

COLUMBIA UNIVERSITY

DEPARTMENT OF ART HISTORY AND ARCHAEOLOGY

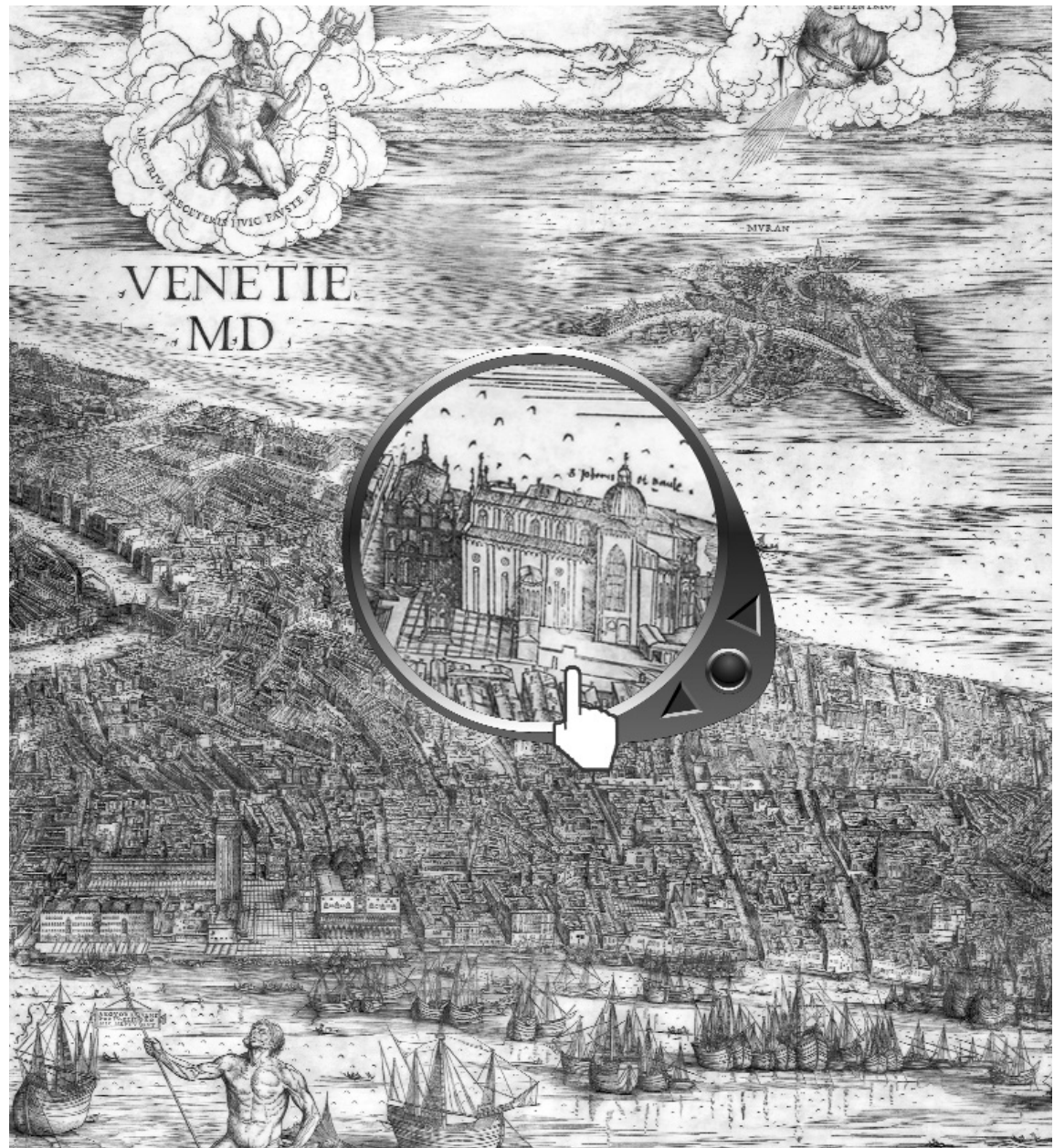
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FALL 2003
Number 17

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From the Chair



Our department is one of very few institutions in American higher education with an endowed position in ancient Near Eastern art and archaeology. The chair was established in 1983 in honor of Edith Porada, longtime Columbia professor whose work transformed our understanding of the visual culture of the ancient Near East by revealing the aesthetic dimension of objects previously considered as material for archaeology and anthropology. In 2002, after an extensive international search, Zainab Bahrani, who is featured in this issue, was appointed to the Porada chair.

Ancient Near Eastern art history is an endangered field. Worldwide the field is very small, in part because the subject requires difficult language training and mastery of a broad range of methodological skills, in part because political turmoil has undermined research. Since 1990, and the onset of embargo and war, American and European scholars have been prevented from entering Iraq to excavate any of the thousands of important archaeological sites in the country or to study the great collections of Assyrian and Babylonian art in Iraqi museums.

Today the situation is worse. We are sadly aware of the looting of the National Museum in Baghdad, and the pillaging of ancient archaeological sites. Although initial estimates of stolen museum objects are being revised downward and the return of the Uruk vase is encouraging, nevertheless the damage is underreported because the press has largely

Heritage and the Risks of War The Columbia Seminar on Art in Society



Above: American tanks patrolling Iraqi art museum after it was looted

CULTURAL HERITAGE IN WAR: MORAL AND MILITARY CHOICES, the second Columbia Seminar on Art in Society, will be held on Friday, November 21, 5:30 P.M., at the New-York Historical Society on Central Park West at 77th Street. The August bombing of the Najaf Mosque and the looting of ancient art and archaeological sites in Iraq underscore the vulnerability of cultural heritage in war.

ignored the destruction of Iraq's written history. The National Library and Archives of Iraq, the collection of Islamic manuscripts in the Al-Awqaf Library, and the country's two largest university libraries (in Baghdad and Mosul) also suffered arson and looting in April 2003. Iraq's cultural heritage has been shattered.

Columbia University plays an essential role in sustaining ancient Near Eastern art history, a field of scholarly research which teaches us about such fundamental topics as the invention of writing and the creation of representational images, a subject of Professor Bahrani's latest book (see below). Courses in ancient Near Eastern art do not tend to attract large enrollments, yet we sustain this field of study because it is important, because it holds keys to the past which only rigorously trained scholars can interpret, and because we believe that it is the mission and responsibility of a great university to promote scholarship—especially when it is endangered.

There are those who regard art history as an inessential enterprise, a luxury, and its insights as soft and subjective. Today it should be clearer than ever that art history and archaeology are truly indispensable branches of knowledge. They chart our connections with the distant past, inform our identity in the present, and suggest possibilities for the future. To those who can read it, the Uruk vase tells of life and death, power and social order, the relationship of gods and men, beauty and meaning—all subjects of art history.

The seminar considers the difficult tradeoffs in war between military objectives and the protection of cultural heritage. Are there grounds on which the destruction of cultural heritage can be justified or excused during wartime? What is to be done if an army holds its own cultural heritage as hostage in war and locates military assets in historic sites? Is there a tradeoff between protecting human life and priceless heritage? And what is the balance to be struck and by whom?

The speakers are Edward N. Luttwak, an expert on military history and strategic issues and author of *Strategy: The Logic of War and Peace*; and David Rieff, a widely published author who covers war and humanitarian emergencies. His recent books include *Slaughterhouse: Bosnia and Failure of the West* and *A Bed for the Night: Humanitarianism in Crisis*. In addition, Zainab Bahrani, the Edith Porada Associate Professor of Ancient Near Eastern Art History at Columbia University, who is involved in the recovery of stolen art in Iraq will assess the damage to national art collections and archaeological sites. The program will be moderated by Vidya Dehejia, the Barbara Stoler Miller Professor of Indian and South Asian Art and director of the Southern Asian Institute at Columbia University.



The Columbia Seminar on Art in Society is an annual program designed to highlight the important role art plays in our society and to involve the department in issues of broad public interest.

