

COLUMBIA UNIVERSITY

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

826

FALL 2005

schermmerhorn





Sept. 2005

The Department is in metamorphosis in ways more dramatic than it has been for over a generation. At home we are rebuilding, both our quarters in Schermerhorn and our faculty, with significant departures and new appointments in the offing. Abroad, we are forging new links that extend opportunities for both students and faculty to connect with works of art and architecture in situ and with other communities of art historians. We are enormously proud and honored by Rosalind Krauss's promotion to University Professor, but also saddened by the departures of Benjamin Buchloh and Melissa McCormick to Harvard. Rebuilding Modern Art and East Asian Art History, vital cores of our curriculum will preoccupy us in the next two years, as will searches for new appointments in Renaissance /Baroque architectural history and in African art. We are delighted already to welcome Francesco de Angelis in Roman art and archaeology, who comes to us from the Scuola Normale Superiore in Pisa.

Last fall a task force of faculty members and students worked with architect Scott Marble to develop a vision for new spaces for the vital teaching done daily by graduate student fellows. Within a few years, fundraising permitting, we can complete the work begun towards this vision through the generosity of the Stronach Bequest: creating in the former slide room a Teaching Center, a multi-purpose space that will provide spaces for graduate teaching fellows to work with undergraduates adjacent to a lounge/seminar room where informal presentations, research work in progress, and conversations with visiting speakers and artists can all take place. To make way for this art history town square, the slide collection will be moved to a stunning new room just completed at the heart of the faculty office suite on the ninth floor; an innovative and creative project that involves students and faculty from planning to construction (see p. 6).

New relationships with art history and architecture programs abroad are creating new horizons for exchange of students and faculty, as well as more opportunities for the study of art in situ that has been the aim of the travel seminars made possible through the generous support of our alumni and friends of the department, such as Philip Aarons (CC '73, LAW '76), chairman of our Advisory Council. Thanks to the unflagging determination of resident Venetian David Rosand, this summer the first students were received in the townhouse in Venice, left to Columbia by the late Professor Michelangelo Muraro. The Department has also entered into an agreement with the European Master's in the History of Architecture at the University of Rome to develop formal exchange and discussions are underway with the Institut National d'Histoire de l'Art in Paris and the Canadian Centre for Architecture in Montreal. Stephen Murray continues his innovative work in the French Bourbonnais training students in methods of analyzing data on a vast corpus of monuments, and Clemente Marconi has developed plans to bring his research on Sicilian archaeology into both the curriculum and the Wallach Art Gallery. In the spring Vittoria Di Palma's undergraduate seminar will travel to England to see at first hand the houses and gardens, and Vidya Dehejia will lead a group of students (see p. 8) to explore the 7th and 8th-century temples at Mamalla-Puram in the South of India, visiting and studying monuments astoundingly revealed during the cataclysm of the Tsunami.

We are grateful to alumni and friends, whose generosity to the Department undergirds all these efforts and look forward to seeing you this year in Schermerhorn, where the Bettman Lectures enter their second season.

Barry Bergdoll

Cover: Preliminary study of east wall (computer rendering), courtesy of Marble Fairbanks, 2005.

Columbia in Venice

The Venetian house and library of the late Michelangelo Muraro, distinguished art historian of Venice and the Veneto, have been left to Columbia University. A modest structure, the house is located near the Peggy Guggenheim Collection, just behind Ca' Dario, an early Renaissance palace on the Grand Canal. Once the facility is renovated for academic use, Casa Muraro will become the University's Center for Study in Venice.

The Muraro library contains over 7,000 volumes, including many early printed sources, and will offer an important resource for students studying in Venice. Johanna Fassel (PhD '04), who has been appointed director of Casa Muraro, taught Columbia's first program in Venice this past summer: Art and Architecture in Venice (Art History S4430). With enrollment limited to fifteen, the course included both undergraduate and graduate students. Plans are already underway for expanding the summer offerings to include architecture and architectural preservation, as well as intensive language study; year-long programs for study abroad are also being projected.

On another Venetian front, Columbia has just concluded an exchange agreement with Università IUAV (Istituto Universitario dell'Architettura di Venezia), the most distinguished faculty of architecture and architectural history in Italy. This will offer Columbia PhD students the opportunity to pursue research in Venice, where they will register for courses, attend seminars, and participate in the cultural life of IUAV. Doctoral students in architectural history from Venice will have the opportunity to study at Columbia, participating in courses and taking advantage the resources of Avery Library.

Discussions are also underway for an exchange arrangement with the newly formed Masters Program in architectural history at the University of Roma (Roma III), directed by Professor Giorgio Ciucci.

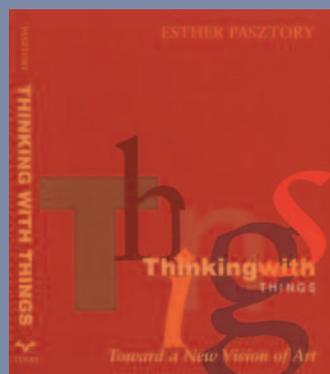


View of Casa Muraro from Campiello Barbaro, Venice

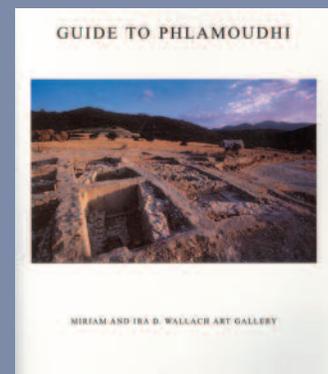
FACULTY BOOKSHELF



Rosalind Krauss
Co-authored with Yve-Alain Bois, Benjamin Buchloh, and Hal Foster
Art Since 1900: Modernism, Antimodernism, Postmodernism (London: Thames and Hudson, 2005).



Esther Pasztor
Thinking with Things: Toward a New Vision in Art (Texas: University of Texas Press, 2005).



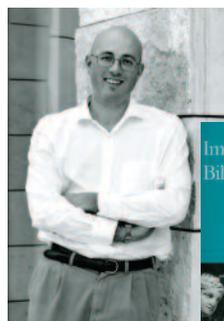
Joanna Smith
Guide to Phlamoudhi
scholarly guide to the Wallach's 2005 Phlamoudi Exhibition. (New York: Miriam and Ira D. Wallach Art Gallery, 2005).

New Appointment in Roman Art History and Archaeology

Francesco de Angelis joins the Department as assistant professor of Roman art history and archaeology. de Angelis received his doctoral degree in 2003 from the Scuola Normale Superiore, Pisa, with a dissertation on war and myth in the tombs of Chiusi.

In addition to his work on Etruscan urns and inscriptions, his current projects included a study of the architecture and sculptural decoration of Roman villas of the Sorrento peninsula and an edition, with translation and commentary, of the *Imagines* of Philostratus.

de Angelis is also a co-curator of the exhibition "La forza del bello: L'arte greca conquista Italia."



Im Spiegel des Mythos.
Bilderwelt und Lebenswelt
Lo specchio del mito.
Immaginario e realtà



6 PALIA

Multiple Modernities

Members of the faculty teaching Non-western art have created a joint offering on Modern and Contemporary art outside the West. This graduate lecture course will legitimize a field that has been in limbo between "Modern" art and "Ethnic" art for some time. Students are very interested in this subject and museums have held an increasing number of exhibits in this area; but so far there has been little theoretical or academic discussion of it. The new course will be a pioneering attempt to define and analyze the relationship of Western Modern art as a lingua franca in the creation of multiple modernities in the art of the rest of the world. It will consider the ways that Non-western artists calibrate their traditions with an increasingly global culture, how they relate to the mainstream as well as to their local contexts. It is expected that such an examination of the current globalization of art will have an interesting effect on our ideas of the classifications and interpretations of art history as a whole.

Esther Pasztor, who has given a similar seminar in the past, will introduce "Multiple Modernities" with a theoretical framework illustrated by arts from different parts of the world. Keith Moxey will present relevant postcolonial theory as a part of this introduction. Area specialists will present aspects of their arts in greater depth. Dawn Delbanco and Robert Harrist will discuss Chinese artists, Vidya Dehejia Indian artists, Elizabeth Hutchinson Native American artists, Kishwar Rizvi Pakistani architecture, and Susan Vogel African artists.

In addition, we are planning an artist's panel, open to the Department as a whole, moderated by Susan Vogel, in which three artists from Non-western countries now working in New York will discuss these issues from their personal perspectives.

Richard Brilliant Honored at 2005 CAA

Richard Brilliant was honored at this year's CAA meetings in Atlanta with the 2005 Distinguished Scholar Award. A panel of speakers paid tribute to his many intellectual and scholarly achievements; organized by former Brilliant student Bettina Bergmann, the panel also included Department members David Rosand and Jonathan Crary. Following the award ceremony, a dinner was held in Richard's honor, sponsored by the Samuel H. Kress Foundation.

