

COLUMBIA UNIVERSITY

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

FALL 2007

826 *schermerhorn*



from the chairman's office

My term as chairman began in January, but a long-standing commitment to deliver the Slade Lectures at Cambridge University found me in England for the first half of spring term. During that time, my esteemed colleague, and our former department chairman, Professor David Rosand, led the department with a sure hand. I am deeply grateful to David for taking on this duty and to Emily Gabor, our Department Administrator, and our excellent office staff for helping him so ably.

Traditionally, the messages from department chairmen that are regular features of our newsletter combine reflection on the past academic year and a preview of the year that lies ahead. It is a great pleasure to begin with some truly wonderful news. As the 2006–07 academic year was drawing to a close, word arrived of a magnificent gift to the department from Mr. and Mrs. Leonard Riggio. The Riggio gift (described on page 3) will provide funds for two professorships, fellowships for graduate students, travel grants for undergraduates, and other initiatives.

The past academic year also brought a sad loss. Professor James H. Beck passed away in New York on May 26. A short tribute in the newsletter (see pp. 4–5) describes some aspects of his career, but a much longer acknowledgement of gratitude would be required for an adequate account of Jim's impact on the field of art history and on the lives of his students and colleagues. His lively, inimitable presence in the department will be deeply missed.

In his chairman's message last year Barry Bergdoll wrote about generational transitions and renewal in the department. These depend upon attracting and retaining the best scholars and teachers in a wide range of fields who enable the department to offer a truly global curriculum. A key part of this curriculum is the art of Asia, and the arrival of the new Atsumi Associate Professor of Japanese Art, Matthew McKelway, and Professor Jonathan Reynolds, a leading scholar of Japanese architecture, will add enormously to our strength in this field. Among other new faculty who will begin teaching this fall will be Zoë Strother, the first Riggio Professor of African Art. The very welcome return of Professor Holger Klein after a three-year term as curator at the Cleveland Museum of Art will energize our program in Byzantine and Medieval art.

In the midst of the changes, arrivals, and departures that are part of the experience of any academic department, it is fitting to reflect on an enduring feature of our shared enterprise that enters its sixtieth year this fall: "Art Humanities: Masterpieces of Western Art." Although the content and emphasis of the course have changed over the decades, "Art Hum" remains an essential part of Columbia's Core Curriculum and serves as a "front door" to the department, frequently luring undergraduate students into a major in art history. For our Ph.D. students, teaching the course is the capstone of their pedagogical training at Columbia and an invaluable experience as they launch their academic careers. For the faculty who teach the course themselves and provide guidance for the graduate instructors, Art Hum is one of the most important things we do.

Art Hum is also a source of renewal and strength in the department, as we go back to basics, year after year, constantly reconsidering the ways to achieve our fundamental goal of teaching students to see and to think.

Robert E. Harrist, Jr.

Zoë Strother returns to Columbia University



Zoë Strother returns to Columbia this fall as the first Riggio Professor of African Art, after serving on the faculty of the University of California, Los Angeles. She will be happily welcomed by faculty members in the Department who worked with her when she taught at Columbia between 1995 and 2000. She is well known as a teacher and scholar of African art and the art of the African Diaspora,

with a specialization in art of Central Africa. Her return reaffirms Columbia's strength in these areas as she joins Professors Kellie Jones and Susan Vogel, who teach in these and related fields.

Professor Strother has conducted extensive research in the Democratic Republic of the Congo, Nigeria, Senegal, and Ethiopia. She is best known for her work on masquerade. Her book, *Inventing Masks: Agency and History in the Art of the Central Pende* received the Arnold Rubin Outstanding Publication Award. She also has interests in analyzing pivotal moments in the depiction of "Africa," such as the representation of Sara Baartman (aka "The Hottentot Venus") or Leni Riefenstahl's

influential depictions of Nuba wrestlers. Professor Strother has a new volume appearing in the fall, *Pende*, for the 5 Continents Editions (Milan), Visions of Africa Series on the art of individual African ethnic groups. These scholarly yet accessible, well-illustrated books will be widely used for teaching.

In recent years, Professor Strother has received numerous grants and fellowships, most notably two distinguished residential fellowships: the Frederick Burkhardt Residential Fellowship for Recently Tenured Scholars (American Council of Learned Societies), and an Ailsa Mellon Bruce Senior Fellowship, Center for Advanced Study in the Visual Arts, at the National Gallery.



Courtesy of the Herbert Weiss collection

Cover: detail from Raphael's *Parnassus, Stanza della Segnatura*, Vatican, Rome, fresco, c 1509–11

Jonathan Reynolds



This fall Jonathan Reynolds, a leading scholar of modern Japanese architecture and visual culture, joins the Columbia-Barnard department as an associate professor. Professor Reynolds is a graduate of Harvard College and holds a Ph.D. from Stanford University.

Before coming to New York, Professor Reynolds taught at the University of Michigan and at the University of Southern California, where he served as chairman of the Department of Art History. Professor Reynolds is the author of *Maekawa Kunio and the Emergence of Japanese Modernist Architecture* (2001) and numerous articles on architectural history. More recently, his research has also encompassed the history of photography in Japan. The courses that Professor Reynolds will offer will complement our curriculum in Asian art and in architectural history and photography, which have long been areas of special strength in our department.



“Nihonbashi, Tokyo”



Kano Eitoku (1543-1590). *Kyoto screens*, ca. 1565. Detail, fan shops. Yonezawa City Uesugi Museum

Matthew McKelway



When he joins the faculty this fall, as the Atsumi Associate Professor of Japanese Art History, Matthew McKelway will experience a homecoming. No stranger to Schermerhorn Hall, Professor McKelway earned his Ph.D. in the department in 1999.

He is an expert on pre-modern Japanese painting and the author of *Capitalscapes: Folding Screens and Political Imagination in Late Medieval Kyoto* (2006) and *Traditions Unbound: Groundbreaking Painters from Eighteenth-Century Kyoto* (2005), the catalogue for an exhibition at the Asian Art Museum, San Francisco, which he curated. He has also published many articles in English and Japanese. Professor McKelway has taught at New York University and was a visiting professor at Gakushuin University and Waseda University in Tokyo. At Columbia, he will offer courses in a wide range of subjects in the area of ancient to early modern Japanese art and also will teach Art Humanities: Masterpieces of Western Art.

Major Gift from the Riggio Foundation

The Department of Art History and Archaeology is pleased to announce a gift of \$5 million from the Riggio Foundation, established by Leonard and Louise Riggio. Mr. Riggio is the chairman of Barnes & Noble, Inc., the world's largest bookseller. The Riggio's daughter, Stephanie, graduated from the College in 2006 with a degree in art history.