“Monument” Remembered

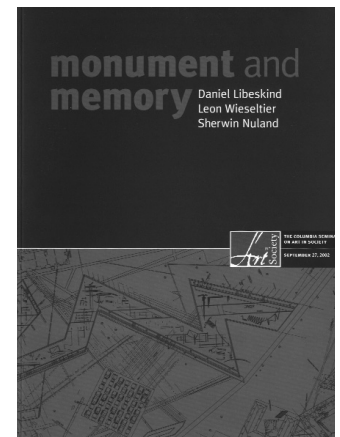
Monument and Memory, the proceedings of the first Columbia Seminar on Art in Society, featuring Daniel Libeskind, Leon Wieseltier, Sherwin Nuland, and Richard Brilliant, has been published. The cost of the journal is \$5.00, plus \$1.50 for shipping and handling. To purchase a copy, send a check payable to Columbia University, Department of Art History and Archaeology to:

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Department of Art History and Archaeology
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Cover: Detail of Jacopo de Barbari's view of Venice (1500) with a virtual magnifying glass from "The Art and Architecture of the Renaissance," a departmental Web site.

Curator's Corner:

CAROL WILLIS, FOUNDER AND DIRECTOR, THE SKYSCRAPER MUSEUM



One of the my very first exhibitions, on Hugh Ferriss, incorporated at least two renderings from the 1920s that had literally been pulled from the garbage by the lenders. In the Modernist era, architectural drawings weren't valued. For our young but growing collection, the Skyscraper Museum brings together both treasures and materials metaphorically rescued from the dumpster: photos and renderings

as well as documents and ephemera often not collected by museums and historical societies: brochures, prospectuses, rental agreements, plans. The idea is to fill out scholarly and public understanding of how skyscrapers are developed, function, and fit into urban life, reflecting a range of issues about tall buildings—their development, design, construction, uses. We want our exhibitions to get people, visitors and residents, to look more

deeply at the real museum: the City of New York beyond our walls.

The Skyscraper Museum has been nomadic since its founding in 1996. Now we are about to move into our first permanent home, in a mixed-use tower developed by Millennium Partners. When Phil Aarons of Millennium—a member of my board (as well as the AHAR Advisory Board) and an old friend—called me about a proposal to the Battery Park City

At the Wallach: Restoring Byzantium

APRIL 13–JUNE 12, 2004



Restoring Byzantium” focuses on one of the most impressive Byzantine monuments to survive in the modern city of Istanbul: the church of the Chora Monastery, better known by its Turkish name, Kariye Camii.

The exhibition traces the history of this fourteenth-century masterpiece from its Late Byzantine restoration under Theodore Metochites, one of the empire's most learned and powerful men, through the twentieth-century rediscovery and cleaning of its spectacular fresco and mosaic cycles. Contemporary with Giotto's work in the Arena Chapel, the paintings in the Kariye Camii attest to the splendor of Byzantine monumental art in an age that considered itself the heir of classical antiquity. Curated by Professor Holger Klein, who will teach a graduate seminar in conjunction with the exhibition, “Restoring Byzantium” features fragments of Byzantine stained glass and other archaeological finds, early printed

Authority, he asked, "Would you object if we were to put the Skyscraper Museum in as a public amenity?" Obviously, I didn't. With construction due for completion in October 2003, our current task is, in a word, everything.

While working on our physical home, we also have built our Web site, www.skyscraper.org, which includes an innovative mapping project called Manhattan Timeformations and a major on-line archive project, VIVA. The Web site continues to grow and to provide us with a visible presence without a physical place.

As an art historian, I believe that objects have an aura, real weight that can't be replaced with images. In our nomadic past, we would borrow things, exhibit them, and give them back. We began by collecting only truly irresistible objects, like parts of an 1872 Otis Elevator Safety Mechanism (you don't let that go!) and construction photographs of early skyscrapers. Our new home will open up new possibilities for collecting and, also, for education programs.

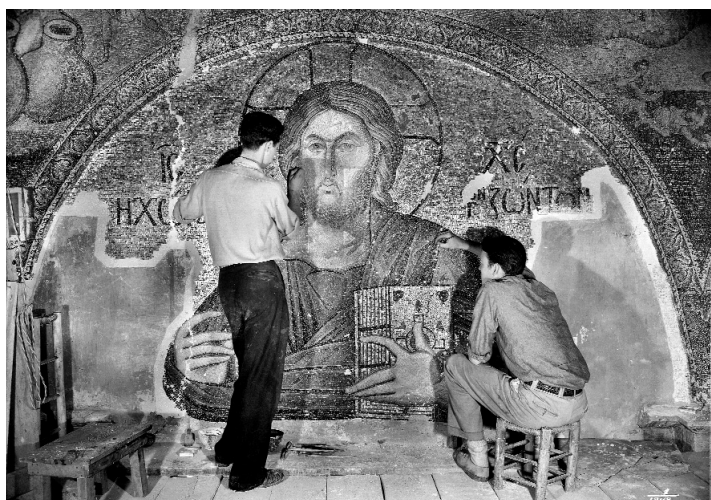
One profound topic of public interest, of course, is the past and future of the World Trade Center

site. On 9/11, from literally within an hour of the event, I was called by a stream of journalists (many had apparently Googled "skyscraper"), and in the following twelve months, we had over 600,000 individual visits, 11 million hits, on our Web site. Memorializing 9/11 is a challenge too vast for a single museum. We are focusing on the buildings themselves, and in fact we had planned a lecture series on the history of the Trade Center that was to have been held at Windows on the World in October of 2001. Our collecting efforts will focus especially on engineering innovations

of the towers and their construction. The World Trade Center represented a culminating achievement in the evolution of the skyscraper and was an expression of the ambition and culture of the 1960s. We are trying to make sure we have artifacts to help interpret these absent objects going into the future.

—Carol Willis

The Skyscraper Museum will open in its new home, 39 Battery Place in Battery Park City, New York, New York, 10280, in late fall 2003.



books, and scale copies of the Kariye Camii frescoes as well as a multimedia program developed by Columbia's Media Center. A publication edited by Holger Klein and Robert Ouserthout will accompany the exhibition, which will travel to the University of Illinois at Urbana-Champaign. "Restoring Byzantium" is coordinated with a concurrent exhibition at the Metropolitan Museum of Art, "Byzantium: Faith and Power (1261–1557)." An inter-

national symposium on Late Byzantine art and culture co-sponsored by Columbia University and the Metropolitan Museum will take place on April 16–17, 2004.

Above: Conservators restoring the Lunette mosaic of Christ, ca. 1948. Photo: Dumbarton Oaks Byzantine Photograph and Fieldwork Archive. Left: View of the Kariye Camii in Istanbul ca. 1900. Photo: Sebah & Joaillier

Columbia in the Museums

We proudly acknowledge the contribution of the following museum curators who enrich our curriculum by offering museum-based seminars to our students. These course offerings from last year and the current year reflect the department's effort to reinforce our ties with museums, put students in direct contact with works of art, and highlight curatorial issues in the practice of art history.

Carmen Bambach, *The Metropolitan Museum of Art*: Renaissance Drawing

Lynne Cooke, *Dia Center for the Arts*: Installation Art

Malcolm Daniel, *The Metropolitan Museum of Art*: Nineteenth-Century French Photography

Diana Fane, *Brooklyn Museum of Art*: The Colonial View of Aztec and Inca Art

Barbara Haskell, *The Whitney Museum of American Art*: Prewar Art

Chrissie Isles, *Whitney Museum of American Art*: Into the Light

Alisa Lagamma, *The Metropolitan Museum of Art*: Ideas of Duality in African Art

Larry Rinder, *Whitney Museum of American Art*: The American, Seen

Nan Rosenthal, *The Metropolitan Museum of Art*: Johns and Rauschenberg

Sylvia Wolf, *Whitney Museum of American Art*: Behind the Scenes: How Exhibitions and Collections Are Formed

Susan Kennedy Zeller, *Brooklyn Museum of Art*: Contemporary Art in Africa, Oceania, and Native America