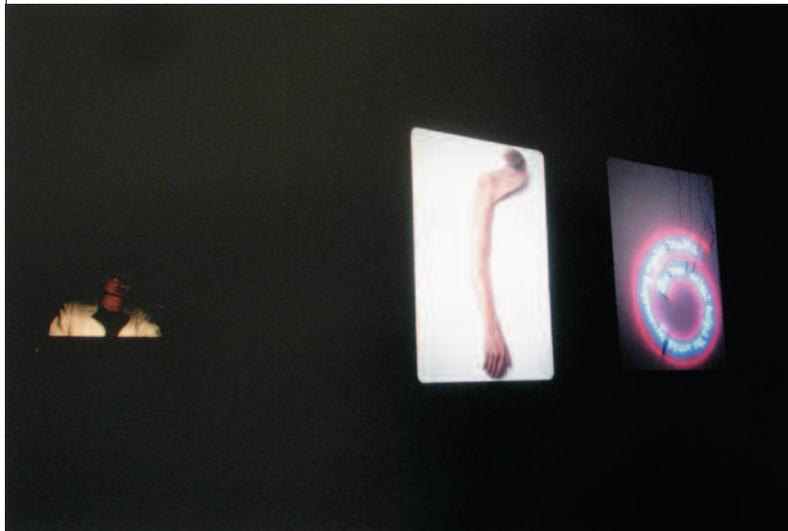
Maria Morris Hambourg stepped down as Curator of the Department of Photography at the Metropolitan Museum of Art in February 2005 and is now a Consultant Curator. She received her Columbia PhD in 1980 with a dissertation on "Eugène Atget, 1857–1927: The Structure of the Work." She then co-authored, with John Szarkowski, the four-volume of The Work of Atget; her subsequent publications have focused on the work of Alfred Stieglitz, Walker Evans, Irving Penn, and Richard Avedon, among others.

Prior to the 1970s photographs had not been collected with the same ardor and discipline as the other arts. Despite some glorious prints given by Alfred Stieglitz in 1933 and a few other fine pockets, the Metropolitan Museum's photography collection was a spotty affair, its library outdated; no catalog raisonné had yet been compiled. More could be learned consulting other sources: sages in the back rooms of galleries abroad and many collectors, auctioneers and dealers here in New York. As photographs emerged from attics and archives and brought their stories to light, so the habitués of the auction rooms became keepers of vast amounts of new knowledge.

If the public for photography was to be properly served at the Metropolitan, the Museum had to become the most complete library available and possible. It was a come-from-behind challenge. Without the luxury of several lifetimes for the piecemeal acquisitions necessary to achieve those ends, we elected instead to incorporate the knowledge and collections of some of the most prescient collectors of the day. Notable among them were John Waddell, who had amassed some 500 modernist photographs made between the two world wars in Europe and America; Joyce Menschel, a specialist in photographic books; and Pierre Apraxine and Howard Gilman, whose Gilman Paper Company Collection covered the first century of photography and constituted over a thousand masterpieces and many important albums containing several thousand more individual images.

Our principal goal from the outset was the Gilman collection, but it was still in active formation. While it matured, we acquired Mr. Waddell's collection and built up a viable library through Mrs. Menschel's agency. Many friends and colleagues worked to further enrich the Museum's collection, for example through large gift/purchase arrangements to secure the Walker Evans Archive, the legendary Rubel collection of 19th-century British photographs, and several dozen portraits of Georgia O'Keeffe by Alfred Stieglitz. Finally, with the support of the trustees and many benefactors, that grand encyclopedia of photography the Gilman collection, came home to the Museum in 2005. Turning that corner was a great relief for this curator, for the public's needs now have a fine chance of being met in a collection second to none for overall excellence.

My former assistants who now oversee the business of the Department of Photographs have many projects for further expanding knowledge in this field and we have our eyes on several additional collections, and I gravitate toward contemporary work where there are really nothing but questions and a history as yet unwritten. Something in the lacunae and the challenge are not unlike the state of the photography collection at the Metropolitan twenty years ago...



Rainer Ganahl, *Rosalind Krauss*, Bruce Nauman, Dia Art Foundation, New York, 2002

"Architecture in Print: Design and Debate in the Soviet Union, 1919–1935" Selections from the Collection of Stephen Garmey

APRIL 20–JUNE 11, 2005

This exhibition was the final of the 2004–05 exhibition season at the Miriam and Ira D. Wallach Art Gallery. It was focused on the Soviet architectural press in the early twentieth century. During that era, the press became a forum for an extraordinary group of artists, designers, architects, and theorists in the Soviet Union, who converged in debate over the shape of their present and future built environment. The visually stunning and rhetorically innovative publications include major contributions by many of the most brilliant artists and graphic designers of the Russian and Soviet avant-garde: Aleksei Gan, Gustav Klutssis, El Lissitzky, Aleksandr Rodchenko, the Stenberg brothers, Varvara Stepanova, and Solomon Telingater. Moreover, magazines such as *Sovremennaia arkhitektura* (Contemporary Architecture) and *Stroitel'stvo Moskvy* (Construction of Moscow) were the primary sites where many of the most important architects of the period—Moisei Ginzburg, Ivan Leonidov, Konstantin Melnikov, and the Vesnin brothers—developed their ideas and projects.

As the principal artifacts of a turbulent phase in architectural history, the journals, magazines, books, and related ephemera gathered in this exhibition provided an opportunity to focus in unprecedented depth on the Soviet architectural press as an actively evolving field, defined by tense and shifting syntheses of avant-garde design and political debate. The relation between the architectural press and the broader field of print media not only reveals the centrality of architectural and constructivist imagery in early Soviet culture but also demonstrates the role of the press in the building of socialism.

“Please Teach Me”—Rainer Ganahl: Photographs, Videos and Other Documents

SEPTEMBER 28–DECEMBER 10, 2005

Rainer Ganahl has had numerous solo exhibitions in Europe and New York, and was selected as the Austrian representative to the Venice Biennale in 1999. Although he now lives in New York as a US citizen, much of the work to be included in the exhibition has never been exhibited in this country; some has never been shown anywhere. William Kaizen, the exhibition curator, is a Ph. D. candidate in the Department, currently completing his dissertation, “The Immediate: Early Video Art and Mass-Media America, 1965–1975.”

For more than ten years, Rainer Ganahl has produced work that operates at the junction of art and education. He offers a subtle exploration of the points of overlap by engaging both as mutually imbricated rather than mutually exclusive practices. Through the examination of preexisting practices and the production of new ones, he creates possibilities for image and knowledge production that partake of each other. Ganahl’s work is ideally suited for a university gallery, which also operates at the intersection of art and education.

The exhibition at the Wallach Art Gallery will include works from the varied artistic practices that Ganahl has undertaken over the past decade, specifically several ongoing series of distinct types: Libraries, S/L (Seminar/Lectures), Readings, Studies, and Dialogs. These series—each of which examines a different aspect of the formation of knowledge and is titled to reflect its concerns—comprise a variety of media, including photographs, videos, books, wall texts, tapestries, and tiles. Two new works in the Readings series will be produced for this exhibition. A fully illustrated exhibition catalogue will be published by the Wallach Art Gallery, with support from the Austrian Cultural Forum, NYC; in addition to a critical study by the exhibition curator, William Kaizen, the publication will also include an essay by Gayatri Spivak.

Stephen Garmey’s extensive private collection served as an important resource for the curators’ research and was the source of most objects in the exhibition. The rich special collections of Columbia University Libraries, specifically the Avery Art and Architectural Library and the Rare Book and Manuscript Library, provided supplementary materials. Richard Anderson and Kristin Romberg, both doctoral candidates in art history, served as co-curators of the exhibition. In addition to being primary authors of the exhibition catalogue, they played a major role in the design of the publication, planned the installation, and designed many of the graphics that accompanied the exhibition.

Richard Anderson’s catalogue essay, “The Journal States its Aims: Partisanship and the Party Line in the Soviet Architectural Press,” addresses the material, cultural, and typographic production of three major Soviet architectural periodicals. Kristin Romberg, in “From Veshch’ to SA: Journal as Object,” examines the tensions between autonomous art object and mass media that are inherent in the evolution of the Soviet avant-garde journal as a form. The catalogue also contains a short introduction by Jean-Louis Cohen, the Sheldon H. Solow Professor in the History of Architecture at the Institute of Fine Arts, New York University; a collector’s statement by Stephen Garmey; and a comprehensive exhibition checklist. The 86-page book, illustrated with 80 color photographs and 16 black-and-white images, is available through the Wallach Art Gallery office.

