

COLUMBIA UNIVERSITY

DEPARTMENT OF ART HISTORY AND ARCHAEOLOGY  
MIRIAM AND IRA D. WALLACH FINE ARTS CENTER

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*schermerhorn*





Meyer Schapiro was one of the stars in the art historical firmament when I was an undergraduate major in this department, his writings prominent on syllabi from Art Humanities to Early Medieval Art, and to advanced seminars on Modern Art. Schapiro was no longer offering seminars, or even coming regularly to Schermerhorn Hall, but his occasional public lectures at Columbia were mesmerizing and genial art historical reunions. When I graduated from Columbia College I could scarcely have imagined

that twenty-five years later the honor would fall to me to invite the Department's circle of friends and alumni to a year-long celebration of Schapiro's legacy. Nor of course did I imagine then, or even more recently, that I should find myself elected by old teachers and more recent colleagues alike to assume the chairmanship of the department that counts me twice over as an alumnus (some people never learn!).

Inaugurating an endowed annual lecture series—a need that predates even my arrival in this department—is one of the most pleasurable and least daunting of the tasks at hand. “Schapiro's Legacy” is the theme of the inaugural season of the Bettman Lectures, made possible by the very generous gift of a friend and alumna of the department, Linda Bettman. It provides the occasion not only to reflect on the history and highlights of the past half century, or more, of one of the country's most distinguished art history faculties, but also to launch a discussion about the future shape of art history, in the academy, in the museum, and in the larger culture. Columbia is well poised to do so, as the department has in recent years extended collaboration with other departments—it is notable that two of the most active interdisciplinary institutes in the University, the Italian Academy for Advanced Study in America and the South Asian Institute, have art historians at their helms—and with New York's museums and collections (see story p. 11). With the Visual Media Center, we were one of the earliest to embrace the revolution in digital imagery not only as a task but as a creative and intellectual challenge. And with programs such as “Art in Society” the department has made clear its commitment to thinking publicly and in dialogue with challenging minds from other disciplines about the impact of art and architecture in public life.

Over the next few years retirements and new appointments invite us to think collectively about the shape of the faculty and the curriculum. We admitted sadly that life in Florence has attractions when Joseph Connors decided in April to extend his term at Villa I Tatti; but the loss of a valued colleague presents us with the urgent challenge to plan for the future in one of the traditional building blocks of the curriculum, Renaissance and Baroque architectural history. As a leading department among the handful in the country with encyclopedic ambitions as well as a commitment to sustaining dialogue with many parts of a major research university, our challenge is both to meet demands made by new generations of students and to foster and innovate in fields that Columbia has helped define. In this regard we are delighted that Susan Vogel (see story p. 6) joins us for the next several years to offer instruction in African art history and to help us plan for restoring Columbia's pioneering role in the study of African art in an art historical setting. As we turn to celebrating the legacy of Meyer Schapiro, it is also with the aim of undertaking renewed reflection on the shape of a department that can continue to foster connections between periods and cultures, as well as with other disciplines, and that can assure that both undergraduate and graduate training in art history is an opening to exploring new questions and approaches, and of doing so with the sense of openness to multiple fields of inquiry and to a public engagement that was one of the lessons of Meyer Schapiro.

Barry Bergdoll  
Chair

*During the spring term, Barry Bergdoll will be a fellow at the American Academy in Berlin; Jonathan Crary will serve as Acting Chair.*

## The Legacy of Meyer Schapiro The First Bettman Lectures

Meyer Schapiro, seminal art historian and legendary Columbian, will be the focus of a new public program. The Bettman Lectures are an annual program of monthly lectures in art history sponsored by the Department of Art History and Archaeology. They have been endowed with a bequest from Linda Bettman, a former graduate student of the department and have been named in her honor.

In its inaugural year, the Bettman Lectures will pay tribute to the centennial of Meyer Schapiro's birth in 1904. The series begins on September 27 with a screening of *La Leçon de Meyer Schapiro*, a short film by Barbara Rose that features a lecture by Schapiro. With his characteristic powers of illumination, Schapiro weaves together medieval manuscripts and modern art, and in a striking anticipation of digital techniques, he playfully alters elements of manuscripts to demonstrate the visual intelligence of particular motifs.

Following the screening, Professor David Rosand, who holds the Meyer Schapiro Chair in Art History at Columbia, will lead a discussion of Schapiro's scholarship and approach to art with two pre-eminent scholars currently writing books on Meyer Schapiro, Hubert Damisch of the Ecole pratique des hautes études en sciences sociales (Paris) and Thomas Crow, director of the Getty Research Institute (Los Angeles).

The Bettman Lectures will continue with monthly lectures by leading thinkers in art history who will consider Schapiro's impact on a variety of fields from medieval manuscripts to photography. Speakers include Jeffrey Hamburger, T. J. Clark, Margaret Olin, Joseph Koerner, and Jacqueline Lichtenstein.

Schapiro will also be brought into the curriculum this year. Hubert Damisch will offer a series of graduate seminars on Schapiro and abstraction, the subject of his book in progress. And Visiting Professor Paolo Berdini, who is editing Schapiro's lectures on art theory, will offer a graduate seminar on that topic.

*La Leçon de Meyer Schapiro* on September 27 will begin at 8:00 P.M. in 501 Schermerhorn. All other Bettman Lectures take place on the last Monday of the month at 6:00 P.M. in the newly renovated 612 Schermerhorn Hall and are open to the public.





## The Linda Bettman Bequest



Linda Bettman's lifelong interest in ancient and Islamic art was kindled during graduate studies at Columbia in the late 1950s. An adventurous traveler, she lived for many years in Tehran, Cyprus, and Lebanon, before settling in Rome,

where she died in 2002. As Carol Lewine, a Columbia classmate and dear friend, recalls, Linda felt that her many interests stemmed from graduate studies. Her pioneering exhibition on Iranian art, worldwide travels, archaeological work in Rome, and expert tours of the Vatican Museum reflected Linda's trademark exuberance, delight in sharing knowledge, and visceral love of art history.

A substantial bequest from Linda Bettman has enabled the department to fulfill two long-standing goals. We have created the Bettman Lectures, an annual lecture series that brings distinguished scholars to Columbia University and allows our students to meet leading thinkers in the discipline. We have also renovated our primary lecture hall. The design by Marble Fairbanks Architects has transformed 612 Schermerhorn into a stylish, state-of-the-art classroom equipped for digital teaching, with stadium seating and much needed acoustic improvements. The room has been renamed Linda Bettman Lecture Hall.

The Department of Art History and Archaeology gratefully acknowledges the generosity of Linda Bettman. The Bettman Lectures and Bettman Lecture Hall are living tributes to her intellectual curiosity and view of art history as a gateway to the world.

### The Legacy of Meyer Schapiro (1904–1991) Bettman Lectures 2004–05

**September 27**

*La Leçon de Meyer Schapiro*,  
a film by Barbara Rose

Panel discussion: Thomas Crow,  
Hubert Damisch, David Rosand

**October 25**

Jeffrey Hamburger, "The various  
writings of humanity': A Sermon  
by Johannes Tauler on Hildegard  
of Bingen's 'Liber Scivias'"

**November 29**

T.J. Clark, "The Sabine Women  
and Lévi-Strauss"

**January 31**

Margaret Olin, "The Presence  
of Photographs"

**February 28**

Joseph Koerner, "Bosch's Enmity"

**March 28**

Jacqueline Lichtenstein,  
"The Philosopher and the Art  
Historian: An Impossible  
Dialogue?"