The Digital Evolution



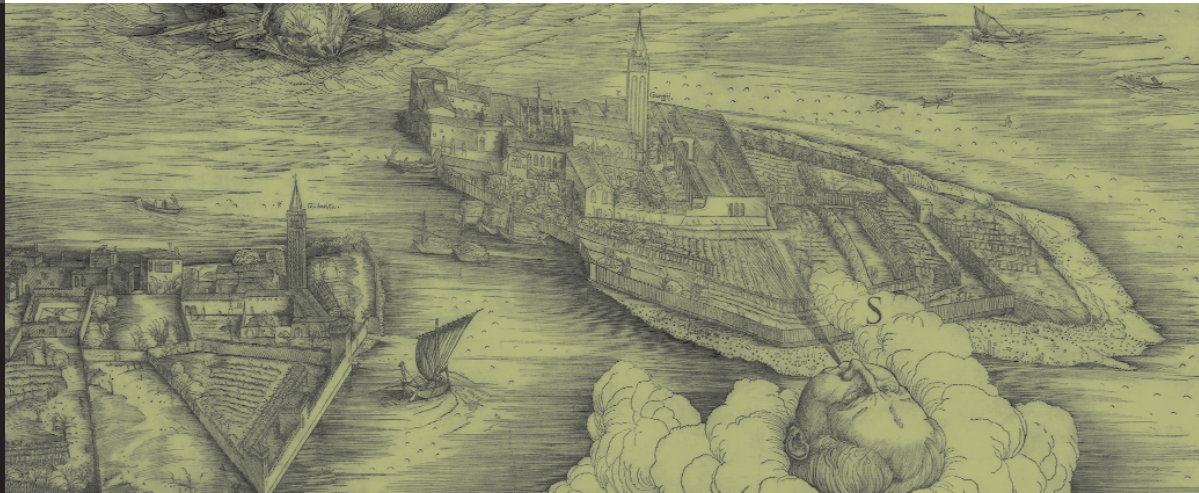
Four eras of art history in little more than a century: black-and-white photographs, lantern slides, 35-mm color slides, and now digital images. New technology is in the process of changing the way we teach, study, and research art history. Columbia's adoption of digital imaging technology has been relatively fast paced, thanks to the groundbreaking work of Professor Stephen Murray and the Media Center for Art History, Archaeology and Historic Preservation that he established in 1994.

Originally conceived as an experimental outpost, the Media Center now occupies the mainstream. It has designed useful and beautiful Web sites for our courses, trained faculty to use digital images in PowerPoint presentations, and created pioneering applications. In conjunction with our Visual Resources Collection (otherwise known as the slide library), it is compiling a database of digital images with more than 25,000 images that will soon be available to the entire University community through a cooperative undertaking with the Columbia Libraries.

As the 2003—2004 school year begins, all Art History classrooms are furnished with digital equipment, and a record number of courses will be taught in digital format, including Art Humanities. Instead of sharing bulky slide kits that were costly to maintain, each Art Hum instructor now receives a featherweight, inexpensively produced CD-ROM with every image of the course.

The rise of digital teaching has prompted the department to make a significant administrative change. This summer the Media Center and slide library merged, and the new entity has been christened the Visual Media Center. The VMC is dedicated to development of an unsurpassed digital image collection and educational projects to support the teaching and research interests of our faculty.

CONTINUED ON PAGE 18



Faculty Highlights

ZAINAB BAHRANI has received a Guggenheim Fellowship for the 2003—2004 academic year.

HILARY BALLON contributed to the catalogue and curated the architectural section of the exhibition “Richelieu: Art and Power” that opened at the Montreal Museum of Fine Arts. She is writing a book on Frank Lloyd Wright’s Towers to accompany an exhibition she is curating for the Skyscraper Museum in New York City. Citizen Ballon continues as chairman of the Planning Board of Englewood, New Jersey.

JAMES BECK was on leave in fall 2002, at work on his new book project treating Leonardo as list maker. His recent publications include articles on Piero della Francesca and Masaccio. He continues to develop content for ArtWatchInternational.org, which has had a busy year.

BARRY BERGDOLL was named second vice president of the Society of Architectural Historians. “Mies in Berlin,” co-curated with MoMA architecture curator Terence Riley, was honored by the International Association of Art Critics as the Best Architectural Exhibition, and the catalogue was awarded the Henry Allen Moe Prize of the New York State

Historical Association.

Complementing his usual reviews and lectures with an article on the “Modern Laocoön,” **RICHARD BRILLIANT** enjoyed the bittersweet celebration of his retirement from active teaching, counted the birth of his twelfth grandchild, and wrote the introduction to LeRoy Neiman’s life’s work, to be published by Abrams this fall.

BENJAMIN BUCHLOH curated and wrote the catalogue for an exhibition of Gerhard Richter’s major new work at the Guggenheim Museum in Berlin. He lectured at DIA, the Metropolitan Museum, Whitechapel

Honoring Julius Held (1905—2002)

Julius Held, a towering art historian who taught at Barnard and Columbia for over thirty years, died on December 22, 2002, at the age of ninety-seven. After receiving his Ph.D. in art history from the University of Freiburg in 1930, he worked at the Berlin Museum until fleeing the Nazis and coming to the United States in 1934. He joined a group of fellow German exiles who shaped the discipline of American art history in the postwar period. Dr. Held became a professor at



Barnard College in 1954 and served as department chair from 1967 until his retirement in 1971. An expert on Rubens, Van Dyck, and Rembrandt, Dr. Held’s many publications include *Rubens, Selected Drawing* (1960), *Rembrandt’s Aristotle and Other Rembrandt Studies* (1969) and *The Oil Sketches of Peter Paul Rubens* (1980). A recipient of many honors, he was awarded the Mitchell Prize for lifetime achievement in the history of art in 1999. A brilliant connoisseur, his was considered the final word in the attribution of important Dutch and Flemish paintings.

A symposium in honor of Julius Held will be held on Friday, September 19, 2003, from 2:00 to 5:00 p.m. in the Julius Held Auditorium, Barnard Hall, Barnard College. Speakers will include Zirka Filipczak, David Freedberg, Walter Liedtke, Barbara Novak, David Rosand, Leo Steinberg, and John Walsh.

Brilliant-Middleton Ceremony

On May 6, 2003 the department hosted a celebration in honor of Richard Brilliant, Anna S. Garbedian Professor of the Humanities, and Robin Middleton, professor of architectural history, both of whom retired from teaching at the end of the 2003 academic year. Highlighting the program were testimonials from former students and colleagues. Bettina Bergmann, Lisa Florman, and David Rosand spoke in honor of Richard Brilliant, and Barry Bergdoll, Vittoria di Palma, and Neil Levine, for Robin Middleton. Professor Brilliant joined Columbia in 1970, Professor Middleton in 1987. Both will be missed by student, faculty, and staff.

Gallery, the Victoria and Albert Museum, and the Museum of Modern Art in Vienna. The new paperback edition of his collection of essays, *Neo-avantgarde and Culture Industry*, was voted "one of the decade's most important books in the field" by the British journal *The Art Book*.

JOSEPH CONNORS has been the director of Villa I Tatti, Florence, since September 2002. On May 31, 2003, he was awarded the Premio Daria Borghese in recognition of his contribution to the study of Roman art history.

JONATHAN CRARY'S article, "Gericault, the Panorama and Sites of

Reality in the Early Nineteenth Century," appeared in *Grey Room*, fall 2002. He was also a speaker at a bicentennial symposium on Hector Berlioz at the Manhattan School of Music in February 2003.

VIDYA DEHEJIA'S *The Sensuous and the Sacred: Chola Bronzes from South India* (New York: American Federation of Arts, 2002) accompanied an exhibition of the same title that opened at the Arthur M. Sackler Gallery of the Smithsonian in Washington, D.C., in November 2002.

DAVID FREEDBERG'S *The Eye of the Lynx: Galileo, his Friends, and the Beginnings of Modern Natural History*

(University of Chicago Press) was awarded the R. R. Hawkins Prize for best scholarly book by the American Association of Publishers. Freedberg continues to serve as the Director for the Italian Academy for Advanced Studies in America.

CORDULA GREWE co-organized a conference, "From Manhattan to Mainhattan: Architecture and Style as Transatlantic Dialogue, 1920—1970," at Columbia's Institute for the Study of Europe, and chaired the AHNCA session on "New Directions in 19th-Century Scholarship" at the CAA in February.

