE, assistant professor of nineteenth-century art history.

ANNE HIGONNET, professor of nineteenth-century art history, Barnard College.

BARRY BERGDOLL, director of graduate studies, took a term's leave last year to bring the "Mies in Berlin" exhibition to fruition at the Museum of Modern Art. The show also traveled to Berlin, where it was installed in Karl Friedrich Schinkel's Altes Museum, and to Barcelona. The English edition of the catalogue received the Philip Johnson award for the year's best architectural exhibition catalogue from the Society of Architectural Historians.

BENJAMIN BUCHLOH spent the spring semester of 2002 as a senior fellow at the Getty Research Institute,

working on the completion of his monographic study on Gerhard Richter and on the forthcoming second volume of his collected essays, entitled *Formalism and Historicity*, to be published by MIT Press in the fall of 2003.

JONATHAN CRARY received the 2001 Lionel Trilling Award for *Suspensions of Perception, Attention, Spectacle, and Modern Culture* (MIT Press).

ELIZABETH HUTCHINSON has received a Winterthur Fellowship from the Winterthur Library in Delaware to work on her book *Progressivist Primitivism: Gender, Nationalism and Native American Art, 1890—1915*.

NATALIE KAMPEN and graduate students Elizabeth Marlowe and Rebecca Molholt (assisted by Kate Fillin-Yeh '01B.A.) guest curated "What Is a Man? Representations of Masculinity in Late Antique Art," a loan exhibition at the Cooley Gallery of Reed College, Portland, Oregon.

CHRISTINA KIAER won the Hettelman Award in spring 2001 and accepted the following major grants: the George A. and Eliza Gardner Howard Foundation Fellowship in Art History, and the International Research and Exchanges Board (IREX) Individual Advanced Research Grant to the Russian Federation (Moscow).

Vidya Dehejia Appointed to Miller Professorship



Vidya Dehejia has returned to Columbia, this time as the Barbara Stoler Miller Professor of Indian and South Asian Art. Dehejia, previously a member of our department from 1982 to 1994, arrives from an eight-year tenure at the Freer and Sackler galleries of the Smithsonian. Widely acknowledged as one of the world's foremost authorities on Indian art, Dehejia established an equivalent reputation as a teacher while at Columbia. A gifted instructor at all levels, she

received the Hettelman Award for outstanding teaching and service to the University in 1990 and pioneered in the formulation and teaching of *Masterpieces of South Asian Art* as part of the undergraduate Core Curriculum. This fall she will be teaching the course again, along with undergraduate- and graduate-level lectures and seminars.

"It is especially poignant," Dehejia says, "to be back in New York as the first holder of the Barbara Stoler Miller chair. Barbara was a close and valued friend as well as a respected colleague who, as professor of Sanskrit literature, had a deep and abiding interest in Indian art." The chair in honor of the longtime Barnard professor is funded in perpetuity by endowment gifts from Steven Ames, the Harriet Ames Charitable Trust, and the estate of Samuel Eilenberg, the late Columbia mathematics professor

HOLGER KLEIN was named a Hettleman Summer Fellow. The fellowship allowed him to pursue research on several Byzantine reliquaries and their Western afterlife in central and southern Italy (including Sicily). Earlier this year, he was awarded a grant by the Deutsche Forschungsgemeinschaft (DFG) for the publication of his dissertation, "Byzanz, der Westen und das wahre Kreuz. Die Geschichte einer Reliquie und ihrer künstlerischen Fassung in Byzanz und im Abendland."

CLEMENTE MARCONI reports that his Italian publisher has just brought out the third and fourth volumes of the history of archaeology in Sicily covering the period of Bourbon

rule. He completed a book on the archaic metopes of Selinus, the Greek colony in Sicily. His current projects focus on archaic temple decoration and on the reception of Homer in Athenian vase painting.

STEPHEN MURRAY held a fellowship at the Center for Advanced Studies in the Behavioral Sciences at Stanford in 2000–01. While there he focused his research on the behavioral and motivational characteristics of the cathedral, which resulted in two books, both under contract with the University of California Press: *A Sermon in Honor of the Mother of God, Saint Mary of Amiens* (in production) and *Telling the Story of Gothic* (scheduled for completion by 2004).

ESTHER PASZTORY was a visiting scholar for several months during the fall of 2001 at the Sainsbury Research Center, the University of East Anglia, Norwich, England. She spent her time writing up her research on Jean Frederick Waldeck, the first Western artist to draw the Maya ruins in Mexico at the beginning of the nineteenth century.

DAVID ROSAND completed the second part of the Raphael project, an analytical presentation of The School of Athens. In October he will be giving the Leonard Hastings Schoff Memorial Lectures at Columbia, sponsored by the University Seminars. The title of the lectures is "The Invention of Painting in America."

The BBC Television series "A History of Britain," a 15-part series written, presented, and narrated by SIMON SCHAMA, won the Broadcast Critics Award 2001 for Best Documentary Series. In June 2002 he delivered "TV and History—What's Lost in the Translation?" a Gold Sovereign Lecture at the Smithsonian Institution.

JOANNA SMITH received a grant of more than \$5,000 for the Phlamoudhi Archaeological Project from the Institute for Aegean Prehistory.



and a long time collector of South Asian art.

According to Dehejia, a remarkable concentration of resources makes Columbia (together with Barnard) a vital center for South Asian studies. Along with an "art history department of high repute," she says, Columbia is home to an outstanding group of scholars in other disciplines—religion, anthropology, languages, and the like—whose specialty is South Asia. "With several major museums that display the arts of

India, we will be able to promote an understanding, appreciation, and interest in the study of India's artistic heritage."

She is the author of a formidable shelf load of specialized studies (see "A Dehejia Sampler") and has also reached general audiences through an influential one-volume survey of Indian art and an eight-part television series broadcast in India in 1997. At the Freer and Sackler galleries, where she served as curator, head curator, and deputy museum director, she

"relished the challenge of communicating with visitors to whom Asia and its art were a total mystery." That experience, in turn, has further equipped her to teach uninitiated Columbia undergraduates.