Stroiika (Construction), 1930, no. 11, collection of Stephen Garmey



Schermerhorn Renovations: Phase I

Thanks to a generous bequest from Judith Lee Stronach (M.A.'69), major renovations will be taking place in Schermerhorn Hall over the next few years. Ultimately, the current slide library will be transformed into the Judith Lee Stronach Teaching Center, which will truly bring together undergraduate majors and graduate students, as well as faculty. The Center will be a place for our Teaching Fellows to meet with undergraduates in small groups and individually, with state-of-the-art computer facilities and resources for student teaching. It will also have a lounge area for Department social events, such as informal seminars, book parties, meetings with guest speakers, and alumni receptions.

Work on the first phase—the precondition for the second—is now well underway. This entails creating a room in the center of the faculty office area at the west end of the 9th floor that is currently little used. The large light well that has long been partially covered is being opened up to bring natural light and life to this dreary space. Marble Fairbanks Architects, the firm that recently designed the

Department's Bettman Lecture Hall, has developed an extraordinary design for this ninth-floor space to house our slide collection, freeing up the main space on the 8th floor for the Judith Lee Stronach Teaching Center.

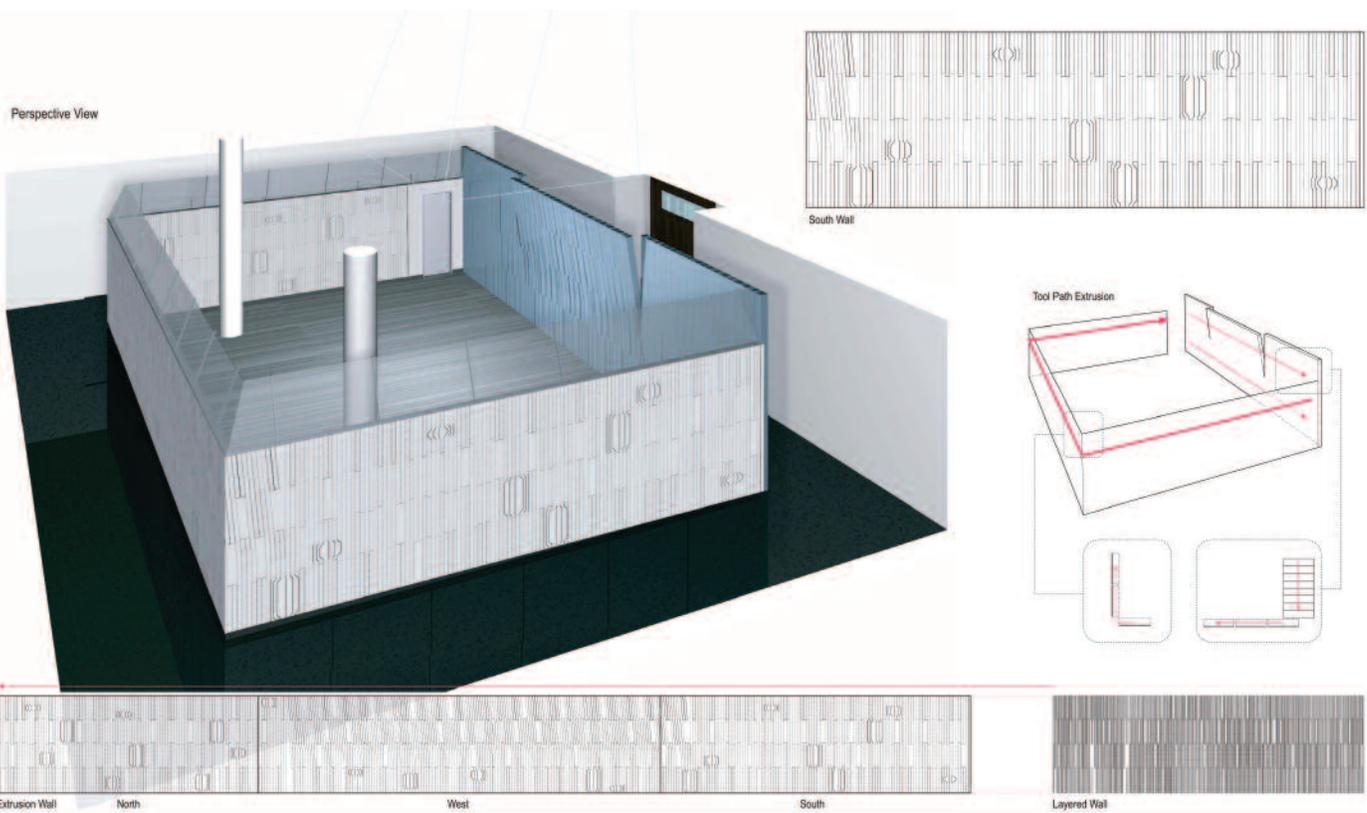


Above: ninth floor Schermerhorn before renovation
Below: new VMC library/conference room concept diagram (computer rendering), courtesy of Marble Fairbanks, 2005

One of the project's many innovations is to evoke the objects that it will be housing. The architects have designed a translucent room that will capture light from the newly reopened and cleaned skylight and glow like a magic lantern—the origins of slide projection. The walls of the room are to be made of a set of laminated wood and glass milled elements that are related both to the innovative material research that the firm has been working on for a number of years and to one of the major axes of work in the newly created materials laboratory which Dean Mark Wigley has established in the School of Architecture.

The project is not only architecturally innovative, but its very execution is a pedagogical opportunity. Both graduate and undergraduate students have participated in the realization of this space, which will not only become an important space in the daily life of the Department, but will also be a model architectural project, likely accompanied by a small publication on its making. Under the close supervision of Marble Fairbanks Architecture and using on-campus mills, graduate students from the School of Architecture, under the leadership of project manager David Benjamin, are involved in the unique building project to create custom glass and panel walls for the site, and Columbia College senior Darren Zhou has served as an intern for the project. We are all very enthusiastic and grateful to the late Judith Lee Stronach for this generous bequest.

Please stop by and see for yourself when next on campus and join us in the Fall when the architects and students involved in the project will present a seminar on the creation of this space.



Judith Lee Stronach Bequest



Judith Lee Stronach M.A.'69, an avid patron of the arts and a social activist received her BA and Masters degrees from Columbia University. Generous and spirited, Ms Stronach not only donated funds to organizations, but also volunteered her time and her creativity. She was a human rights advocate who worked as a journalist for Amnesty International and served on their executive board, and she was a teacher, volunteering with the homeless, the "I Had a Dream Program" in Oakland, CA, and the Martin Luther King and Willard School in Berkeley. She contributed to the Metropolitan Museum of Art, taught poetry to children, visited homeless shelters, established back-to-school programs, cooked, danced, explored nature, and spent time on many other independent projects. She met her husband Raymond Lifchez,

now a Professor of Architecture at UC-Berkeley's Department of Architecture and Environmental Design, when she was a student at Columbia and he was on the Columbia faculty.

Our project is being built as a tribute to her passion and energy, and as her actions reached out and touched many, we expect the Judith Lee Stronach Teaching Center to inspire future generations of students and teachers.



Above: GSAPP students assembling laminated wall, August 2005.
Right: detail of glass and laminate wall. (photos courtesy of Annique Atwater GS '07)

Testimonial from Darren X Zhou, Project Intern

I didn't know what to expect when I first began working on the Schermerhorn Renovation Project. Most students in the Columbia and Barnard Architecture Program apply for internships at architecture firms where their jobs run the gamut from administrative work to model building and simple drafting in a convivial office environment. And there I was, running a large CNC machine (essentially a drill head capable of moving in three axes and mill 3-dimensional shapes) that screeched with every cut it made in the MCF (Medium Density Fiberboard). Yet, I was taking it all in—the unbearably hot room, the deafening machine, the sawdust, even the multitude of acronyms and terminology I had to learn.

Yes there are gripes, but I couldn't have asked for a better internship. For one, the scale and scope are ideal. While architecture students work mainly with modes of representation such as drawings and models without seeing their efforts translate into actuality, this project has allowed me to follow the process through from drawing board to construction. Furthermore, the purity of the conceptual nature of the project from start to finish excites me.

More importantly, I feel personally invested in the project. Working with an excellent team has made me feel involved in the decision-making process more than most interns can expect! Being invested means taking responsibility to make things work. Being invested means analyzing mistakes and solving them. Being invested means being passionate about the project.

It is said that you learn more at internships than in school. I don't know if this is true, but this has definitely been a unique learning experience for me.

Darren X Zhou, a Columbia College Senior majoring in Architecture, is from Singapore. He explains that his foray into architecture is serendipitous – having one day woken up and decided to become an architect.