This gift, one of the largest in the department's history, will fund two new professorships, one in the field of African Art and another in a field of art history to be designated by the department. The establishment of the professorship in African art comes at an especially happy time, as Professor Zoë Strother will be returning to Columbia in the fall and will be the first holder of the new chair. The professorship in African art takes its place among a constellation of other professorships in non-Western art and will ensure Columbia's continuing preeminence in these fields. The gifts for both professorships will be matched by the Lenfest Professorship Challenge Fund.

In addition, Mr. and Mrs. Riggio's gift will support graduate fellowships, which will enable us to attract the very best Ph.D. students to the department. Their gift also will support summer internships for undergraduate art history students, research fellowships for students writing senior theses, an undergraduate travel seminar, and other events benefiting students.

The Riggio family has made many contributions in the art world, especially including funding Dia:Beacon, the world's largest contemporary art museum built in 2003 on the Hudson River in Beacon, New York. They have also been a generous patron of the Children's Defense Fund's Haley Farm Freedom School in Clinton, Tennessee, where they built the Langston Hughes Library and the Riggio-Lynch Chapel. Both buildings were designed by the renowned artist and architectural designer, Maya Lin.

The department has been greatly strengthened by the Riggio's generosity and foresight.

Professor James H. Beck (1930–2007)

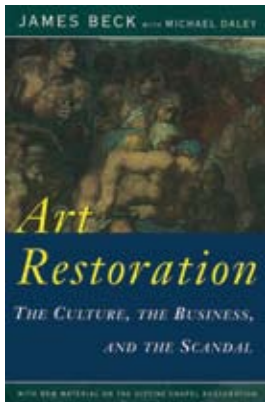


The Department of Art History and Archaeology lost one of its most beloved members when Professor James H. Beck passed away on May 26, 2007, in New York. For over forty years, Jim inspired students at Columbia in his brilliant classes and devoted himself in ways large and small to the good of the department, serving as chairman from 1984–1990. Jim was one of the world's foremost scholars of Italian Renaissance art, the author of over a dozen books and

countless articles. He also became famous for his outspoken opposition to what he saw as the unnecessary and damaging restoration of works

of art, most notably, Michelangelo's frescoes in the Sistine Chapel. In 1992 he co-founded ArtWatch International and was the director of this organization for the rest of his life. Although these public aspects of his career were widely noted in obituaries published at the time of his death, in Schermerhorn Hall we will remember Jim above all as a teacher and mentor, whose office was a wonderful and welcoming destination, constantly filled with students seeking his advice, colleagues popping in to chat, and friends from all over the world visiting Columbia to see him. Adding to our sorrow over Jim's passing was the death of his wife of 51 years, Darma, just five days later. We extend our sympathy to their son, Larry, their daughter Nora, and their three grandchildren. In memory of Jim the department has established the James H. Beck Memorial Fund, which will be used to assist students studying Italian Renaissance Art. Information about a memorial service planned for September 19th will be posted on the department's webpage.

Excerpts from the Writings of Professor Beck *Veritatem dies aperit.* (Time unveils the truth.) Seneca



OVER THE PAST DECADE, my energies have been galvanized by issues concerning the stewardship of cultural treasures and, in particular, the restoration and conservation of prominent sculptures and paintings in the Western tradition. This turn of interests was totally unplanned and, in retrospect, is something of a surprise. I had been a student and professor of Italian Renaissance art and a constant observer of contemporary art for nearly thirty years before any concern about restoration entered my head.

I now consider my previous neglect as a flaw,

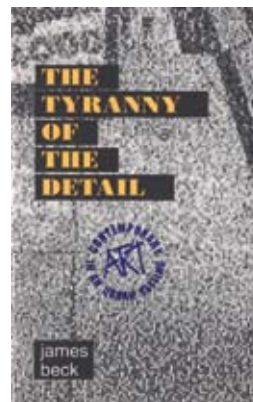
but it does, for the most part, characterize the state of affairs among art scholars. Under the instruction of the German refugee generation which had migrated to the United States immediately before the Second World War, I became an art historian of a fairly traditional bent. With this orientation, I was engaged in understanding the historical context out of which emerged the Renaissance artists and their works of art. Hundreds if not thousands of hours in the archives and in the manuscript rooms of libraries puzzling over fifteenth- and sixteenth-century documents constituted a substantial portion of my annual routine. Furthermore, I have long been devoted to a formal reading of paintings and sculptures, my interest growing from a truncated stint as an aspiring painter.

In about 1983, having seen the restoration and cleaning of the façade of the Basilica of San Petronio in Bologna, and especially the Porta Magna, I became alarmed. The transformation of the reliefs and the in-the-round sculptures of the portal by Jacopo della Quercia (which incidentally had been the subject of my Ph.D. dissertation) was bewildering. I felt a moral obligation to put my reactions on paper. The article on their restoration, which was published by an Italian scholarly art journal, represented my first entry into the arena of restoration. I had noticed most of all that, following the intervention, the sculpture had lost something of its monumentality, and that the reliefs, with their massive forms, appeared flatter, more akin to graphic renderings than three-dimensional carving. Out of innocence or ignorance rather than caution, I failed to question the technical assumptions that rested

behind the extensive restoration project on Bologna's main civic square. It never occurred to me, even for a single moment, to challenge the ability or the integrity of those who had conducted the operation. With Twainian naïvety I thought that everyone contentedly fulfilled their roles like noble medieval craftsmen. Indeed, I perceived restoration as a near magical craft which could bring the dead back to life.

Nevertheless, scratching only a few millimeters beneath the surface, I soon came to realize that there were a variety of approaches, techniques and methodologies that vied with one another for acceptance, and that considerable sums of money were involved in the business of art restoration. And as well as material gain, reputations were at risk, not just those of the restorers but also those of the directors of works, often prestigious superintendents, as well as their art historian advisers.

—From *Art Restoration*, selected by Larry Beck



ARTISTS, OFTEN ISOLATED and alone, insistently have been producing, looking, exchanging, for the most part without meaningful monetary reward, crying their cries in the wilderness and singing their songs to the wind for all of us. In this sense at least, I find that both the so-called "good" along with the so-called "bad" artist, whatever measuring yardsticks we might choose to apply, are essential for the health of social structure. Furthermore, at least on this level, the artists as a community or a subclass are all more or less of equal consequence. Both the good priest and the

not-so-good one say Mass and hear confession. Thus, I find it offensive that in the cold, absolutist conditions in which artists find themselves, they are savagely assessed without a second chance or mode for appeal. Somehow and somewhere conclusions are reached about who is acceptable and who is not. They must acquiesce for the greater good, and the vast majority end up being discarded in the official labyrinths. The status quo requires revision.