Once she settles in, Dehejia plans to pursue several new avenues, to work on projects cul-

minating in books that move into areas that Indian art has not yet explored, and, most importantly, to "bring a new group of talented students into the field."

Left: Colin Murray, *The Palace in the Lake, Oodeypore, ca. 1872* Freer Gallery of Art and the Arthur M. Sackler Gallery Archives, Smithsonian Institution.

A Dehejia Sampler

India Through the Lens, 1849–1911 (Washington, DC: Freer Gallery of Art, Arthur M. Sackler Gallery, and Mapin, 2000)

Indian Art (London: Phaidon, 1997, 1998, 2000)

Devi: The Great Goddess: Female Divinity in South Asian Art (Washington, DC: Arthur M. Sackler Gallery, and Mapin, 1999)

Discourse in Early Buddhist Art: Visual Narratives of India (New Delhi: Munshiram Manoharlal, 1997)

Representing the Body: Gender Issues in Indian Art (New Delhi: Kali for Women in Association with the Book Review Literary Trust, 1997)

Art of the Imperial Cholas (New York: Columbia University Press, 1990)

Antal and Her Path of Love (Albany: State University of New York Press, 1990)

Slaves of the Lord: The Path of the Tamil Saints (New Delhi: Munshiram Manoharlal, 1988)

"Impossible Picturesqueness": Edward Lear's Indian Watercolors (New York: Columbia University Press, 1988)

Yogini Cult and Temples: A Tantric Tradition (New Delhi: National Museum, 1986)

Early Stone Temples of Orissa (New Delhi, 1979)

Faculty Highlights

Joseph Connors on Loan to Villa I Tatti

Ancora? Joseph Connors, long-time colleague and onetime AHAR chair, has taken leave of Morningside Heights. Now in Florence, he is serving as director of Villa I Tatti, Harvard's Center for the study of the Italian Renaissance. This distinguished appointment brings to mind his last Italian sojourn when, from 1988 to 1992, he served as director of the American Academy in Rome.

Connors is world renowned for scholarship on the city of Rome,

in particular Roman architecture of the Renaissance and seventeenth century. At Columbia, where he has been a professor since 1980, he is also known for extraordinary teaching at every level, including both a popular undergraduate introduction to architecture and advanced graduate seminars. The University presented him with the President's Award for Outstanding Teaching at the May 2001 Commencement.

His recent tenure as depart-

mental chair was characteristically full of accomplishments. In just 18 months (July 1, 2000, to December 31, 2001), Joe made lasting changes, the impact of which we are just starting to sense. He worked closely with the Leo and Karen Gutmann Foundation in planning a generous gift to support graduate students while they are enrolled in courses. With the assistance of the Center for New Media in Art History, he saw to it that the department developed a

Web site of visual and functional sophistication, and he was deeply involved in planning for the restoration of Avery Library, Columbia's art history and archaeology treasure house.

"The Department," he wrote recently, "is deeply committed to the training of teachers as well as scholars." Joe epitomizes both. We wish him well at I Tatti, and a speedy return.

Faculty Bookshelf



HILARY BALLON
New York's Pennsylvania Stations, with essays by Norman McGrath and Marilyn Jordan Taylor (New York: W. W. Norton, 2002).

JAMES BECK

L'arte violata: Una valutazione sulla cultura del restauro (Florence, 2002), a new enlarged Italian edition of *Art Restoration: The Culture, the Business and the Scandal*, originally published in 1994.

ROSALIND KRAUSS

A Voyage on the North Sea: Art in the Age of the Post-Medium Condition (London: Thames & Hudson, 1999), based on her Walter Neurath Lecture.

KEITH MOXEY

Art History, Aesthetics, Visual Studies (Williamstown, MA: The Clark Art Institute, 2002).

DAVID ROSAND

Drawing Acts: Studies in Graphic Expression and Representation (Cambridge University Press, 2002).

Myths of Venice: The Figuration of a State (University of North Carolina Press, 2001).

SIMON SCHAMA

A History of Britain, vol. 2, *The British Wars (1603—1776)* (Talk/Miramax Books, 2001).

A History of Britain, vol. 3, *The Fate of Empire (1776—2000)* (scheduled for October 2002).

Confesiones y Encargos. Ensayos de arte, ed. Jose Enrique Ruiz-Domenech (Barcelona: Ediciones Peninsula, 2002).

JOANNA SMITH

Editor and contributor, *Script and Seal Use on Cyprus in the Bronze and Iron Ages* (Boston: Archaeological Institute of America, 2002).



Philip Aarons Provides Undergraduate Opportunities

The spring break destination for 2003 is . . . Hagia Sophia. That's the case, at least, for undergraduates in Holger Klein's travel seminar on Byzantine art. Next March, Klein and students are flying to Byzantium, underwritten by a generous gift from Philip Aarons ('73 CC, '76 Law).

Aarons, chair of the Art History and Archaeology Advisory Council and a founding partner of the real estate development firm Millennium Partners, has created a fund in support of a variety of undergraduate programs over the next five years. Apart from the annual travel seminar, of which the Istanbul trip is the first, it funds Wallach Gallery Undergraduate Internships, through which art history majors can gain hands-on curatorial training. Along with general duties, interns visit area museums and schools and work with exhibition curators and the gallery director to create educational materials related to exhibitions; during their senior year, they teach these programs to children visiting the Wallach from public schools in the Columbia area.

The gift also supports an annual senior thesis prize, research travel grants, and a teaching innovation fund. Altogether, these enhancements add new dimensions outside the classroom to the undergraduate study of art history.

Robert Harrist Installed in Swergold Chair



Professor in Chinese Art. Pictured here at the reception afterward are Harrist, who came to Columbia from Oberlin College in 1997, on right, and Jane and Leo Swergold '62CC, established collectors of Chinese art and the chair's benefactors.