ROBERT E. HARRIST JR. delivered

the Weedon Lecture in the Arts of Asia at the University of Virginia and has recently given lectures and conference papers at Taiwan National University, China Institute in New York, Princeton University, the University of California at Santa Cruz, and the Freer/Sackler Gallery in Washington, D.C.

ANNE HIGONNET spent the fall term on leave supported by a Guggenheim fellowship. In the spring two essays by her were published: "Museum Sight" (on the Isabella Stewart Gardner Museum), in *Art and Its Publics*, and "Two Ways of Thinking About Mary Cassatt," in *Singular Women*.

Andrea Herbst: Senior Thesis Prize Winner 2003



Andrea Herbst became an art history major after taking Professor Clemente Marconi's lecture on Greek Art and Architecture. In her senior thesis, "Perception and Reception between Athens and Etruria: The Imagery on Tyrrhenian Amphorae,"

which she wrote under his advisement, she proves that the iconographies of many Tyrrhenian amphorae were altered to appeal to the Etruscan market. Her work has been recognized with Departmental Honors and the 2003 Senior Thesis Prize in Art History and Archaeology, made possible by a gift from Philip E. Aarons, '73 CC, '76 Law. Andrea received a 2002 Senior Thesis Research Fellowship, which enabled her to compare the amphorae in the National Archaeological Museum of Villa Giulia in Rome and the National Museum in Florence. While writing her thesis, she continued with her extracurricular activities, playing the violin, and also held a marketing/public relations internship. She is grateful to Professor Marconi for his helpful advice and famous espresso.

Undergraduate Students 2002—2003

UNDERGRADUATE HONORS 2003

Last May the Department awarded honors to five seniors graduating in art history: **VICTORIA AL-DIN**, **AMANDA AMBROSE**, **ANDREA HERBST**, **JULIA LANGBEIN**, and **KRISTIN POOR**.

SUMMER SENIOR THESIS RESEARCH FELLOWSHIPS

Summer travel fellowships to conduct research related to their senior thesis went to **LISA DANGLES-DEEDS**, for work on Agniolo di Cosimo di Mariano Tori (Bronzino), and **EVA GARDNER**, for research on the "unmuseum" in St. Louis, the Pulitzer Foundation for the Arts.

The Department of Art History and Archaeology mourns the death of Kirk Varnedoe, our faculty colleague from 1974 to 1980 and a curator, scholar, and educator of rare distinction.

Faculty Highlights

ELIZABETH HUTCHINSON received an NEH Summer Stipend and a Summer Fellowship from the Sterling and Francine Clark Art Institute to continue work on her book *The Indian Craze: Modern Art and Public Policy, 1890–1915*.

HOLGER KLEIN received a Samuel H. Kress Foundation grant for his upcoming exhibition at the Wallach Art Gallery, “Restoring Byzantium: The Rediscovery and Restoration of the Kariye Camii” (see feature). He has also established an archaeological survey project in northern Turkey, co-

sponsored by the Deutsches Archäologisches Institut in Istanbul.

NATALIE KAMPEN, Townsend Lecturer in Classics at Cornell University for 2002, presented work from her forthcoming book on Roman visual representations of manliness at the Center for Advanced Study in the Visual Arts in Washington, D.C., and at Yale University’s Classics Department. Her essay on the state of the field of Roman art history appears in the June 2003 issue of the *Art Bulletin*.

CHRISTINA KIAER was promoted to associate professor. She will continue her research on Soviet Socialist Realism in the summer of 2003 on a Social Science Research Council Eurasia Program Postdoctoral Fellowship.

In March 2003 **ROSALIND KRAUSS** lectured at DIA on the recently installed Bruce Nauman work, Mapping the Studio. Earlier in the spring she lectured at the Tate Gallery in London on the subject of her current book project: the importance of aesthetic medium to the continuing strength of art.

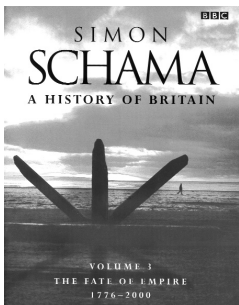
CLEMENTE MARCONI has edited the proceedings of a conference on Greek vases organized by the Center of the Ancient Mediterranean at Columbia University. *Greek Painted Pottery: Images, Contexts, and Controversies*, will be published in the fall of 2003 by Brill.

ROBIN MIDDLETON has continued, ploddingly, to write the history of Jean Rondelet, the dullest possible of architects; has completed the introduction and editing of the translation of Juliane David Leroy’s inspiring eighteenth-century survey of the ancient architecture of Athens; and is also busy building a library.

Faculty Bookshelf

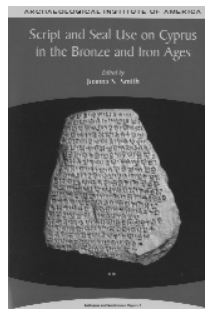
ZAINAB BAHRANI

The Graven Image: Representation in Babylonia and Assyria (Philadelphia: University of Pennsylvania Press, 2003).



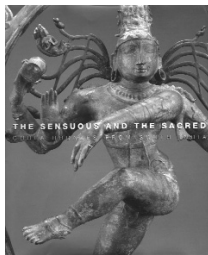
SIMON SCHAMA

A History of Britain, vol. 3, The Fate of Empire 1776–2000 (New York: Talk Miramax Books, 2002); catalogue essay, *Cy Twombly: Fifty Years of Works on Paper. The Drawings at the Hermitage* (D.A.P., 2003).



JOANNA SMITH

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



VIDYA DEHEJIA

The Sensuous and the Sacred: Chola Bronzes from South India (American Federation of the Arts in Association with University of Washington Press, 2002).

Gutmann Foundation Renews Support for Graduate Students

The Leo and Karen Gutmann Foundation has made another generous grant providing direct financial assistance to Columbia art history and archaeology students in their first five semesters of doctoral study. Amounting to nearly \$430,000, 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 book grants so that students can form a good basic library in his or her field. Nearly a hundred master’s and doctoral students in art history have received Gutmann Foundation grants. 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.

KEITH MOXEY co-edited *Art History, Aesthetics, Visual Studies*, lectures delivered at the Clark Art Institute Conference held in Williamstown, Massachusetts, in April 2001 (Williamstown, MA: The Clark Art Institute, 2002). His book, *The Practice of Persuasion* (Ithaca: Cornell University Press, 2000) was translated into Korean.

MELISSA MCCORMICK returned to teaching after a year devoted to her book manuscript on painted narratives and visual experience in medieval Japan supported by a J. Paul Getty Postdoctoral Fellowship in the History of Art and Humanities.

The selection of *Transfigurations*, a film directed by STEPHEN MURRAY for the Montréal Film Festival, marked the culmination of Murray's work in the media. A nominated fellow at the National Humanities Center, he will spend next year in North Carolina.

ESTHER PASZTORY gave the inaugural lecture, "The Past as Theme Park: Mesoamerican Architecture and Primitivism," for the Lisa and Bernard Selz chair in Pre-Columbian art in October. "West by Nonwest," the proceedings of a conference she organized at the Metropolitan Museum in celebration of fifty years of Pre-Columbian art history, was

published in a special issue of *RES* (no. 42, 2002).

DAVID ROSAND delivered the University Seminars—sponsored Leonard Hastings Schoff Memorial Lectures, his topic "The Invention of Painting in America." He contributed "Titian's Narrative Art: Sacred and Profane" to the catalogue of the Titian exhibition at the Museo del Prado in Madrid and "Inventing Mythologies: The Painter's Poetry" to the forthcoming *The Cambridge Companion to Titian*, edited by Patricia Meilman.

The third and final series of SIMON SCHAMA'S *A History of Britain* was

broadcast on The History Channel in the fall of 2002. He delivered the Tanner Lectures on the Humanities at Harvard and the Finzi-Contini Lecture at Yale; was the Phi Beta Kappa Orator at Harvard's Commencement; and received an honorary doctorate of letters from London University.

JOANNA S. SMITH was named a Hettleman Summer Fellow for her work on Cyprus in June 2003. Also, for her continuing efforts to publish the Columbia University Expedition to Phlamoudhi, Cyprus, she received a grant from the Institute for Aegean Prehistory.