—From *The Tyranny of the Detail*, selected by Nora Beck

On Jim Beck's Teaching

In our opinion, Professor Beck should be remembered first and foremost as a great teacher. We do not, however, mean to equate great teaching with spellbinding lecturing alone or, for that matter, with any other activities that take place exclusively in the classroom. In Beck's case, his office on the ninth floor of Schermerhorn Hall is the hub of a different sort of instruction. He is there every day, usually in the company of two or three students discussing their projects and, it seems, almost threatening to crowd him out of his own workspace. At times they are there by appointment, but as often as not they drop by unannounced, a container of coffee in hand. These gatherings may seem casual or accidental, but in fact they represent one of Beck's secret teaching methods: daily opportunities for the open exchange of ideas and information, not only with the *professore* but with each other. In the midst of all the bustle—the constant comings and goings, the frequent interruptions by phone calls or by colleagues popping in and out—students may not even be

aware of the exquisite attention he pays to the details of their conversations, from which he deduces their strengths and their weaknesses, enabling him to tailor his mentoring to individual needs. His enthusiasm is infectious; his sincerity is unmistakable; and his modesty is endearing, as when he good-naturedly allows himself to be disagreed with, to notice something for the first time, or to admit that he hasn't quite gotten around to reading such-and-such a recent article. Noteworthy, too, is Professor Beck's generosity. Time and again he lends books to students from his personal collection, offers them leads to unpublished documents, shares and solicits their opinions on new ideas or discoveries. Above all, he inspires by example, through a life of achievement marked by honesty, academic integrity, and rigorous scholarly standards.

—From *Watching Art: Writings in Honor of James Beck*, Introduction by Lynn Catterson (PhD '02) and Mark Zucker (CC '64, PhD '73)



JACOPO HAS FORMULATED a fascinating pattern of repetition and divergence in the pose of Adam and Eve, more complicated still than was the case with the Temptation. The action and silhouette of Adam's right leg is echoed by Eve's left leg and conversely, Adam's left leg has the same pose as Eve's right one. The bodies of both figures are placed obliquely in the shallow space, the arm movements give them variety, as does the distinctive conception of the male and female bodies. Jacopo has rendered the Gate of Paradise as a rectangular

structure with a well-articulated lintel, not unlike the actual portal upon which the relief is applied, although the Gate is without narratives. Since the angel is larger than the opening of the gate from which he has exited and is conceived in the same proportion as Adam and Eve, the effect is to give the corporeality of all three figures a dominating presence.

Adam's intense expression is much the same as that found in the previous scene, and once again may be understood in the context of *terribilità* usually applied to Michelangelo: this time he confronts the angel, who



Jacopo della Quercia, *The Expulsion*, San Petronio, Bologna

has a similar fiery determination. Adam and Eve on the right half of the relief are isolated by the barely delineated mountain behind them, implying the hard life that will come. The power of the relief rests in part, beyond the effective psychological interpretation, in the juxtaposition of the completely nude actors with the partially clothed angel, whose garment has an undulating surface that is set against his own smooth flesh and that of Adam and Eve.

—From *Jacopo della Quercia*, Vol. I, selected by Robert Harrist



IT IS COMMON KNOWLEDGE that public as well as private collections all over the world are full of problematic objects, mistaken attributions alongside outright forgeries. Should we, then, thin out entire galleries and conduct a vast bonfire of the vanities? Turning the question on its side: what is the harm of being seduced by mediocre look-a-likes...? Some, even many, individuals may be inspired by them to lofty thoughts while contemplating them; after all false gods produce miracles.

However, such is not my view because these objects are demeaning to the dignity of art. Residing in prestigious museums where they are admired innocently by millions of viewers, reinforced by dulcet audio descriptions prepared by directors and curators singing their praise, truth, accuracy, and fairness to the memory of artists seem to be as irrelevant as is the quality.... The evidence points to a crisis in connoisseurship. The present book seeks to isolate characteristic issues surrounding the crisis and begin the process of establishing standards which will help to mitigate it, to protect buyers, whether public or private, and to the historical memory of artists whose integrity has been endangered.

—From *Duccio to Raphael: Connoisseurship in Crisis*, selected by Denise Budd (PhD '02) and Lynn Catterson (PhD '02)



Frederick Ilchman ('96 M. Phil.) curates "Venice in the Renaissance: Titian, Tintoretto, Veronese," at the Museum of Fine Arts, Boston



I moved from Venice to Boston in the summer of 2001 to begin work as assistant curator of European paintings at the Museum of Fine Arts, Boston. Although a museum position is fundamentally an office job—one spends hours in meetings or facing a computer screen—my work encompasses diverse pleasures; in a typical day I might field an inquiry about a painting owned by a member of the public (the “Antiques Roadshow” aspect), give a pep talk to our docents, and consider period frames that could improve the appearance of our pictures.

Studying at Columbia and in New York City confirmed my preference for “object-oriented” art history. During seminar visits to the Metropolitan, the Frick, or the Morgan Library I realized I got a bigger thrill—and indeed found more compelling questions—when examining a painting, sculpture, or etching in person, rather than confronting a (perhaps more famous) work through a slide. Happily for me, a program renowned for theoretical approaches also teaches the fundamentals of the study of objects: medium, technique, condition, conservation, connoisseurship, chronology, provenance, and so on. A seminar with Professor David Rosand on Tintoretto and one on fifteenth-century north Italian painting with Keith Christiansen (held at the Met) were not strictly museum classes, but they provided solid training in understanding paintings as objects and the subtleties of style.

I am now deeply involved in the first big exhibition I can call my own: “Venice in the Renaissance: Titian, Tintoretto, Veronese,” scheduled for Boston in the spring of 2009. Although Titian was born forty years before Paolo Veronese, the careers of Titian, Tintoretto and Veronese overlapped for almost four decades. And while the “Big Three” are often discussed together in academic lectures (and are invoked in the subtitle of a classic study by Professor Rosand), the three painters—and their rivalry—have never been the exclusive subject of a major museum exhibition. My show will call attention to the characteristics that would be associated with Venetian painting for generations thereafter: loose, expressive brushwork (*colorito alla Veneziana*), new subject matter (including female nudes), and the triumph of a new format (the oil-on-canvas easel picture).