Robert E. Harrist, Jr. delivered a special lecture on October 2, 2001, marking his installation as the first Jane and Leo Swergold

Symposium Honors Richard Brilliant



On March 9, 2002, more than 125 students, alumni, and colleagues gathered at Columbia for an international symposium in honor of Richard Brilliant, A. S. Garbedian Professor in the Humanities. Organized by Elizabeth Bartman '84Ph.D., Bettina Bergmann '86Ph.D., and Michael Koortbojian '91Ph.D., and funded

by the American Council of Learned Societies, the Samuel H. Kress Foundation, and the Malcolm H. Weiner Foundation, the program included leading historians of Roman art, who commented on the development of the field since the days of Otto Brendel. Brilliant received a standing ovation for his talk, "The Meta-Narratives of Roman Art."

New Curatorial M.A. Brings Students to Whitney



Photograph by Jerry L. Thompson

Who, and what, is American? How do others around the world visualize America, and what kind of exhibition can best present such images?

In the fall 2002 semester, students have a chance to address these questions *in situ*, together with Larry Rinder, Curator of Contemporary Art at the Whitney Museum of American Art. Rinder is teaching the first seminar in Columbia's new master's program in Modern Art and Curatorial Studies. Each week students gather at the Whitney to explore at close range the planning and mounting of an exhibition, tentatively entitled "The American, Seen," scheduled to open in summer 2003. The seminar covers every aspect of curating, from the theoretical underpinnings (de Tocqueville and Baudrillard) to the nitty gritty (display arrangement and checklists).

The two-year curatorial master's track, an ongoing partnership with the Whitney, is an outgrowth of the master's program in Modern Art and Critical Studies, established by Rosalind Krauss in 1998. In addition to the weekly seminar at the museum, first-year students attend courses on campus. In year two, course work is supplemented by independent curatorial projects and opportunities to research the museum's permanent collection, working under the guidance of a curator.

For the second seminar, offered next spring, Curator of Film and Video Chrissie Iles will lead students in a consideration of a Whitney exhibition on the projected image in American art of the 1960s and 1970s.

Undergraduate Honors

Last May the Department awarded honors to six seniors graduating in art history: ERIN BAUER, BRENDAN BEIER, AURELE DANOFF, IMO IMEH, and CHRISTOPHER LYNCH. Imeh also received the senior thesis prize for "A New Vision: Exploring the Extent to Which Black Art Should Be Considered Essentially on Political Grounds." In addition, receiving summer travel fellowships to conduct research related to their senior theses were KAROLINA KRYJANSKA, for work on Polish symbolist painter Jacek Malczewski (1854–1929), and ANDREA HERBST, for research on Tyrrhenian amphorae and imagery.



Alumni News

SEND
ALUMNI NEWS TO:
aharalumni@columbia.edu

MARIE ADAMS '67Ph.D. has been appointed the first Visiting Hrdy Curator at the Peabody Museum at Harvard University.

WAYNE ANDERSEN '66Ph.D., Massachusetts Institute of Technology professor emeritus, has two books on press: *The Youth of Cézanne and Zola* and *Cézanne and the Eternal Feminine*.

JULIA ASSANTE '00Ph.D. is teaching ancient Near Eastern archaeology at the Westfälische Wilhelms University in Münster, Germany, and is revising her thesis on ancient Mesopotamian erotica for publication.

ELIZABETH BARTMAN '84Ph.D. codirected "Topographies of Collecting," a 2001 National Endowment for the Humanities summer seminar at the American Academy in Rome.

BABETTE BOHN '82Ph.D. has been appointed a full professor at Texas Christian University.

BARBARA BRAUN '77Ph.D. reports the paperback reissue of her book *Pre-Columbian Art and the Post-Columbian World* (New York: Harry Abrams, 1993).

CLIFFORD M. BROWN '66Ph.D. writes that the proofs have been corrected for two works, "Per dare qualche splendore a la gloriosa cita' di Mantua: Documents for the

Antiquarian Collection of Isabella d'Este" (Rome: Bulzoni) and "La torretta di San Nicolo' del castello di San Giorio a Mantova ca 1395—1530. Fra ipotesi e certezze" for the *Quaderni del Palazzo Te*, 10 (2002).

MOLLY BRUNSON '00B.A. has entered the Ph.D. program in Slavic Languages and Literatures at the University of California, Berkeley, with a Javits Fellowship.

EVA BURMEISTER '97B.A. has won a spot among the first violins of the Gewandhausorchester in Leipzig, Germany. She is the first American female member in the orchestra's 221-year history.

ELIZABETH C. CHILDS '89Ph.D. delivered the talk "Gauguin as Author: Writing the Studio of the Tropics" at the international Van Gogh/Gauguin symposium, held at the Van Gogh Museum in Amsterdam in March 2002.

HERBERT M. COLE '68Ph.D. recently retired from 33 years of teaching at the University of California, Santa Barbara.

MARIA ANN CONELLI '92Ph.D. has been appointed dean of the School of Graduate Studies at the Fashion Institute of Technology, State University of New York.

KATHERINE B. CRUM '84Ph.D. has been appointed Lewis B. and Dorothy Cullman Chief Curator, Art and Education, at the Parrish Art Museum, Southampton, New York.

JENNIE EDES-PIEROTTI '00M.PHIL. received a research grant for the 2001—02 academic year from the Paul Mellon Centre for Studies in British Art in London.

LEE MACCORMICK EDWARDS '84Ph.D. sends word that her *Herbert von Herkomer: A Victorian Artist* received the Victorian Society of America's Henry-Russell Hitchcock Best Book

Award for 2000. A German edition was issued in spring 2002.

MARY D. EDWARDS '86Ph.D. published "Prophets of the Savior: The Impact of the Dioscuri of the Quirinal on Some Fourteenth-Century Paintings" in *Medieval Perspectives* (2001).

TRACY EHRLICH '95Ph.D. has written *Landscape and Identity in Early Modern Rome: Villa Culture at Frascati in the Borghese Era*, published in the summer of 2002 (Cambridge University Press).

