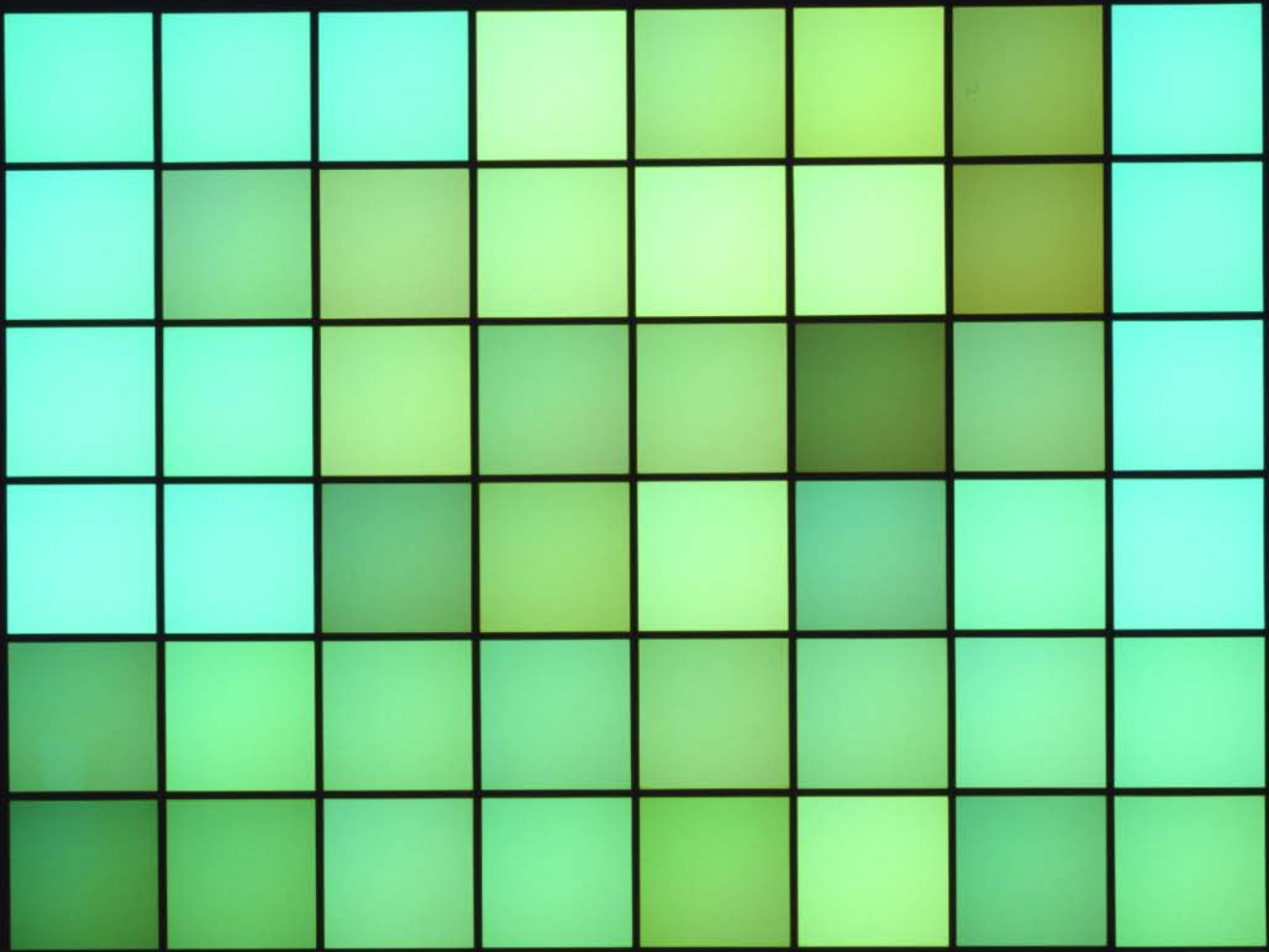


COLUMBIA UNIVERSITY

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

FALL 2006

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schermerhorn





When I accepted the chairmanship I anticipated my major contribution would be restructuring our quarters in Schermerhorn Hall. What architectural historian could resist a part in conceiving spaces that respond to the digital revolution and to the commitment we have to provide spaces for all graduate teaching fellows? The new meeting room/slide room funded by the Judith Lee Stronach bequest and featured in last year's *Newsletter* has won prizes from the AIA and from *ID Magazine*. Fundraising is ongoing for the Teaching Center projected for the spacious quarters vacated by the slides on the 8th floor; but already we've installed handsome modern furniture and are hosting events large and small.

Even while building is paused, a generational shift is everywhere evident in new faces, and along with

them new fields of inquiry, animating the corridors. In 2005–06 we conducted searches leading to five new appointments and applauded the promotion to tenure of three colleagues: Zainab Bahrani, Holger Klein, and Clemente Marconi. Branden Joseph brings to our modern program a new emphasis on critical investigation of post-war American art. He is joined by Kellie Jones, a pioneer in African-American art history. A major scholar in African art, Zoë Strother, greatly missed since she departed in 2000 for UCLA, returns 'home' in September 2007 to anchor our program in African art, teaching alongside of Susan Vogel who has done much to revivify Columbia's traditional strength in African art and is also contributing to our expanded curatorial program. Columbia's unrivalled strength in architectural history has been further solidified. In addition to the appointment in the School of Architecture of Felicity Scott, a specialist in post-World War II architecture, the Department has made two new appointments: Francesco Benelli in Renaissance and Baroque Architectural History at Columbia, while Jonathan Reynolds, a leading scholar of modern Japanese architecture, joins the faculty at Barnard in Fall 2007.

The Atsumi Chair in Japanese Art is one of three positions to be filled this year, as we also embark on searches in Modern Art at Barnard College and Greek Art and Architecture at Columbia. This last search is to replace Clemente Marconi, who sadly left the Department over the summer for a prestigious new chair in archaeology at NYU's Institute of Fine Arts. Our only consolation in losing this brilliant and delightful colleague is that he will be nearby for graduate students to continue following his instruction.

No less in the line of unexpected turns was the invitation I received late in the spring to join the Museum of Modern Art as Philip C. Johnson Chief Curator of Architecture and Design. I assume the new position in January even as I will continue to teach an annual Columbia seminar in connection with MoMA, which has joined this year in enhancing our curatorial program (page 6). At MoMA I have been involved with the A + D Department since planning began for the "Mies in Berlin" exhibition in 1998, and have been a member of the Trustee's Committee on Architecture and Design since 2003. After much discussion and reflection, I agreed to lead the nation's oldest department of architecture and design for the next few years—and beyond should this be the best venue for my scholarly work. Since 1989 when I curated the Pantheon exhibition in Paris and Montreal my research has been advanced as much in exhibitions — where I thoroughly enjoy both the team work and the challenges of thinking spatially and through design—as it has in books. I remain as committed as ever to the future of Columbia's unrivalled Art History Department where I have been an undergraduate major, a graduate student and, for the last twenty years, a member of the faculty. I am endlessly grateful for the help of colleagues, students, and alumni in the few years that I have tried to guide this department in a moment of historic change.

Barry Bergdoll

Cover: Angela Bulloch, *Z-Point*, 2001 and *Fundamental Discord*, 2005. Installation view (at Modern Art Oxford, 2005). Courtesy of the artist.

New appointment in Renaissance and Baroque Architectural History: Francesco Benelli



Francesco Benelli is already an established teacher and scholar in the Department, having come to Schermerhorn Hall first as a Mellon Postdoctoral Fellow in the first year of the program and twice served as an Assistant Professor. He now joins the faculty in a tenure track post. Benelli

received a degree in Architecture at the School of Architecture "La Sapienza" in Rome and his Ph.D. in Architectural History at the "Istituto Universitario di Architettura Venezia" (IUAV) on Bolognese Medieval and Renaissance architecture. His work focuses on various aspects of Renaissance Architecture and Theory including the interpretation and the use of the antiquity and the meaning of architectural forms between decoration and structure. He has published numerous scholarly articles in Italian and translated Colin Rowe's important tract *The Architecture of Good Intentions* into Italian with a lively and perceptive introduction. Further interests are in the mentality of the Renaissance architect and his operative tools, such as drawings and building techniques. Benelli has directed several archaeological surveys and digital projects of Renaissance and Medieval buildings in Rome, Venice, Bologna and in the Marche region. Current projects include a book on Painted Architecture in early XV century Florence, a biography of XV century architect Baccio Pontelli, and research on the papers of Rudolph Wittkower in preparation of a department-wide celebration in a few years.