The checklist of the exhibition is composed of precise juxtapositions of two, three, and sometimes four paintings that demonstrate how much these three artists influenced each other and how they used their paintings to critique one another. When I began the project, I identified three major challenges: borrowing enough paintings by Titian, finding Tintoretto's that stand up to the works by Veronese and Titian (many of Tintoretto's best paintings are too large for transport), and obtaining enough large-scale works to give a sense of the great painted cycles at the Scuola Grande di San Rocco and San Sebastiano, for example. With nearly two years before the show opens, the checklist of some sixty paintings seems sufficient to overcome those challenges.

Frederick Ilchman

Treasures Rediscovered: Chinese Stone Sculptures from the Sackler Collections at Columbia University

19 MARCH–31 MAY 2008

OPENING RECEPTION 18 MARCH, 5:00–7:00 P.M.



Art *Treasures Rediscovered* highlights twenty-three of the most important stone sculptures from Columbia University's Sackler Collections. Many have never been extensively studied or publicly exhibited. The sculptures—steles, free-standing figures, and heads of divinities, as well as architectural elements, from the Han (206 BCE–220 CE) through the Tang Dynasty (618–907 CE)—provide a synoptic overview of how art manifests ritual practice and reveals the transmission and transformation of culture. Emphasizing works from the sixth century CE, a time of great intellectual ferment, the exhibition will include sculptures ascribed to specific Buddhist sites, such as Xiangtangshan and Longmen. Complementing the sculptures will be rubbings, maps, photographs, and multimedia presentations.

The Sackler Collections at Columbia University constitute a valuable resource for object-based study and teaching. Conservation treatment of the sculptures, undertaken in preparation for the exhibition, will contribute not only to their preservation but to a better understanding of their origin and subsequent history. A fully illustrated catalogue with contributions by several scholars of Buddhist art will be published

by the gallery. Plans are under way for the exhibition to travel to three or four other venues.

The curators are Leopold Swergold (Columbia College, 1962), a collector of Buddhist art, and Eileen H. Hsu (PhD, Columbia University, 1999), an independent scholar who specializes in Chinese Buddhist Art.

Visual Media Center for Art History and Archaeology

We alternately portray technology as society's great savior and as the source of our demise. This comes as no surprise—after all, the virtual worlds on our computer screens, for example, are as likely to frustrate us as they are to bring out our intellectual creativity. But in reducing the conversation to either fanfare or hand-wringing over the computer itself, we miss the simple fact that a host of fascinating real-world experiences have grown along with these technologies. Now more than a decade into exploring the teaching possibilities of new media, the Visual Media Center has become keenly aware of the value of these experiences.



Notre-Dame-du-Haut, Ronchamp,
Andrew Tallon '07 Ph.D.

As the department familiarizes itself with digital imaging, interaction between our educational technologists, faculty and students has increased significantly. This greater level of contact has produced a deeper understanding of the pedagogical process for our staff while underscoring the potential of

new media to faculty. Beyond imaging, the VMC designs animated maps, three-dimensional models, high-resolution viewers, and other resources requiring intensive field documentation. Thinking through the documentation and design process has proved to be a powerful teaching exercise in itself, so we have opened our projects to student participation. The websites of the Bourbonnais field school or the Masterpieces of South Asian Art are powerful teaching tools, but they are each a single element of far-reaching educational experiences.

You may visit the VMC's History of Architecture website at <http://www.learn.columbia.edu/ha/html/modern.html> to experience the three-dimensional nodes of Le Corbusier's Church of Notre Dame du Haut. The technology behind the site is in itself exceptional. A talented graduate student photographed the church after discussion with a faculty member. Later he worked with a VMC designer and undergraduate work-study assistant to build his nodes. The collaborators went on to think through an animated plan of the site to give their work context. It is the full scope of collaboration behind such projects that may have as lasting an effect on students and educators alike as on the technology itself.

James Conlon, Director, Visual Media Center

Revolutions: A Century of Makonde Masquerade in Mozambique

19 SEPTEMBER–8 DECEMBER 2007

OPENING RECEPTION 18 SEPTEMBER, 5:00–7:00 P.M.

Revolutions, an exhibition of masks and other performance objects from East Africa, will feature more than 60 examples of Makonde art. Among the objects on loan from public and private collections, will be antelope-horn trumpets, fanciful drums, figural dance sticks, ornate metal bracelets, and a comprehensive selection of helmet masks. Playing a key role in the unique cultural performance genre known as *mapiko*, these works present a broad overview of the evolution of *mapiko* during the past 60 years and contextualize its practice within the shifting political and economical landscape of the Makonde peoples of northern Mozambique. The exhibition not only represents the first major research contribution to Makonde studies in three decades but offers a rare opportunity to view Makonde art, which is seldom on view in the New York area.

Alexander Bortolot, a doctoral candidate in art history and archaeology at Columbia University, is the curator of the exhibition. He has done extensive archival research and fieldwork, living among Makonde communities in northern Mozambique for a year and conducting interviews with mask sculptors and masquerade performers. In addition to Bortolot's curatorial essay, the publication will include more than 40 color images that provide a vivid record of Makonde visual culture.



Mask (*lipiko*) of Makonde man with incised tattoos, ca. 1935–40; wood, human hair, and black pigment. Collection Laura and James J. Ross; photograph by John Bigelow Taylor

2007 Undergraduate Prize Winners

In May, the Department awarded its senior thesis prize to **Amanda Anderson** for her paper "A Villanovan Hut Urn, Miniaturization and Change." **Alexander Gartenfeld** was awarded a travel fellowship to research his proposed thesis, which will focus on the work of Wallace Berman.

David Freedberg is appointed the Pierre Matisse Professor of Art History

Columbia University is pleased to announce the appointment of David Freedberg as the Pierre Matisse Professor of Art History. The Pierre Matisse Professorship was established through a generous gift of the Pierre and Maria Gaetana Matisse Foundation in memory of the late Pierre Matisse, the distinguished art dealer and supporter of artists, who played a major role in introducing European modernism to America.

Born in South Africa, and educated at Yale University and Balliol College, Oxford, Professor Freedberg joined the Columbia faculty in 1984. Initially trained in classics, he has written about a vast array of topics, ranging from the art of the Renaissance to modern art and criticism. Among his books, *The Power of Images: Studies in the History and Theory of Response* (1989)—which has been translated into many languages—has had a transformative influence in the field of art historical studies. His most recent book, *The Eye of the Lynx: Art, Science, and Nature in the Age of Galileo* (2002), has received many awards, including

the Ralph Waldo Emerson Prize of Phi Beta Kappa “for significantly contributing to our understanding of the cultural and intellectual condition of humanity.” His current research expands the boundaries of humanistic studies by applying new knowledge from the field of neurosciences to the understanding of art—an interest that is reflected in the title of his current book project, *Modes of Seeing: Mind, Body, and Emotion in the History of Art*.