NOAM MILGROM-ELCOTT '00B.A. has won a Mellon Fellowship in Humanistic Studies and is enrolled in the Ph.D. program in modern art at Princeton University.

PATRICIA EMISON, '85Ph.D. recently spoke at Binghamton University on "Imagining the Italian Renaissance" at the RSA conference on Marcantonio and Raphael, and at Leeds University on "Michelangelo, The Female Body, and 'La Maniera Moderna.'"

ALICE JARRARD '93Ph.D. reports the imminent publication of her book *Architecture as Performance in the Practice of Early Modern Absolutism* (Cambridge University Press).

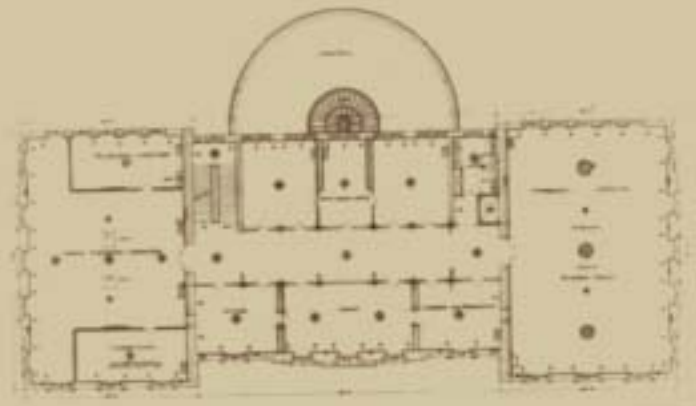
RAYMOND FOERY '97Ph.D. served as interim dean of the School of Communications of Quinnipiac University in 2000—01 and is professor of communications there.

SUZANNE S. FRANK '70Ph.D. is writing a book on the Institute for Architecture and Urban Studies, 1967—85, for Princeton Architectural Press. Her review of *Hot Towns* by Peter Wolf appeared in the *Journal of Architectural Education*, 55/2 (November 2001).

PAULA GLICK '95M.Phil. served as a panelist on "Appraisals of Collections Objects: Legal, Ethical, and Practical Issues" at the 2001 meeting of the Mid-Atlantic Association of Museums.

RONA GOFFEN '74Ph.D. has written several articles for the forthcoming *Encyclopedia of Modern Asia* (Scribner's). In the spring of 2002, Goffen was visiting professor at the Ecole des Hautes Etudes en Sciences Sociales, Paris.

MICHAEL GOLDSTROM '96B.A. is currently performing off-Broadway in *The Complete Works of William Shakespeare Abridged*. After Columbia, Michael studied at the Royal Academy of Dramatic Art, the London Academy of Music and Dramatic Art, and the acting program at the Juilliard School.



DORIS A. HAMBURG, '77M.A. has been named Director of Preservation Programs, National Archives and Records Administration, in Washington, D.C.

KIKKA HANAZAWA '00B.A. received an M.B.A. from Harvard Business School in June 2002. He has returned to New York to explore opportunities in arts and architecture management.

JAMES HOEKEMA '77M.Phil. is the manager of user interface design at Philips Semiconductors in Briarcliff Manor, New York. He is also president of the nonprofit restoration com-

mittee for the A. J. Davis-designed Dutch Reformed Church of 1837 in Newburgh, New York.

MICHAEL JACOBSEN '76Ph.D. has been elected president of the Art Historians of Southern California. Among his current research topics is "Hollow, Rolling Sculptures: The Automobile as Art."

LEWIS KACHUR '88Ph.D. has published *Displaying the Marvelous* (MIT Press, 2001).

VIRGINIA ROEHRIG KAUFMANN, '86Ph.D. spent 2001–02 in Mainz, Germany, as a fellow at the Institut für Europäische Geschichte.

TRUDY S. KAWAMI '83Ph.D. director of research at the Arthur M. Sackler Foundation, curated "Wit & Wine: A New Look at Ancient Iranian Ceramics from the Arthur M. Sackler Foundation" at the Brooklyn Museum.

JACQUELINE KESTENBAUM '96 Ph.D. has been named head of public relations and marketing for Nasdaq Japan.

JOHN KLEIN '90Ph.D. is the author of *Matisse Portraits* (Yale University Press, 2001). Klein is associate professor at the University of Missouri-Columbia.

JULIET KOSS '90B.A. is currently on a Humboldt Fellowship affiliated with the Kunstgeschichtliches Institut at the Humboldt University. She is an assistant professor in the joint art history program of Scripps and Pomona Colleges in Claremont, California.

JONATHAN KUHN '83M.A. is director of art and antiquities for the New York City Parks Department. "In 2001," he reports, "I wrote histories of most of the major parks monuments, now posted (literally) in the parks and on the city parks Web site." Since 1997 he has also directed a privately

funded outdoor sculpture conservation and training program.

CHRISTINE M. KULPER '97M.A. is the national and international account director for fine art fairs in Palm Springs, Los Angeles, and Atlanta, produced by Pflingsten Publishing, L.L.C. She also organizes donations by fine art galleries to auctions benefiting the Resource Foundation, which supports educational self-help relating to farming, medicine, and other projects in Latin America.

NINA LEWALLEN '00Ph.D. received a J. Paul Getty Postdoctoral Fellowship in the History of Art for the 2001–02 academic year.

CLAIRE LINDGREN '76Ph.D. was the only American scholar invited to speak at the seventh international colloquium "Über Probleme des Provinzialrömischen Kunstschaffens" in Cologne in May 2001.

PAOLA A. LUCENTINI '62M.A. writes that her guidebook to Rome, "written by the whole family," came out in its third Italian edition last February and in its first English edition soon thereafter.

JOSEPH MANCA '86Ph.D. was promoted to the rank of professor in the Department of Art and Art History at Rice University in May 2001.