Art Humanities: Beyond Picasso



Jackson Pollock and Andy Warhol—welcome to the core curriculum! The two postwar artists were added to the syllabus of Art Humanities last year. The syllabus had previously stopped with Picasso, but the faculty felt the course, which is taken by every Columbia college undergraduate, should pay greater attention to modern art. It is the first major

change to Art Humanities in over a decade.

Pollock developed a unique technique for making paintings, spreading canvases on the floor and moving over them in dance-like motions, dripping and flinging paint from brushes and sticks. Emerging from ideas about the expressive potential of unconscious processes and devices such as automatic writing practiced by the Surrealists, Pollock's paintings were, nevertheless, carefully planned. A famous short film of the artist at work, which is shown in most Art Hum sections, gives a strong sense of the deliberate seriousness with which Pollock worked.

Andy Warhol began his career as a commercial artist making pictures of dresses and shoes. Unlike Pollock, who gradually eliminated all representational references from his paintings, Warhol made

instantly recognizable images of familiar, even banal products of consumer culture, including his multiple paintings and silkscreen prints of a Campbell's tomato soup can and his replicas of Brillo boxes. Confronted by these icons of the Pop Art movement, which blurred distinctions between high art and popular culture, students ask, are they art? If so, who decides what art is? And what

kind of skill does it take to be an artist?

Pollock and Warhol bring Art Humanities up to date, but they raise the same question students grapple with all semester long, from the Parthenon and Amiens Cathedral to Rembrandt and Goya. How does paying attention to these works of art, and to the way artists think, change the way we see the world?



Doubling Dreams:

Zainab Bahrani on Representations in Mesopotamia

Zainab Bahrani, the Edith Porada Associate Professor of Ancient Near Eastern Art and Archaeology, has made the news during her first year at Columbia. Frequently consulted by the media for her knowledge of Iraqi history and culture, she also won a Guggenheim Prize to write a book on images of violence in Mesopotamian art. In *The Graven Image: Representation in Babylonia and Assyria*, to be published by the University of Pennsylvania Press later this year, Bahrani explores the concept of representation in Mesopotamian thought. This excerpt concerns the altar of Tukulti-Ninurta, a masterpiece of Assyrian art from the Ishtar Temple at Assur, dating to the thirteenth century BC (1243-1207) in the Vorderasiatisches Museum, Berlin.



According to the Assyrian Dream Book, the dream is an image. Such a conception of dreams is also well-known from Assyro-Babylonian literature in general, just as it is described in psychoanalytic writings regarding dreams from our own time. The altar of Tukulti-Ninurta can be described as an oneiromantic monument. And due to its concern with oneiromancy it can be read as a visual-verbal representation about images, about representation itself. The signifying structure of the monument can thus be likened to a dream. . . .

The altar of Tukulti-Ninurta is an object which represents itself. There is a clear doubling or repetition in several of the representational elements in this monument. The shape of the pedestal is repeated in the carved relief, the king is shown twice, along with all the details of his attire. We can further imagine that the god symbol carved in the relief was also doubled in some form upon the actual pedestal. And we should keep in mind that the living presence of the king, as he stood or knelt before

the pedestal was yet another tangible repetition, doubling the representation by his organic body, just as the pedestal itself doubles the pedestal represented in the relief image. The king is within the space of the representation and extraneous to it at the same time. . . . Thus the whole monument seems to make a statement about repetition or doubling. . . .

The king stands and kneels before the pedestal, on which is placed the symbol of the god: a blank, uninscribed tablet and a stylus. . . . The tablet may be the tablet of destiny on which the pictograms or the signs of the dream-destiny will appear. The king as observer waits for the signs to appear on the tablet of destiny. The pedestal on the representation is also blank, left uncarved. There is something enigmatic about the image that has often made me think of some of the paintings of René Magritte where a rather large and incongruous object appears in an otherwise very normal looking landscape. In the altar of Tukulti-Ninurta the king is shown in profile, the depicted altar is frontal. This disjunction of narrative space cre-

ates a sense of the incongruity of the depicted altar. The large tablet and stylus (or scepter) on the pedestal are, of course, most likely to be explained iconographically as divine symbols. . . . Perhaps the tablet and stylus is also a sign of the omen of destiny to be brought by the dream. If so then we can read it as another example of repetition within the monument, the tablet and stylus as a mantic sign of oneiromancy itself, in which representation has an effect on destiny. . . .

Picturing the real

In an often quoted essay Michel Foucault has described *Las Meninas* by Diego de Velasquez as a painting which is “the representation of Classical representation, and the definition of the space it opens up to us.” Historically, the subject of the painting is the group of figures in a room of the palace. They are all identifiable by name as members of the court of Philip IV of Spain, including the painter, Velasquez himself. That historical identification of the depicted figures does not limit the painting to being a group portrait. This seems like an obvious enough statement, yet when we look at the art of the ancient Near East, we are usually unwilling to broach any interpretation beyond the correlation of object and king’s reign.

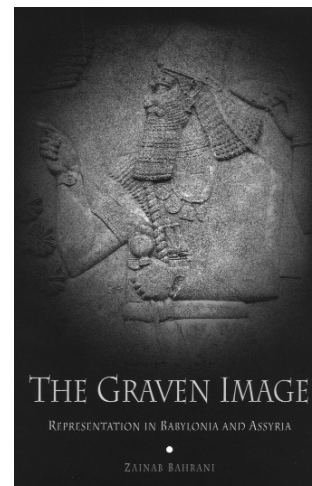
In my re-reading of the altar of Tukulti-Ninurta as an integral visual-verbal monument I have attempted to call into question its generic identification as a political portrait of the king. This monument was not intended for public display. There is no mortal spectator in this case, yet it is a royal “portrait” because it is a valid image-presence of Tukulti-Ninurta, representing him incessantly to Nusku, who will in turn represent him in the presence of the gods, Assur and Enlil. Power remains a concern for

Tukulti-Ninurta because potency, life and destiny are linked, but this is not a propagandistic display of power. This monument is not simply about a particular king. It is a complex image about the visible and the readable as representations forming the real, constituting the bond between the realms of gods and mortals.

In *Las Meninas*, the signs and forms of representation, and the relationship of representation to its model, to its author- Velasquez, and to its spectator, are distributed all over the painting. In the altar of Tukulti-Ninurta we can also see a depiction of representation itself. The relationship depicted, however, is not one of representation to its model-according to the rules of mimesis, but perhaps what we can read here is the specifically Assyro-Babylonian notion of the constitutive nature of the relationship between representation and the real. In his study of *Las Meninas*, Foucault describes the canvas behind which the self-portrait of Velasquez is seen, as “stubbornly invisible.” The easel and painting on it are shown from the back, so that we are left with the potential of representation on it, but we cannot see the picture. This canvas, which does not show its image to the viewer, stands as if a signifier of signification itself. The tablet and stylus object, whether or not it is a tablet and stylus, similarly stands as an enigma in the Tukulti-Ninurta relief. But in *Las Meninas* it is Velasquez who

seems to be in control of the image, as the artist-creator: Instead, in our relief Tukulti-Ninurta awaits the signs, as the ideal viewer awaits the Velasquez painting on the depicted, reversed canvas. Tukulti-Ninurta’s gaze is directed at the blank tablet, and gestures at it, as if it were a void in which a sign will appear. The tablet-stylus are therefore like an uncanny void in the real, an opening or a space in the real through which the representation, which creates a real destiny, can appear...

W.J.T. Mitchell uses the term “hypericon” to refer to a summary image that encapsulates an entire episteme (Mitchell 1994). Like Velasquez’ *Las Meninas*, and Magritte’s celebrated pipe images in *Les deux Mystères*, the altar of Tukulti-Ninurta is a representation about an episteme and ontology, about repetition and doubling, about representation itself. Canonically it has been included in our scholarship as a masterpiece of Assyrian art because it is an early stage of narrative, depicting the portrait of a powerful king. Reading it outside these Western parameters, however, may allow us to appreciate it as an engaging work of art in itself. We can perhaps come to value this image for what it reveals about the concepts of representation at work in its own cultural context, rather than as a step towards the development of a visual narrative which finds its most complete expression among the Greeks. The altar of



Tukulti-Ninurta is quite the opposite of a narrative, because it displays itself as representation instead of effacing representational structures as narrative scenes do. That effacement is what makes narrative a successful means of representation, convincingly mimetic in its depiction of the real. But neither is the image on the altar the posited opposite of mimetic narrative: a symbol or a magically animated fetish). The altar of Tukulti-Ninurta is a complex work of art which seems to refer deliberately to the instability between representation and authenticity, and to declare (in keeping with the Babylonian epic of creation) that far from miming reality, it is representation that creates the real.