Masolino: detail from the Brancacci Chapel frescoes. Florence, 1425–27

Branden Joseph, new appointment in Modern Art and Theory



The Department is delighted to welcome our new modernist to Schermerhorn. **Branden Joseph** will be starting in September as Associate Professor of Art History. His courses and graduate advising will be in the area of post-War and contemporary European and American Art. Professor Joseph comes to us from University of California at Irvine where

he has taught for the last three years. Prior to that he was at the Princeton Society of Fellows for four years. Joseph received his PhD degree from Harvard University in 1999 and during his time as a graduate student was an exchange scholar for a year here at Columbia (1994–95). He has published two books on Robert Rauschenberg: one an edited volume of essays and the other a major historical and theoretical account of his early work entitled *Random Order: Robert Rauschenberg and*

the Neo-Avant-Garde. He is also the author of a monograph on the artist/film maker Anthony McCall and currently is completing a genealogical study of minimalism entitled *Beyond the Dream Syndicate*. His widely published writings have focused on conceptual art, the multimedia work of Andy Warhol, and on the influence of John Cage within the visual arts. He is also a founding editor of *Grey Room*, the widely noted journal of architecture, art, media and politics published quarterly by MIT Press since Fall 2000. Next year his courses will include a seminar on Pop Art, a graduate seminar “Expanded Arts,” and in the spring he will teach the department’s most popular lecture course, 20th century Art.



Anthony McCall, *Line Describing a Cone*, 1973. Installation view (at the Whitney Museum of American Art, 2002). Photograph (c) Henry Graber, 2002. Courtesy of the artist

Kellie Jones, new appointment in African American and Latin American Art History



The Department is proud to welcome **Kellie Jones** as an Associate Professor. She is a modernist with specialties in African-American, African Diaspora, and Latin American art histories. She comes to Columbia after six years teaching at Yale. Even before she was awarded her Ph.D. by Yale in 1999, Jones had become nationally known for her work as a

curator. She has curated more than 25 major exhibitions, which have highlighted the accomplishments of major twentieth-century artists marginalized because of their race, as well as the historical and theoretical issues underlying that marginalization. Most recently, Jones played a central role in the Basquiat exhibition at the Brooklyn Museum in 2005, and curated *Energy/Experimentation: Black Artists and Abstraction, 1964–1980*, at the Studio Museum in Harlem in Spring 2006 (see photo). Jones has authored many exhibition catalogues and essays, notably the core text of the standard

monograph on Lorna Simpson (Phaidon 2002). She has won numerous awards and prizes, among them the 2005 David C. Driskell Prize in African American Art and Art History given by the High Museum of Art in Atlanta. In Spring 2006, Jones was Scholar-in-Residence at Columbia’s Institute for Research in African American Studies, and taught a seminar on “Black West: African American Artists in the Western United States.” At Yale she taught classes on feminist performance art, African American artists and the traditions of the U.S. west, African Diaspora Photography, and Latin American artists from Independence to the Present, as well as museum theory. Jones is currently completing the book manuscript of *Taming the Freeway and Other Acts of Urban HIP-notism: African American Artists in Los Angeles in the 1960s and 1970s*, forthcoming from the MIT Press. On leave in 2006–07, Professor Jones will begin teaching in Fall 2007.



Left to right: Works by Joe Overstreet, Barbara Chase-Ribaud, William T. Williams and Al Loving at the Studio Museum in Harlem

Michael FitzGerald (87 PhD, 86 MBA) Professor of Art, Trinity College and Guest Curator "Picasso and American Art"

Michael FitzGerald completed work simultaneously on two degrees at Columbia in the late 1970s and 1980s: a Ph.D. in Art History and an MBA. If the latter took him to Christie's for a few years after graduation and a firsthand experience of the art market, the dissertation on "Pablo Picasso's Monument to Guillaume Apollinaire: Surrealism and Monumental Sculpture in France, 1918–1959," has sustained a career in teaching, publication, and exhibition. FitzGerald has been Professor of Art History at Trinity College, Hartford since 1988. His important study bringing together his business and art history acumen, Making Modernism: Picasso and the Creation of the Market for Twentieth-Century Art, was published by Farrar, Straus & Giroux in 1995 to critical acclaim and has appeared in both Korean and Chinese translations. We are grateful to him for offering here a 'long view' on his exhibition and recently published book, which brings him back to memories of his alma mater and days in Schermerhorn Hall.

On September 28, "Picasso and American Art" opens at the Whitney Museum of American Art, before traveling to the San Francisco Museum of Modern Art (Spring 2007), and the Walker Art Center (Summer 2007). For most of the last decade, I have been organizing this exhibition and writing the book that Yale and the Whitney will copublish as a catalogue. With nearly fifty works by Picasso, around 110 by nine featured American artists (Max Weber, Stuart Davis, John Graham, Arshile Gorky, Willem de Kooning, David Smith, Jackson Pollock, Roy Lichtenstein, and Jasper Johns) and approximately twenty more by such artists as Marsden Hartley, Lee Krasner, Claes Oldenburg and Louise Bourgeois, I hope the show will provide an in-depth and challenging consideration of how artists in the U.S. responded to Picasso's work.

Frankly, I am sorry the project is finally coming to an end. It has been fascinating talking with Oldenburg, Bourgeois, and especially Johns about a subject they agree remains fundamental to the art of our time. And it has led me through a maze of unexpected encounters: beginning with locating what was probably the first painting by Picasso to enter the U.S. (tucked in Max Weber's baggage in January 1909), to realizing the central role that Picasso's reputation played in causing New Yorkers to lobby for "a museum of modern art" in the mid-twenties, to finding Lichtenstein's description of standing before Picasso's studio on the rue des Grands-Augustins as a G.I. in 1945 too scared to climb the steps and introduce himself, to the new series that Johns has begun after Picasso's 1915 *Harlequin* (MoMA). These will be shown for the first time in the exhibition.

This exhibition is built on mammoth archival research. Throughout the demanding process of obtaining loans, filing indemnities and raising money, I have had the great advantage of working with Whitney Associate Curator Dana Miller, alumna of the department (M.A., 2000); without her the exhibition probably wouldn't have happened. The catalogue records nearly every exhibition of Picasso's work in the country from 1910–1957 we could find. The art on the walls however will speak for itself. As much as possible, we have tried to avoid wrapping up this long and contradictory history in neat conceptual packages (a dangerous thing to say, I know), although the exhibition is structured around juxtapositions of the work of Picasso and American works, enabling viewers to define responses for themselves.

When I entered Columbia in Fall 1976, the art history library occupied a jumble of odd-sized rooms in the area of what is now the Wallach Gallery; the graduate reading rooms were a private preserve of battered library tables surrounded by cases of books. During one late-night session brought on by Theodore Reff's grueling and exalting pro-seminar, I sought distraction by pulling open a sticky drawer and found inside a cache of notes left by three predecessors: Hershel Chipp, Albert Elsen, and William

Continued on page 14



Lubomír Šlapeta, Villa for Dr. F. Kremer (garden facade), 1933 Hlučín (near Ostrava), Photo: Architectural Collection of Olomouc Museum of Arts

Hilary Ballon curates a trio of exhibitions on Robert Moses

JANUARY 31–APRIL 21, 2007

"We are rebuilding New York, not dispersing and abandoning it."

Robert Moses, New York's master builder, saw himself on a rescue mission to save the city from obsolescence, decentralization and decline. His vast building program aimed to modernize urban infrastructure, remove blight, and make the city more livable for the middle class.

A trio of upcoming exhibitions curated by Hilary Ballon will reassess the impact of Moses, one of the most controversial figures in New York history, and offer a fresh look at the City's physical transformation during his nearly 40-year reign over city building, beginning in the 1930s.

Opening January 31, 2007 and running through the spring semester, *Robert Moses and the Modern City* has involved a collaboration between Columbia's Wallach Art Gallery, the Museum of the City of New York, and the Queens Museum of Art. The three exhibitions are organized by themes related to their venues.

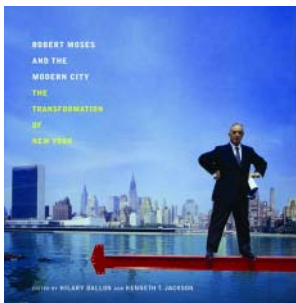
The Road to Recreation at the Queens Museum of Art highlights the recreational and road building program of the 1930s. (Moses built Flushing Meadow Park, where the museum is located, and the surrounding highways.) This exhibition describes Moses's enormous expansion of the public realm with beaches, parks, and swimming pools, and the connection between parks and parkways, which equipped the city for automobile. Envisioning New York as a "water city," Moses reclaimed the shorefront for recreation—Orchard

Architectural History at the Wallach Ely Jacques Kahn, Architect: Beaux-Arts to Modernism in New York

SEPTEMBER 27–DECEMBER 9, 2006

For several years, the Wallach Art Gallery has been presenting distinguished exhibitions on topics in modern architecture. *The Troubled Search: The Work of Max Abramovitz* (2004) and *Percival Goodman: Architect, Planner, Teacher, Painter*, (2001) both based on the preeminent holdings in the Avery Architectural and Fine Arts Library, have offered comprehensive views of two important yet underrecognized modern architects who were active in the New York area and beyond. Exhibitions such as *Architecture in Print: Design and Debate in the Soviet Union, 1919–1935* and *Lubomír Šlapeta (1908–1983) and Čestmír Šlapeta (1908–1999), Czech Architecture after Hans Scharoun* have highlighted specific innovative aspects of modern architecture and contributed to a broader understanding of international modernism. These exhibitions aim to foster further scholarship and deeper appreciation of the history and theory of modernism in architecture.