Since 2000 Professor Freedberg has been the director of the Italian Academy for Advanced Studies in America at Columbia, which he has developed into a major international center for interdisciplinary scholarship. Professor Freedberg has also served as Slade Professor of Fine Art at Oxford University and as Andrew W. Mellon Professor at the National Gallery of Art in Washington. He has been honored with membership in the American Academy of Arts and Sciences, the American Philosophical Society, and the Accademia Nazionale di Agricoltura.

faculty highlights

Zainab Bahrani was invited to lecture at University College, London and at Johns Hopkins University this academic year. She is currently serving as Director of Graduate Studies.

Robert Moses and the Modern City, the three-part exhibition curated by **Hilary Ballon**, drew record-breaking crowds at the Museum of the City of New York, the Queens Museum of Art, and Columbia’s Wallach Art Gallery during its spring-semester (2007) run and stirred a public debate about current development in the city. As editor of JSAH, she is working to develop JSAH Online, with funding from the Andrew W. Mellon Foundation.



Barry Bergdoll stepped down as chair at the end of 2006 and took over the reins of the Department of Architecture and Design at MoMA in January in time to begin planning that Department’s 75th anniversary.

His graduate seminar “History of Architecture Exhibitions and Installations at MoMA” culminated in a symposium in May and papers towards a future collection of essays. The exhibition “75 Years of Architecture at MoMA” opened in April. Bergdoll gave the annual address to the Society of Architectural Historians of Great Britain; he also delivered papers at Yale, University of Minnesota, Rice University, and at a conference on the Dutch architect Rietveld in Utrecht. In April he was visiting Professor at the École Pratique des Hautes Études in Paris.

Francesco Benelli published “Seeing and Reading: Metodi Analitici di Rudolf Wittkower per l’Articolo su Leon Battista Alberti del 1940” in Leon Battista Alberti e l’Architettura, M. Bulgarelli 2006, based on primary sources from the Wittkower paper archive, the first result of a broader project on the German art historian. Other articles due for publication in 2007 include “Il cortile d’onore del Castello Brancaleoni di Piobbico. Storia, Stile ed un Tentativo di trribuzione” in Bollettino d’Arte’s special anniversary edition. He lectured in Italy, England and South Korea, and taught in Columbia’s Venice Summer Program.

Francesco de Angelis edited the book *Lo sguardo archeologico. I normalisti a Paul Zanker* (Pisa 2007), contributed to the exhibition *Etruschi. La collezione Bonci Casuccini* (Siena–Chiusi 2007), and co-organized the conference *Arte dal basso? Stile e società nel mondo antico, dall’«arte plebea» ad oggi* (Rome, June 8–9, 2007). He also published an article on Pausanias, and gave talks on Roman and Etruscan topics in New York, San Diego, and Baltimore.

In Spring 2007, **Jonathan Crary** was a visiting Whitney J. Oates Fellow at Princeton. In November 2006, he lectured at the Barcelona Museum of Contemporary Art. Earlier last fall he spoke at a “Film, vision and technology” conference at NYU’s Deutsches Haus, co-organized by Columbia PhD candidate Susanna Cole. He gave other lectures at Yale School of Architecture, the Whitney Independent Study Program and the Hammer Museum in Los Angeles. On campus recently, he was a respondent to Svetlana Alpers following her lecture at the Heyman Center.

Vidya Dehejia, Director, Southern Asian Institute, recently completed *The Body Adorned: Dissolving Boundaries between the Sacred and the Profane in India’s art*.

(Columbia University Press with Mapin India, 2008) *The Unfinished: Indian Stone Carvers at Work* is an ongoing collaborative project with Peter Rockwell. During Spring Break 2007 she led her undergraduate seminar on a trip to India.

This year **Vittoria Di Palma** completed two edited projects: *Intimate Metropolis: Constructing Public and Private in the Modern City* (Routledge); and “Architecture and the Organic Metaphor,” a special issue of the *Journal of Architecture*. She also wrote an article on Google Earth, and presented papers at University College London and Oslo University of Architecture.

David Freedberg, Pierre Matisse Professor of the History of Art, continued his research on the neural substrate of embodied and emotional responses to art. With Professor Vittorio Gallese of Parma, one of the discoverers of mirror neurons, he wrote about the importance of embodied simulation for the understanding of art. With Professor Fortunato Battaglia he developed a series of experiments using Transcranial Magnetic Stimulation as a means of examining the cortical motor networks activated during observation of paintings. He continues to direct

Robert E. Harrist, Jr. Honored

Robert E. Harrist, Jr. (MA '80), Jane and Leopold Swergold Professor of Chinese Art History and Department Chairman, was a recipient of a Distinguished Columbia Faculty Award. Funded through the generosity of Columbia trustee Gerry Lenfest (LAW '58), the award recognizes faculty who demonstrate unusual merit as teachers of undergraduate and graduate students as well as outstanding scholarship and service to the university. This is the second year in a row that a member of the Department of Art History and Archaeology received the award: Meyer Schapiro Professor of Modern Art, Jonathan Crary (CC '75, PhD '87) was honored last year. Also during the 2006–2007 academic year, Harrist held the Slade Professorship of Fine Art at Cambridge University, one of the most venerable and most prestigious appointments in the field of art history. His new book, *The Landscape of Words: Stone Inscriptions from Early and Medieval China*, will appear in early 2008.

David Rosand is awarded the Paul Oskar Kristeller Lifetime Achievement Award

At its annual meeting in March 2007 the Renaissance Society of America presented the Paul Oskar Kristeller Lifetime Achievement Award to David Rosand (CC '59, PhD '65), Meyer Schapiro Professor of Art History at Columbia and a long-time member of the board of the Renaissance Society of America. An authority on the art of the Italian Renaissance, his books include *Titian and the Venetian Woodcut* (1976), *Titian* (1978), *Painting in Cinquecento Venice: Titian, Veronese, Tintoretto* (1982, rev. ed. 1997), *Myths of Venice: The Figuration of a State* (2001), and *Drawing Acts: Studies in Graphic Expression and Representation* (2002). He is a member of the American Academy of Arts and Sciences, the Istituto Veneto di Scienze, Lettere ed Arti, and the Ateneo Veneto, and serves as project director for Save Venice, Inc.

Columbia's Italian Academy for Advanced Studies in America.