Testimonial from David Benjamin

Before I came to Columbia to start my Master of Architecture degree, I read a small article in *Metropolis Magazine* about Bill Massie a young architect who left New York City for Montana and set up a large office with a computer numerically controlled (CNC) milling machine. According to the article, Massie understood that many people in Montana wanted to buy a huge plot of land and build a simple house on it. They often ordered a generic log cabin because it was the least expensive structure available. He proposed that a structure that was less expensive and more complex and customized with a new technology that translated directly between a 3D computer model of a house and full-scale building components without the usual, time-consuming steps of creating and interpreting construction drawings. He was proposing to change the very process of architecture.

In May, I completed my M. Arch. degree and though my technical and conceptual capacities grew tremendously over three years, I have never lost my fascination for changing the process of architecture through CNC technology. Some of my student work involved the prototyping of structurally and economically efficient structures through CNC milling, so I jumped at the chance to become involved with the Graduate School of Architecture, Planning and Preservation's (GSAPP's) first major project with its new digital fabrication machines.

I am currently the GSAPP's Project Manager for the new Art History Slide Library, and my responsibilities include the coordination of the schedule and the budget for the project. I interact with the architect, the contractor, the fabrication team, and external vendors such as the wood finishing company.

Marble Fairbanks Architects is proposing to change the process of architecture through the use of CNC technology. All of the components of the new Slide Library are being fabricated digitally and uniquely cataloged.

For assembly, we are using new types of diagrams rather than complex construction drawings. The project is requiring new types of relationships between architects, contractors, finishers, and skilled and unskilled labor. In the end, the project will be an important experiment in the field of architecture as well as a glowing new home for the Art History Department's slides.

David Benjamin received his Master of Architecture Degree from Columbia's School of Architecture in Spring 2005.

Exploring a Riddle in Stone: 7th/8th-Century Mamalla-Puram



From left to right: *Shore Temple*, *Great "Penance" Relief* (100 by 50 feet), and the monoliths known as the *Five Rathas*, Mamalla Puram, Malla, India

Along the sandy coastline bordering the Bay of Bengal, some forty miles south of Chennai (until recently Madras) is the enigmatic site of Mamalla-puram (Town of Mamalla), that has thus far defied the attempts of scholars who seek to understand its meaning and purpose. Cut into a great outcrop of hard gray granite, and dotted amid the wind-swept sands, are granite monuments of four distinct types—entire cliff faces transformed into sculpted tableaux; rock-cut monolithic shrines created out of individual granite boulders; rock-cut caves with pillared facades; and structural temples built by piling stone upon stone. Over half the monuments are unfinished. The one thing

we know with certainty is that the site rose under the aegis of the Pallava monarchs of south India whose rule extended from 580 to 728 CE. All else is open to speculation, and questions abound with no ready solutions. Was the site the result of concentrated work during the reign of one single ruler? Is the site intended in any way to be a sacred center? Could it have been a huge outdoor workshop, an architectural and sculptural royal atelier, which remains petrified in stone? Why is so much unfinished? Did some catastrophic event intervene? These were among the many questions that we examined in a Fall 2004 graduate seminar.

faculty highlights

Zainab Bahrani lectured at Bilgi University in Istanbul, New York University, and delivered the annual *Sabbagh Lecture in Anthropology and Middle Eastern Studies* at the University of Arizona, Tucson. With Marc Van De Mierop she co-edited *Myth and Politics in Ancient Near Eastern Historiography*, London: Continuum Press, 2004 and *The Invention of Cuneiform: Writing at Sumer*, (trans., Jean Jacques Glassner), Baltimore: The Johns Hopkins University Press, 2004. Her article, "The King's Head" was published in D. Collon and A. George eds., *Nineveh*. London, British School of Archaeology, 2004, pp. 115–119, and she has recently been elected to the Editorial Board of the *Art Bulletin*.

As a fellow at the Cullman Center for Scholars and Writers at the New York Public Library, **Hilary Ballon** enjoyed a year-long immersion in research on her new project, a reassessment of Robert Moses and his impact on modern New York.

She is curating a three-part exhibition on Moses opening in 2006 at the Wallach Art Gallery, the Museum of the City of New York and the Queens Museum. Ballon has been chosen as the new editor of *The Journal of the Society of Architectural Historians*.

Currently **Jim Beck** is working on two books, *The Crisis of Connoisseurship* and *Raphael's Revenge*, the story of what Prof. Beck considers the fake the National Gallery of London purchased last year for 65 million dollars.

Barry Bergdoll spent the spring semester as the J.P. Morgan Fellow at the American Academy in Berlin working on a project on the interconnections between developments in natural history and architectural thought in the early nineteenth century. While in Germany he lectured at the Architekten-und Ingenieur Verein and at the Freie Universität in Berlin, the Technische Universität in Dresden, and spoke at the

Second Annual Congress of Dutch architectural historians, held at Leiden. He has also been busy with Society of Architectural Historian matters, including co-chairing the International Conference "Changing Boundaries," co-sponsored by the Institut National d'Histoire de l'Art in Paris in early September. An essay on the architectural photographer Lucien Hervé was published by the CIVA, Brussels, and on the natural scientist Ernst Haeckel and the French art nouveau in the catalogue accompanying the René Binet exhibition (Musée de Sens).

Richard Brilliant was honored at this year's CAA meeting in Atlanta with the 2005 CAA Distinguished Scholar Award. He was a consultant to the president and CEO of the New-York Historical Society in 2004/05 and recipient of the Distinguished Scholar Award from the College Art Association in Atlanta, February 2005. He gave lectures on historiography, Roman art, portraits etc in

Seattle, the ICA (Boston), Museum of Fine Arts (Boston), Amherst College and Bard (January–April, 2005). He still writes articles and reviews and was appointed as a member of the Visiting Artist Committee MFA Boston. He was recently elected a fellow of the American Academy of Arts and Sciences.

Jonathan Crary served as Acting Chair for the Department in spring 2005. He was a plenary speaker at the Visual Literacy conference held at University College, Cork, Ireland, in April 2005. He contributed several entries to *New Keywords: A Revised Vocabulary of Culture and Society* (Blackwell, 2005) and wrote a catalog essay on the work of Olafur Eliasson for *Olafur Eliasson: Minding the World*, ARoS Aarhus Kunstmuseum, Denmark, 2004. His essay "Conjurations of Security" was published in *Interventions: International Journal of Postcolonial Studies*, Vol. 6 no 3, 2004.



One more issue exists that has generally been regarded as a red herring. Portuguese travelers sailing the coast during the 16th century named the site “Seven Pagodas;” yet only the two towers belonging to the “Shore Temple” are visible from the sea. In 1810, the British poet laureate Robert Southey wrote a poem titled “The Curse of Kehema” that conjured up visions of Mamalla-puram beneath the sea. Had the ocean indeed swallowed up the “missing” five spires?

December 26, 2004: The tsunami strikes this coastline. Tourists at the Shore Temple, scrambling to get out of harm’s way, were thunderstruck to see large stone structures along the ocean bed revealed by the extraordinary strength of the receding waves. Reports of Indian Airlines pilots to the effect that they saw structures under the ocean were apparently not hallucinatory fabrications! Underwater archaeology in the past six months has revealed at least two more temples beneath the waters!

Our trip to Mamalla-puram during the winter break of 2005–2006 aims to build on student seminar papers and ask a range of hard questions while examining the myriad details that a close examination of the site can reveal. We hope to identify specific areas that would repay further research, perhaps formulating a project that might be funded by outside sources.

Vidya Dehejia reports that she has spent a very fruitful, and enjoyable, month at Bellagio, Italy, on a Rockefeller Foundation Residency Fellowship, completing her manuscript “The Body Adorned: Sacred & Profane. Reflections on Indian Imagery.”

Vittoria Di Palma published “Drinking Cider in Paradise: Science, Improvement, and the Politics of Fruit Trees”, and co-edited a selection of papers for AAFiles deriving from the Architectural Association conference The Intimate Metropolis. She also presented “Color and the Dissolution of the Surface: Herzog and De Meuron’s Laban” at CAA in Atlanta, and “Before ‘Natural’ Was a Style: Landscape and Empiricism in Eighteenth-Century England” at SAH in Vancouver.

In addition to his departmental responsibilities, **David Freedberg** continued as Director of the Italian Academy for Advanced Studies in America. Its Fellowship Program has brought scholars of ever-greater distinction to Columbia. In keeping with Freedberg’s aim of developing

the program for the benefit of departments in the University, the Academy Fellows this year included two art historians, Professor Klaus Krueger from Berlin and Professor Tanja Michalski from Frankfurt. When not engaged in transatlantic diplomatic issues relating to the Academy, Freedberg returned to work on his forthcoming book on the relations between art history and the neurosciences.