The Wallach Art Gallery continues in the upcoming season to offer programming concerning this important topic. An exhibition of the work of Ely Jacques Kahn, one of the most influential architects in New York from the 1920s through mid-1960s, will be on view from 27 September through 9 December 2006. Drawn primarily from the extensive Kahn holdings in Avery Library and supplemented with loans from both public and private collections, the exhibition will focus on Kahn's designs for skyscrapers in Manhattan and the profound effect that they have had on the urban fabric. It coincides with the publication of the monograph by Jewel Stern and John A. Stuart, *Ely Jacques Kahn, Architect: Beaux-Arts to Modernism in New York*, which has just been released by W. W. Norton. The authors, together with Janet Parks, the curator of Avery Drawings and Archives, are the curators.



Book jacket for *Robert Moses and the Modern City* to be published January 2007 by W.W. Norton and Company, Inc. in conjunction with the exhibition. Cover illustration courtesy Getty Images, Inc.

new set of monuments: the United Nations, Lincoln Center, and though it paled by comparison, the Coliseum, the city's first modern convention hall. A brilliant publicist, Moses fostered the myth of his unbounded power, but he faced defeats throughout his career. The rise of citizen planning in response to his anti-democratic methods will be told through some of the notorious failures, in particular the Brooklyn Battery Bridge, the Central Park parking lot, and the Manhattan crosstown expressways.

Slum Clearance and the Superblock Solution at the Wallach Art Gallery examines the urban renewal program Moses implemented in the 1950s that made New York a national model. His renewal strategy had three goals: recapture the middle class with affordable housing, expand higher education to enhance the city's brainpower, and advance her cultural pre-eminence at Lincoln Center.

The exhibitions will present original models made for Moses, renderings, historic and newly commissioned photographs, pamphlets, films,

Beach and Jacob Riis Park are crowning examples—and his monumental, outdoor swimming pools mark a high point of public architecture.

Remaking the Metropolis at the Museum of the City of New York describes Moses's effort to reinforce the central city both within a region reconfigured by suburbanization and on a national and international stage. He built roads and bridges to improve access to the island of Manhattan; the Henry Hudson Parkway and Triborough, Whitestone and Verrazano bridges are among his public works. Moses promoted New York's status as a world city with a



Sunset Pool, Sunset Park, Brooklyn; entry pavilion on the pool side, 2005. Photo by Andrew Moore.

and memorabilia mined from numerous archives and city departments, above all the Department of Parks and the Triborough Bridge and Tunnel Authority, Moses's power base which was absorbed by the MTA.

An accompanying publication, *Robert Moses and the Transformation of New York* (W.W. Norton), co-edited by Ballon and History Professor Kenneth T. Jackson, combines essays by leading urban historians, a catalogue of Moses's built work, and a portfolio of new photographs by Andrew Moore.

Columbia will host a scholarly conference at the time of the exhibitions, and public programs at the museums will address Moses's legacy and the current challenges in building large-scale public works.

New Developments in the Department's MA Programs

The Department's MA Programs in Modern Art and Curatorial Studies are entering a new phase with an expanded curatorial alliance and the addition of a new track of study in architectural curatorship, to be shepherded by Vittoria Di Palma. Founded in 1998 by Rosalind Krauss and first collaborating in 2002 with the Whitney Museum of American Art, the curriculum is expanding to include an emerging consortium of institutions, beginning with the Museum of Modern Art, and eventually to be expanded to at least four New York museums to provide a larger variety of perspectives and experiences for the students in the program. In the fall Program Director John Rajchman experiments with a new format, a modular structure for the Whitney seminar, which will focus on spaces and biennials, with presentations by Whitney curators, Columbia faculty, and guest artists. In the spring MoMA curator of drawings Deborah Wye, will offer a seminar on researching women artists at MoMA and Director Glenn Lowry, will offer a course on contemporary Islamic art in the Diaspora. The arrival of new faculty in modern art and architecture, including Branden Joseph, Kellie Jones (see page 3) and Felicity Scott in the School of Architecture should also bring new views to the program, which will benefit as well by the return of Rosalind Krauss from her sabbatical and Anne Higonnet's expansion of her teaching on issues of museum history and collecting. The new architectural track will be developed in collaboration with the School of Architecture and will also take advantage of the opportunities provided by Barry Bergdoll's appointment as Chief Curator of Architecture and Design at MoMA. The worlds of research in the University and in the galleries come together ever more in the expanding consortium and purview of our MA program in curatorial studies.

Jonathan Crary Honored



Several honors were bestowed on Jonathan Crary (CC '75, PhD '87) this past year. He has been named the Meyer Schapiro Professor of Modern Art and Theory and was a recipient of the first annual Distinguished Columbia Faculty Award. Intended to honor exceptional teaching in the Arts and Sciences, the award recognizes faculty who demonstrate unusual merit across a range of professional activities—scholarship, University citizenship, and professional involvement—with a primary

emphasis on the instruction and mentoring of undergraduate and graduate students. The citation reads in part: "Jonathan Crary is an inspiring professor of art, illuminating art's connections to history and to society. . . . [H]e has established himself as a modernist of world renown, admired for both the originality and breadth of his scholarship and teaching. His major writings include *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century*, . . . which has had a transformative impact on the discipline, and *Suspensions of Perception: Attention, Spectacle and Modern Culture* [which won the Lionel Trilling Book Award]. . . . Crary's work has been widely translated, and his ideas have served as a catalyst in debates on visibility and modernity in many different cultural contexts." Currently he is working on several projects: one is on Géricault, Turner and the origins of visual modernism, another on the fate of perceptual experience in contemporary technological culture.

The Columbia University Archaeology Center expands



Francesco de Angelis and students in the Center for Archaeology, Photo Credit: Lee Ullmann, 2006

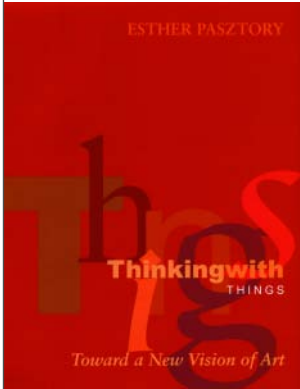
Since its inception in 2001 with a grant from the University's Academic Quality Fund, the Columbia University Center for Archaeology (CCA) has connected faculty and students from eleven departments at Columbia and Barnard. Nearly 35 students and faculty from Art History and Archaeology participate in the CCA's archaeological research and hands-on teaching.

Over the past five years, starting with archaeological finds from the department's 1970s excavations in Phlamoudhi village on Cyprus, the Center has offered volunteer archaeology labs for students. Expanded lab opportunities now include material from Greece, Peru and the New York metropolitan area. This year, students will also have the opportunity to study artifacts from Italy and New Mexico.

In 2005, when Professor Joanna S. Smith of the Department of Art History and Archaeology was appointed Director of the Center, the CCA revived the New York Archaeological Consortium. In 2006–07 the CCA will host a graduate student conference about landscape archaeology as well as a series of lectures about archaeological work in Egypt, Israel, Turkey, Peru, and Tibet. A new series of CCA workshops will consider questions about ceramic manufacture in the ancient Mediterranean based on studies of Columbia collections; experimental work in replicating ancient textiles; and an introduction to geographic information systems (GIS) for new users.

For more information see <http://www.columbia.edu/cu/archaeology/>

Excerpt from Esther Pasztor's recent book, *Thinking with Things: Toward a New Vision of Art* (Texas: University of Texas Press, 2005)



One can think with the most utilitarian objects in the world, but most things made by humans serve a dual function in which “thinking with” plays a significant part. Some objects are made largely to think with. They

are all meant to be experienced visually (or to have descriptions given of them) at least some of the time, but touch and sound may be just as significant. Visuality, however, even with its pleasures, is a means to a cognitive end. The pleasure is also to think with.

I was quite aware that my experience with things was similar to one's subliminal understanding of body language, and I resort to this metaphor to explain our interpretation of things. Recently I found the studies of consciousness to be dealing with this issue at least tangentially. Steven Pinker, Nicholas Humphrey, and Daniel Dennett analyze extensively the complex interaction of the brain with sensory data. Particularly fascinating to most authors are experiments such as those of Benjamin Libet, in which the body seems to know what is happening before it registers in consciousness, thus indicating an

unconscious cognitive system that is faster, more sensitive, and more “correct” than the conscious.

Tor Norretranders sums up the study of the “subliminal” in *The User Illusion: Cutting Consciousness Down to Size*. Before drowning in primitivism—in which the subliminal mind is once again correlated with primitive man and consciousness with Western thinking—he gives an excellent survey of what we know about this subliminal faculty that he calls “non-conscious,” which he considers different from the hidden closet of repressions and impulses that is Freud's “unconscious.” It is very clear from current research that the mind with its consciousness, subliminal, and unconscious zones is still very much a mystery. None of the descriptions live up to the complexity of the operations of the system, and moreover they are heavily weighted by the ideological baggage of the researcher. (There are Republican and Democratic theories of the mind!) The cautious view I am taking here is that people possess consciousness, nonconsciousness, and unconsciousness and have done so from at least the time of language. It is currently argued by some that animals possess consciousness as well. I agree with Joseph Weiss who wrote, “It seems that the cognitive capacities of the unconscious mind have been underappreciated and that human beings can unconsciously carry out many intellectual tasks, including developing and executing plans for reaching certain goals.”