Cordula Grewe was the 2006–07 Hans Kohn Member at the Institute for Advanced Study, Princeton. She published an article "Historicism and the Symbolic Imagination in Nazarene Painting" in the 2007 March issue of the *Art Bulletin* and gave several talks, including engagements at the Getty Museum and the National Museum in Krakow, Poland.

Robert E. Harrist, Jr., Jane and Leopold Swergold Professor of Chinese Art History, became chairman of the department in March, after delivering the Slade Lectures at Cambridge University. Over the past year he also lectured at Yale, Princeton, the Isabella Stewart Gardner Museum in Boston, China Institute in New York, the University of Maryland, Hong Kong University, and the School of Oriental and African Studies in London.

Anne Higonnet gave talks at the Clark Art Institute and at the Metropolitan Museum of Art, published an essay on Sally Mann in *Women Artists at the Millennium*, and was the recipient of a Social Science Research Council Dissertation Proposal Directorship. She also received a Kress Foundation grant to subsidize the illustrations of her forthcoming book.

Elizabeth Hutchinson consulted on and contributed a catalog essay for *Louis Comfort Tiffany at Laurelton Hall*, at the Metropolitan Museum of Art, published an essay in *Seeing High and Low: Representing Social Conflict in American Visual Culture*, and delivered several scholarly papers.

Kellie Jones participated in Toni Morrison's "Foreigner's Home" project at the Musée d'Louvre, Paris, and on the selection committee for the African Pavilion for the 52nd Venice Biennale. Her essay, "It's Not Enough to Say 'Black is Beautiful': Abstraction at the Whitney 1969–1974" appeared in *Discrepant Abstractions*, published by MIT Press.

Branden Joseph published on Angela Bulloch, Barnard colleague John Miller, and several artists named Robert (Whitman, Morris, and Rauschenberg); spoke in Stockholm, London, and Murcia; and participated in the *documenta 12* magazine project in New York and Kassel, Germany.

Natalie Kampen, Barbara Novak '50 Professor of Art History and Professor of Women's Studies, Barnard College, published two articles on Roman sculpture and sent off her book manuscript to Cambridge University Press. She gave talks in Leeds at the Henry Moore Institute, at the Swedish Institute in Rome and at the Institute for Advanced Studies in Princeton,

and is currently at work on a new project concerning art produced for members of the Roman army.

Holger A. Klein will return to the Department of Art History this fall after three years at the Cleveland Museum of Art. His exhibition *Sacred Gifts and Worldly Treasures. Medieval Masterworks from the Cleveland Museum* is currently on view at the Bayerisches Nationalmuseum in Munich and will travel to the J. Paul Getty Museum in Los Angeles in October. He also served as guest-curator for the exhibition *Kariye. From Theodore Metochites to Thomas Whittemore* at the Pera Museum in Istanbul.

Rosalind Krauss gave a lecture at the Portland Art Museum: "Art in the Age of the Post-Medium Condition" for a series called "Critical Voices." Her new book, *Under Blue Cup* will be published by MIT Press in fall of 2007.

Keith Moxey published "Art After the Global Turn," in *Is Art History Global?*, "Aesthetics, Contemporaneity and the Museum," in *Grenzen uberwindend*, and *Festschrift fur Adam Labuda*. His lectures included "Do We Still Need a Renaissance?" at the "Reframing the Danish Renaissance: Problems and Prospects in a European Perspective" conference held in the National Museum of Denmark in September 2006 and at *The Renaissance Society* meetings in Miami in March 2007.

Leading a group of archaeologists and computer scientists, **Stephen Murray** has completed an interactive database of Romanesque Architecture in the Bourbonnais (central France) under the auspices of the Andrew Mellon Foundation. In June he led a group of students in the fourth Columbia Medieval Architecture Field School in the Bourbonnais. He is contributor to the recently published *Artful Mind: Cognitive Science and the Riddle of Human Creativity*, Oxford, 2006.

While on leave during the fall of 2006 **Esther Pasztor** worked on her current book, *Inca Cubism: Reflections on Andean Art*. Also in press is "Thoughts on Teotihuacan Ceramics" in *Artes de Mexico*. Her personal /professional memoir, *Remove Trouble from your Heart* appears in two parts in the June and September issues of the *East European Quarterly*, 2007. She has a new website, www.columbia.edu/~ep9.

John Rajchman published 'Serra's Abstract Thinking' a catalogue essay for the Richard Serra exhibition at MoMA. He introduced and edited *The Foucault-Chomsky Debate* (the New Press), and delivered the Annual Lecture on Contemporary Art for the ForArt Foundation for Research in Contemporary Art, Oslo, Norway.

The Renaissance Society of America honored **David Rosand** with the

Simon Schama

Simon Schama, University Professor of Art History and History, published *Rough Crossings. Britain, the Slaves and the American Revolution* which won the National Book Critics' Circle Award for Non-Fiction in 2006. He also wrote and presented a television film of the same name broadcast for the 200th anniversary of the abolition of the slave trade on BBC 2. In the fall of 2006 he published *The Power of Art*, the tie-in book for the eight part television series to be broadcast weekly on PBS stations nationally starting June 18th. The program on Van Gogh won the BAFTA (British Academy of Film and Television Arts) prize for documentary photography and the series as a whole is nominated for a best documentary award.

Professor Schama was educated at Christ's College, Cambridge where he was Fellow from 1966 to 1976, and then Fellow and Tutor in Modern History at Brasenose College, Oxford. From 1980 to 1993 he was Mellon Professor of Social Sciences and William R Kenan Professor in the

Humanities at Harvard University. His courses have covered the British Empire, English and French art, politics, the Gothic Revival in England, Ruskin and Victorian culture courses. He has also taught at the École des Hautes Études en Sciences Social in Paris and his work has been translated into ten languages.

Previous publications include *A History of Britain, Volume I* (2000), *Volume II* (2001) and *Volume III* (2002), *Patriots and Liberators* (1977), winner of the Wolfson Prize for History; *The Embarrassment of Riches* (1987); *Citizens* (1989) which won the 1989 Yorkshire Post Book of the Year Award and the 1990 NCR Book Award for Non-fiction; *Dead Certainties: Unwarranted Speculations* (1991); *Landscape and Memory* (1995) which won the W.H. Smith Literary Award in 1995; and *Rembrandt's Eyes* (1999). His award-winning 15-part television series, *A History of Britain*, was broadcast on the BBC and the History Channel from 2000–2002.

faculty highlights

Paul Oskar Kristeller Lifetime Achievement Award at its annual meeting in March 2007. As Project Director of Save Venice, Inc., he has been leading its next major restoration effort, Paolo Veronese's church of San Sebastiano—as he continues to work on his monograph on Veronese. He is active in developing Casa Muraro as Columbia's center for the study of the history of art and architecture in Venice.