Recovering Iraq’s Treasures



I was born in Iraq and although I left the country as a young girl, I feel a personal as well as professional obligation to participate in the recovery and conservation of Iraq’s treasures. I have been working with a joint taskforce of UNESCO and the British Museum which is sending international experts to Iraq to assist in the conservation of the

museum collections, the assessment of damage to archaeological sites and monuments, and the protection of cultural heritage in general. During a leave of absence this year, I will return to Iraq in order to assist the local archaeologists and museum specialists in taking inventories and organizing the conservation and restoration of objects. As an Iraqi scholar, I am committed to the task of re-establishing the infrastructure of the Iraqi department of antiquities and to long-term planning for

monument preservation and the protection of archaeological sites. Here in the United States, I have been elected to the executive committee of the American Coordinating Committee for Iraqi Cultural Heritage, a newly formed group that will represent American scholarly expertise to government and non-government agencies and facilitate liaison between American and European scholars with international organizations responding to the Iraqi crisis. At this time it is still impossible to know the exact number of objects lost from the museums of Iraq. The many conflicting reports that have emerged cannot be considered accurate since no inventory has yet been made at any of the looted museums. The UNESCO-British Museum task force began this effort in conjunction with Iraqi curators during the summer.

Zainab Babrani

Edith Porada Associate Professor of Ancient
Near Eastern Art and Archaeology



Alumni News

SEND
ALUMNI NEWS TO:
aharalumni@columbia.edu

ANTHONY ALOFSIN '87PH.D. will be in residency during the academic year of 2003–2004 as Ailsa Mellon Bruce Senior Fellow at the Center for Advanced Studies in the Visual Arts, National Gallery of Art in Washington, D.C.

WAYNE ANDERSEN '66PH.D., MIT professor emeritus, has recently published *Picasso's Brothel: Les Demoiselles d'Avignon* (2002), *The Ara Pacis of Augustus and Mussolini* (2003), *The Youth of Cézanne and Zola: Notoriety at Its Source: Art and Literature in Paris* (2003). In press for fall 2003 is *The Picnic and the Prostitute: Manet's Art of the 1860s and Cézanne and the Eternal Feminine* (Cambridge University Press).

DREW ARMSTRONG '03PH.D. was awarded a two year post-doctoral fellowship by the Social Sciences and Humanities Research Council of Canada to be held in the Department of Fine Art at the University of Toronto.

KEVIN AVERY '95PH.D. edited *American Drawings and Watercolors in The Metropolitan Museum of Art, Volume I: a Catalogue of Works by Artists Born before 1835* (New York and New Haven: The Metropolitan Museum of Art and Yale University Press, 2002).

PHYLLIS BRAFF '80M.PHIL. is an art critic for *The New York Times* (L.I. Section), *Tema Celeste*, and *Art.si*, and is writing a catalogue raisonné of the work of Thomas Moran.

CLIFFORD BROWN '66PH.D. wrote *Per dare qualche splendore a la gloriosa cita' di Mantua: Documents for the Antiquarian Collection of Isabella d'Este* (Rome: Bulzoni editore, 2002).

ELIZABETH C. CHILDS '89PH.D. chaired a session at the 2003 CAA in New York City entitled "The Witness: Writing the Life of the Nineteenth-Century Artist" and delivered a paper, "Paul Gauguin et la photographie," at the international symposium "Paul Gauguin: Héritage et Confrontations," held at the University of French Polynesia, Papeete, Tahiti.

BRIAN PAUL CLAMP '00M.A. is pleased to announce the opening of his new gallery, Clamp Art, at 531 West 25th Street, New York City, specializing in modern and contemporary art with an emphasis on photography.

ALESSANDRA COMINI '69PH.D. recently published "Toys in Freud's Attic" in *Picturing Children: Constructions of Childhood Between Rousseau and Freud* (Ashgate Press) and "The Visual Beethoven: Whence, Why, and Whither the Scowl" in *Beethoven and His World* (Princeton University Press).

MARY D. EDWARDS '86PH.D. delivered a conference paper, "Singing the Survey," at the annual meeting of Southeastern College Art Conference (Mobile, Alabama) in October 2002.

TRACY EHRlich's '95PH.D. book, *Landscape and Identity in Early Modern Rome: Villa Culture at Frascati in the Borghese Era* (Cambridge and New York: Cambridge University Press, 2002) was awarded the Salimbeni Prize for best book on Italian art of 2002.

ILENE H. FORSYTH '60PH.D. writes that her new study entitled "Narrative at Moissac: Schapiro's Legacy" will soon appear in *Gesta*.

PAUL B. FRANKLIN '89B.A. is the managing editor and director of research for *Nest Magazine*, a publication devoted to interior design, art, and architecture. He is also co-editing and contributing to the French academic journal *Étant donné Marcel Duchamp*.

SENTA GERMAN '99PH.D. has been appointed to a tenure-track dual appointment in the Departments of Classics and Fine Arts at Montclair State University.

RONA GOFFEN '74PH.D. is professeur invité at Ecole des Hautes Etudes en Sciences Sociales, Paris, May, 2002. Her latest book, *Renaissance Rivals: Michelangelo, Leonardo, Raphael, Titian*, was published by Yale University Press in 2002.

ALISON HILTON '79PH.D. co-organized "Capitals by Design Architecture, the Arts, and Public Spectacle in St. Petersburg and Washington D.C. 1703–2003," an international symposium held at Georgetown University, March 22–29, 2002.

MICHAEL A. JACOBSEN's '76PH.D. recent lectures include "Pollaiuolo's Dancing Nudes" (Pomona College) and "How Did the Automobile Become Art?" (Pepperdine University). As president of the Art Historians of Southern California, he is organizing its 2003 meeting at the Huntington Library, Art Gallery, and Botanic Gardens for Saturday, November 15. Proposals may be submitted to majacobsen@csupomona.edu.

BILL JOSEPH '68B.A., '72J.D. writes: "In '74, I co-founded Volunteer Lawyers for the Arts in Cleveland, Ohio. In '75, I incorporated and founded the state-wide advocacy group for the arts in Ohio and was its first president for the following twenty years, which has proven to be the single most successful state arts advocacy organization in the country."

LEWIS KACHUR '88PH.D. recently lectured on topics related to his book, *Displaying the Marvelous* (Cambridge, MA: MIT Press, 2001) at the Metropolitan Museum, the Pollock-Krasher House (Long Island), Middlebury College, and Miami's Museum of Contemporary Art.



KRISTINA KAUFMAN '99B.A. received a master's degree in arts administration from Teachers College in May 2003. With openhouse-newyork inc, she is organizing a weekend (October 11–12) of free access to New York City architectural sites.

YUMI KOH '93B.A. recently left her job as an equity research analyst at Morgan Stanley (where she has worked since receiving her M.B.A. from The Wharton School of Business, University of Pennsylvania, in 1998) to begin work as a senior research analyst at AIG Sun America Asset Management.

KATHRYN KRAMER '93PH.D. curated the exhibition and wrote the catalogue accompanying "Beyond Stereotype: The Work of Kori Newkirk and Bernard Williams," Dowd Fine Arts Gallery, SUNY Cortland, February 8–March 8, 2002.

JONATHAN KUHN '83M.A., co-founder and director of the Citywide Monuments Conservation Program, was presented a Special Recognition Award (for the Monuments Conservation Program) by Mayor Bloomberg at the New York City Art Commission's 20th Annual Awards Ceremony.

KAREN LESKLY '98B.A. is a third-grade teacher at P.S. 234 in Tribeca and getting her master's in education at Bank Street College.