Cordula Grewe was the 2004-05 Resident Academic Director of the Berlin Consortium, and served on the board of the newly established Berlin Center for Metropolitan Studies (www.metropolitans.tudies.de). She edited a volume “From Manhattan to Mainhattan: Architecture and Style as Transatlantic Dialogue, 1920–1970” to be published this year by the German Historical Institute in Washington D.C., contributed to the celebrated anthology *A New History of German Literature* (2004) and to the catalogue of the hotly debated exhibition “Die Nazarener” at the Schirn Kunsthalle Frankfurt, and published an article on the reception of Goethe in late

Rosalind Krauss Named University Professor

In January 2005, the University Trustees announced the promotion of **Rosalind Krauss** to the rank of University Professor. This is the highest academic status that Columbia can confer on its faculty. Professor Krauss is one of eleven University Professors drawn from all branches and campuses, including several Nobel Prize winners. She will continue to remain affiliated with the Department and offer courses to our graduate students. To honor Professor Krauss and to show its appreciation for her many contributions to the Department, a reception was held on May 3, 2005, attended by faculty, students, members of the Advisory Council, and President Lee Bollinger.

Romanticism in the new Cambridge journal *Modern Intellectual History* (August 2004).

Anne Higonnet’s (co-authored) introductory essay to Routledge’s The Nineteenth Century Visual Culture Reader was published during the summer of 2004. During the fall semester she taught in Columbia’s Reid Hall program in Paris, and in the spring she was on leave from teaching with a Mellon Foundation New Directions grant. In addition she spoke at the Columbia Fellows Society, at the University of Southern California in Los Angeles, at the National Museum of Women in the Arts in Washington D.C., at a Terra Foundation “Journée Pédagogique” in Paris and at the Université Paris I, as a plenary speaker at the Cumberland Lodge Conference in Windsor, England, and at the International Research Society on Children’s Literature annual meeting in Dublin, Ireland

Robert E. Harrist, Jr. is currently serving as Director of Graduate Studies. In October he received an award for distinguished service to

the Core Curriculum from Columbia’s Heyman Center for the Humanities. Among his publications over the past year are articles on men’s clothing in early twentieth-century China, copies and replicas in the history of Chinese calligraphy, and stone inscriptions of the sixth century in Shandong province.

On leave this year, **Elizabeth Hutchinson** gave invited talks at CASVA and the British Museum on her work on the American “Indian Craze.” She has spent most of the year researching and writing in Santa Fe, New Mexico.

Natalie Kampen was honored by Barnard College in 2005; she became the inaugural Barbara Novak ’50 Professor of Art History. The endowed chair carries the name of Professor Emerita Barbara Novak, who taught the history of American art at Barnard and Columbia for more than 30 years. Kampen is celebrating the honor by staying home to write a new book on family imagery in Roman art.

2006 Undergraduate Travel Seminar

A generous gift from Philip Aarons (College '73, Law '76), chairman of the Advisory Council, has enabled the Department to fund an annual undergraduate travel seminar through 2007. Previous seminars have traveled to Berlin and Sicily. In spring 2006 Professor Vittoria Di Palma's seminar, *House and Garden in 18th-century England*, will visit great country houses and parks such as Chiswick, Rousham, and Stowe to explore the development of English gardens and the rise of the landscape aesthetic.

2005 Undergraduate Prize Winners

In May, the Department awarded prizes to graduating senior **Emily Beeny** and rising senior **Margaret Hayden**. Beeny received the Department's senior thesis prize for her thesis on "Blood Spectacle: Gérôme in the Arena." Hayden received the Department's senior thesis travel fellowship for her proposed project, "Exhibiting the Other: Issues of Display in European Museums." Her research took her in summer 2005 to the British Museum in London and the Picasso Museum in Paris.

Department Memorial Prize in Memory of Ingrid Muan

Earlier this year **Ingrid Muan** (PhD '01) died tragically in Cambodia. To honor her memory, the faculty has created the *Ingrid Muan Memorial Prize*, a fellowship to be awarded to a graduate student whose work on his/her dissertation is deemed exceptional.

Ingrid Muan received her doctorate with a thesis on relations between contemporary and traditional Cambodian art. In only a few years, she became recognized as one of the most important scholars addressing Cambodian visual culture. She had been living in Phnom Penh, where she founded and co-directed the Reyum Institute of Arts and Culture, which includes a gallery, an art school and a publishing house. She also taught at the Royal University of Fine Arts.

The first recipient of the award is Emily Breault, for her dissertation "Mirror and Image in Colonial Peru."

faculty highlights

Christina Kiaer has two books appearing in the fall: *Imagine No Possessions: The Socialist Objects of Russian Constructivism* (MIT Press), and, co-edited with Eric Naiman, *Everyday Life in Early Soviet Russia: Taking the Revolution Inside* (Indiana University Press).

Holger A. Klein continues to be on a leave of absence from Columbia to serve as the Robert P. Bergman Curator of Medieval Art at the Cleveland Museum. In this capacity he is currently preparing the re-installation of the museum's Early Christian, Byzantine, and Medieval galleries, scheduled to re-open in 2008. In the fall of 2004, his book *Byzanz, der Westen und das 'wahre' Kreuz*, which examines the complex history of the relic of the True Cross and its precious containers, was published in Wiesbaden, Germany.

Rosalind Krauss was awarded an honorary degree from the Courtauld Institute of London University, and she was promoted to University Professor Columbia's highest honor (page9).

Clemente Marconi has completed his volume on Archaic Greek Temple Decoration, forthcoming in 2006 (Cambridge University Press). He is now working on the publication of the metopes of temple F at Selinus and on the sixth and final volume of his series dedicated to the history of the archaeology in Sicily during the 19th century.

Melissa McCormick returned to teaching after giving birth to her daughter Azusa in the spring of 2004. In March of 2005 she co-organized an international conference at Columbia on *The Tale of Genji*, the proceedings of which will be published next year. She was awarded a fellowship from the American Council of Learned Societies to research her book on ink-line drawings and female authorship in premodern Japan.

This year **Keith Moxey** published "Dialogue with Mark Cheetham and Michael Ann Holly" in *Journal of Visual Culture* 4 (2005), 75-90, "Disciplines of the Visual: Art

History, Visual Studies and Globalization" in *Genre* 36 (2003) —appeared February 2005— 429-448, "Estetica de la Cultura Visual en el Momento de la Globalizacion" in *Estudios Visuales: La Epistemologia de la Visualidad en la Era de la Globalizacion* ed. Jose Luis Brea (Madrid: Akal, 2005), 25-37, "Impossible Distance: Past and Present in the Study of Durer and Grunewald" *Art Bulletin* 86 (2004), 750-763. He offered graduate seminars on "Art History After the 'End' of Art" at MIT, at European Humanities University in Minsk (Belarus) and lectured at the First International Visual Culture Conference held in Madrid and at the Institut National de L'Histoire de L'Art in Paris as well as at the *Learning from the Guggenheim* conference in Reno and at Dartmouth College.

Stephen Murray returned to the Department after a year as Henry Luce senior fellow at the National Humanities Center. In collaboration with colleagues in Computer Science, Engineering, and Architecture, and with the support of

the Andrew Mellon Foundation, he is at work on an ambitious interactive database of Romanesque architecture in central France. A new book on medieval preaching, *A Gothic Sermon: Making a Contract with the Mother of God, Saint Mary of Amiens* (California, 2004), has appeared and *Telling the Story of Gothic: Staking Out the Plot* is in the works.

Esther Pasztor gave several lectures in connection with the "Aztec Empire" exhibit at the Guggenheim Museum in the fall of '04. At her students request she is giving a seminar on Aztec Art and sacrifice in '05. *Thinking with Things* (University of Texas Press) has just been published.

John Rajchman lectured at the Getty Center and at Harvard University. His "What is Abstraction?" appeared as lead essay in *Jaresring* (DAAD-Berliner Kinsutlerprogram) on the topic. His essay on "lightness" in architecture appeared in special issue of *Multitudes* (Paris).

Kishwar Rizvi gave papers last year at Amherst College and the International Society for Iranian Studies on the subject of text-image relationships in a 1605 Safavid Shahnama ("Book of Kings," at the Staatsbibliothek, Berlin) in which she explored religious and imperial iconography during the reign of Shah 'Abbas I. She also completed an essay, "Capture and Catharsis: Writing gender and architecture at the shrine of Lal Shahbaz Qalandar in Sehwan, Pakistan," for *Sexualized Spaces: harems in History and the Imagination*, ed. Nasser Rabbat (forthcoming). The latter was also presented at the Columbia South Asia seminar.

David Rosand's "Inventing Mythologies: The Painter's Poetry" was his contribution to *The*

Cambridge Companion to Titian (2004). Activity on the lecture circuit included: "Circa 1500," at a conference devoted to *Die Zeichnung: Grenz-und Fließfigur anschaulichen Denkens* at the Internationales Forschungszentrum Kulturwissenschaften, Vienna; "The Passion of Venus and Adonis," Museo del Prado, Madrid; "Things Never Seen: Graphic Fantasy and the Dreaming Draftsman," in conjunction with the exhibition "Comme le rêve le dessin" at the Musée du Louvre and Centre Pompidou, Paris. As project director of Save Venice, Inc., Prof. Rosand has been actively engaged in the restoration of the art and architecture of the Serenissima and was in Venice in May for the inauguration of the most recent project: the restoration of the façade of the Scuola Grande di San Marco.