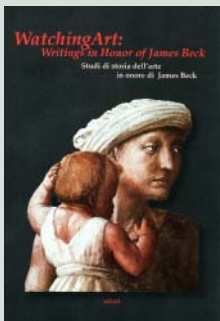
Most relevant to my discussion is the idea that a large percentage of human thinking takes place in the nonconscious, and that ballplayers and artists seek to tap into that resource for instantaneous response and intuitive insight. This is not news to the readers of *Zen and the Art of Motorcycle Maintenance*. However, consciousness is still required to act on and further interpret positively or negatively the cognitive inspiration of the subliminal self.

Whether this un(non)consciousness is structured like a language is hard to determine from recent analysis and is experimentally not all that clear, nor am I qualified to decide the issue. Certainly the cognitions of the unconscious are often hard to put into words, and most people are unable to express their thoughts and feelings about art unless specially taught the “right” language. With some exceptions, artists are notoriously nonverbal and react to art by making art and not words.

Can nonverbal thought be considered thinking? My answer is experiential and yes. Just because we do not know how the causal and interpretive relations come to be, it does not mean they are not there. Sometimes these conclusions stand as they are, sometimes the conscious mind looks them over and reworks them. Things made to think with are made for both the subliminal and conscious mind, but I suggest that they are a special province of the subliminal mind. Things contain

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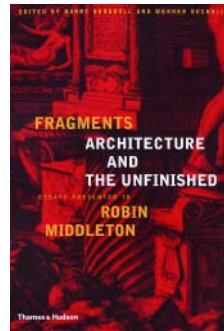
A Festschrift for James Beck



In time to celebrate his 76th birthday, James Beck (PhD '63) was honored with a Festschrift, appropriately titled *Watching Art: Writings in Honor of James Beck / Studi di storia dell'arte in onore di James Beck* (Todi: Ediart, 2006), edited by Lynn Catterson (PhD '02) and Mark Zucker (PhD '73). The distinguished list of contributors includes senior scholars from America and Europe—including Paul Barolsky, Hans Belting, Creighton

Gilbert, Alessandro Parronchi, Carlo Pedretti, Craigh Hugh Smyth, and Hellmut Wohl—and twenty Columbia art history alumni and colleagues, most of whom were former students paying tribute to their inspiring advisor and friend. It is indeed a fitting tribute to a teacher whose influential career at Columbia spans forty-four years.

A Festschrift for Robin Middleton



Fragments: Architecture and the Unfinished: Essays Presented to Robin Middleton (Thames & Hudson), edited by Barry Bergdoll and Werner Oechslin, appeared this year as a tribute to a distinguished architectural historian who taught in the Department from 1987 to 2003, and whose leadership was critical to our program in the history of architecture. In addition to essays by Columbia colleagues Kenneth Frampton, Mary McLeod, and Barry Bergdoll, the volume contains contributions by former students including Sean Sawyer,

Edward Wendt, Christopher Armstrong, Richard Wittman, Vittoria di Palma, Joseph Dispozio, and Sylvia Lavin. Partially reproduced as a Festschrift within a Festschrift is an album of watercolors offered by the pensionnaires of the French Academy to the painter Pierre Narcise Guérin upon his retirement from the Villa Medici in 1829, which was acquired by Avery Library in 2004 in honor of Middleton.

Travel Seminars

Last year Professor Vidya Dehejia had the privilege of taking her graduate students to India to visit the enigmatic site of Mamalla-puram in South India (as reported in last year's *Newsletter*). Thanks to a generous gift from Phil Aarons, in Spring 2007 Professor Dehejia will take her undergraduate seminar "Patronage and the Monuments of India" to New Delhi and parts of northern India to view first hand sites and monuments that exemplify different aspects of patronage. Buddhist Sanchi of the first century BC will demonstrate multiple, collective donation; the Hindu temples of Khajuraho will represent patronage from successive kings of the same dynasty; Mughal emperor Shah Jehan's Red Fort and Jama Masjid in Delhi and his Taj Mahal in Agra will reveal the differing ambitions of a single monarch; and Lutyen's New Delhi will illustrate the British imperial ideal. Below a chance encounter of Professor Dehejia's group and Barry Bergdoll on a Society of Architectural Historians' Study tour to South India in January.



From left to right: Anna Seastrand, Risha Lee, Neeraja Poddar, Barry Bergdoll, Vidya Dehejia, Dipti Khara, Yuthika Sharma, Laura Weinstein, Katherine Kasdorf

2006 Undergraduate Prize Winners

The Department awarded its senior thesis prize to **Emmelyn Butterfield-Rosen** for her paper "Mortification: Dechamp's *Etant donnés* and the Fortunate Fall." **Jon Brilliant** received a travel fellowship to work in China on his project "Personality Cult of Mao Zedong, from photographic portraits to propaganda posters," and **Elisabeth Vastola** was awarded a travel fellowship to research her proposed topic, "Paul Klee and the Philosophical Child," in Switzerland.

faculty highlights

Zainab Bahrani spent the spring semester of 2006 as a Visiting Fellow at Corpus Christi College, Oxford, completing her book, *Rituals of War: Art, the Body and Violence in Mesopotamia*. This summer she participated in the Yale University excavations at Tell Leilan in Syria where she hopes to take graduate students in the future. She returns to Columbia as the tenured holder of the Edith Porada Chair.

Hilary Ballon has been engrossed (and sometimes swamped) by three projects this year: a book and trio of exhibitions on Robert Moses opening in early 2007; the *Journal of the Society of Architectural Historians*, which she edits; and a study of scholarly publication in art and architectural history conducted with Mariët Westermann of NYU's Institute of Fine Arts, with funding from the Mellon Foundation. The study, released over the summer, reports on publishing and Ph.D. trends and

addresses copyright issues, electronic dissemination, and the role of scholarly journals.

James Beck's new book, *Connoisseurship in Crisis: From Duccio to Raphael*, will appear in September, with an Italian edition to follow. A totally revised French edition of *Art Restoration: the Culture, the Business, and the Scandal* is also due for publication in September.

Francesco Benelli is at work on a book on painted architecture in early XV century Florence and curating a session on Rudolph Wittkower and Leon Battista Alberti for an upcoming exhibition and catalogue on Alberti opening in Mantua in September 2006. In spring he published "Pedre Cotte e Pedre Vive Note sui materiali da costruzione a Bologna fra Medioevo e Rinascimento" in *Modi dell'Abitare e del Costruire a Roma e in Lombardia* (Milan 2006) and organized a session on

Manfredo Tafuri for the 2006 SAH annual meeting.

In addition to chairing the Department, Barry Bergdoll served as general chair of two conferences of the Society of Architectural Historians, of which he became President in April: the 'Changing Boundaries' conference held in September in Paris at the Institut National d'Histoire de l'Art in September and the SAH Annual Meeting in Savannah in April. He lectured at the School of Architecture in Chennai and in a series on Engineering and Architecture at Bucknell University, invited by alumna Janice Mann.

In May he presented a paper at a conference on the Image of the Architect at the Centro Palladio in Vicenza. Long in the making the Festschrift in honor of Robin Middleton (see page 7) appeared in April. Articles on the historiography of modern architecture have also appeared in the volume *Summerson & Hitchcock: Centenary*

Essays on Architectural History (Studies in British Art 16), Yale, 2006, and in the *Jahrbuch der Stiftung Schlösser und Gärten Berlin-Brandenburg*. In June Bergdoll accepted the position of Chief Curator of Architecture and Design at MoMA, where he will take up his duties in January.

Richard Brilliant Emeritus curated "Group Dynamics: Family Portraits and Scenes of Everyday Life" at the New-York Historical Society summer 2006. He will be a keynote speaker at a one-day conference at the Metropolitan Museum of Art in conjunction with an exhibition on medieval heads that will open in October 2006, as well as at a two-day conference celebrating the 1506 discovery of the Laocoön, to be held at University of Massachusetts. In addition, he is one of two organizers of an international conference on Spolia and Spoliation to be held in December at the Clark Art Institute.

Jonathan Crary was recently named Meyer Schapiro Professor of Modern Art and Theory. He was also a recipient of the University Distinguished Faculty Award in 2005, in recognition of his teaching and mentoring. Among numerous lecture appearances, he was keynote speaker at the “Mirroring: Reflections on Reflection” conference at the Harvard Humanities Center in April 2006.

In 2005–06 **Francesco de Angelis** gave lectures and published articles on topics such as the iconography of mother-son relationships on Etruscan mirrors, monuments and memory in Greece in the Imperial period, and archaeological databases. He is at work on the website ‘Charun’ (<http://charun.sns.it>), aimed at collecting all available evidence on Etruscan funerary urns.

Vidya Dehejia is the consulting curator for an exhibition on Chola Bronzes from South India that opens at the Royal Academy in London on November 11, 2006. In addition to entries for the catalogue, she has written an essay titled “Beauty and the Body of God.” Her manuscript, “The Body Adorned: Sacred and Profane in the Art of India” has been accepted for publication by Columbia University Press.