NINA LEWALLEN '00PH.D. was a visiting lecturer in the History of Art Department at Yale University in the spring 2003 semester. She has been appointed assistant professor of architectural history in the School of Architecture at Auburn University, starting in August 2003.

VIRGINIA REMBERT LILES '70PH.D. writes regularly for *Woman's Art Journal*, mostly reviews of exhibitions by women artists in New York City. She also published *Piet Mondrian in the USA* (Paris: Parkstone Press, 2002).

ELLIOT LUM '98B.A. will be going to MIT's Sloan School of Management in the fall.

NANCY LYNN FALKIN '96B.A. was appointed director for traveling programs at the American Museum of Natural History, New York.

KATHLEEN MADDEN '00M.A. has recently accepted a position at the Tate Modern, London, working for the Department of Exhibitions and Displays on an exhibition jointly

curated by the Whitney Museum and Tate Modern on Edward Hopper to take place next year.

SARAH MCPHEE '97PH.D. writes with news of her new book, *Bernini and the Bell Towers: Architecture and Politics at the Vatican* (New Haven: Yale University Press, 2002). She will be teaching at Columbia during the academic year 2003–2004.

PETE NELSON '99B.A. with **JENNIFER CAMPBELL (CC, '00)** and **TREVOR COE (CC '99)**, has presented two exhibitions—"Eleven Bulls: 15 Artists" and "Eleven Bulls: NYCinDC," which generated a lead article in *The Washington Post*. For more information, please visit <http://www.elevenbulls.com>.

NOELLE O'CONNOR '85M.A. is an author for the newly published *Encyclopedia of Modern Asia* (New York: Scribner's, 2002).

For the past two years **IRENE C. PAPANESTOR '98M.A.** has been the head of public relations at PaceWildenstein (New York City), which represents over thirty artists, including Chuck Close, Robert Irwin, Donald Judd, Agnes Martin, Bridget Riley, and Robert Ryman.

ELINOR RICHTER '84PH.D. has a new book: *La Scultura di Antonio Federighi* (Turin: Umberto Allemandi, 2002).

LUCILLE A. ROUSSIN '85PH.D. continues practicing law, largely in the area of Holocaust asset restitution, with McCallion & Associates, as well as teaching "Art, the Law, and Professional Ethics" in the graduate program at FIT. She was appointed to the Art Law Committee of the Association of the Bar of the City of New York. In recognition of her role as an alumni leader, the School of General Studies at Columbia University awarded Lucille the Alumni Federation Alumni Medal.

NEIL SAHNI '01B.A. works in the fashion industry as a men's associate merchandiser for Donna Karan Company at its headquarters in New York City; he can be contacted through his e-mail address: nsahni@dkintl.com.

VICTORIA SANGER '00PH.D. was an adjunct professor at the University of Tours in 2002–2003 and has just been appointed director of the Department of Education and Public Programs at the Musée des Plans-Reliefs in Paris.



AMY SCHLEGEL '97PH.D. contributed the essay “Codex Spero: Rethinking the Monograph as a Feminist” to the anthology *Singular Women: Writing the Artist* (Berkeley: University of California Press, 2003).

JOHN F. SCOTT '71PH.D., professor in the School of Art and Art History at the University of Florida specializing in art of the Americas, especially indigenous, writes that his department is growing in spite of cut-backs.

BECKY SENDER '99M.A. has been the associate director at the Princeton University Art Museum since January 2001; recent exhibitions she has coordinated include “The Art of Structural Design: A Swiss Legacy” and “Shuffling the Deck: The Collection Reconsidered.”

JEFFREY CHIPPS SMITH '79PH.D., Kay Fortson Chair in European Art, University of Texas at Austin, has been appointed as the articles editor of the *Renaissance Quarterly* (2003–2006). His latest book, *Sensuous Worship: Jesuits and the Early Catholic Reformation in Germany*, was published in November 2002 by Princeton University Press.

JANET SNYDER '96PH.D. was promoted to associate professor of art history in the Division of Art at West Virginia University; co-edited *Encountering Medieval Textiles and Dress: Object, Text, Image with Desiree Koslin* (New York: Palgrave Macmillan, 2002); and married Jeff Greenham on August 26, 2001.

DEBORAH STOTT '75PH.D., associate professor of art history, University of Texas at Dallas, is working on a microhistory of Cornelia Collonello and her relations with Michelangelo.

MARY VACCARO '94PH.D. reports that the commercial edition of her book *Parmigianino: The Paintings* (Turin and London: Umberto Allemandi & C, 2002; Italian edition, *Parmigianino: I Dipinti*) has just appeared. A special not-for-sale edition was issued in December 2002 for her corporate sponsor Parmalat.

ALTHEA VIAFORA-KRESS '00B.A. founded Althea Viafora-Kress Fine Art, an art consulting firm that deals, researches, and advises private and corporate collections, as well as giving curatorial assistance, in September 2002.

CARTER WISEMAN '72M.A. is pleased to report that he is now teaching at the Yale School of Architecture. His next book project is a biography of architect Louis I. Kahn.

SUSAN WOOD'S '79PH.D. article “Literacy and Luxury in the Early Roman Empire: a Papyrus-Roll Winder from Pompeii” appeared in *The Memoirs of the American Academy in Rome* last fall, and she presented the same in a session of the January AIA/APA meetings. She has been named chair of the Department of Art and Art History at Oakland University.

ALEXIS YOUNG '02B.A. is finishing her first year at Columbia's College of Physicians & Surgeons and misses her art history days.

MARK ZUCKER '73PH.D. has been named J. Franklin Bayhi Alumni Professor at Louisiana State University, where he has been teaching since 1981 and is director of the art history program.

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 2002–03 for the following purposes.

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*We regret any errors in or
omissions from this list.*

Dissertation Fellowship Awards for 2003—2004

American Academy in Rome, Rome Prize

Jessica Maier, "Imaging Rome: The Art and Science of Renaissance City Views"

Steven H. and Alida Brill Scheuer Foundation Fellowship

Johanna Fassi, "Sacred Eloquence: Giambattista Tiepolo and the Rhetoric of the Altarpiece"

Bourse Chateaubriand Fellowship

Paul Galvez, "Courbet's Touch: The Embodiment of Experience in Nineteenth-Century French Landscape Painting"

Columbia University Fellowships

Robert C. Bradley, "The Architecture of Kuelap, Chachapoyas"

Christopher Dueker Udomprasert, "Alex Janvier: The Politics of Figuration and Abstraction in Post-War Canadian Native Art"

Lucy Maulsby, "Architecture and Urbanism in Fascist Italy: Milan 1926–1940"

Martina Mims, "August Endell's Exploration of the Relationship of the Modern Observer and Form"

Rebecca M. Molholt, "On Stepping Stones: The Historical Experience of Roman Mosaics"

Tomoko Sakomura, "Pictured Words and Codified Seasons: Transmission and Transformation of the Courty Aesthetic in 16th–17th Century Japan"

Jillian Taylor, "Encyclopedic Desire: Panoramic Guides to Paris, 1830–1850"

Council of American Overseas Research Centers (CAORC) Fellowship

Brandie Ratliff, "Image and Relic at Byzantine Pilgrimage Sites"

Dedalus Foundation Fellowship

Kent Minturn, "Contre-Histoire: The Postwar Art and Writings of Jean Dubuffet"

Departmental American Art Fellowship
William Kaizen, "The Immediate: Early

Video Art and Mass Media America, 1965–1975"

Departmental Architectural History Fellowship

John Harwood, "The Redesign of Design: Multi-National Corporations, Computers and Design Logic, 1945–1976"

Departmental Howard Hibbard Fellowship

Andrew Manson, "Architecture, Archaeology, and Urbanism in 'La Grande Roma': The Via dell'Impero and the Palazzo del Littorio Competition"

Departmental Pierre and Maria-Gaetana Matisse Fellowship

Seth McCormick, "Subject Divisions: The First Ten Years of Jasper Johns's Art"

Departmental C.V. Starr Foundation Fellowships

Noit Banai, "Hybrid Objects - Specific Sites: The New Order of Things,

France 1958–1960"

Alexander Ives Bortolot, "Of Masks and Men: Male Initiation and Associated Arts of the Makonde Peoples, Cabo Delgado Province, Mozambique"

Juan Ledezma, "Gustav Kluttsis, El Lissitzky and the October Group: From the Deferral to the Expanded Notion of the Constructivist Object"

Jonathan T. D. Neil, "Consecutive Matters"; or, The Dependence of Late 1960s Sculpture on the Filmic Model"

Departmental Rudolf Wittkower Fellowships

Kyle Killian, "Landscapes of Saint-Pierre d'Orbais: the Anthropology of Medieval Monastic Architecture"

Robin Thomas II, "Charles Bourbon's Naples: Architecture and Politics"

German Academic Exchange Service (DAAD) Fellowship

Beth Hinderliter, "The Space of

The Digital Evolution

CONTINUED FROM PAGE 7



The arrival of digital technology raises, of course, ongoing challenges. Significant capital investments are required. We regret that copyright restrictions prevent us from providing universal access to our Web sites. Eventually the fate of our collection of 750,000 slides will have to be addressed; although the slide library will remain in use for the foreseeable future, the time is not far off when slides will no longer be made.