MARY DAVIS MacNAUGHTON '81Ph.D. completed a two-year term as president of Art Table, Inc., a national organization of 1,200 women leaders in the visual arts. She has received a Getty Curatorial Fellowship to write the book *States of Mind: The Art of Adolph Gottlieb*.

ANNE McCLANAN '89Ph.D. has written *Empress, Image, State: Imperial Women in Early Byzantine Visual Culture*, published this summer by St. Martin's Press/Palgrave. McClanan, an assistant professor at Portland State University, recently coedited *The Material Culture of Sex, Procreation and Marriage in Pre-Modern Europe* for the same publisher.

ARLINE MEYER '82Ph.D. published the article "From the Foothills, Viewed by Thomas Rowlandson and John Wolcot alias Peter Pindar" in the spring 2002 issue of *The British Art Journal*.

JENNY MOUSSA '01B.A., working in children's books at Penguin Putnam, says she thoroughly enjoys the whimsical artwork that decorates the pages of her company's picture books.

LUCY OAKLEY '95Ph.D. co-curated the 2001 exhibition "Pastoral to Post-industrial: British Works on Paper from the Whitworth Art Gallery" at New York University's Grey Art Gallery, where she is Education and Program Coordinator.

JUDY OLIVER '76Ph.D. has begun a three-year term as department chair at Colgate University. In May 2001 she was invited to deliver a talk on "Singing a Blue Note on a Red Letter Day: The Art of Easter in North German Convents and the Gradual of Gisela von Kersenbroeck" at "Femmes, art et religion au Moyen Age," a conference at the Musée d'Unterlinden in Colmar, France.

JUDITH OSTROWITZ '96Ph.D. is teaching a course at Barnard this fall entitled "Native American Art and Architecture of the Northwest Coast and Arctic Regions." Recent publications include "Concourse and Periphery: Planning the National Museum of the American Indian" in *Museum Anthropology* (spring 2002) and the 2002 *Encarta Encyclopedia* entry on Native American art.

LENORA PAGLIA '85M.A. returned to New York City to marry Mitchell Kunkes in April 2001. Paglia, who is the former associate paintings conservator at the Wadsworth Atheneum in Hartford, now lives in an Arts and Crafts bungalow in Staten Island and works as paintings conservator in a private arts conservation studio in Manhattan.

RICHARD PEGG '01Ph.D. has been teaching at New York University and the State University of New York, Purchase. He recently produced the Chinese art content for the Chrysler Museum of Art Web site and has presented at the College Art Association, the City University of New York Graduate Center, the Freer Gallery, the Art Institute of Chicago, and elsewhere.

SARAH WHITAKER PETERS '66 M.A. reports that *Becoming O'Keeffe: The Early Years* (Abbeville Press, 1991) has been republished in an updated and expanded edition.

JOANNE PILLSBURY '93Ph.D. has written *Moche Art and Archaeology in Ancient Peru*, published by Yale University Press (2001).

BARBARA A. PORTER '01Ph.D. received the Syrian Studies Association 2001 Dissertation Award for her Columbia dissertation "Old Syrian Popular Style Cylinder Seals." She lectures for the Metropolitan Museum and leads tours to archaeological sites in the Middle East.

ELINOR RICHTER '84Ph.D. has been appointed assistant professor at Hunter College.

MYRA NAN ROSENFELD '66 M.A., a recent scholar-in-residence at the Rare Books and Special Collections Division of the McGill University Libraries, has published a catalogue of McGill's Piranesi holdings dedicated to Adolf K. Placzek, former head of Avery Library at Columbia.

DONALD A. ROSENTHAL '78 Ph.D. writes reviews, mainly of exhibitions of nineteenth-century art, for *Art New England*. His articles on Antoine-Denis Chaudet, Auguste Clésinger, James Pradier, and François Rude will appear in *The Encyclopedia of Sculpture* (Chicago: Fitzroy Dearborn, 2002).

LUCILLE A. ROUSSIN '85Ph.D. has taught a seminar at Cardozo Law School, where she founded and is the director of the Holocaust Restitution Claims Practicum. One of her cases, the restitution of a silver Torah breastplate to a New York family, was featured on the front page of the art section of the *New York Times* in August 2001.

KATHRYN M. RUDY '01Ph.D. is the first American to hold a three-year research fellowship from the Nederlandse Organisatie voor Wetenschappelijk Onderzoek. Her first book, *Passion in the Earthly Paradise: Nuns' Mental Pilgrimages in the Late Middle Ages*, is being published by Peeters (Leuven) this year.

VICTORIA SANGER '00Ph.D. completed a one-year adjunct professorship at the University of Tours, France, teaching architectural history of the fifteenth to the seventeenth century.

JAMES M. SASLOW '83Ph.D. gave a number of invited lectures in 2001, including the annual Stanley Ferber Memorial Lecture at the State University of New York, Binghamton, entitled "Performing the Renaissance: Theater as Metaphor in Art and Society," and a lecture in conjunction with an exhibition at the Dahesh Museum in Manhattan, "Code on a Grecian Urn: Neoclassicism and Homosexuality."

ANNA SCHWEBEL '97B.A. is at work on her own paintings and reports having two shows last year.

REBECCA SENDER '99M.A. is associate director of the Princeton Art Museum.

DAVID SHAPIRO '01B.A. has been working as a museum educator at the Bronx Museum of the Arts, teaching school and community groups about the exhibit "One Planet under a Groove: Hip Hop and Contemporary Art." He began the doctoral program

at the Max Planck Institute for the History of Science in Berlin for the year 2002.

DALE TURZA '74M.A. received the Dean's Award for Distinguished Achievement from the Graduate School of Arts and Sciences in May 2002.

MARY VACCARO '94Ph.D. published "A Newly Discovered Drawing by Girolamo Mazzola Bedoli in the Uffizi," in *Master Drawings* (2000), and "Parmigianino and Andrea Baiardi: Figuring Petrarchan Beauty in Renaissance Parma," in *Word & Image* (2001).