### Schapiro: The Spoken Word Forthcoming Meyer Schapiro Publications

- *Letters to Lillian, 1926–1927* comprises a collection of letters to Schapiro's then-fiancée written during his European travels on a Carnegie Corporation grant. Edited by Schapiro's nephew, Daniel Esterman, the letters are to be published by the Getty Research Institute.
- *Lectures on the Theory and Methods of Art History* is being prepared for publication by department alumnus Paolo Berdini. The book collects the lectures of Schapiro's famous course, then required of all art history graduate students at Columbia.
- *Romanesque Architectural Sculptures, Charles Elliot Norton Lectures at Harvard*, is being edited for publication by Linda Seidel, to be published by the University of Chicago Press.
- *The Language of Forms: Lectures in Insular Manuscript Painting by Meyer Schapiro*, edited by Jane Rosenthal, to be published by the Pierpont Morgan Library, collects Schapiro's Jasper Walls Lectures at the Morgan Library.

## An Update from Eugenie Tsai



Courtesy Shinyoung Chung

Currently I am organizing a retrospective exhibition on Robert Smithson, a multifaceted artist who is best known as a pioneer of the earth-works movement. Sponsored by the Museum of Contemporary Art in Los Angeles (MOCA), “Robert Smithson” will trace the conceptual continuity that unifies the artist’s career beginning with early paintings and works on paper that depict themes from Christ’s passion and closing with proposals for large-scale land reclamation projects from 1973 (the year of his premature death). Iconic works such as *Partially Buried Woodshed*, *Hotel Palenque*, and *Spiral Jetty* will be included. The exhibition catalogue includes my overview

of the artist’s work, as well as a provocative historical essay by Thomas Crow, Director of the Getty Institute for Research, and a series of shorter essays on individual pivotal works. One of these is by my former graduate school classmate, Robert Sobieszek (M.Phil. ’81). Now photo curator at LACMA, Sobieszek’s 1993 exhibition “Robert Smithson Photo Works” contributed greatly to our understanding of Smithson’s relationship to photography. In addition, Smithson’s last interview will be printed.

My own interest in Smithson also dates back to graduate days at Columbia, where I was one of the first recipients of a Wallach Gallery Fellowship. This allowed me to organize the Wallach exhibition “Robert Smithson Unearthed: Drawings, Collages, Writings” (1991). The Wallach show was the first to offer a representative display of Smithson’s early paintings and works on paper, recovering a part of Smithson’s career then all but unknown. *Robert Smithson Unearthed: Drawings, Collages, Writings* (Columbia University Press 1991) included examples of Smithson’s previously unpublished poetry and essays that Nancy Holt, who had been married to Smithson, donated to the Archives of American Art in 1985.

I am also at work on “Threshold: Byron Kim 1990–2004,” a mid-career survey exhibition of a painter whose work occupies a threshold between abstraction and representation. The exhibition is sponsored by the Berkeley Art Museum. Kim is best known for *Synecdoche*, an ongoing project which he began in the early ’90s. Composed of several hundred 8 x 10” panels arranged in a grid formation, each panel records the skin tone of a specific individual. Byron and I met around 1990 as members of *Godzilla: Asian American Art Network*; this is the third time we’ve worked together.

“Robert Smithson” and “Threshold: Byron Kim” both open in September, which has made for an unusually hectic schedule. But as an independent curator, I take opportunities as they present themselves!

—Eugenie Tsai

## “The Troubled Search: The Work of Max Abramovitz”

SEPTEMBER 14–DECEMBER 11, 2004

The Miriam and Ira D. Wallach Art Gallery will open its fall season with the architecture exhibition “The Troubled Search: The Work of Max Abramovitz.” Best known for his postwar work on major urban projects such as the United Nations and Avery Fisher Hall at Lincoln Center, Abramovitz was one half of the renowned architectural firm Harrison & Abramovitz. Although Wallace Harrison has received much critical attention, notably in the 1989 monograph by Victoria Newhouse (M.A. ’77), “The Troubled Search” will be the first in-depth study of Abramovitz. The exhibition and accompanying catalogue will provide an overview of his major works—the U.S. Steel Building (Pittsburgh), Phoenix Mutual Headquarters (Hartford), the Krannert Center at Brandeis University, and Assembly Hall at the University of Illinois (Champaign-Urbana). Biographical material on his student work and travels, military career, teaching career, and professional activities such as his work with the Regional Plan of New York will also be presented.

## “Settlement and Sanctuary on Cyprus”

JANUARY 18–MARCH 19, 2005

“Settlement and Sanctuary on Cyprus” exhibits finds from the 1970s excavations conducted under the direction of Professor Edith Porada during the early 1970s in the village of Phlamoudhi. These discoveries offer exciting new perspectives on art and life in the Late Bronze Age, a period in the second half of the second millennium BCE of burgeoning sea trade in the Mediterranean.

Centered on the settlement at Melissa and a sanctuary at Vounari, the exhibition includes pieces from the Bronze Age through the Middle Ages. It features evidence of a monumental administrative building at Melissa as well as votive offerings and ceramic, metallurgical, and textile arts from both sites. Large-scale plans, photographs, and original artifacts from the excavations simulate visits to the sites and their environs. Loans from the Metropolitan Museum of Art and the Pierpont Morgan Library complement the original finds from the excavations, brought to Columbia University thirty years ago with permission of the Department of Antiquities of Cyprus.

*In the spring the Wallach plans to present a selection of Soviet avant-garde graphics and architecture from the collection of Stephen Garmey.*



The Abramovitz archives, housed in the Department of Drawings and Archives at Columbia University's Avery Architectural and Fine Arts Library, are the foundation for this long-overdue project. Janet Parks, Curator of Drawings and Archives, has co-curated the exhibit with John Harwood, a doctoral candidate in the department and 2004–06 Chester Dale Fellow at CASVA. This project continues the Wallach Art Gallery's history of exhibitions and publications that make Columbia's archival collections accessible to the general public as well as to scholars. The exhibition coincides with Columbia University's hosting of the biennial Congress of DOCOMOMO (Documentation and Conservation of the Modern Movement in Architecture). Meeting from September 26–29, the Congress includes a gallery talk by John Harwood that focuses on how Abramovitz's experiences in the military and other government agencies influenced his architectural practice. Please contact the gallery at 212-854-7288 for full information.



Phoenix Mutual Life Insurance Building, Hartford, 1964  
Courtesy Avery Library, NY

Since joining the Department of Art History and Archaeology in 2000, Professor Joanna S. Smith, curator of "Settlement and Sanctuary on Cyprus," has led the effort to complete the publications of the excavations at Phlamoudhi. Among them is *The Guide to Phlamoudhi*, which will serve as the exhibition catalogue. In tracing the history of the excavations, the exhibition highlights the contributions of several current students and Columbia University alumni/ae. An international symposium with workshops, to be held at Columbia January 20–22, 2005, focuses on the excavations and their significance for Mediterranean art history and archaeology. After Columbia, the exhibition will be remounted in the Cyprus Museum in Nicosia. For more information about the Phlamoudhi Archaeological Project, visit [www.learn.columbia.edu/phlamoudhi/](http://www.learn.columbia.edu/phlamoudhi/).



View of Phlamoudhi-Melissa looking south, ca. 1972

## Susan Vogel Joins Department Faculty



Kumasi, Ghana, 2004. Photo by Doran Ross.

Susan Vogel, recognized as one of the world's foremost authorities on African art, will join the Department this fall. "New York may be the best place in the world to study African art. We have a density of people, activities, and resources, and objects ranging from an ancient terracotta in Brooklyn to current installations in Chelsea galleries. Columbia was one of the earliest art history departments in the world to teach African art, and without interruption has maintained an ever-evolving view of it. I am looking forward to continuing that distinguished tradition," Vogel said in a recent interview.

Vogel will bring to her teaching an array of experiences—ten years as Curator at the Metropolitan Museum of Art, another ten as the Founding Director of the Center for African Art (now Museum); and three years as the Henry J. Heinz III Director of the Yale University Art Gallery. She has conducted decades of research in Baule villages of Ivory Coast. Recently, Vogel spent two years as a graduate student in the NYU Film Program, and she currently has her own independent film production company.