Vittoria Di Palma is currently writing a book about derelict landscapes to be titled *Wasteland*, and co-editing *Intimate Metropolis*, a volume of essays. She co-organized the session “Architecture and the Organic Metaphor” at the SAH conference in Savannah, and her article “Blurs, Blots, and Clouds: Architecture and the Dissolution of the Surface” appeared in *AA Files* (London).

In addition to continuing as Director of an ever-more active Italian Academy, **David Freedberg** pushed ahead with his work on the relationship between neuroscience and art. Together with Nobel Laureates Eric Kandel and Richard

Axel, he organized the successful Columbia Conference on Art and the New Biology of Mind in March. In April his three volumes on Fungi in the series dedicated to the Paper Museum of Cassiano dal Pozzo appeared. He hopes that these will be his final volumes in the series which he was instrumental in founding in 1986.

Cordula Grewe published an article on “Emulation in German Romantic Art and Theory” in *New German Critique*, and previewed a Caspar David Friedrich show for *Artforum*. She also gave talks at Columbia’s Deutsches Haus and the conference of the International Association of Word and Image Studies in Philadelphia.

This past year **Anne Higonnet** gave invited lectures at Cumberland Lodge (Windsor, England), the Memphis Art Museum, the McCord Museum in Montreal, and the Duke University Nasher Art Museum, as well as the keynote address of the International Research Society of Children’s Literature annual conference in Dublin. She participated in conferences at Berkeley and Stanford and was a visiting professor at the Université de Paris I in May and June 2006.

This year Barnard College honored **Elizabeth Hutchinson** with the Gladys Brooks Junior Faculty Excellence in Teaching Award. She presented new work at several conferences and symposia and published an essay in the anthology *Seeing High and Low: Representing Social Conflict in American Visual Culture* (University of California Press, 2006).

During 2005–06 **Robert Harrist** continued to serve as Director of Graduate Studies and took on the role of Faculty in Residence at the East Campus Residence Center. His book, *The Landscape of Words*, will be published next year by the University of Washington Press. He lectured at the University of

Maryland, Princeton, and the University of Chicago. This summer he will be working with neuroscientists in Hong Kong on studies of how the brain processes Chinese calligraphy. During Lent term 2007 he will be Slade Professor of Fine Arts at Cambridge University.

Natalie Kampen spent part of the past year on leave and is close to completing a book about family imagery in the Roman world. The graduate students in her seminar on Roman historical relief sculpture prodded her into raising some money from the department for a brief trip to Rome in May. The group, joined by European colleagues and friends, spent a week looking at material in Rome’s museums and staring up at the reliefs on arches in the middle of swirling traffic and tourists. The experience was utterly illuminating and great fun as well.

Holger Klein was promoted to tenure in the spring. He continues a leave of absence from Columbia to serve as the Robert P. Bergman Curator of Medieval Art at the Cleveland Museum, where he is currently preparing the re-installation of Early Christian, Byzantine, and Medieval collections. His exhibition “Sacred Gifts and Worldly Treasures” will be shown at the Bayerisches National Museum in Munich and the Getty Center in Los Angeles in 2007.

University Professor **Rosalind Krauss** enjoyed a sabbatical term in Paris where she continued work on the manuscript of her forthcoming book, *The Post-Medium condition*. She also contributed a catalogue essay for an exhibiton in Bologna of the Arte Povera sculptor Giovanni Anselmo and gave conference papers in Helsinki and London.

Clemente Marconi was promoted to tenure in the spring. His most recent book, *Temple Decoration and Cultural Identity in the Archaic Greek World* (Cambridge and New

York: Cambridge University Press), is in press and should be released by November 2006. Professor Marconi started a new archaeological project in Selinus (Sicily) in collaboration with his graduate students and the Media Center over the summer.

Keith Moxey published a series of essays including “Gehry’s Bilbao: Visits and Visions,” in *Learning from the Guggenheim* ed. A. Guasch and J. Zulaika (Reno: University of Nevada Press, 2005) and “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. J. Brea (Madrid: Akal, 2005). He was guest professor at MIT in Spring 2006, and lectured in Boston, at Duke University, and at the University of Barcelona.

Stephen Murray continued to direct the development of an interactive database of Romanesque Architecture in the Bourbonnais (central France) under the auspices of the Andrew Mellon Foundation, leading a group of archaeologists and computer scientists in a three-week period of intense field research. He is co-author of the *Companion to Medieval Art*, published by Blackwells, Oxford, 2006. He delivered the annual Hunt Lecture at the University of North Carolina at Chapel Hill and presented talks at the College Art Association (“Romanesque Architecture of the Bourbonnais: A Digital Enquiry”), and at the Smithsonian (“Medieval Spaces and Virtual Space”).

This year **Esther Pasztor** was busy anchoring the “Multiple Modernities” course she organized and taught with seven colleagues. The course on Non-western Contemporary Art was very popular and a repeat is planned in two years. She has also prepared an introductory unit on “What is art?” for the Art Humanities course which will be taught as of next year. The article, “Teotihuacan: un paradís

sur terre” appeared in the journal of *Religion et Histoire*, Paris.

John Rajchman published a paper on abstraction to introduce a special issue of *Jahresring 52* on contemporary film installation. His essay ‘A drawing logic’ appeared in the artist-book, *Terry Winters/ Verre + Dessins*. He wrote the foreword to the New Press publication *Chomsky vs Foucault: a Debate on Human Nature*.

David Rosand has been honoring colleagues in a number of Festschriften: “Una linea sola non stentata: Castiglione, Raphael, and the Aesthetics of Grace” (for Robert W. Hanning), “Observations on Veronese’s *Crucifixion* for San Nicolò ai Frati” (for Wolfgang Wolters), and “Passion and Pathos: Affective Structures and the Content of Form” (for James Beck). He has also published “La Pasión de Venus y Adonis,” in *Tiziano y el legado veneciano*, “Tiziano sacro e profano,” *Studi Tizianeschi 3*, and an appreciation of “Panofsky’s *Dürer*,” in *Bookforum* (January 2006).

Simon Schama’s art criticism for the *New Yorker* as well as lectures on Anselm Kiefer and American trompe l’oeil painting were collected in *Hang-Ups: Essays on Painting (Mostly)* (BBC Books, 2005). His essay/conversation with Jenny Saville appeared in *Jenny Saville* (Rizzoli, 2005) and his essay on John Virtue’s work appeared in *John Virtue: the London Paintings* (National Gallery, London and Yale Center for British Art, 2006). His latest history book, *Rough Crossings: Britain, the Slaves and the American Revolution* (Harper Collins) was published in May 2006. His eight part television series for PBS and the BBC *The Power of Art* will air in the spring of 2007 along with the publication of a companion book. In November and December 2006 he will deliver the Mellon Lectures at the National Gallery on “Really Old Masters: Late Reinventions.”

Joanna S. Smith was promoted to Associate Professor and was appointed Director of the Center for Archaeology which expands its programs (see story page 6), *Settlement and Sanctuary: Views from the Columbia University Excavations at Phlמודbi, Cyprus*, is to be published by the American Schools of Oriental Research. She delivered the opening lecture for the new Cyprus and Aegaen galleries at the Royal Ontario Museum in November 2005.

Susan Vogel’s latest film, *Malick Sidibe: Portrait of the Artist as a Portraitist*, a short on the great Malian photographer is available from First Run/ Icarus Films (FRIF.com).

Bookshelf

Cordula Grewe, ed. *Die Schau des Fremden: Ausstellungskonzepte zwischen Kunst, Kommerz und Wissenschaft*. Stuttgart: Franz Steiner Verlag, 2006.



Cordula Grewe (ed.). *Bulletin of the German Historical Institute, Supplement 2: From Manhattan to Mainhattan: Architecture and Style as Transatlantic Dialogue, 1920–1970* (2005)

Dissertation Fellowship Awards for 2006–07

Belgian American Education Foundation Dissertation Fellowship

Victoria Sancho “Imitation and Baroque Virtuosity: Rubens, His Copies, and His Copyists”

Columbia University Fellowships

Christina Ferando “Canova and Ingres: Imitation, Originality, and Reproduction”

Meredith Fluke “Building Across the Sacred Landscape: The Romanesque Churches of Verona and their Urban Context”

Sandrine Larrive-Bass “Cross-Materiality in Environmental and Ritual Contexts: Bronze Surrogates in Late Bronze Age China, 1045–221 BCE”

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

Anna Vallye “The Mid-Century Artist-Intellectual: Josef Albers, Walter Gropius, Gyorgy Kepes”

Lei Xue “Eulogy on Burying a Crane (*Yiheming*) and Mortuary Inscriptions in Medieval China”

Departmental Pierre and Maria-Gaetana Matisse Fellowships

Jordan Bear “Matters of Conviction: Early Photography and the Contest of Credulity in Britain”

Rachel Churner “Gesamtmerzwerk: Kurt Schwitters and the Total Work of Merz”

Departmental C.V. Starr Foundation Fellowships

Lara Allison “The Bauhaus in Chicago, 1937–1955”

Colleen Becker “Pieces and Wholes: Representations of the ‘Volk’ in German Visual Culture 1890–1900”