ELIZABETH VALDEZ DEL ALAMO '86Ph.D. writes that along with articles on Santo Domingo de Silos, she has published "lauda sepulcral de Dona Blanca," in the exhibition catalogue *Maravillas de la España medieval: Tesoro Sagrado y Monarquía*.

WILLIAM E. WALLACE '83Ph.D. has been named the Barbara Murphy Bryant Distinguished Professor of Art History in Arts and Sciences at Washington University in St. Louis.

ALAN WALLACH '73Ph.D. cochaired a session entitled "Towards a History of Marxist Art History" at the College Art Association's annual meeting.

VIRGINIA-LEE WEBB '96Ph.D. is the editor of the *Pacific Arts Association Newsletter* and is a member of the PAA Executive Committee.

MARK S. WEIL '68Ph.D. is currently E. Vesmond Lee Professor for Collaboration in the Arts at Washington University, St. Louis, director of the Washington University Gallery of Art, and director of the Washington University Visual Arts and Design Center.

CARTER WISEMAN '72M.A. reports that his 1990 book *I. M. Pei: A Profile in American Architecture* (Harry N. Abrams) has been reissued with a new chapter on Pei's recent work. Wiseman writes, "By happy coincidence, Anthony Alofsin, who did his doctorate with my master's adviser, George Collins, and is now teaching at the University of Texas in Austin, asked me to lecture on Pei on April 4. It was a delightful visit, and Anthony and I got to swap tales of Professor Collins and the Columbia Department."

ROBERT WOJTOWICZ '84M.A. coedited, with Bruce Brooks Pfeiffer, *Frank Lloyd Wright and Lewis Mumford: Thirty Years of Correspondence* (Princeton Architectural Press, 2001).

SUSAN WOOD '79Ph.D. presented the lectures "Divis Parentibus: Women and Ancestors in Trajanic Art" at Princeton University and "The Incredible Vanishing Wives of Nero" at the University of British Columbia, Vancouver. The article resulting from her research on Roman book roll winders, "Literacy and Luxury in the Early Empire," is set to appear in the *Memoirs of the American Academy in Rome*.

Schermerhorn Hall images courtesy of the Collection of The New-York Historical Society.



in art history at the City University of New York in fall 2001 and looks forward to a show of his own paintings at a Chicago-area gallery next year.

ROBERT S. SIMON '82Ph.D. completed a term as president of the Appraisers Association of America and continues his work as a private dealer and appraiser in New York City.

DEBORAH STOTT '75Ph.D. is currently working on a microhistory of Cornelia Collonello, a woman who corresponded with Michelangelo.

CLAUDIA SWAN '97Ph.D., assistant professor of art history at Northwestern University, was awarded a postdoctoral research fellowship

With Thanks

The strength and renown of Columbia's Department of Art History and Archaeology derive not only from the expertise and dedication of the faculty, but also from alumni and friends who carry forward the intellectual mission of the department and who provide financial support for professorships, fellowships, symposia, and an array of programs and projects that enhance our core offerings.

WE ARE DEEPLY GRATEFUL TO THE following individuals, foundations, and corporations who have given most generously in fiscal year 2001–02 for the following purposes.

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THE FOLLOWING ALUMNI AND friends have supported a variety of programs and projects, including the Davis, Fraser, Held, Hibbard, Lewine, Schapiro, and Wittkower fellowships and the Brilliant Symposium, and provided unrestricted support for the department in fiscal year 2001–02.

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Gutmann Foundation Grant Supports Graduate Students

The Leo and Karen Gutmann Foundation has made a generous grant providing direct financial assistance to Columbia art history and archaeology students in their first five semesters of doctoral study. Amounting to just over \$372,000, these funds provide full-time students with tangible support above and beyond tuition, paying for, among other expenses, professional association membership fees, registration costs for meetings and conferences, and the creation of book grants to help every eligible student to form a good basic library in his or her field. Other leading American university departments have received funds at this time from the Foundation, which describes its mission as supporting “financially needy, academically meritorious, full-time graduate students enrolled in departments of art history, archaeology and conservation and technology of works of art.” The late Karen Gutmann, on whose estate the Foundation’s largesse is based, took abiding interest in the technical study of painting and sculpture, and especially in the field of conservation.

Dissertations Completed May 2001—May 2002

GEORGE BAKER "Lost Objects: Francis Picabia and Dada in Paris, 1919—1924"

MICHELE BAMBLING "Illuminating Japan's Sacred Geography: the Kongô-ji Sun-Moon Landscape Screens"

SHEILA BARKER "Art in Rome and the Plague of 1630"

STEPHEN BROWN "Luce: The Artist Engagé"

DENISE BUDD "Leonardo da Vinci through Milan: Studies on the Documentary Evidence"

LYNN CATTERSON-SILVER "Donatello's Legacy and the Training of Michelangelo: Sculptural Practice in Quattrocento Florence"

VANESSA CHASE "The Casa delle Zitelle: Architecture and Gender in Renaissance Venice"

JOAN CUMMINS "Dual Darsana: Re-Addressing the Surya Icon"

PATRICIA DECKER "The Herzogenburg Moralia"

KIM DRAMER "Between the Living and the Dead: Han Dynasty Stone Carved Tomb Doors"

MARTHA EVANS "Claude Raguet Hirst (1855—1942): Gender and Genre in Turn-of-the-Century America"

JAMES FRAKES "Framing Public Life: the Portico in Roman Gaul"

ANNAPURNA GARIMELLA "Early Vijayanagara Architecture, Style, and State Formation"

SOPHIE GOBRAN "The First Hoftheater in Dresden, 1835—1841: Gottfried Semper and the Problem of Theater Design"

JUDITH HAYWARD "Nature and Progress: Winslow Homer's Oils 1880—1900"

JACQUELINE JUNG "The West Choir Screen of Naumburg Cathedral and the Formation of Social and Sacred Space"

KATHERINE MORRIS "Picturing Sovereignty: Contemporary Art and the 'Nations Within'"

JOHN PEFFER "The Struggle for Art at the End of Apartheid"