Resurfacing of the mosque at Djéne, Mali, 2001. Stills from "Living Memory." Camera: Racine Keita, Susan Vogel

She will be teaching half time in order to continue directing and producing documentaries on African art and culture. Current projects include "Sixteen Kings," which evokes layers of time as two enactments of the same Ashanti royal festival flow past—one in 1817, the other in May 2004. She is directing and co-producing with the Musée National du Mali a series of films of which the second is "Muddy Rhythms," a study of the spectacular architecture of Djéne, to be shot on location February—March 2005. Vogel has two films currently in distribution—the first in this series, "Living Memory: Six Sketches of Mali Today," a mosaic of Malian perspectives on their ancient culture; and "FANG: an Epic Journey," which recounts the hundred-year life of a sculpture in eight minutes.

Vogel is also the author and editor of a website that will put online all the images of figurative African objects published between 1800 and 1920. To be completed in 2006, it is sponsored by James J. Ross (Columbia, LLB 1965) and is based on publications in his private library.

### Selected Exhibitions

"The Buli Master: an African Artist of the Nineteenth Century" at the Metropolitan Museum, 1980, the first one man exhibition of an "anonymous" African artist.

"Art/Artifact" at The Center for African Art, 1988, the first exhibition to deal with exhibition techniques and museum practice concerning African art.

"Africa Explores: 20th Century African Art at The Center for African Art," 1991–93, the first comprehensive exhibition of twentieth-century African art; opened jointly at the New Museum, New York and traveled to twelve museums in the US and Europe.

"BAULE: African Art/Western Eyes," 1997–99, represented twenty-five years of field work in Ivory Coast, opened at the Yale University Art Gallery, and traveled to Washington, Chicago, and New York.

### Films in Distribution

*FANG: an Epic Journey.* A century in the life story of an African Sculpture. Narrative. 8 mins. Shot on 16 mm, finished on DV; color and b/w, distributed with "Idol Becomes Art!" a thirty-two page roundtable discussion, 2001 (distributed by First Run/Icarus Films).

*Living Memory: Six Sketches of Mali Today,* first in the series Salt Gold and Timbuctoo: Heirs of the African Empires, Co-Production with the Musée National du Mali, 2003 (English language version distributed by First Run/Icarus Films).

### Selected Books

*For Spirits and Kings* (edited, with contributions by seventy-one writers), Harry Abrams Inc. and The Metropolitan Museum, New York, 1981.

*African Masterpieces from the Musée de l'Homme*, with Francine N'Diaye, Harry Abrams Inc., 1984.

*African Aesthetics: The Carlo Monzino Collection*, The Center for African Art, 1985.

*Art/Artifact*, (edited), Prestel Verlag and The Center for African Art, New York, 1988.

*Closeup: Lessons in the Art of Seeing African Sculpture*, with Jerry L. Thompson, Prestel Verlag and The Center for African Art, New York, 1990.

*Africa Explores: 20th Century African Art*, Prestel Verlag and The Center for African Art, 1991.

*Exhibition-ism: African Art and Museums*, The Museum for African Art, 1994.

*BAULE: African Art / Western Eyes*, Yale University Press, 1997.  
*L'Art Baoulé: du visible et de l'invisible* (translation) Adam Biro, Paris, 2000. Winner of the Herskovits Prize.



## A Gothic Sermon: Making a Contract with the Mother of God, Saint Mary of Amiens

STEPHEN MURRAY

*A small congregation has gathered to listen to the visiting preacher. We are in a church in, or close to, Amiens in Picardy, a city where the great Gothic cathedral of Notre-Dame, having been under construction for the past half century, is now substantially complete, paint still fresh on the sculptured portals. Our congregation is made up of country folk, some having substantial land holdings. It is morning.*

*The preacher addresses the members of his flock directly in their own language—it is as if he knows who they are, what they have been doing, and the way they think. He ruefully pokes fun at himself.*

*He shyly mocks the established Church. He pays attention to the female members of the congregation. Cursing profusely he condemns cursing, making his audience laugh—yet oddly enough, the seriousness of his message is enhanced rather than undermined by such behavioral conduct.*

*His vivid word images and lively dialogue impart knowledge of the Scriptures and a sense of the Apostolic mission, as he urges his listeners to enter into a kind of contract with their Saint Mary of Amiens, buying into a coherent strategy of salvation...*

*The above text is an excerpt from the prologue of Stephen Murray's new book, A Gothic Sermon.*

Stephen Murray's new book (University of California Press, September 2004) explores the problematic relationship between the text of a sermon and the putative circumstances that might have surrounded the delivery of that sermon in the immediate surrounds of the Gothic cathedral of Amiens in the 1260s. Having first sketched a cinematic scenario of a charismatic preacher and his audience, Murray encourages his readers to peruse the entire text of the sermon (in an English translation placed side-by-side with the original Picard French) and to consider its rhetorical structure and relationship with the



sculptural program of the portals of Amiens Cathedral. The role of the preacher is located within a particular set of historical circumstances peculiar to Amiens in the middle

decades of the thirteenth century, a time when the financial resources of the clergy came under extreme pressure and the clergy attempted to reach out to a new audience—the village folk of the densely-populated Picard countryside. The astonishing spaces and forms of the Gothic cathedral with its freshly painted “virtual reality” sculptural program, like the emotive language of the sermon, form part of the energetic mission of the Catholic church to address the *rustici*. This book forms part of Professor Murray's new program of research intended to explore the narratives of Gothic.

## The Rediscovery of the Metopes of Selinunte

CLEMENTE MARCONI

An expert on ancient Greek temples, Professor Marconi is writing a series of books on the sculptural decoration of the temples at Selinunte, one of the most important sites of Hellenistic culture. His publications include *Greek Painted Pottery*, *L'Attività della Commissione di Antichità e Belle Arti in Sicilia*, *Selinunte: Le metope dell'Heraion*, and the forthcoming *The Archaic Metopes of Selinus and Selinunte. Le metope del tempio 'F'*

It was spring 1823 when two young architects of the Royal Academy of Arts in London, Samuel Angell and William Harris, embarked on an architectural study of “Temple C,” the main temple on the Acropolis of Selinunte, Sicily. The architects' proposed project was daunting, for while Selinunte had once been one of the most powerful colonies in western Greece, by the nineteenth century it had become desert land,



its temples thrown down by earthquakes and covered by sand dunes. Angell and Harris hired a team of local workers to dig Temple C's platform from the sand. Although the digging was illegal, their actions proved archaeologically fruitful. On the steps of the main façade they uncovered the remains of the temple's Doric frieze, including fragments of its carved metopes. This was an exciting

discovery with critical implications for the study of Greek sculpture. However, local police, having heard rumors of the architects' work, forbade them from proceeding with the project.

Despite the warning, Angell and Harris were determined. They moved from the Acropolis to the Eastern Hill, where they uncovered fragments of the carved metopes of “Temple F.” This major discovery was also illegal. On May 16, 1823, police arrested Angell and Harris in front of Temple F, confiscated the fragments of the metopes, and shipped them to Palermo, to the newly established Museum of Fine Arts (now the Regional Archaeological Museum).

Today the metopes of Selinunte are featured in all textbooks of Greek art. Few other cities in the Greek world so consistently decorated their temples with sculpture, or

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did so for such a long period of time. Over the course of a century (560–460 B.C.), six monumental temples were decorated with carved images, including the gods of the local pantheon and the exploits of favorite heroes like Herakles and Perseus. The colonists, it seemed, had an urgent need to visualize their gods and heroes atop their temples.

Selinunte's prolific sculptural production may have been due to its position as the westernmost outpost of Greek colonization in Sicily, where the community bordered non-Greek communities, including those inhabited by the Phoenicians and native Elymians. These non-Greek populations participated in a lively social and economic exchange with the Greeks. The frequent interaction may have prompted the Greeks to reassert their cultural identity through the erection of a spectacular series of monumental temples and through the display, on temple entablatures, of Greek gods and heroes. This would account for the great

richness of sculpture which has come to light from Selinunte, with sculptural work ranging from the Archaic to the Early Classical periods.