But the most interesting questions arise from the educational

and research potential of the new technology. Our team of educational technologists are at the frontier. A sample of their work suggests the still emerging possibilities and promise of a digital art history.

* *Art Humanities* is the principal focus for the development of digital teaching materials because the course involves over 1,000 students and 30 faculty members each year. The Art Humanities Web site integrates

a database of 1,500 high-quality images with readings, links to local resources, and a series of advanced programs that highlight specific works of art. For example, *Unpacking Les Femmes d'Alger* sets Picasso's startling yet familiar painting within a nexus of supporting visual material, a selection of remarks by Picasso to raise issues concerning the creative process.

* *The Art and Architecture of Renaissance Venice* is based on Jacopo de'Barbari's wood-block print *Bird's Eye View of Venice*, completed in 1500. The program features a virtual magnifying glass to explore the urban fabric of the city. As you pass the magnifier over the View, details are enlarged to the point where inscribed names of buildings are legible. With a click of the

mouse, an aerial view of modern Venice becomes visible. You can also enter selected buildings and, in one case, see a virtual reconstruction of the painting cycle of the Scuola Grande di San Marco.

* Web sites can offer an organizing matrix for student projects while also providing new tools for faculty research. In 2002 Stephen Murray inaugurated a summer session in the Bourbonnais region of France with both undergraduate and graduate students studying local Romanesque architecture. In place of tracing molding profiles, students use digital tools, such as QuickTime Virtual Reality panoramas, to examine and document medieval churches. The Web site *Romanesque Churches of the Bourbonnais* provides a valuable teaching pro-

Painting: Kurt Schwitters and El Lissitzky”

Getty Center Fellowship
Christine Sciacca, “The Gradual and Sacramentary of Hainricus Sacrista (Pierpont Morgan Library, M. 71 I) and the Liturgy of Weingarten Abbey”

Metropolitan Museum of Art Fellowship
Jennifer Ahlfeldt, “On Reconstructing Maya Architecture: A Reconstruction and Reinterpretation of an 8th-Century Maya Temple at Copán, Honduras”

Samuel H. Kress Foundation Fellowship
Brandie Ratliff, “Image and Relic at Byzantine Pilgrimage Sites”

National Gallery of Art Fellowships
Fabio Barry, “Painting in Stone: The Symbolic Identity of Coloured Marbles from Antiquity until the Age of Enlightenment”

Hérica Valladares, “Imago Amoris: The Poetics of Desire in Roman Painting”

Terri Weissman, “Super Sight: The Realisms of Berenice Abbott”

Dissertations Completed May 2002—May 2003

DREW ARMSTRONG “Progress in the Age of Navigation: The Voyage-Philosophique of Julien-David Le Roy”

ALESSIO ASSONITIS “Savonarola and the Origins of Florentine Mannerism”

JEAN-FRANÇOIS BÉDARD “The Architect as Honête Homme: The Domestic Architecture and Decoration of Gilles-Marie Oppenord (1672—1742)”

ANDREA BEGEL “‘Suffering in his flesh’: Raphael’s *Transfiguration* and the Representation of Exorcism in Italy, 1230—1520”

ISOLDE A. BRIELMAIER “‘Taking Pictures and Making Worlds’: Portrait Photography and the Production of Urban Identities on the Kenyan Coast, 1940—1980”

LAURA BRUGGER “Constructing Taste: Athenaeums and Academies of Art in the

United States, 1805—1865”

ANNE CASSIDY (with distinction) “Divination by Image: The Borgia Group of Pre-Hispanic Mexican Manuscripts”

TATIANA FLORES “Estridentismo in Mexico City: Dialogues Between Mexican Avant-Garde Art and Literature, 1921—1924”

ANTHONY GERBINO “François Blondel (1618—1686): Architecture, Erudition, and Early Modern Science”

CLAUDIA GOLDSTEIN “Keeping Up Appearances: The Social Significance of Domestic Decoration in Antwerp, 1508—1600”

RACHEL HAIDU (with distinction) “Marcel Broodthaers 1964—1976, or the Absence of Work”

ALISON D. LANGMEAD “The Architectural Landscape of Eleventh- and Twelfth-Century South-Central France”

PETER MACAPIA “Minimalism, Post-minimalism and Wittgenstein: the Problem of Meaning and Intention”

IRINA ORYSHKEVICH “History of the Roman Catacombs from the Constantinian Era to the Renaissance”

PAUL J. PAPPALÀ “Illuminating the Comedy: Artistic Strategy and Rhetoric in Pierpont Morgan Library’s MS M676 and Botticelli’s Dante”

JUDITH FREDERIKA RODENBECK “Crash: Happenings (as) the Black Box of Experience, 1958—1966”

CHRISTINA VIERECK HUNTER “Romantic Fragments: Kurt Schwitters’ Collages”

gram as well as material for scholarly research into the habits and practices of medieval construction in this region of France.



*The Columbia University Excavation at Amheida (Dakhleh Oasis, Egypt) Web site is changing the way scholars think about collecting and interpreting archaeological materials. The results of the excavations are being made available at a previously unthinkable speed. Funded in part by a grant from the National Science Foundation, the Amheida Web site features a wealth of data, images and interpretative tools including a satellite image of the oasis. Amheida is a model for rendering complex and unfamiliar material readily accessible on a variety of levels for teaching and research.

*The impact of digital technology on the learning process was tested last spring in Hilary Ballou’s undergraduate seminar on the urban development of Lower Manhattan. To create *A Digital Portrait of Lower Manhattan, 1800—2003*, student groups researched infrastructure, land use, and other themes, and mapped their findings on a collaborative Web site developed under the guidance of educational technologist Juliet Chou. The students used digital tools to interpret archival data and to communicate important historical themes through visual means.

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For further information about these sites, go to
<http://www.learn.columbia.edu>.

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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 19

A symposium in honor of Julius Held
Speakers include Zirka Filipczak, David Freedberg, Walter Liedtke, Barbara Novak, David Rosand, Leo Steinberg, and John Walsh.
Held Auditorium, Barnard College,
2:00—5:00 p.m.

October 2

Renee Ater, Beyond Harlem
6:30 P.M.

October 25

The Visionary in Art: George Inness and Beyond, a symposium organized with the National Academy of Design

October 30

Jacqueline Francis, Beyond Harlem
6:30 P.M.

November 5

“The Role of the Curator in the Modern Museum”
Gary Tinterow, Metropolitan Museum of Art
Elizabeth Easton, Brooklyn Museum
6:00 p.m.

November 13

Cheryl Finley, Beyond Harlem
6:30 P.M.

November 21

Cultural Heritage in War: Moral and Military Choices
The Columbia Seminar on Art in Society
Edward N. Luttwak, David Rieff, and Zainab Bahrani
New-York Historical Society
Central Park West at 77th Street.
5:30 p.m.

April 2—3

Conference: The Persistence of Traditions: Valuing Heritage Sites in Late Imperial and Modern China

All events take place in Schermerhorn Hall unless otherwise indicated.

COLUMBIA UNIVERSITY

DEPARTMENT OF ART HISTORY AND ARCHAEOLOGY

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