RHOMA PHILLIPS "The Influence of English Engravings on Nineteenth-Century American Landscapes, Seascapes, and Prints"

BARBARA PORTER "Old Syrian Popular Style Cylinder Seals"

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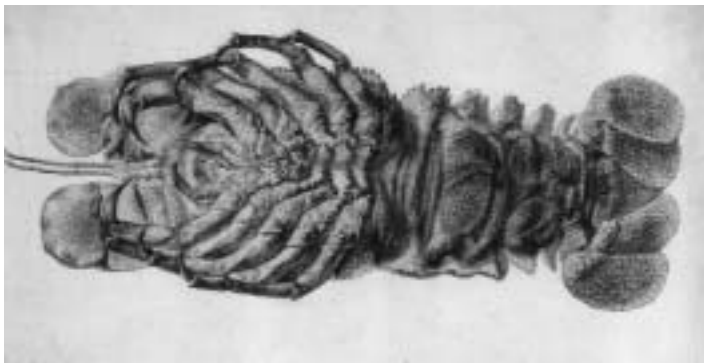
RICHARD WITTMAN "Architecture, the Press, and Public Opinion in Seventeenth- and Eighteenth-Century France"

SUSAN KENNEDY ZELLER "Contemporary Aboriginal Art, 1948—2000: Constructing the Canon"

YIGUO ZHANG "The Meaning of Wang Duo's Line: A Study of a Scroll of the Tang Poems"

The Eye of the Lynx

CONTINUED FROM PAGE 7



As Freedberg puts it, "While Galileo trained his telescope on the heavens and found whole new worlds and multitudes of new stars there, the Linceans kept their microscopes focused on the things of this earth. They found that the traditional authorities were no longer adequate to the study either of local species or the multitude of new specimens that seemed to be pouring in daily from the New World. Together with Galileo, the Linceans wholly overturned the established order

of things and provided the foundations for the modern study of natural history."

The Eye of the Lynx tells of Freedberg's discoveries of an extraordinary cache of drawings from Cesi's collection in a cupboard in the Royal Library at Windsor Castle in 1985 and then in the library of the Institut de France in Paris. The text considers the images, among them the first drawing ever to have been made with the aid of the microscope, over forty years before the investi-

gations by Anton van Leeuwenhoek and the famous book of microscopic investigations by Robert Hooke. It demonstrates the role of visual documentation and art in what is still known as the scientific revolution of the seventeenth century—generally acknowledged to have been brought about by Galileo's work in the field of cosmology above all, but now shown to have been built also

on the study of the natural specimens and phenomena by some of the keenest eyes in the history of science.

This excerpt, from the start of Chapter 2, begins the story of Federico Cesi and the Academy's founding.



They called him *Coelivagus*, or "wanderer of the heavens." Though born to a family that might have prepared him for the world of politics, he did not participate in political and worldly affairs. Even had he wished to do so, his unceasing investigations into the natural world and the resolve with which he sought to order its fractious multiplicity would have left him no time for such things. "I hate the court and courtiers like the plague," he once wrote to his closest friend. "They are all traitors and I trust none of them." He tasted no passing fame, nor seemed much concerned about it.

When he died, his oldest and closest surviving friend wrote to Galileo:

With trembling hand and eyes full of tears I write to tell you of the sad news of the death of my Lord, the Prince of Acquasparta. An

Dissertation Fellowship Awards for 2002–03

American Academy in Rome, Rome Prize Caroline Goodson, "Santa Prassede, Santa Cecilia, and Santa Maria in Domnica: the Basilicas of Paschal I and the Iconography of <i>Renovatio</i> " Elizabeth Marlowe, "Symbolic Capital: Constantine's Rome"	de Boulogne, Francis Galton: Photography as an Epistemological Site in the Nineteenth Century" Kent Minturn, "Contre-Histoire: The Postwar Art and Writings of Jean Dubuffet" Brandie Ratliff, "Image and Relic at Byzantine Pilgrimage Sites" Tomoko Sakomura, "Pictured Words and Codified Seasons: Transmission and Transformation of the Courty Aesthetic in Sixteenth- and Seventeenth-Century Japan" Hérica Valladares, " <i>Imago Amoris</i> : The Poetics of Desire in Roman Painting" Stefaan van Lieffering, "Gothic Church Architecture and Three Liberal Arts: Geometry, Arithmetic, and Astronomy"	Departmental C. V. Starr Foundation Fellowships Kris Juncker, "Honey at the Crossroads: Women and the Arts of African-Cuban Santería, 1930–1980" Alexandra Onuf, "The Small Landscape Prints and the Representation of the Local in Sixteenth-Century Antwerp" Christine Sciacca, "The Gradual and Sacramentary of Hairnicus Sacrista (Pierpont Mogan Library, M. 711) and the Liturgy of Weingarten Abbey"	Henry Luce Foundation/ACLS Fellowship Meredith Davis, "Fool's Gold: American Trompe L'oeil and the Gilded Age" National Gallery of Art Fellowships Sabina de Cavi, "Spain in Naples: Building, Sculpting and Painting for the Viceroy (1585–1650)" Meredith Hale, "Romeyn de Hooghe and the Birth of Political Satire" Save Venice Fellowship Johanna Fassel, "The Altarpieces of Giambattista Tiepolo: Vision and Religious Imagination"
Columbia University Fellowships Jennifer Ahlfeldt, "Architectural Style and Maya State Identity: A Reconstruction and Reinterpretation of Temple 22, East Acropolis, Copan, Honduras A.D. 715" Meredith Cohen, "The Sainte-Chapelle and the Politics of Preeminence" Rachel Haidu, "Marcel Broodthaers, or The Absence of Work" Talya Halkin, "Painting and Pictorial Production in France, 1879–1900" Jennifer Jones, "A Discourse on Drawings: Salon Culture and the Graphic Arts in Eighteenth-Century Paris" Vered Maimon, "Fox-Talbot, Duchenne	Departmental Pierre and Maria- Gaetana Matisse Fellowship Stephanie Schwartz, "Discontinuous Histories: Delaroche, Delacroix, and Photography"	Departmental Rudolf Wittkower Fellowships J. Geoffrey Lehman, "Perspective and the Renaissance Landscape" Jessica Maier, "City Views and the Renaissance Concept of Chorography"	Smithsonian Institution Fellowship Terri Weissman, "Super Sight: The Photographs of Berenice Abbott"

acute fever came and took him from us yesterday. The damage to the Republic of Letters caused by the loss of so many of his fine studies, all of which he left incomplete at the time of his death, is inestimable, and it leaves me unimaginably sad.