Simon Schama published *Hang-Ups: Essays on Painting (Mostly)* (BBC Books) in the UK last November. His latest history book, *Rough Crossings: Britain, the Slaves and the American Revolution* will be published in the UK in September and the USA (Harper Collins) in spring 2006. His eight-part television series, for PBS and the BBC, *The Power of Art*, dealing with moments of conflict and crisis in the work of eight different artists (from Caravaggio to Rothko) is currently in production and is scheduled for broadcast in 2006. He will be delivering the Mellon Lectures (Really Old Masters: on debates about the relationship between old age and inventiveness) at the National Gallery in Washington in 2006.

Joanna S. Smith received a fellowship from the National Endowment for the Humanities for a book on Artistic Exchange in the Bronze Age Mediterranean World. She is also publishing the proceedings from the international symposium held in conjunction with her Wallach Art Gallery show, Settlement and Sanctuary on Cyprus.

Susan Vogel organized a major symposium on Emerging Scholarship in African Art held in April 2005 at Columbia. As the *New York Times* put it, "speakers talked about African art as mutable, ephemeral, time-based, kinetic, contingent and defined by fluid situations rather than by single, solid things." She spent four weeks in the ancient city of Djenné shooting a documentary on architecture with the Musée National du Mali.

Dissertation Fellowship Awards for 2005–06

The Barnes Foundation Mellon Fellowship

Karen Butler "Jean Fautrier's "Commitment" and the Representation of Resistance in Twentieth Century France"

Chateaubriand Scholarship

Andrew Tallon "Experiments in Early Gothic Structure: The Flying Buttress"

Columbia University Fellowships

Christian K. Kleinbub "Vision and the Visionary in Raphael"

Amity Law "Generating Identity through Plan and Architecture: Barcelona Cathedral, Gothic Drawing and the Crown of Aragón"

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

Kristin Romberg "Gan's Constructivism"

Nassim Rossi "Depicting the Sultan: Conflict and Representation in Renaissance Portraits of the Other"

Victoria Sancho "Imitation and

Baroque Virtuosity: Rubens, His Copies, and His Copyists"
Robin L. Thomas II. "Charles Bourbon's Naples: Architecture and Politics"

CLIR Mellon Dissertation Fellowship in the Humanities in Original Sources

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

Departmental Dissertation Prize in Memory of Ingrid Muan

Emily Breault "Mirror and Image in Colonial Peru"

Departmental Pierre and Maria-Gaetana Matisse Fellowships

Susanna Cole "Space out of Time: Landscape and Modernity in Nineteenth-century England"

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

Departmental C.V. Starr Foundation Fellowships

Colleen Becker "Acts of Representation: The Inception and Early Development of Kathe Kollwitz's Career"

Janet Cavallero "Photography and the Mass Subject in Fascist Italy"

Sara Beth Hinderliter "The Space of Painting: Kurt Schwitters and El Lissitzky"

Scott Portnoy "Abstraction Reduced: The Monochrome in American Painting, 1949–1963"

Yasuko Tsuchikane "The Public Art of Buddhism in Modern Japan: Dômoto Inshô's Buddhist Temple Paintings"

Departmental Rudolf Wittkower Fellowships

Sabina de Cavi "Spain in Naples: Building, Sculpting and Painting for the Viceroys (1585–1621)"

Katherine Isard "Scritti secondo Vitruvio: Vincenzo Scamozzi and Reading as Architectural Praxis in Sixteenth-century Italy"

Sara Switzer "Correggio and the Sacred Image"

German Academic Exchange Service, DAAD, Fellowships

Eric Anderson "German Theories of Domestic Architecture, 1871–1900"

Colleen Becker "Acts of Representation: The Inception and Early Development of Kathe Kollwitz's Career"

Japan Foundation Fellowship

Chelsea Foxwell "Kano Hōgai (1828–88) and the Emergence of Nihonga Style"

The Library of Congress, Swan Foundation Fellowship

Meredith Hale "Romeyn de Hooghe and the Birth of Political Satire"

National Gallery of Art Fellowships

John Harwood "The Redesign of Design: Multi-National Corporations, Computers and Design Logic, 1945–1976"
Rebecca M. Molholt "On Stepping Stones: The Historical Experience of Roman Mosaics"

The Metropolitan Museum of Art Fellowship

Veronica White "Senio Illudere": The Development of the Capriccio in Italian Baroque Graphic Art"

Samuel H. Kress Foundation Fellowships

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

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

The Walters Art Museum, Carol Bates Fellowship

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

Dissertations Completed May 2004–May 2005

Adrienne Baxter Bell

“George Inness: Painting Philosophy”

Robert Charles Bradley

“The Architecture of Kuelap”

Meredith Paige Davis

“Fool’s Gold: American Trompe l’oeil Painting in the Gilded Age”

Terence Francis Dewsnap, Jr.

“The Romanesque Cathedral of Saint Mary at Lincoln and the Image of Reform”

Kai Konstanty Gutschow

“The Culture of Criticism: Adolf Behne and the Development of Modern Architecture in Germany, 1910–1914”

Celeste Lovette Guichard

“Travels and Traversals in the Hellenistic Oracular Temples at Klaros and Didyma”

Terri Weissman

“Supersight: The Realisms of Berenice Abbott”

Sebastian Leonhardt Zeidler

“Defense of the Real: Carl Einstein’s History and Theory of Art”

Jennifer Ahlfeldt ’04 Ph.D., an Assistant Professor of Pre-Columbian Art and Architecture in the Department of Art and Art History at the University of New Mexico continues her research on Maya Architecture in Mexico and Central America. She led a field school on the Conservation and Analysis of Maya Architecture in Honduras in summer 2005.

Raquel Aragon ’02 B.A. is a member of Columbia’s Law School Class of 2007.

Drew Armstrong ’03 Ph.D. will begin as an Assistant Professor in the Department of the History of Art and Architecture at the University of Pittsburgh in fall 2005.

Lilian Armstrong ’03 Ph.D., the Mildred Lane Kemper Professor of Art at Wellesley College, teaches Italian Renaissance Art and Medieval Manuscript Illumination. A recent publication is “Venetian and Florentine Renaissance Woodcuts for Bibles, Liturgical Books and Devotional Books” in *Heavenly Craft: the Woodcut in Early Printed Books*, Washington DC, Library of Congress, 2004, pp 25–45.

Kevin J. Avery ’95 Ph.D., Associate Curator Dept. of American Paintings and Sculpture at the Metropolitan Museum of Art, organized a traveling exhibition and wrote the catalogue for the Olana State Historic Site, Hudson, New York: “Treasures from Olana: Landscapes by Frederic Edwin Church.” The exhibition opened at the Fennimore House in Cooperstown, New York in June, moves to the National Academy of Design, New York City in the fall and will then travel to other museums around the country through 2006.

George Baker ’01 Ph.D. started teaching in fall 2004 in the art history department at UCLA. He recently presented a lecture entitled “Photography’s Expanded Field” at the Clark Art Institute conference

“The Lure of the Object” and the Seminar of Aesthetics at the University of Oslo, Norway as well as a lecture on Robert Smithson entitled “The Cinema Model” at the Getty Center’s “Work-in-Progress” series, which was published in a volume on Smithson’s Spiral Jetty by the Dia Center and the University of California Press in summer 2005.

Elizabeth Bartman ’84 Ph.D. won an NEH Fellowship for 2005 for “The Limits of Culture: Ethnic Portraits in Roman Art.” During the next two years she will divide her time between London and Rome.

Jean-François Bédard ’03 Ph.D. has been appointed as Assistant Professor of Architecture in the School of Architecture at Syracuse University beginning in January 2006.

Kenneth Bendiner ’79 Ph.D. is Professor of Art History at the University of Wisconsin — Milwaukee. His most recent book (2004) is *Food in Painting from the Renaissance to the Present* (London: Reaktion Books, and Chicago: University of Chicago Press).

Dr. Annette Blaugrund ’87 Ph.D., Director of the National Academy Museum & School of Fine Arts writes that the National Academy has had on view *Surrealism USA* which along with its scholarly catalogue and symposium has received rave reviews.

Babette Bohn ’82 Ph.D. Her book, *Ludovico Carracci and the Art of Drawing*, was published by Harvey Miller, 2004. She was one of the organizers and catalogue authors of *Elisabetta Sirani pittrice eroina 1638–1665* (Bologna: Museo Civico Archeologico), and is currently organizing an exhibition for the Uffizi Gallery of drawings by Guido Reni and his school.