Li-Wei Chen “Writing and Rulership in Eighth-Century China: Emperor Xuanzong (r. 712–756) and the Politics of

Calligraphic Style”
Teresa Harris “Transforming the German City: The Kampffmeyer Family and the German Garden City Association”

Jessica Marshall “Architecture and Popular Religion: French Pilgrimage Churches of the 19th and 20th Centuries”
Albert Narath “Rediscovering the Baroque: Architecture, History, and Politics in Austria and Germany”

Alexandra Tunstall “Woven Paintings: Tapestries in the Ming (1368–1644) and Qing (1644–1911) Dynasties”
Veronica White “Senio Illudere: Italian Broque Invenzione and the Development of the Capriccio”

Departmental Rudolf Wittkower Fellowship

Therese Sjøvoll “Queen Christina’s Aesthetic Teatro”

National Gallery of Art Fellowships

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

Kristin Romberg “Gan’s Constructivism”

Sara Switzer “Correggio and the Sacred Image”

The Huntington Library

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

The Metropolitan Museum of Art Fellowship

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

Samuel H. Kress Foundation Fellowship

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

**Smithsonian Institution
Dissertation Fellowship**

Heidi Applegate “Staging
Modernism at the 1915 San
Francisco Panama-Pacific
International Exposition”

Yale Center for British Art

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



Photo Credit: Anniqwe Atwater GS '07

**Dissertations
Completed
May 2005–May 2006**

Fabio Barry

“Painting in Stone: The Symbolic
Identity of Colored Marbles
from Antiquity until the Age of
Enlightenment”

Karen (Kate) Butler

“Jean Fautrier’s Resistance:
Painting, Politics, and the French
Avant-Garde, 1930–1955”

Claire Gilman

“Arte Povera’s Theater: Artifice
and Anti-Modernism in Italian
Art of the 1960s”

Max Grossman

“Civic Architecture and Political
Ideology in the Republic of
Siena, 1270–1420”

William Kaizen

“The Immediate: Video and the
Aesthetics of Liveness, from Andy
Warhol to Postminimalism”

John Harwood

“The Redesign of Design:
Multinational Corporations,

Computers and Design Logic,
1945–1976”

Jessica Maier

“Renaissance Visions of the
Eternal City”

Alexandra Onuf

“Local Terrains: The Small
Landscape Prints and the
Depiction of the Countryside
in Early Modern Antwerp”

Miwako Tezuka

“Jikken Kobo (Experimental
Workshop): Avant-Garde
Experiments in Japanese Art
of the 1950s”

Stefaan Van Liefvering

“The Choir of Notre-Dame of
Paris: An Inquiry into Twelfth-
Century Mathematics and
Early-Gothic Architecture”

Caroline Wamsler

“Picturing Heaven: The Trecento
Pictorial Program of the Sala del
Maggior Consiglio in Venice”

Hilda Werschkul

“Modernism into Memory: The
Drawings of Eva Hesse”

Gratia Williams

“Takuma Eiga: A Revisionist
Analysis of a Fourteenth-
Century Buddhist Painter”

Siona Wilson

“The Filmic Mode: Feminist Art
Practices and the Avant Garde in
North America and Britain dur-
ing the 1970s”



Photo Credit: Anniqwe Atwater GS '07

Anthony Alofsin '87 Ph.D. curated “Prairie Skyscraper: Frank Lloyd Wright’s Price Tower,” which opened in Bartlesville, Oklahoma and travels to Yale University and the National Building Museum, Washington, DC. The University of Chicago Press has announced his forthcoming book, *When Buildings Speak: Architecture as Language in the Habsburg Empire and its Aftermath, 1867–1933*, and he is editor of *The East Building in Perspective*, a study of I. M. Pei’s East Building of the National Gallery of Art.

Raquel Aragón '02 B.A. is in her second year of the JD/MBA program at Columbia, and is working at Fried, Frank, Harris, Shriver & Jacobson LLP in the Asset Management & Capital Markets practice groups and was recently a Summer Associate in their London office.

Lilian Armstrong '66 Ph.D. recently published “Venetian and Florentine Renaissance Woodcuts for Bibles, Liturgical Books, and Devotional Books,” in *A Heavenly Craft: The Woodcut in Early Printed Books*, Washington Library of Congress, 2004.

Julia Assante '00 Ph.D. has six publications in print with three more commissioned for next year. She is currently finishing a book on death and the afterlife. Since moving to Germany she has taught at the University of Münster and continues to be featured as a guest speaker at various universities in Europe. She also translates from German to English for the publications of her colleagues.

Arlene Atherton '01 B.A. assisted on the exhibit “Tsunami: Through the Eyes of Children” on display at the Visitors Center at the Asia Society, Winter 2006.

Kevin J. Avery '95 Ph.D. published *Treasures from Olana: Landscapes by Frederic Edwin Church*, the catalogue of a traveling exhibition organized for The Olana Partnership, Hudson, New York. The exhibition tour is traveling nationally until Spring 2007. He has also published “Sanford Gifford and the Catskills: Resort and Refuge,” in *Within the Landscape: Essays on American Art and Culture*, P. Earenfight and N. Siegel, eds. (Carlisle, Pa.: The Trout Gallery, Dickinson College and Pennsylvania State University Press, 2005).

Kavita Shah-Bafana '00 B.A. After completing her thesis on Jain architecture her senior year, Kavita is working closely with her family on building one of the first Jain temples in NYC. She also started her own company, Vallani Private Jewelers, designing and manufacturing fine jewelry.

Fabio Barry '06 Ph.D. begins a position at St. Andrews University in Scotland in September, 2006 and he will soon be organizing a conference on materiality.

Devrim Bayar '06 MA is Chief Editor of Code Magazine (http://homeusers.brutele.be/codedoc/pdf/2006_2.pdf) and Adjunct Curator at Wiels Contemporary Art Center, Belgium. In July 2006, she took part in curating a show in Brussels under the broad theme of “stratification,” exhibiting a series of artists whom were presented in the pages of Code magazine during its first year of existence.

Since January 2006 **Jean-François Bédard '03 Ph.D.** has been an Assistant Professor of Architecture at Syracuse University, NY. He contributed to numerous lectures and conferences including as session chair of “Architecture and Rhetoric after Renaissance Humanism (1600–1900),” at the SAH 59th Annual Meeting in Savannah.

Katherine Bentz Mellon Postdoctoral Fellow '04-'06, has accepted a tenure-track position as Assistant Professor of Art History at Saint Anselm College in Manchester, New Hampshire.

Phyllis Braff '80 M. Phil. recently retired as art critic, N.Y. Times, Long Island Section. She is a co-Editor of *Thomas Moran Catalogue Raisonné* and was Co-Chair of a Christo Symposium (Guggenheim Museum, February 2005).

Barbara Buenger '79 Ph.D. was Director of University of Michigan, Wisconsin, Duke Study Abroad program, at Villa Corsi-Salviati-Guicciardini in Sesto Fiorentino in Spring 2006.

Andrea Cherkerzian '01 B.A. is Director of Peres Projects, a contemporary art gallery in Los Angeles, Berlin, and New York. She lives between Los Angeles and Berlin.

David Christman '66 M.A. will be retiring from the Director's position at the Hofstra Museum.

Michael W. Cothren's '80 Ph.D. *Picturing the Celestial City: The Medieval Stained Glass of Beauvais Cathedral*, was published by Princeton University Press in 2006.

Betsey Currier's '87 B.A. photographs were exhibited at Cornell's Medical Center Library and at Borough of Manhattan President's office. She anticipates participating in a group show in Fall 2006 in the Empire State Building lobby, and has won various awards from the Metropolitan Camera Club Council for her black and white prints.

Aurele Danoff '02 B.A. is studying at Pepperdine University School of Law.

John Davis '91 Ph.D. is AKP Visiting Professor of American Studies at Doshisha University, Kyoto, Fall 2006. He won a

Fulbright Fellowship to research "Les XX and American Art" in Brussels, Spring 2007. In the interim, he is working on a documentary anthology of American art history to 1900. His essay, "A Change of Key: The Banjo During the Civil War and Reconstruction," in the catalogue to the "Picturing the Banjo" exhibition at the Corcoran Museum, and "Real Estate and Artistic Identity in Turn-of-the-Century New York" was published in the *American Art Journal* Summer 2006.

Meredith Davis '05 Ph.D. is teaching at Ramapo College of New Jersey and expecting her second child in September. She was awarded a post-doctoral research grant from the O'Keeffe Research Center and will be moving the family to Santa Fe in January 2007. Aside from recent conference presentations at CAA and the American Studies Association's conference, she is working on revising her dissertation, which was nominated for Columbia's Bancroft Prize, and on compiling an edited book on representations of flowers in American visual culture.

T.J. Demos '00 Ph.D. was appointed Lecturer in the Department of History of Art at University College London in September 2005. His book, *The Exile of Marcel Duchamp*, is forthcoming from MIT Press in 2007.

Mary Douglas Edwards '86 Ph.D. is an Adjunct Professor with tenure at Pratt Institute in Italian Renaissance art and Native American art. She has three conference papers and an article in James Beck's *Festschrift*.

Claire Erickson '01 B.A. will begin Columbia's MBA in Fall 2006.