To date, knowledge of this series is largely incomplete, especially information surrounding the metopes discovered by Angell and Harris. When the architects discovered them, only the metopes in best condition were published and displayed by the Palermo museum: three from Temple C and two from Temple F out of the original twenty metopes (ten from each frieze). Hundreds of fragments of these fifteen remaining metopes remained unpublished. As a result, scholars, for almost two hundred years, were unaware of the metope treasure in the museum's basement—fragments that could reveal the original appearance of the temple friezes.

In 1989, I discovered the records of the 1823 excavations in the museum archives. For the next fifteen years, I searched for the “lost fragments” of the metopes. Over the years, some of these fragments have reemerged, not

from the sand, but from hundreds of boxes in the storerooms of the Regional Archaeological Museum—boxes hidden among thousands of others containing finds from all over Sicily. In July 2003, I made my own major discovery: over two hundred fragments, without labels or inventory numbers and mixed in with a variety of objects on a museum shelf.

Many of these fragments can be joined together; and with the help of the excavation records, they will enable me to reconstruct the composition of the missing metopes of Temples C and F. Thanks to this discovery, the corpus of architectural sculpture recovered from the site has more than doubled. The new scenes of gods and heroes on the metopes hold a key to Hellenistic religious and social beliefs. The challenge in the coming years, then, will be to reconfigure the display of the Regional Archaeological Museum by incorporating both the old and the new metopes of Selinunte.

## Hilary Ballon Curates Wright Exhibition at Skyscraper Museum

HILARY BALLON

Frank Lloyd Wright is the chief architectural spokesman of the anti-urban tradition in American thought. But Wright was a creature of cities, from his early career in Chicago to his long, ambivalent relationship with New York.

Several years ago in the course of preparing for a class, I sought information about Wright's 1929 skyscraper project for New York. The surprising discovery that the St. Mark's Towers had not been studied launched me on a research project that has culminated in an exhibition at the Skyscraper Museum this fall and a book to follow, *Frank Lloyd Wright's Towers* (W.W. Norton, 2005). Wright's fierce anti-urban rhetoric, as I quickly learned, co-existed with a serious investigation of the skyscraper and the urban condition. At the core of most scholarly projects is a personal quest: a devoted urbanist, I wanted to understand the attitudes of America's greatest architect toward the city and the tensions—between individuality and community, nature and city—that his towers embodied.

Wright regarded the skyscraper as a vitally important problem of architectural design and urban planning, and he brought to bear

his full creative powers in reinventing the building type. He took his vision of organic architecture, conceived for the horizontal plane, and translated it to the vertical dimension. Over the course of his career, Wright designed more than a dozen high-rise buildings of which only two were built—the Johnson Research Tower in Racine, Wisconsin, and the Price Tower in Bartlesville, Oklahoma (which revived the 1929 New York design). Dispersed across the timeline of Wright's career, the towers may appear as flights of fancy at odds with his horizontal aesthetic, but viewed together, they reveal a dimension of Wright's achievement that has not been recognized.

Wright did nothing less than reinvent the structure and form of the skyscraper. He regarded the traditional masonry-clad steel skeleton as a contradiction between structure and expression. His new skyscraper structure was based on the cantilever and built of reinforced concrete; floors were cantilevered from a central structural and service core, like branches extending from the trunk of a tree. Screens of glass, often trimmed with copper, hang from the edges of the floor slabs forming textured and iridescent curtain walls.



The exhibition at the Skyscraper Museum features drawings by Wright and his office and documents the construction of the two cantilever towers. The installation was designed by Wendy Evan Josephs, a prize-winning architect who recently designed a boutique hotel within Wright's Price Tower.

“Frank Lloyd Wright: The Vertical Dimension” will be on view at the Skyscraper Museum, 39 Battery Place, New York from October 6, 2004–January 9, 2005. For further information: [www.skyscraper.org](http://www.skyscraper.org) or call (212) 968-1961.



**Zainab Bahrani** researched her next book, *The Body and Violence in Mesopotamian Art*, last year while supported by a Guggenheim fellowship. She remains involved with efforts to recover Mesopotamian antiquities and to preserve cultural heritage in Iraq. Bahrani edited and translated Jean-Jacques Glassner's *Writing at Sumer: the Invention of Cuneiform*, published by Johns Hopkins University Press (2004).

**Hilary Ballon** stepped down as department chair in July and is enjoying a sabbatical this year at the Center for Scholars and Writers at the New York Public Library. Her new research concerns Robert Moses and the modern city. Ballon is the curator of "Frank Lloyd Wright: The Vertical Dimension," an exhibition opening in October 2004 at the Skyscraper Museum in Lower Manhattan (see story p. 8).

**James Beck** has been researching and writing about the *Madonna of the Pinks* painting attributed to Raphael, which the London National Gallery purchased in February 2004 for a record \$60 million, and which he asserts is a fake. He has been interviewed by the *London Times* and Turin's *La Stampa* on the matter and is preparing a book which grows from the issues of modern connoisseurship.

**Barry Bergdoll** was a resident at the Institut national d'histoire de l'art in Paris in May–June 2003. The first installment of a planned book on Marcel Breuer appeared as an essay in the Vitra Design Museum's catalogue *Marcel Breuer: Design and Architecture*. Bergdoll delivered papers at conferences on Ludwig Persius in Potsdam, Germany, on I.M. Pei at the National Gallery in Washington, and on the architectural historians Hitchcock and Summerson at the Paul Mellon Centre in London.

**Richard Brilliant** retired on June 30, 2004, but not before three of his students, Caroline Goodson, Elizabeth Marlowe, and Janice Robertson, successfully defended their dissertations. Brilliant served as the guest curator for an exhibition of Roman sculpture at the Minneapolis Institute of Art and is completing a book on the historiography of Roman art for Cambridge University Press.

**Benjamin Buchloh** is a resident at the Institut national d'histoire de l'art in Paris during Fall 2004. He recently wrote the lead essay for a monograph on Thomas Hirschhorn, published by Phaidon Press, and essays for catalogues on Gabriel Orozco and on the late work of Andy Warhol.

**Jonathan Crary** was a keynote speaker at the *Visual Knowledges* conference at the University of Edinburgh in September 2003.

**Vidya Dehejia** assumed the directorship of Columbia's Southern Asian Institute. Her most recent publication is *The Sensuous and the Sacred: Chola Bronzes from South India* (University of Washington Press, 2003), which accompanied a touring exhibition of the same title.

**David Freedberg** continues as Director of Columbia's Italian Academy for Advanced Studies in America. After the critical success of *The Eye of the Lynx: Galileo, his Friends and the Beginnings of Modern Natural History*, he has at last been able to begin work on his project on the relationship between art and the new neurosciences.

**Cordula Grewe** received the 2004 Hettleman Summer Fellowship and is serving as the 2004–2005 Resident Academic Director of the Berlin Consortium. Grewe gave several talks, including

those at Bogaziçi University, Istanbul, in December 2003. In March 2004, she led the undergraduate travelling seminar, sponsored by Philip Aarons, to Berlin.

**Robert Harrist** returned to teaching and to the directorship of Art Humanities in January after a sabbatical. His recent and upcoming lecture venues include Sydney, Heidelberg, and Madison, Wisconsin. Various articles and essays have appeared recently in *Orientations* and other journals.

**Anne Higonnet** was awarded a Mellon Foundation *New Directions* grant to design a museum studies program for Barnard College. *The Macmillan Encyclopedia of Children and Childhood*, of which she was an editor, was published in the fall of 2004. She was featured in a program on the issue of child pornography on Canadian SEX TV (in a professional capacity, of course).

**Elizabeth Hutchinson** received fellowships from the NEH and the Georgia O'Keeffe Museum to continue work on her book, *The 'Indian Craze': Primitivism, Modernism and Transculturation in America, 1890–1914*. An article on Carleton Watkins is forthcoming in *October*.