In the past year in addition to publishing his books and producing television programs (see above), **Simon Schama** was the 55th A.W. Mellon Lecturer in the Visual Arts at the National Gallery in Washington, and delivered lectures on "Really Old Masters: reinvention in late style from Titian to Matisse."

Joanna S. Smith, Director of the Center for Archaeology, recently completed her manuscript, *Kition Revisited*, for Cambridge

University Press and articles for *Near Eastern Archaeology and Beyond the Homeland: Markers in Phoenician Chronology*. She will be a Fellow at the Institute of Advanced Studies (IAS), Hebrew University of Jerusalem in 2008–09.

Susan Vogel received the Triennial Leadership Award from the Arts Council of the African Studies Association; spoke in the opening Roundtable at Musée Quai Branly, wrote a critique of MQB for *Le Débat*. With the Musée National du Mali, she completed a feature film on mud architecture of Djenné, which was invited to the RAI Festival of Ethnographic Film, and will be analyzed by the panel *Écriture filmique dans la démarche anthropologique* at Université Laval. Students in her *Collecting and Curating African Art* seminar jointly curated an exhibition at the Sean Kelly Gallery in Chelsea last winter.



At work in the Visual Media Center computer lab.

Research Fellowship Awards for 2007–08

Dakshina Chitra

Anna Seastrand: to research and participate in a conference on mural painting, ca 1300–1900, Tamil Nadu, South India

Dissertation Fellowship Awards for 2007–08

ACLS Luce Fellowship

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

American Academy in Rome

Christina Ferando "Staging Neoclassicism"

The Samuel H. Kress Foundation Fellowships

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

Christina Ferando "Staging Neoclassicism"

CASVA Paul Mellon Fellowship

Albert Narath "Rediscovering the Baroque: Architecture, History, and Politics in Austria and Germany"

Columbia University Fellowships

Richard Anderson "After Constructivism: History, Theory, and Modernity in Soviet Architecture"

Ellen Hoobler "The Ancient Zapotec 'Museum': Archaism, Heirloom Use, and Recontextualization of Funerary Effigy Vessels in Oaxaca's Classic Period (200–800 AD)"

Dipti Khera "Spectacle's Nostalgia: Mapping Udaipur between Space and History, 1707–1832"

Risha Lee "Tamil Merchant Temples in India and Abroad"

Jessica Marshall "Architecture and Popular Religion: French Pilgrimage Churches of the Nineteenth and Twentieth Centuries"

Shaparak Rahimi "Exhibiting Reconstruction: The Milan Triennale, 1947–1954"

Yuthika Sharma "At the Margins of Empire: Imagining Territoriality in the Arts of Expanded Delhi, 1780–1857"

Laura Weinstein "Between Iran and India: Golconda Painting of the Late 16th Century"

The Gladys Krieble Delmas Foundation

Christina Ferando "Staging Neoclassicism"

THE POWER OF ART

Simon Schama

And then it happens. The colour panels stack up on top of each other, layering and hanging with exquisite subtlety and complexity. Where Pollock darted back and forth across the flat surface of the canvas with whizz-bang force, Rothko switches axis to a notional space both in front of and within the picture, teasing the eye into a lit core of indeterminate depth. Rothko is painting with intuition controlled by countless fastidious calibrations of space and chromatic intensity. The canvases were sized, then the layers were progressively set down—or, as he liked to say, seemingly ‘breathed’ on to the surface, the colours thinned or thickened to make them engage with each other and with us. The ambiguity with which we read those

shapes that seem to push out at us or fade away behind the picture plane; the way forms unveil themselves or cover themselves up; and the interior glimmer all make looking at them an inexhaustible process....

He was nudging 50, but he had got there. For ten years he would paint nothing else—but, then, why should he? He had become the maker of paintings as powerful, complicated and breathtaking as anything by Rembrandt or Turner, his two gods. The ‘classic’ Rothkos of the early and mid-1950s do seem to me fully the equal of those old masterpieces: as if they emitted an uncanny force field so magnetic that, when one turns one’s back on them (and Rothko wanted one to turn around only to see another of his pictures), it’s still impossible to escape their pulsing emission of light. It burns on the neck.

—Excerpt from Simon Schama’s *The Power of Art*, “Rothko,” p. 418

German Academic Exchange Service Fellowship

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

Theodore Rousseau Fellowship at the Metropolitan Museum of Art

Victoria Sancho “Rubens, Imitation, and the Construction of Individual Style”
Laura Weinstein “Between Iran and India: Golconda Painting of the Late 16th Century”

Chester Dale Fellowship at the Metropolitan Museum of Art

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

Whitney Fellowship from the Metropolitan Museum of Art

Therese Sjøvoll “The Roman Palace and Art Collection of Queen Christina of Sweden”

Office of Minority Affairs Dissertation Fellowship

Marla Redcorn-Miller

Terra Foundation Fellowship

Marie-Stephanie Delamaire “Paris in Civil War New York: Transatlantic Exchanges in the 19th Century”

Dissertations Completed May 2006–May 2007

Noit Banai

“Public (Dis)order: Yves Klein 1945–1962”

Sabina de Cavi

“Spain in Naples: Building, Sculpting and Painting for the Viceroy (1585–1621)”

Meredith Hale

“Romeyn de Hooghe and the Birth of Political Satire”

Kristine Juncker

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

Christian Kleinbub

“Vision and the Visionary in Raphael”

Jillian Taylor Lerner

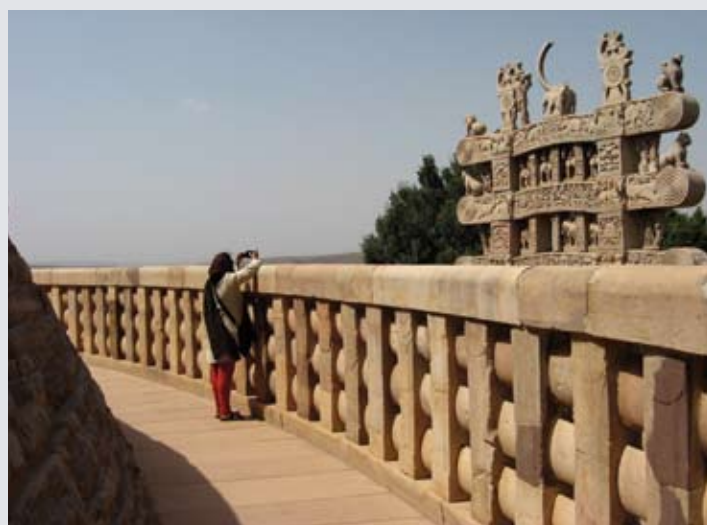
“Panoramic Literature: Marketing Illustrated Journalism in July Monarchy Paris”