Amanda Z. Bowker ’04 M.A. is working at Robert Mann Gallery, a photography gallery in Chelsea.

Susan Braunstein ’98 Ph.D. is the Curator of Archaeology and Judaica at The Jewish Museum, New York. She recently published *Five Centuries of Hanukkah Lamps from The Jewish Museum: A Catalogue Raisonné*, Yale University Press, 2004.

Clifford M. Brown ’66 Ph.D. wrote *Isabella d’Este in the Ducal Palace in Mantua: An overview of her rooms in the Castello di San Giorgio and the Corte Vecchia, in Europa delle Corti*, Biblioteca del Cinquecento, vol. 116, Bulzoni, Rome, 2005.

Eva Burmeister ’97 B.A. is a violinist in the Gewandhaus Orchestra in Leipzig, Germany where she has been a member since 2000. Eva tours regularly all over the world with the Gewandhaus. Two years ago she founded a string quartet, which had its Leipzig debut concert at the Gewandhaus in May 2005.

Norman W. Canedy ’64 Ph.D. a Professor Emeritus of the department of Art History at the University of Minnesota, is completing a book on the iconography of Raphael’s Vatican Loggia.

Maria Ann Conelli ’92 Ph.D. has been appointed Director of the American Folk Art Museum. Previously she was the Dean of the School of Graduate Studies and the Acting Dean of the School of Art and Design at the Fashion Institute of Technology. She has taught in both the United States and Europe, curated exhibitions focusing on architecture, fashion and decorative arts, and lectured widely on 16th and 17th century art, architecture and landscape design.

Betsy Currier ’87 B.A. is the Director of Academic Administration at Teachers College where she administers the Art Education, Music Education, and Arts Administration programs. Her photography has been exhibited in group shows, including the Cornell Medical Library in the Borough of Manhattan President’s offices in the Municipal Building.

Jadwiga Irena Daniec '65 M.A., an independent researcher, contributed articles and art book reviews to *The Polish Review* a scholarly quarterly published by the Polish Institute of Arts and Sciences of America, Inc. in New York City and authored *The Message of Faith and Symbol in European Medieval Bronze Church Doors* (Rutledge, Danbury, CT, 1999).

Heather Duggan '04 M.A. is working in development at Creative Time, New York City.

Lee MacCormick Edwards '84 Ph.D. has been teaching art history at Sarah Lawrence College for the past five years. Her research on Fredrick Walker and the Idyllist School of Victorian Painters is ongoing.

Mary Edwards '86 Ph.D. was awarded the 2004 Warren W. Wooden Award from Villanova University. Her publications and conference papers include "Duccio's Entry into Jerusalem: A New Reading," in *Studies in Iconography*, XXV, 2004, pp. 47–88, "The Infancy Cycle in the Oratory of St. George at Padua 1379–84" delivered at the Southeastern Medieval Association in Charleston and "Bosch's Garden of Earthly Delights Reseeded," at the International Congress on Medieval Studies in Kalamazoo.

Nancy Fee '00 Ph.D. published "Rey versus reino(s): Palafox y los escudos de la Catedral de Puebla," in *La pluma y el báculo. Juan de Palafox y el mundo hispánico del seiscientos*, Mexico: Instituto de las Ciencias Sociales y Humanidades de la Benemérita Universidad Autónoma de Puebla, (2004): 56–103. She is currently working on an annotated translation of *Las Virtudes del Indio* (The Virtues of the Indian) which will be published by Rowman and Littlefield.

Jerome Feldman '77 Ph.D. was the Slade Visiting Professor in art history at Kings College Cambridge for the Michaelmas (fall) semester. He lectured on the arts of the Pacific and Southeast Asia.

Suzanne Frank '70 Ph.D., an independent scholar of 20th century architecture and city planning, is awaiting the response of publishers for a book on the Institute for Architecture and Urban Studies, and is working on a book review for the JSAH.

Danielle Gaier '04 B.A. is a Gallery Assistant in Contemporary Art at Linda Hyman Fine Arts.

Christopher B. Garvey '72 B.A. although primarily a patent lawyer, he represented the Libertarian Party in a case which changed NY State Election Law.

Anthony Gerbino '02 Ph.D. received fellowships from the NEH and the CCA, and also had a visiting appointment at Vassar College. He will be the new Scott Opler Senior Research Fellow in Renaissance and Baroque Architecture at Worcester College, Oxford in fall 2005.

Grace Cohen Grossman '70 M.A. is the Senior Curator of Judaica and Americana at the Skirball Cultural Center in Los Angeles. Her most recent book *Jewish Museums of the World* was the finalist in 2004 National Jewish Book Award in the Visual Arts Category.

Julia Hertz '04 B.A. is working as the Assistant for Administration in the Department of Photographs at The Metropolitan Museum of Art.

Michael Jacobsen '76 Ph.D. retired in 2004 and is now publishing on vintage automobiles and racing.

Bill Joseph '68 B.A. In 1975 started a state-wide advocacy group for the arts in Ohio that now accounts for \$12 million for the Ohio Arts Council annually. In addition, his private practice has enabled him to establish a lobbying effort for the arts, public television and radio in Ohio.

Lewis Kachur '88 Ph.D., an Associate Professor and Coordinator of the Art History Program at Kean University, published the essay

Photographers and Dali's Dream of Venus in Feliz Fanes, ed. *Dali Mass Culture*, a major Spanish exhibition to mark Dali's centennial.

Lila Kanner '04 M.A. was hired as the Associate Director of The Fabric Workshop and Museum in Philadelphia where she will oversee the traveling exhibition program, publications and the museum's permanent collection.

Kristina Kaufman '99 B.A. completed her Master's thesis in Arts Administration at Columbia (Teacher's College) while working at The Jewish Museum as Program Funding Coordinator. In February, she began a new job at Parsons School of Design as Coordinator of Public Programs, which means she'll be putting together large programming initiatives (lectures, symposia, conferences) that come through the Dean's office and the Exhibitions department.

Michael Klein '71 Ph.D., Associate Professor, Western Kentucky University, 19th and 20th century art, has given papers on J.M.W. Turner, Arnold Friedland and most recently on Meyer Schapiro at conferences of the Midwest Art History Society.

Jonathan Kuhn '83 M.A., Director of Art & Antiquities at the New York City Department of Parks & Recreation, received an award from both the New York Landmarks Conservancy and the Greenwich Village Society for Historic Preservation for the completion of the Washington Square Arch restoration. The Parks Department received the Gari Melchers Memorial Medal from the Artists Fellowship for a "person or organization that has materially furthered the interest of the profession of the fine arts."

Elliot Lum '98 B.A. is now at MIT Sloan School of Management getting his MBA and will be working for Colgate-Palmolive in the marketing department after graduation.

Peter Macapia '03 Ph.D. is Adjunct Assistant Professor of Architecture, Columbia University,

GSAPP. He received a Columbia AQF grant with Patricia Culligan (SEAS) for architectural design and engineering collaboration on problems related to urban density. He also received a grant with SEAS from the NSF for similar work and pedagogy. He lectured at UPenn for Ove Arup's Cecil Balmont (Paul Cret Chair) seminar on Geometry and Matter.

Kathleen Madden '00 M.A., '92 BC started a new job at Phaidon Press, London as the new Commissioning Editor for Contemporary Art and continues research for her PhD at the University of Wales, Newport with Michael Corris focusing on Conceptual art history and networks of association between the US and the UK, using the 1969 exhibition, "When Attitudes Become Form" as a case study. She is also co-organizing a conference and graduate student symposium taking place in September 2005 at Tate Modern related to the exhibition "Open Systems: rethinking art c. 1970."

Maxine Maisels (Ziva Amishai-Maisels) '62 M.A. received the "Israel Prize for Art History" in 2004. This is only the third time this highest of national awards has been awarded in art history. They cited specifically her contribution to Modern Jewish Art and to the study of the influence of the Holocaust on art (cf. her book: "Depiction and Interpretation: The Influence of the Holocaust on the Visual Art," Oxford: Pergamon, 1993).

James Marrow '75 Ph.D., Professor Emeritus of Art History at Princeton University, in 2004–5 was Honorary Keeper of Illuminated Manuscripts at the Fitzwilliam Museum and received a doctorate Honoris Causa from the Université Charles-de-Gaulle, Lille 3. He published *Pictorial Invention in Netherlandish Manuscript Illumination of the Late Middle Ages: The Play of Illusion and Meaning*, (Leuven, Peeters) and contributed to the catalogues of two major exhibitions of illuminated manuscripts, *The Cambridge Illuminations* at the Cambridge, Fitzwilliam Museum closing December 2005 and

Splendor of the Word: Medieval and Renaissance Manuscripts at New York Public Library, October 21, 2005 through February 2006.