**Natalie Kampen** has been named the inaugural Barbara Novak '50 Professor of Art History. The endowed chair is the gift of Barnard alumna and trustee Karen Habib Fleiss (1968) and honors Barbara Novak, professor emerita of Art History, for her services to the education of undergraduates and her enormous contributions to the study of American art.

**Christina Kiaer** spent the 2003–2004 year on parental leave with her daughter Zora

(born October 5, 2003) and on research leave on a Social Science Research Council grant, working on a book on Soviet Socialist Realism.

**Holger A. Klein** has received a Dumbarton Oaks project grant to continue his archaeological work on the church of Hagia Sophia at Vize (Turkey). He has edited the catalogue and curated the exhibition "Restoring Byzantium. The Kariye Camii in Istanbul and the Byzantine Institute Restoration" at the Wallach Art Gallery. He is currently on a leave of absence from Columbia to serve as the Robert P. Bergman Curator of Medieval Art at the Cleveland Museum of Art.

**Rosalind Krauss** recently published her translation of *The Neutral*, one of Roland Barthes's last lecture courses at the Collège de France (Columbia University Press, 2004), in addition to a textbook on twentieth-century art (Thames & Hudson, 2004), which she wrote with Benjamin Buchloh, Hal Foster (Princeton), and Yve-Alain Bois (Harvard).

**Clemente Marconi** spent spring 2004 in Italy on research leave. He completed publications on the metopes of Selinunte in addition to a volume on the history of archaeology in Sicily. Marconi also lectured in Pisa, at the Scuola Normale Superiore.

**Melissa McCormick** published "Genji Goes West," in *The Art Bulletin*, 85:1 (March, 2003), co-organized a conference on Japanese art at Columbia in the spring of 2003, and edited a special issue of the *Review of Japanese Culture and Society* (vol. 15).

**Robin Middleton** has remained busy having just edited and introduced Julien-David LeRoy's *The ruins of the most beautiful monuments in Greece*, Getty

Publications, 2004, and completed the text for the most boring piece of architectural history ever, a book on Jean Rondelet.

**Keith Moxey** was on leave in spring 2004, co-teaching a course entitled “Art History After the ‘End’ of Art” for the MIT Architecture Department’s History, Theory, and Criticism Program. Moxey also recently lectured at Concordia University, the University of Nevada, and the First International Conference of Visual Studies (Madrid). *Teoria, Practica y Persuasion* (Barcelona: Serbal) was published in 2004.

**Stephen Murray** was a Henry Luce Senior Fellow at the National Humanities Center in 2003-2004 while working on his book, *Telling the Story of Gothic: Building and Interlocutor*. This and his previous book, *A Gothic Sermon*, deal with the intersection

of verbal narration and architectural form. During summer 2004 Murray directed the third field school in medieval architecture at the Château of Bostz in the Bourbonnais, France.

**Esther Pasztory’s** novel with short stories, *Daughter of the Pyramids*, received a positive review in the *Columbia Spectator* and has done well at book signings (Xlibris, 2003). The novel is set in Pre-Columbian times and involves archaeology and romance, and the short stories are set in Colonial Mexico. Pasztory is currently on leave, at work on a book project on the art of the Andes.

**John Rajchman** gave a series of lectures at the Architectural Association (London) and at the Getty Center. He reviewed Giles Deleuze’s *Francis Bacon* for *Bookforum*. His book *The*

*Deleuze Connections* appeared in Portuguese and Spanish, and his *Truth and Eros* in Spanish translation.

**Kishwar Rizvi’s** “Religious Icon and National Symbol: The Tomb of Ayatollah Khomeini in Iran” appeared in *Muqarnas: Journal of Islamic Art and Architecture* (vol. 20, 2003). Rizvi is finishing her manuscript, *The Safavid Dynastic Shrine: Architecture, Piety and Power in 16th and 17th-century Iran*, and preparing a paper on the concepts of “Persianate” and “Islamic” art for an upcoming symposium at Harvard University.

**David Rosand’s** recent publications include “Beyond Connoisseurship? The Future Study of Master Drawings,” (*IFAR Journal*, vol. 5, no. 4 (2002-2003)); and “Una linea sola non stentata: Castiglione, Raphael, and the Aesthetics of

Grace,” in *Reading Medieval Culture: Essays in Honor of Robert W. Hanning* (University of Notre Dame Press, 2004).

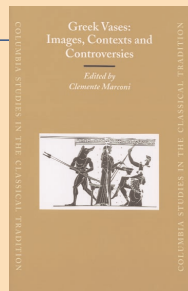
**Simon Schama** was the Duncan Phillips Lecturer at the Phillips Collection in May 2004. A collection of his essays on art, *Hang-Ups*, will be published by BBC books in November, and he starts work on an eight-part art series for BBC Television in October.

**Joanna Smith** continued work as an M. Aylwin Cotton Fellow, on the publication of the Columbia excavations in Phlamoudhi, Cyprus. She is curator of the Wallach Art Gallery exhibition “Settlement and Sanctuary on Cyprus” and is traveling this fall as a Norma and Rueben Kershaw lecturer on the ancient Near East for the Archaeological Institute of America.

## FACULTY BOOKSHELF

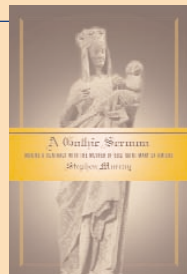
### Clemente Marconi

*Greek Vases: Images, Contexts and Controversies*, ed. (Leiden: Brill, 2004).



### Stephen Murray

*A Gothic Sermon: Making a Contract with the Mother of God, Saint Mary of Amiens* (Berkeley: University of California Press, 2004).



### David Rosand

*The Invention of Painting in America, The Leonard Hastings Schoff Memorial Lectures* delivered at Columbia in 2002. (New York: Columbia University Press, 2004).



## Benjamin Buchloh and Natalie Kampen Appointed to Named Professorships

The Department extends its deepest congratulations to Professors **Benjamin Buchloh** and **Natalie Kampen**, who recently received named chairs from Barnard College. Professor Kampen has been appointed as Barbara Novak '50 Professor of Art History at Barnard, and Professor Buchloh as Virginia Bloedel Wright '51 Professor of Art History. Barbara Novak taught American art history at both Barnard and Columbia until her retirement in 1998, and Virginia Wright, Barnard '51, has been a generous contributor to Barnard for many years and is emerita member of the Barnard College Board of Trustees.

## New Appointment in Architectural History

**Vittoria Di Palma** (Ph.D. 1999) returns to the department as Assistant Professor of Architectural History. A specialist in eighteenth century architecture and landscape, Di Palma has taught at the Architectural Association in London and at Rice University. She is completing several works on landscape issues in the eighteenth century and in the contemporary period, including a volume entitled *Fragmented Landscapes: Constructing Nature in England*.



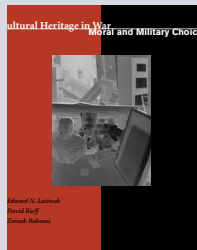
## Columbia in the Museums

Our liaisons with area museums are stronger than ever, giving our students first-hand experience with New York's renowned collections of both art and curatorial talent. Colin Bailey, Chief Curator of the Frick Collection, will conduct a graduate seminar at the Frick on French painting in Paris during the reign of Louis XV, and Jeff Rosenheim, curator in the Metropolitan Museum Department of Photography, will offer a seminar on Walker Evans. The M.A. program in Modern Art/Curatorial Studies brings Sylvia Wolf, Sondra Gilman Curator of Photography at the Whitney, to teach a two-semester seminar entitled "Curatorial Foundations: How Exhibitions and Collections are Formed." The Department also welcomes Okwui Enwezor, Artistic Director for Documenta11 in Kassel from 1998–2003; he will offer courses in contemporary art.