Johanna Fassel '04 Ph.D. is Director of Casa Muraro: Columbia University Center for Study in Venice. In 2005 she started the

academic program for Columbia in Italy with a summer curriculum in art history and the program expanded this year in collaboration with the Italian Department at Columbia and The University of Venice Ca' Foscari, offering more art history classes and courses in Italian language and culture. For the academic year of 2006-7 Johanna was awarded a postdoctoral fellowship from the Getty Foundation to work on "The Eye of Ingenium: Vision as Poesis in Eighteenth-Century Italian Art." She is currently turning her dissertation, "Sacred Eloquence: Giambattista Tiepolo and the Rhetoric of the Altarpiece" into a book to be published in 2007.

Lisa Florman '94 Ph.D., Associate Professor and Associate Chair in the History of Art Department at Ohio State University, published several essays on Marcel Broodthaers, Lucio Fontana, and Piero Manzoni in the catalogue for the "Part Object Part Sculpture" exhibition at the Wexner Center for the Arts. In Autumn 2006 she will be a member at the Institute for Advanced Study in Princeton, where she will work on her project *Cézanne's Bathers and Their Progeny*.

Ilene Haering Forsyth '55 M.A., '60 Ph.D. has been named Fellow of the Medieval Academy of America.

James Frakes '02 Ph.D. worked to establish a new BA program in Art History at the University of North Carolina, Charlotte where he is an Assistant Professor in the Department of Art. In March 2005 he traveled to Libya on an archaeological tour organized by Natalie Kampen and studied several Roman monuments from the Severan era. This academic year he will be speaking about this work at several conferences.

Andrew Gessner '83 B.A. was appointed Chief Librarian for the Photograph and Slide Library at

The Metropolitan Museum of Art. He comes to the Met from the Parsons School of Design, where he was Director of the Gimbel Library since 2003, and previously, was a curator of the Visual Resources Collection in the Department of Art History and Archaeology at Columbia University.

Amy Golahny '84 Ph.D., **Mia Mochizuki**, Lecturer and Mellon Postdoctoral Fellow, 2002-2004 and Visiting Scholar, 2004-2005, and **Lisa Vergara** '78 Ph.D. edited a volume of essays in memory of **J. Michael Montias** '47 B.A., '58 Ph.D., to be published by Amsterdam University Press.

Katherine Hart '82 M.A. was named Associate Director at the Hood Museum of Art, a position she will hold in addition to the museum's Barbara C. & Harvey P. Hood 1918 Curator of Academic Programming.

Alison Hilton '79 Ph.D., the Wright Family Distinguished Professor of Art History and chair in the Department of Art, Music and Theater at Georgetown University, introduced a new MA program in Art and Museum Studies. She presented at the 2006 CAA Conference.

Jeffrey Hoffeld '73 M.Phil. was named Associate Dean of the New York Studio School of Drawing, Painting, and Sculpture in Winter 2006. He continues to consult for the estates of well known artists, represents the estate of the American sculptor Theodore Roszak and serves as a board member of Columbia's GSAS Alumni Association.

Michael Jacobsen '76 Ph.D. read his paper on Pollaiuolo's *Dancing Nudes* at the Conference of Art Historians of SoCal and will soon submit it for publication. He is a recent contributor to *Classic MG Magazine* and

Vintage Racecar Journal, and his own vintage racecar was named Best of Show at the Concourse of the Fabulous 50s at Paramount Ranch, featured in the magazines *Auto Afficionado* and *Vintage Motor Sports*.

Trudy S. Kawami '83 Ph.D. lectured across the United States in conjunction with the exhibition "Ancient Bronzes of the Asian Grasslands from the Arthur M. Sackler Foundation" which she curated. She also advised the University of Wyoming Art Museum on the exhibition "Toro!! The Bull in Human History, Art and Sport," lectured at the opening, wrote the catalog essay, and taught in the NEA Summer Teachers Institute focused on the exhibition.

Michael Klein '71 Ph.D. is going into semi-retirement at Western Kentucky University where he has been since August 1977. He taught his first seminar on abstract expressionism in Fall 2005. He intends to go to the next CAA meeting in New York in February 2007.

Yumi Koh '93 B.A. joined Bessemer Trust in 2004 as a Senior Vice President in the Investment Department, where she is an Equity Research Analyst following the Consumer Discretionary and Staples sectors. She continues to be involved in the arts, as a member of the Junior Associates of the Museum of Modern Art and also is involved with the Young New Yorkers for the New York Philharmonic.

Juliet Koss '90 B.A. published "On the Limits of Empathy" in *The Art Bulletin* (March 2006); her essay "Bauhaus Theater of Human Dolls" appeared in *Bauhaus Culture: From Weimar to the Cold War*, ed. K. James-Chakraborty (Minneapolis: University of Minnesota Press, 2006). She presented papers at the Modernist Studies Association annual conference, at Washington

University, and at the Getty Research Institute; and received a Graves Award for Outstanding Accomplishment in Actual Teaching in the Humanities.

Jonathan Kuhn '83 M.A. is Director of Art & Antiquities for New York City Parks and Recreation. In November 2005 he moderated the panel discussion: "The Mortality of Memory: The War Memorial in Contemporary Society," and organized many public art projects in the parks, including Sol LeWitt, Deborah Butterfield, Richard Deacon (not to mention The Gates!)

Maxine Maisels '62 M.A. was elected Head of the Institute of Arts and Letters at the Hebrew University of Jerusalem.

Elizabeth Marlowe '04 Ph.D. begins a tenure-track job in the Art History Department at the University of Maryland at College Park this fall, and her article "Framing the Sun: The Arch of Constantine and the Roman Cityscape" is in the June 2006 *Art Bulletin*.

James H. Marrow '75 Ph.D., Professor Emeritus of Art History at Princeton University, was the inaugural holder of the Van der Weyden Chair Paul and Dora Janssen at the Katholieke Universiteit Leuven in 2005; in 2006 he was the Sanders Reader in Bibliography at the University of Cambridge, was elected a Fellow of the Medieval Academy of America, and was honored with the publication of a volume of essays by students and colleagues in America and Europe: *Tributes in Honor of James H. Marrow: Studies in Painting and Manuscript Illumination of the Late Middle Ages and Northern Renaissance* edited by J. Hamburger and A. Korteweg, London and Turnhout (Harvey Miller Publishers).

Anne McClanan '89 B.A. just published the co-edited volume, *Negating the Image: Case Studies in Iconoclasm* (Ashgate Publishing).

Katherine Jánoszky Michaelsen '75 Ph.D. is a Professor in the History of Art Department, Fashion Institute of Technology and Chair of its MA program Art Market: Principles and Practices. She launched a new BS degree in Visual Art Management that prepares students for non-curatorial positions in the museum industry. Her essay with János Gerle on Finnish-Hungarian connections in architecture appeared in the catalogue of *Finnmagyar, az 1900-as párizsi világkiállításól a Cranbrook Schoolig* (Finn-Magyar, From the 1900 Paris World Exposition to the Cranbrook School), an exhibition at the Ernst Museum in Budapest.

Mia M. Mochizuki, Lecturer and Mellon Postdoctoral Fellow, 2002–2004 and Visiting Scholar, 2004–2005, now Thomas E. Bertelsen, Jr. Chair of Art History and Religion, at the Jesuit School of Theology at Berkeley.

Andrea Herbst Paul '03 B.A. is a first year student at Harvard Law School.

Richard A. Pegg '01 Ph.D. published "Three Friends of Winter: Chinese Art from the Ming Dynasty (1368–1644)," in *Oriental Art*, Vol. LV, No. 2. and "Wang River Villa Again," in *Oriental Art*, Vol. 37, No. 4.

Maria Grazia Pernis '90 Ph.D. is the co-author with Laurie Schneider Adams of *Lucrezia Tornabuoni de' Medici and the Medici Family in the Fifteenth Century* (New York: Peter Lang Publishing, 2006).

Amy Powell Mellon Postdoctoral Fellow '04–'06, will be at the Getty next year as a post-doctoral fellow beginning a project on 17th-century Dutch landscapes.

In Fall 2007, she will join the faculty at Temple University.

Judith Rodenbeck '03 Ph.D. had a wonderful semester teaching a graduate seminar on Happenings at Columbia this spring. Sadly, this coincided with the death of Allan Kaprow, ('51 M.A.), one of her dissertation subjects. Judith has been appointed Noble Chair in Art and Cultural History at Sarah Lawrence College and named Editor-in-Chief of CAA's *Art Journal*. This coming year she will be on sabbatical, dividing her time between editorial duties for the *Art Journal* and her own writing, particularly her book, *The Black Box of Experience: Happenings and Fluxus* (title tentative).

C. Brian Rose '87 Ph.D. has been named the James B. Pritchard Professor of Mediterranean Archaeology at the University of Pennsylvania, and Curator-in-Charge of the Mediterranean Section, University of Pennsylvania Museum of Archaeology and Anthropology. Next year he will become President of the Archaeological Institute of America, and will be a fellow at the American Academy in Berlin.