Megan McCarthy '04 B.A. served as Masters Programs Coordinator in the Art History Department at Columbia through June 2005. She and fellow alumnus David Pullins ('05 B.A.) will begin their graduate study at the Courtauld Institute of Art in London this fall.

Otto Naumann '73 M.A. is an art dealer specializing in Dutch and Flemish paintings in NYC for the past 23 years. His son Tristan will enter Columbia as an undergraduate in fall 2005 in computer science and chemical engineering.

Kathleen Nolan '85 Ph.D., a Professor of Art History at Hollins University specializing in Medieval Art and General Studies was promoted to full Professor in 2004. She edited *Capetian Women* (2003) published by Palgrave MacMillan in its New Middle Ages series.

Louise V. North '64 M.A. co-authored with Landa M. Freeman (Mt. Holyoke) and Janet M. Wedge (Barnard and Teacher's College) *The Selected Letters of John Jay and Sarah Livingston Jay* (published by McFarland, January 2005)

Lucy Oakley '95 Ph.D. was appointed "caa.reviews" Field Editor for Nineteenth-Century European Art and Museum News Forum editor for "Nineteenth-Century Art Worldwide," the online scholarly journal of the Association of Historians of Nineteenth-Century Art. Her essay "The Line, the Stitch, and the Wardrobe: Conjuring the Past in American Mural Painting and Film at the Turn of the Twentieth Century" was published in the exhibition catalogue of *Moving Pictures: American Art and Early Film 1890-1910* which opened at the Williams College Museum of Art in July 2005.

Kate Nearpass Ogden '92 Ph.D. is Associate Professor of Art History at The Richard Stockton College of New Jersey where she is creating a

web site "Art & Architecture of New Jersey," in conjunction with a class on the art of the Garden State (www.artofnewjersey.net).

Irene Papanestor '99 M.A. Irene joined Pace/MacGill Gallery (New York City) as an art dealer in spring 2004.

Bethany Pappalardo '04 M.A., '02, B.A. is working in development at Creative Time, New York City.

Sarah Whitaker Peters '66 M.A. is curating *Georgia O'Keeffe: Color and Conservation* for the Mississippi Museum of Art scheduled to open in spring 2006.

Barbara A. Porter '01 Ph.D. was named Director of the American Center of Oriental Research in Amman, Jordan, a private, non-profit academic institution dedicated to promoting research and publication in the fields of archaeology, anthropology, history, languages, biblical studies, Arabic, Islamic studies and other aspects of Near Eastern studies. Her appointment begins in early spring 2006.

Steve Pulimood '03 B.A. accepted a summer research assistantship with Lady Jane Roberts and Martin Clayton at the Royal Library housed at Windsor Castle in preparation for an exhibition of Italian Drawings selected from the Royal Collection (2007). He is a doctoral candidate in the History of Art at Oxford University under Professor Martin Kemp's supervision.

Judith Rodenbeck '03 Ph.D. has been awarded tenure at Sarah Lawrence College.

Jane Mayo Roos '81 Ph.D. published "Faire vrai laisser dire: Nationalism, Community, and the Late Paintings of Manet," Hargrove and Neil McWilliam eds. *Nationalism and French Visual Culture, 1870-1914*. Washington: CASVA, National Gallery of Art; and New Haven: Yale University Press, 2005: 129-51. Her publications in process include *Rodin*, Phaidon Press, forthcoming 2005.

Kate Rudy '01 Ph.D. will be a Kress faculty fellow at the Warburg Institute next year where she plans to write a book about devotion and the supernatural, and give a graduate seminar on devotional culture of the late middle ages. Then she'll be Visiting Professor for a few weeks at the University of Auckland. In 2006 she will join the faculty at Portland State University.

Mary B. Shepard '90 Ph.D. was elected to a three-year term as President of The International Center of Medieval Art.

Jeffrey Chipps Smith '79 Ph.D. is Kay Fortson Chair in European Art at the University of Texas at Austin, and continues as Articles Editor of *Renaissance Quarterly*. He serves on the board of directors of the Renaissance Society of America and the Sixteenth Century Society and Conference. His publications include *The Northern Renaissance* (Phaidon Press, 2004) and a historiographic introduction to Erwin Panofsky's *The Life and Art of Albrecht Durer* (1943), which Princeton University Press is re-issuing in September 2005 to celebrate the Press's centenary.

David Sokolow '70 B.A., '71 M.A. has been appointed the first Director of Student Life at The University of Texas School of Law.

Romaine Somerville '53 M.A. retired after fifty years in the museum and historic preservation fields. She has served as Curator of Decorative Arts at the Baltimore Museum of Art; Executive Director of the Baltimore City Commission for Historical and Architectural Preservation; Director of the Maryland Historical Society and Director of a Baltimore City historic waterfront preservation society. In retirement Mrs. Somerville is President of the Baltimore City Historical Society and a member of the (Baltimore) Mayor's Task Force on Historic Preservation in addition to serving on the boards of Baltimore Heritage Inc, Friends of the American Wing at the Baltimore Museum of Art, Friends of the H. L. Mencken House and Corpus Christi Historical Trust.

Alison Stewart '86 Ph.D. is an Associate Professor specializing in Northern Renaissance art at the University of Nebraska, Lincoln. She recently co-edited *Saints, Sinners, Sisters: Gender and Northern Art in Medieval and Early Modern*.

Nancy Stula '97 Ph.D. has been appointed Deputy Director and Curator at the Lyman Allyn Art Museum in New London, Connecticut. She was previously on the Art History Faculty at the University of Hartford.

Mary Vaccaro '94 Ph.D. was elected to the scientific committee of the Fondazione Il Correggio in Correggio, Italy and she was a guest lecturer at the University of Virginia Art Museum in conjunction with a drawings exhibit from the Musée des Beaux-Arts de Besançon.

Marie-Hélène Weill '42 B.A. is a lecturer in the Asian department of the Metropolitan Museum of Art in Indian South East Asian and Chinese art and painting.

Barbara Ehrlich White '65 Ph.D. is writing a book about Renoir and his family.

Susan Wood '79 Ph.D. was married last May 29, to Barney Bauer of Rochester, MI. She is continuing to chair the Department of Art and Art History at Oakland University and continues to work on volume 2 of her *Imperial Women* project.

Melpomene Fotine Yale, '98 M.A., '85 BC was awarded the Municipal honor of Moudros Lemnos Greece (2004, 2005). She is currently doing independent research towards a PhD on the emergence of human cognition in the Palaeolithic Period of Greece and the Aegean based on Palaeontological-Palaeoanthropological data, stone tools and art, and their influence throughout the Palaeo-anthropogeographic region of Europe and the world.

Thomas Yanni '86 B.A. opened a contemporary art gallery in Palm Springs, CA in October 2004.

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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, corporations, as well as those who have wished to remain anonymous, who have given most generously in fiscal year 2004-2005:

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We regret any errors in or omissions from this list. Contributions from the above individuals help fund the following initiatives: Wallach Art Gallery exhibitions, Judith Lee Stronach and Bettman Hall renovations, Media Center for Art History, Archaeology and Historic Preservation projects and resources, the Phlamoudi Archaeology Project in Cyprus, and funding for student projects and fellowships.

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New ninth floor VMC library wall detail (computer rendering), courtesy of Marble Fairbanks, 2005.

calendar highlights

September 26th

The Bettman Lectures

What was Contemporary Art?

Richard Meyer

Associate Professor of Art History,
University of Southern California

September 27th

Exhibition Opening

"Please Teach Me"—Rainer

*Ganahl: Photographs, Videos
and Other Documents,*

Wallach Art Gallery

5:00–7:00 P.M.

October 24th

The Bettman Lectures

From Theory to Attribution:

*How "Crusader Art" and
Byzantium Can Change*

Your Art History

Robin Cormack

Professor, Courtauld

Institute of Art

November 28th

The Bettman Lectures

*Finding Spaces: Strategies of
the Commentator in Chinese Art*

Lothar Ledderose

Professor and Chair,

History of East Asian art,

Heidelberg University

December 9th

Symposium

Departmental Graduate

Student Symposium

February 27th

The Bettman Lectures

Staging Antifascism: The Brown

*Book of the Hitler-Terror and
the Reichstag Fire Conspiracy*

Anson Rabinbach

Professor of History, Director

of European Cultural Studies

Princeton University

March 27th

The Bettman Lectures

To be announced

Irene Winter

William Dorr Boardman

Professor of Fine Arts,

Harvard University

April 24th

The Bettman Lectures

*Ordering the World as Image —
Narration and Communication in*

Art from the Mughal Courts

Monica Juneja

Professor, Department of History,

South Asia Institute

University of Heidelberg

For a complete listing of departmental events, visit www.columbia.edu/cu/arthistory, or call 212.854.4505.

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DEPARTMENT OF ART HISTORY AND ARCHAEOLOGY

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