## Art in Society Journal Available for Purchase

*Cultural Heritage in War*, the proceedings of the second Columbia Seminar on Art in Society, featuring Edward N. Luttwak, David Rieff, Zainab Bahrani, and Vidya Dehejia, 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:

Columbia University  
Department of Art History  
and Archaeology  
Mail Code: 5517  
Attention: Journal Sales  
1190 Amsterdam Avenue  
New York, NY 10027



## 2004 Undergraduate Prize Winners

In May the Department awarded prizes to graduating seniors **Lisa Deeds, Victoria Fedrigotti, and Jack McGrath**. Deeds received the Benedetto Marraro Prize, which honors the best General Studies student in the field of Italian Studies, for her thesis research on the career and activities of the early 19th-century Roman artist and collector, Vincenzo Camuccini. Fedrigotti was the first recipient of the Judith Lee Stronach Memorial Prize, a new award recognizing outstanding General Studies students in the field of art history, archaeology, and classics, for her thesis on "Goya's Asylums and the Personal Aesthetics of Insanity." McGrath received the department's senior thesis prize for his "Hans Haacke's *Der Bevölkerung*: The Process from Blood to Soil."

## Travel Seminar Takes Undergraduates Abroad

A generous gift from Philip Aarons has enabled the Department to fund an annual undergraduate travel seminar through 2007. This past spring, Professor Cordula Grewe led her seminar, "Berlin *Live*: German Art and Culture from Romanticism to Expressionism," to Berlin, where students examined works firsthand and explored the role of art in commemorating the past. In spring 2005, Professor Clemente Marconi will teach "Greek Sicily," a seminar that will travel to Italy.



## Visual Media Center: The Asian Art Digital Teaching Project

The Visual Media Center (VMC) has received a major three-year grant from the National Endowment for the Humanities (NEH) to develop The Asian Art Digital Teaching Project. Through the initiative, the VMC will develop a suite of Web-based teaching tools featuring important works of Chinese, Japanese, and South Asian art from the collections of The Metropolitan Museum of Art, The Freer and Sackler Galleries in Washington, D.C., and The National Palace Museum in Taipei, Taiwan.

Given digital technology's advanced design capabilities, the VMC expects the project will offer Columbia educators unique opportunities to unveil the complex character and format of Asian art. The project is designed to enhance undergraduate studies in both art history and Asian studies.

Members of the project's interdisciplinary Advisory Committee include Columbia's Vidya Dehejia, Robert Harrist, Melissa

McCormick, and alumna Debra Diamond. The project will be carried out under the direction of Robert Carlucci, Director of the Visual Media Center, and the VMC's team of Educational Technologists, including Juliet Chou, James Conlon, and Jeremy Stynes.

This is the second major NEH grant awarded to the Visual Media Center. In 2001, the VMC received a three-year grant to develop digital resources for the teaching of architectural history, an initiative now near completion. These projects reflect the VMC's commitment to developing new and creative ways to merge digital technology with the teaching of art history. The Asian Art Digital Teaching Project, like all VMC programs supported by NEH grants, will be freely accessible on the Web for educational use.

## Dissertations Completed May 2003–May 2004

**Jennifer Ahlfeldt** “On Reconstructing and Performing Ancient Maya Architecture: Structure 22, Copán, Honduras (AD 715)”

**Evelyn M. Cohen** “The Art of Giovanni da Modena: A Catalogue Raisonné”

**Meredith Cohen** “The Sainte-Chapelle of Paris: Image of Authority and Locus of Identity”

**Johanna Fassl** “Sacred Eloquence: Giambattista Tiepolo and the Rhetoric of the Altarpiece”

**Hannah Feldman** “National Negotiations: Art, Historical Experience, and the Public in Paris, 1945–1962”

**Caroline Goodman** “The Basilicas of Pope Paschal I (817–824): Tradition and Transformation in Early Medieval Rome”

**Rachel Haidu** “Marcel Broodthaers 1963–1972, or The Absence of Work”

**Susan Laxton** “Paris as Gameboard: Ludic Strategies in Surrealism”

**Elizabeth Marlowe** “‘That Customary Significance which is your Due’: Constantine and the Symbolic Capital of Rome”

**Janice Lynn Robertson** “Aztec Picture-Writing: A Critical Study Based on the *Codex Mendoza’s* Place Name Signs”

**Anne Wollett** “The Altarpiece in Antwerp, 1554–1612: Painting and the Militia Guilds”

## Dissertation Fellowship Awards for 2004–2005

### American Academy in Rome, Rome Prize

Jessica Maier, “Imaging Rome: the Art and Science of Renaissance City Views”

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

### Columbia University Fellowships

Eric Anderson, “German Theories of Domestic Architecture, 1871–1900”

Noit Banai, “Hybrid Objects-Specific Sites: The New Order of Things, France 1958–1960”

Susan Beningson, “Shaping Sacred Space: Early Buddhist Caves and their Interaction with Ritual Architecture and Artistic Programs in Fifth Century China”

Emily Breault, “Mirror and Image in Colonial Peru”

Kristine Juncker, “Honey at the Crossroads: Women and the Arts of Afro-Cuban Santería, 1899–1969”

Jessica Marshall, “Architecture and Popular Religion: French Pilgrimage Churches of the 19th and 20th Centuries”

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

Sarah Roland, “Corinth and the Birth of Figural Representation in Greek Monumental Architecture”

Phoebe Segal, “Soaring Votives: *Anathemata* in Archaic and Classical Greek Sanctuaries”

Andrew Tallon, “Experiments in Early Gothic Structure: The Flying Buttress”

### Departmental Luce Foundation Fellowships

Lindsay Koval, “Architectural Patronage and Liberal Religion at New York’s Riverside Church”

Nadja Rottner, “Claes Oldenburg, 1959–1966: The Violence of Sensation”

### Departmental Pierre and Maria-Gaetana Matisse Fellowship

Masha Chlenova, “The Swan Song of the Russian Avant-Garde: The Transformations of the Avant-Garde in Soviet Public Culture, 1928–1932”

### Departmental C.V. Starr Foundation Fellowships

Ethan Blankenship, “Paris, Mexico: Désiré Charnay’s Photographic Spaces”

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

Janet Cavallero, “Photography and the Mass Subject in Fascist Italy”

Kathryn Chiong, “Lawrence Weiner: Words/Matter”

Susan Kart, “The Pursuit of the Body African in the Sculpture of Sokari Douglas Camp, Moustapha Dimé and Renée Stout”

Andrew Manson, “Architecture, Archaeology, and Urbanism in ‘La Grande Roma’: The Via dell’Impero and the Palazzo del Littorio Competition”

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

Christina E. Rilke, “The Consumption of Fine Arts in Germany, 1848–1889: Private Collections and Public Institutions”

Nadja Rottner, “Claes Oldenburg, 1959–1966: The Violence of Sensation”

Abigail Susik, “Exhibiting the Outmoded: Surrealist Collage Novels by Louis Aragon, Max Ernst and André Breton”

Jillian Taylor, “Encyclopedic Desire: Panoramic Guides to Paris, 1840–48”

### Departmental Rudolf Wittkower Fellowships

Renzo Baldasso, “Between Nature and Mathematics: The Role of Visual Representation in the Early Stages of the Scientific Revolution”

Christian K. Kleinbub, “Vision and the Visionary in Raphael”  
Obayemi Onafuwa, “Bruegel’s Vernacular Bodies”

### German Academic Exchange Service, DAAD, Fellowship

Christine Sciacca, “The Gradual and Sacramentary of Hainricus Sacrista (Pierpont Morgan Library, M. 711) and the Liturgy of Weingarten Abbey”

### Institute for International Education, Fulbright Grant

Robin L. Thomas II, “Charles Bourbon’s Naples: Architecture and Politics”

### National Gallery of Art Fellowships

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

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

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

### The Metropolitan Center for Far Eastern Art Studies Fellowship

Yasuko Tsuchikane, “Painting upon Buddhist Temples in Modern Japan: Murals and Sliding Door Paintings by Dômoto Inshô (1891–1975)”

### The Metropolitan Museum of Art Fellowships

Brandie Ratliff, “Image and Relic at Byzantine Pilgrimage Sites”  
Meredith Hale, “Romeyn de Hooghe and the Birth of Political Satire”

### The Charlotte W. Newcombe Doctoral Dissertation Fellowship, The Woodrow Wilson National Fellowship Foundation

Adrienne Baxter Bell, “Painting Philosophy: George Inness, William James, and the Metaphysical Landscape”



**Jennifer Ahlfeldt** '04Ph.D. successfully defended her dissertation last year and has accepted a tenure-track position as Assistant Professor of Pre-Columbian Art History in the Department of Art and Art History, University of New Mexico (Albuquerque). She recently presented papers at the annual meetings of the College Art Association and of the Society of Architectural Historians.