Donald Rosenthal '78 Ph.D. published "Hugo Erfurth" in the *Encyclopedia of Twentieth-Century Photography*, vol. 1 (New York: Routledge/Taylor and Francis, 2006), and continues as a critic with *Art New England Magazine*, Boston.

Kathryn Rudy '01 Ph.D. was the Samuel Kress Professor at the Warburg Institute in London. In Fall 2006 she becomes the Keeper of Illuminated Manuscripts at the Royal Library in The Hague.

David Shapiro's '01 B.A. watercolors were exhibited in the two-person show "Eastern Boys and Western Girls" at Kathleen Cullen Fine Arts in New York, and his black-lit fluorescent oil paintings were exhibited in

the solo show “Dreams of the East” at Grand Projects in New Haven. His watercolors were also exhibited in group shows at Spencer Brownstone Gallery, at Guild & Greyshkul, and at Rare Gallery, which will feature his work in a solo show later this year. Shapiro’s work was recently published in the Northeast edition of “New American Paintings.” He teaches painting and drawing in the pre-college division of Pratt Institute.

John F. Scott ’71 Ph.D. is retiring as Professor of Art History after 25 years at the University of Florida. His research interests focus on ceramic and gold art from the Northern Andes and on ballgame paraphernalia in Mesoamerica. He has also published a survey text entitled *Latin American Art: Ancient to Modern*, and written comprehensive entries for encyclopedias: pre-Columbian for *Academic American Encyclopedia* and post-Columbian for *Encyclopedia Britannica*.

Ellen M. Shortell ’00 Ph.D. is chairing the Department of Critical Studies at Massachusetts College of Art, and has been promoted to full Professor of Art History, part of the Critical Studies department.

Jeffrey Chipps Smith ’79 Ph.D. is the Kay Fortson Chair in European Art in the Department of Art and Art History, University of Texas at Austin. His book, *The Northern Renaissance* (London 2004) appeared in a Greek translation (Athens 2005). His introduction for the Erwin Panofsky’s *The Life of Art: Albrecht Dürer* (Princeton) appeared in reprint in September 2005.

David Sokolow ’71 M.A. was named the first Director of Student Life at The University of Texas School of Law, where he has taught for 25 years. He teaches two courses (Contracts

and Business Associations) and spends the rest of his time administering a new program designed to make law school a more humane experience.

Damie Stillman ’61 Ph.D. was appointed Chair of the Development Committee of the Society of Architectural Historians. He continues to serve on the Governor’s Consulting Committee on the National Register of Historic Places for Maryland; the Board of Directors of the Baltimore Architectural Foundation; and the advisory committee for a Getty-funded project on a survey of architecture, planning and landscape on the American college campus, sponsored by the Council of Independent Colleges.

Deborah Stott ’75 Ph.D. published “I’m the same Cornelia I’ve always been”: Reading Cornelia Collonello’s Letters to Michelangelo.” *Women’s Letters Across Europe, 1400–1700: Form and Persuasion*. Ed. J. Couchman and A. Crabb. Aldershot & Brookfield, VT: Ashgate Publishing, 2005.

Joni Todd ’05 M.A. was promoted to Manager of Tours and Group Visits at Cooper-Hewitt, where she is responsible for training all museum guides on Cooper-Hewitt’s featured exhibitions.

Eugenie Tsai ’95 Ph.D. was appointed Director of Curatorial Affairs at P.S.1 in January 2006.

Alicia Walker Mellon Postdoctoral Fellow ’04–’06, is moving to Saint Louis to take up a position as Assistant Professor of Art History and Archaeology at Washington University.

Ila Weiss ’68 Ph.D. is writing a critical biography of Candace Wheeler. Her field of expertise in 19th century American landscape painting has expanded to the decorative arts of the late 19th century.

Susan Wood ’79 Ph.D. completed a lecture tour for the Archaeological Institute of America, presenting a paper of the numismatic and sculptural portraits of Nero’s wives.

Aida Yuen Wong ’99 Ph.D. has been promoted to Associate Professor of Asian Art at Brandeis University, Massachusetts. Her first book, *Parting the Mists: Discovering Japan and the Rise of National-Style Painting in Modern China* (2006), was published by the University of Hawai’i Press.

Elise Youn ’05 M.A. was awarded a Fulbright Scholarship to study the history of modern urban planning in South Korea. She will be moving to Seoul to do the research project for a year beginning in September.

Mark Zucker’s ’64 B.A., ’66 MA, ’73 Ph.D. article “Homeliness and Humor in Renaissance Italy: Tales of Ugly (and Witty) Artists and Other Paragons of Ugliness” won the Albert W. Fields Award for the best article of the year (2004) in the periodical *Explorations in Renaissance Culture*.



Photo Credit: Annique Atwater GS ’07

curator’s corner

Continued from page 4

Rubin, who, no doubt, had been cramming for one of Meyer Schapiro’s courses. (I returned them to the drawer, a decision I regret since the papers were probably lost when the library moved to Avery.) I had done my undergraduate work at Stanford and I knew Elsen; I never met Chipp, although his work on *Guernica* underpinned my own. Reff taught me what it is to be an art historian. But if I hadn’t gotten involved with Rubin as I began my dissertation in the early eighties and worked with him on “Picasso and Portraiture,” an exhibition he organized at MoMA, I doubt I would have had the chance to curate “Picasso and American Art” or any other exhibition. Moreover, if I hadn’t picked up an M.B.A. while completing my doctorate, I don’t think I would have had a career in art history at all. That experience made me connect those years in the library with the broader world, or at least keep trying to do so.

Excerpt from Esther Pasztor’s recent book, *Thinking with Things: Toward a New Vision of Art* (Texas: University of Texas Press, 2005)

Continued from page 7

multiple and multivalent messages that, like body language, are the special strength of interpretation of the subliminal mind. As there is a match in the human sensory apparatus and the world “out there,” there is a match between the language of things and the nonconscious mind. We make our things to match both our physical and mental needs, and are concretizations of our thoughts. “The car engine has exactly the coarseness people have when we describe the world.”

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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 2005–2006:

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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, Collins/Kaufmann Forum, Branner Forum, 901 Schermerhorn Hall, 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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calendar highlights

2006

September 15th
The Center for the Ancient Mediterranean
The Ancient Art of Drawing and the Newly Discovered Papyrus of Artemidorus
Salvatore Settis
Professor, Scuola Normale Superiore di Pisa
11 a.m.

September 25th
The Bettman Lectures
The Bayeux Tapestry and the Ends of History
Howard Bloch
Professor, Yale University

September 26th
Opening reception
Ely Jacques Kahn, Architect: Beaux-Arts to Modernism in New York
(September 27th to December 9th)
Wallach Art Gallery
5 to 7 p.m.

September 28th
University Seminar in the Arts of Africa, Oceania, and the Americas
New research on early Maya iconography
Karl Taube
Professor, University of California, Riverside
6:30 p.m.

October 10th
Collins Kaufmann Forum on Modern Architecture
France/Germany: Architectural Interference 1879–1989
Jean-Louis Cohen, Professor, Institute of Fine Arts
Hartmut Frank, Professor, Hochschule für Bildende Künste, Hamburg
6:15 p.m.

October 11th
Gallery talk
Gallery talk with curators Jewel Stern, John A. Stuart, Janet Parks on exhibition *Ely Jacques Kahn, Architect: Beaux-Arts to Modernism in New York*
6:30 p.m.

October 26th
Collins Kaufmann Forum on Modern Architecture
Elephants Inc.: The Thin Skins of Accumulation
Arindam Dutta
Associate Professor, MIT
6:15 p.m.

October 30th
The Bettman Lectures
The Voyage of the 'New Year's Gift': A Cargo of Paintings from London to Japan, 1614
Timon Screech
Professor, The School of Oriental and African Studies—The University of London

November 2nd
University Seminar in the Arts of Africa, Oceania, and the Americas
Reframing the Loom—Andean Weaving as Discourse
Catherine Allen
Professor, George Washington University
6:30 p.m.

November 20th
The Bettman Lectures
Anthropologies of the Image, ca. 1500
Alexander Nagel
Associate Professor, The University of Toronto

December 7th
University Seminar in the Arts of Africa, Oceania, and the Americas
New findings on the roots of Tango and Mambo in the Congo
Robert Farris Thompson
Professor, Yale University

2007

January 30th
Opening reception
Robert Moses and the Modern City: Slum Clearance and the Superblock Solution
(January 31st–April 21st)
Wallach Art Gallery

February 26th
The Bettman Lectures
Is Art History Global?
James Elkins
Professor, School of the Art Institute of Chicago

March 26th
The Bettman Lectures
title to be announced
Howard Burns
Professor, Scuola Normale Superiore di Pisa

April 30th
The Bettman Lectures
Analogue: Another History of Photography
Geoffrey Batchen
Professor, The City University of New York

For a complete listing of departmental events, including the Robert Branner Forum, the Collins Kaufmann Forum on Modern Architecture, the Howard Hibbard Forum, and University Seminars in the Arts of Africa, Oceania, and the Americas, visit www.columbia.edu/cu/arthistory, or call 212.854.4505.

COLUMBIA UNIVERSITY
DEPARTMENT OF ART HISTORY AND ARCHAEOLOGY
826 SCHERMERHORN, MC 5517
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