"In its relatively short duration," wrote Giuseppe Gabrieli, the historian who best knew Cesi and the work of the Academy he founded, "his life was wholly interior. It was philosophical in its aspirations, full of setbacks and troubles of every kind, but of an unalterable rectitude, humanity, and nobility." It is an admiring but just tribute.

Cesi bore misfortune and personal travail with a stoicism that exceeded the standards of the fashionable stoicism of his day. His father hated everything he undertook, and set whatever obstacle he could in his path; Cesi's two sons for whom he hoped so much died in childbirth or within a few days thereafter; four daughters did not survive infancy. These and many other of his setbacks and misfortunes are occasionally mentioned in his correspondence, but always with reticence even when it comes to seeking their causes. When his children died, his grief may be discerned not from any complaint, but from the characteristic perseverance with which he made yet another attempt to find a medical reason for the repeated tragedy of their deaths, or to seek out one more doctor for a possible explanation. He passed away, Gabrieli recorded, "mourned only by the few who remained faithful to him. The world was indifferent to him, the silence almost general. Swiftly forgotten by his contemporaries, he was almost totally ignored by immediate posterity."

Not, perhaps, so unusual a fate for many whose greatness comes to be acknowledged long after their deaths; but the achievements of Federico Cesi are still far from having received their due. Fate has not been generous in according him the privilege of fame. Born on March 13, 1585, in the family palace that still stands in the Via Maschera d'Oro in Rome, he

came from an old and well-connected Umbrian family. His grandfather had married into the famous and ambitious clan of the Caietani; his mother was from the ancient, rich, and reckless family of the Orsini. This was a lineage of consequence and power. His uncle Bartolomeo, whom he much admired, became a cardinal in 1596. His pleasure-loving, spendthrift, and deeply anti-intellectual father carried the titles of Marquis of Monticelli and Duke of Acquasparta; while Paul V would bestow on our Federico—partly in compensation for the fact that his disapproving father withdrew from him the right of primogeniture—the title of Prince of Sant'Angelo and San Polo.

The family's main country estate lay in the small town of Acquasparta, on a promontory facing the foothills of the Apennines in a part of Umbria, not more than fifty miles from Rome, which Federico loved more than any other place. Soon, exploring its hills, collecting its plants, searching out its animals, and digging up its abundant fossil remains, he came to know every inch of its terrain.

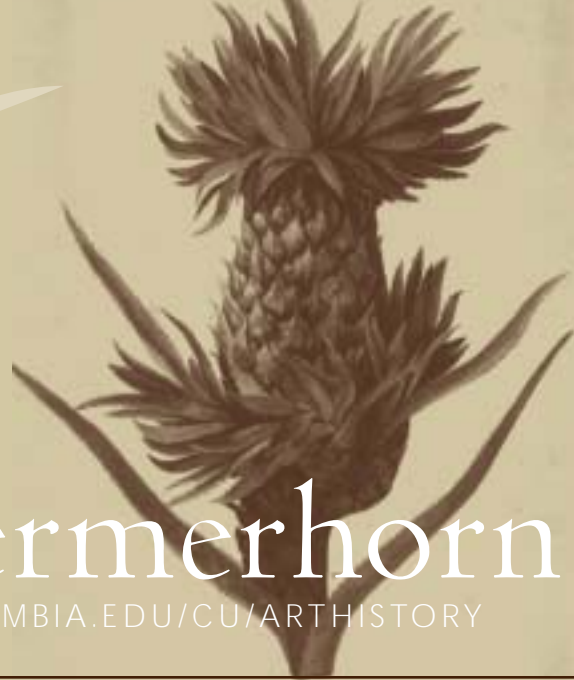
In August 1603 the eighteen-year-old youth made the decision that would determine the course of his life and change the face of science. On the seventeenth of that month, under the combined influence of Jupiter, Saturn, and Mercury, he called together three of his friends to his Roman home, in order to found his Academy. He called it the Academy of Linceans, naming it not simply after Lyncaeus, that most keen-eyed of the Argonauts, but above all after the lynx, the small, wily, and intensely sharp-eyed animal that could still occasionally be found in the hills around his Umbrian home.

David Freedberg is professor of art history at Columbia and director, The Italian Academy for Advanced Studies in America, housed at the University's Casa Italiana.

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Calendar Highlights

For a complete listing of departmental events, go to www.columbia.edu/cu/arthistory, or call (212) 854-4505.

September 18

Edwin Schlossberg on interactive museums
612 Schermerhorn, 6 p.m.

September 27

Monument and Memory
The Columbia Seminar on Art in Society
Daniel Libeskind, Leon Wieseltier, Sherwin Nuland, Richard Brilliant
New-York Historical Society, 6 to 8 p.m.

October 1

Ralph Appelbaum on the museum of the future
612 Schermerhorn, 6 p.m.

October 8

Inauguration of the Lisa and Bernard Selz Chair of Pre-Columbian Art
Esther Pasztory
"The Past as Theme Park: Mesoamerican Architecture and Primitivism"
Wallach Art Gallery, 6 p.m.

November 19

Inauguration of the Barbara Stoler Miller Chair of Indian and South Asian Art
Vidya Dehejia
"The Sensuous and the Sacred: Within Common Boundaries"
Low Library, 6 p.m.

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DEPARTMENT OF ART HISTORY AND ARCHAEOLOGY

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