**Anthony Alofsin** '87Ph.D. was a 2003–2004 Ailsa Mellon Bruce Senior Fellow at the Center for Advanced Study in the Visual Arts, National Gallery of Art. He is curating an exhibition on Frank Lloyd Wright's Price Tower and editing a volume of essays presented at a symposium marking the 25th anniversary of I.M. Pei's East Building of the National Gallery of Art.

**Drew Armstrong** '03Ph.D. was awarded a post-doctoral fellowship from the Social Sciences and Humanities Research Council of Canada (SSHRC) for May 2003–May 2005, held in the Department of Fine Art, University of Toronto.

**Lilian Armstrong** '96Ph.D., Mildred Lane Kemper Professor of Art, Wellesley College, published her collected essays in *Studies of Renaissance Miniaturists in Venice* (Pindar Press, 2003).

**Kevin Avery** '95Ph.D. co-organized and co-wrote the exhibition catalogue for "Hudson River School Visions: The Landscapes of Sanford R. Gifford," which opened at The Metropolitan Museum of Art. **Heidi Applegate** '04M.Phil. contributed an essay to the catalogue (The Metropolitan Museum of Art with Yale University Press, 2003).

**George Baker** '01Ph.D. is teaching modern and contemporary art at UCLA. He was a 2003–2004 Getty Postdoctoral Fellow while finishing his book, *The Artwork*

*Caught by the Tail: Francis Picabia and Dada in Paris* and publishing *Gerard Byrne: Books, Magazines, and Newspapers* (Lukas & Sternberg, 2004).

**David Christman** '66M.A. is completing his twelfth year as director of the Hofstra Museum, which recently celebrated the fortieth anniversary of its founding by exhibiting extensively from the Museum's permanent collection of over five thousand pieces.

**Alessandra Comini** '69Ph.D. published *In Passionate Pursuit: A Memoir*, which includes a chapter on her Columbia teaching days (George Braziller, 2004). In October 2004, artist Ruth Weisburg and art historians Linda Nochlin and Mary Garrard will speak at a symposium of the same title, in honor of her retirement from forty years of teaching, including ten at Columbia.

**Christianne Crasemann Collins** '54M.A. *Werner Hegemann and the Search for Universal Urbanism* (W.W. Norton) will be published in January 2005.

**Lillian Davies** '02B.A. finished the first year of a two-year M.A. in Curating Contemporary Art at the Royal College of Art, London. She will graduate in July 2005 and hopes to return to New York.

**Mary D. Edwards** '86Ph.D. was awarded a 2004 Pratt Institute Faculty Development Award to fund illustrations for forthcoming articles. Recent publications include "The Exceptionally Large Person of Cerne Abbas (Dorset): A Feminist Reading" (*Medieval Perspectives*, XVII, part 2, 2002) and "Lorenzo Maitani" and "Simone Martini" in *Medieval Italy: An Encyclopedia* (Routledge, 2004).

**Hannah Feldman** '04Ph.D. is Visiting Assistant Professor of Modern and Contemporary Art at Northwestern University.

**Emily Folpe** '67M.A., '71Ph.D. is the author of *It Happened in Washington Square*, a history of the Square (Johns Hopkins University Press, 2002).

**Suzanne Frank** '70Ph.D. is working on a book on the Institute for Architecture and Urban Studies.

**Rona Goffen** '74Ph.D. published "Raphael's Designer Labels" (*Artibus et Historiae*, 2003) and "Renaissance Rivals" (BBC History, 2003). A paperback edition of her book, *Renaissance Rivals: Michelangelo, Leonardo, Raphael, Titian*, will be published in fall 2004 (Yale University Press).

**Amy Golahny** '84Ph.D. is Professor of Art History, Lycoming College. She has been researching Dutch art and 19th-century art in Williamsport PA, which includes the European and American paintings and sculpture picked up by Americans abroad. She recently published *Rembrandt's Reading* (Amsterdam University Press/University of Chicago Press, 2003).

**Claudia Goldstein** '03Ph.D. has started her third year as Assistant Professor of Art History at William Paterson University. She recently returned from Belgium, where she was researching collecting habits among late sixteenth-century employees of the Antwerp Mint, while supported by an American Philosophical Society Franklin Research Grant.

**Alison Hilton** '79Ph.D. was among several Columbia participants at this year's CAA, chairing the two-part session, "Myth and Modern Art."

**Jim Hoekema** '74M.A., '77M.Phil. continues as a web designer ([www.hoekema.com](http://www.hoekema.com)) and historic preservationist. He recently organized two fundraising concerts for the restoration of

an 1835 Greek Revival building by A.J. Davis in his new hometown of Newburgh, NY ([www.newburghDRC.org](http://www.newburghDRC.org)).

**Michael Jacobsen** '76Ph.D. appeared on the television program "Behind the Headlights" as an authority on historic automobiles. He presented "Hollow, Rolling Sculptures, How Did the Automobile Become Art?" at the Association of Automotive Historians' March 2004 bi-annual conference.

**Trudy Kawami** '83Ph.D. wrote the CD-ROM for the exhibition "Ancient Bronzes of the Asian Grasslands from the Arthur M. Sackler Foundation" (Carnegie Museum of Natural History). Her publication "Ernst Herzfeld and the Study of Parthian Art" (Freer Gallery of Art & Arthur M. Sackler Gallery, Washington, DC) is in press.

**Juliet Koss** '90B.A. published "Bauhaus Theater of Human Dolls" in *The Art Bulletin* (December 2003) and gave lectures at Columbia's Collins/Kaufmann Forum and in Yale's Street Hall Lecture Series. In April 2004 she received the SAH Scott Opler Annual Meeting Fellowship for Emerging Scholars and presented a paper at the Society of Architectural Historians' annual meeting.

**Jonathan Kuhn** '83M.A., director, Art & Antiquities, City of New York Parks and Recreation, was recently profiled in *Time Out New York*. He curated "Central to the City: Manhattan Squares," and the Citywide Monuments Conservation Program that he directs received the New York Landmarks Conservancy's 2003 Lucy G. Moses Preservation Organization Award.

**Jeffrey Lee** '01B.A. is director of Manhattan's Mary Ryan Gallery on 57th Street, where he has worked with contemporary artists and artists' estates for the

past two years. He is currently promoting a new British artist and working on thematic shows. He views his job as a “rewarding and wonderful experience.”

**Claire Lindgren** ‘76Ph.D. published “The Provincialization of Classical Form in Britannia” in *Romanisation und Resistenz* (Mainz, December 2003). She also presented “The Syncretism of Beliefs as expressed in Roman Provincial Sculpture” at the Eighth Colloquium on Problems of Roman Provincial Art and co-chaired a session discussing an internet pilot project on Roman provincial art and archaeology.

**Nancy Lynn Falkin** ‘96B.A. is director for traveling programs, the American Museum of Natural History (AMNH), New York. She oversees distribution of AMNH intellectual properties and content, including organization of tours for AMNH exhibitions.

**Maxine Maisels** (Ziva Amishai-Maisels) ‘62M.A., Full Professor, Department of Art History, Hebrew University (Jerusalem, Israel), has been awarded the Israel prize for Art History, which is Israel’s highest accolade, given for a life of work in art history.

**Judy Oliver** ‘76Ph.D. is Chairman of the Department of Art and Art History at Colgate University.

**Judith Ostrowitz** ‘96Ph.D. is serving as a consultant to the Newark Museum on its collections of Native American art. She worked on the Metropolitan Museum of Art exhibition “The Responsive Eye: Ralph T. Coe and the Collecting of American Indian Art” and contributed “Native American Art” to Microsoft’s *Encarta Reference Library* 2003. She is finishing her second book, about strategic intervention of Native American artists and advisors in world-systems.

**Richard A. Pegg** ‘01Ph.D. has relocated to Chicago, where he is curator of Asian art for the MacLean Collection. He was

guest curator for “Scrolling Lotus: 500 Years of Chinese Blue and White Porcelain,” (San Antonio Museum of Art) and “A Walk Through the Ages: Chinese Archaic Art from the Sondra Landy Gross Collection,” (Hillwood Art Museum, Long Island University).

**Steven Pulimood** ‘03B.A. completed his Master’s thesis on Renaissance antiquities with Professor Martin Kemp at Oxford University, History of Art Department. He spent summer 2004 at the Guggenheim Museum, Venice.

**Mary Nooter Roberts** ‘91Ph.D. and her spouse, Dr. Allen F. Roberts, were awarded the Arnold Rubin Outstanding Publication Award in April 2004 by the Arts Council of the African Studies Association for their recent book, *A Saint in the City: Sufi Arts of Urban Senegal* (University of Washington Press, 2003). She curated an NEH-funded exhibition of the same title, which the *New York Times* recognized as one of the ten best exhibitions of 2003 (December 28, 2003).

**Roger Rothman** ‘00Ph.D. has left Agnes Scott College in Atlanta and is now the Samuel H. Kress Professor of Art History at Bucknell University in Lewisburg, PA.

**Maria Ruvoldt** ‘99Ph.D. is an Andrew Mellon Postdoctoral Fellow at the Penn Humanities Forum, University of Pennsylvania, for academic year 2004–2005. She recently published *The Italian Renaissance Imagery of Inspiration: Metaphors of Sex, Sleep and Dreams* (Cambridge University Press, 2004).

**Andy Schultz** ‘96Ph.D., director of Seattle University’s Honors Programs, was visiting associate professor of 19th-century art, University of Oregon in 2002–2003. His book *Goya’s Caprichos: Aesthetics, Perception, and the Body* is forthcoming (Cambridge University Press, 2005).

**David Shapiro** ‘01B.A., doctoral candidate in Art History at The Graduate Center, CUNY, teaches at Kean University, Pratt Institute, and The Dahesh Museum of Art, where he also recently delivered a paper on Delacroix. He is also at work on an epic psyche of history paintings.

**William Stargard** ‘95Ph.D. has been awarded tenure and promoted to the rank of associate professor at Pine Manor College in Chestnut Hill, MA.

**Mary Vaccaro** ‘94Ph.D. gave a lecture on Parmigianino at the Frick Art Collection in April 2004. She also reviewed the exhibition for *The Burlington Magazine* (April 2004).

**Elizabeth Valdez Del Alamo** ‘86Ph.D. published “El capitel cenotafio de Santo Domingo,” in *Arte* (vol. IV, Silos: Un milenio, Actas del Congreso Internacional sobre la Abadía de Santo Domingo de Silos (October 1–12, 2001), *Studia Silensia* XXVIII (Santo Domingo de Silos: Abadía Benedictina, 2003)) and presented papers at the meeting of

the College Art Association, the symposium “Art for the Dead,” and Florida State University.

**Alan Wallach** ‘73Ph.D. is Ralph H. Wark Professor of Art and Art History and Professor of American Studies, The College of William and Mary. Recent publications include “Thomas Cole’s *River in the Catskills* as Antipastoral” in (*The Art Bulletin*, June 2002) and “Norman Rockwell at the Guggenheim,” (*Art and Its Publics: Museum Studies at the Millenium*, Oxford: Basil Blackwell, 2003).

**Carter Wiseman** ‘72M.A. has taken on a new role as critic at the Yale University School of Architecture, and is working on a biography of Louis Kahn.

**Susan Wood** ‘79Ph.D., chair of the Department of Art and Art History, Oakland University, married Barney Bauer of Shelby Township, Michigan, in May 2004. She presented “An Obscure Family without Ancestral Portraits,” a study of Flavian’s propaganda, in a symposium organized by Professor Richard Brilliant, and her entry “Sarcophagus” appeared in the *Encyclopedia of Sculpture*.

#### Columbia Art History and Archaeology Advisory Council

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Marian Goodman	Leopold and Jane Swergold
Michael and Georgia de Havenon	Dale C. Turza
Frederick David Hill	Miriam Wallach
Jeffrey M. Hoffeld	Mark S. Weil
Steve Kossak	Marie-Helene Weill
Carol F. Lewine	Adam Weinberg
	H. Barbara Weinberg
	Gertrude Wilmers



## 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 2003–2004:*

Philip E. Aarons	Armand G. Erpf Fund	Carla Lord	Mary Nooter Roberts
Stanford Anderson	Raymond C. Ewing	Jane Lorsen	Barbara Robinson c/o
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Danna Dunn	Alice Kramer	Barbara A. Porter	John Walsh
Lee MacCormick Edwards	Jane Kristof	Elisabeth Porter	J. Dustin Wees
Mary D. Edwards	Jack Henry Kunin	Amy G. Poster	Barbara E. White
	Lindsay Leard	Frances Preston	Ron Wiedenhoef
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*We regret any errors in or omissions from this list. Contributions from the above-named individuals help fund the following programs: Wallach Art Gallery exhibitions, Bettman Hall renovation, Media Center for Art History, Archaeology and Historic Preservation projects and resources, the Phlamoudi Archaeology Project in Cyprus, and fellowships as well as various student project.*

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Dogon dancers in the capital, Mali.  
Still from "Living Memory." Camera, Susan Vogel

## calendar highlights

For a complete listing of departmental events, visit [www.columbia.edu/cu/arthistory](http://www.columbia.edu/cu/arthistory), or call (212) 854-4505.

### September 14 Exhibition Opening

The Troubled Search: The Work of Max Abramovitz, Wallach Art Gallery  
5:00–7:00 P.M.

### September 27 Inauguration of The Bettman Lectures

The Legacy of Meyer Schapiro  
A screening of *La Leçon de Meyer Schapiro* (English and French, 1996) introduced by director Barbara Rose followed by a discussion between Thomas Crow, Hubert Damisch, David Rosand

8:00 P.M.

### October 25

#### The Bettman Lectures

'The various writings of humanity': A Sermon by Johannes Tauler on Hildegard of Bingen's 'Liber Scivias' Jeffrey Hamburger, Professor of History of Art and Architecture, Harvard University

November 29

#### The Bettman Lectures

The Sabine Women and Lévi-Strauss  
T.J. Clark, Professor and George C. And Helen N. Pardee Chair, University of California at Berkeley

### January 20–22 Symposium

Settlement and Sanctuary on Cyprus from the Bronze Age to the Middle Ages: Views from the Columbia University Excavations at Phlamoudhi  
For the full program and registration information, please visit <http://www.learn.columbia.edu/phlamoudhi/html/symposium.html>

January 31

#### The Bettman Lectures

The Presence of Photographs  
Margaret Olin, Professor of Art History, Theory and Criticism, School of the Art Institute of Chicago

February 28

#### The Bettman Lectures

Bosch's Enmity  
Joseph Koerner, Professor, Courtauld Institute of Art

March 24–26

#### Symposium

The *Tale of Genji* in Japan and the World: Cultural Authority, Gender, Media, and Popular Culture

March 28

#### The Bettman Lectures

The philosopher and the art historian: an impossible dialogue? Meyer Schapiro's response to Heidegger's text on Van Gogh  
Jacqueline Lichtenstein, Professor of Philosophy of Art, Department of Philosophy, Paris IV—Sorbonne

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