Vered Maimon

“Talbot and Herschel: Photography as a Site of Knowledge in Early Nineteenth-Century England”

Jaleh Mansoor

“Marshall-Plan Modernism: The Monochrome as Matrix of Fifties Abstraction”



Dipte Sudhir Khera '06 M. Phil photographing for the Visual Media Center at Sanchi Stupa, India. Photo credit: Yuthika Sharma '06 M. Phil

Lucy M. Maulsby

“Politics and Persuasion: The Architectural and Urban Transformation of Milan Under Fascism, 1922 to 1943”

Seth McCormick

“Jasper Johns, 1954–1958: Persecution and the Art of Painting”

Kent Minturn

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

Tomoko Sakomura

“Pictured Words and Codified Seasons: Visualizations of *Waka* Poetry in Late Sixteenth- and Early Seventeenth-Century Japan”

Stephanie Schwartz

“‘The Crime of Cuba’: Urbanism, Photography, and the Geopolitics of Americanization”

Andrew Tallon

“Experiments in Early Gothic Structure: The Flying Buttress”

Robin Thomas, II

“Charles of Bourbon’s Naples: Architecture and Urbanism”

Hilda Werschkul

“Modernism into Memory: The Drawings of Eva Hesse”

Monni Adams, '87 B.A., Research Associate, Peabody Museum, Harvard University, recently published "Agency and Control in Masked Festivals among the Bo People, Southwestern Côte d'Ivoire" in *Zeitschrift für Ethnologie* and "Inherited Rules and New Procedures in Canton Bo, Southwestern Côte d'Ivoire" in *Anthropos*. A new article, "'It Opens Your Mouth!'—Forest Spirit Identities in Public Display and Private Discussion: Masking and Rhetoric in Canton Bo, Southwestern Côte d'Ivoire," is in press.

Zach Alessi-Friedlander '02 B.A. is currently deployed in Iraq with C Troop, 1-89 CAV, 2nd BCT, 10th Mountain Division, managing all military and intelligence and civil-military operations for his troop and serving as a Fire Support Officer. He writes that, while it has been an illuminating experience, he misses lectures in Schermerhorn and visits to the Met and the Cloisters.

Anthony Alofsin '87 Ph.D. was a Fellow at the MacDowell Colony in fall 2006. His recent review essays appear in the *Burlington Magazine* and *The New Criterion*. He will be a Bogliasco Fellow at the Liguria Study Center for the Arts and the Humanities in fall 2007. He is Roland Roessner Centennial Professor of Architecture and Professor of Art and Art History at the University of Texas at Austin.

Lilian Armstrong '66 Ph.D. retired in June, 2006 from Wellesley and is now the Mildred Lane Kemper Professor of Art Emerita. In September, 2006 Wellesley held a "Renaissance Afternoon" symposium in her honor and Caroline Wamsler, a Columbia Ph.D. '06, was among the speakers.

Laura Auricchio '00 Ph.D. published "Self-Promotion in Adélaïde Labille-Guiard's 1785 Self-Portrait with Two Students" in *The Art Bulletin* (89.1).

Stephanie Barron '73 M.A. writes that her son Max Rifkind-Barron

will attend Columbia in 2007 with an interest in art history, philosophy and film studies. She completed the exhibition "Magritte and Contemporary Art: The Treachery of Images" with an installation by artist John Baldessari and is now working on "Art of the Two Germanies," an exhibit of art from the Cold War period for LACMA's 2009 season.

Frances Beatty '80 Ph.D. is working hard as Chairperson of the Board of the Drawing Center.

Adelaide Bennett '73 Ph.D. recently published an article for *Jones Mourow Festschrift* in 2006 and co-authored an article for the coming *Lucy Freedman Sandler Festschrift*.

Annette Blaugrund '87 Ph.D. oversaw *Luminist Horizons: The Art and Collection of James Suydam*, and *High Times Hard Times: New York Painting from 1867–1975* as director of the National Academy's museum. She lectured about American art in Russia, Bermuda, and museums across the United States and continues to write extended introductions to all the books published by the Academy.

Adrienne Bratis '05 M.A. was a research assistant at the Philadelphia Museum of Art for a special exhibition on Cézanne's influence on modern and contemporary art. With Alex Sadvari '05 MA she curated "Fresh Produce," an exhibit of photography and book art relating to food and consumption, last fall at Abington Art Center.

Allison Karmel Thomason '99 Ph.D. was promoted to Associate Professor of Ancient History at Southern Illinois University Edwardsville. She lives in St. Louis, MO and recently published *Luxury and Legitimation: Royal Collecting in Ancient Mesopotamia* (Ashgate 2005).

Andrea Cherkerzian '01 B.A. is training for an Ironman Triathlon. She is the new Chair of the Book Prize Program for the Columbia New England Club, which in 2007 chose *Robert Moses and the Modern*

City: the Transformation of New York, co-edited by Hilary Ballon and Kenneth T. Jackson, for designated high-school students in New England.

In July, 2007 **Elizabeth C. Childs** '89 Ph.D. became chair of the Department of Art History and Archaeology at Washington University in St. Louis, succeeding two other Columbia alumni: Mark Weil, and more recently William E. Wallace.

David Christman '66 M.A. retired as Special Professor Emeritus, Hofstra University. He is a panelist for the New York State Council on the Arts.

Petra ten-Doesschate Chu '72 Ph.D. published *The Most Arrogant Man in France: Gustave Courbet and the Nineteenth-Century Media Culture* (Princeton University Press, 2007).

Alessandra Comini '69 Ph.D. recently lectured at the Gustav Klimt Atelier and signed copies of her last book, *In Passionate Pursuit: A Memoir* (New York: George Braziller, 2004). Rutgers University recently held the exhibition *In Passionate Pursuit: Capturing the American Women's Movement in Art*, which featured four decades of her photographs of women artists and women art historians. The exhibition will travel to the Meadows Museum of Art in Dallas in February, 2008.

Susan Cooke '85 M.Phil. is the associate director of the Estate of David Smith in New York. She is currently directing work on a new *catalogue raisonné* of David Smith's sculpture and compiling and editing his "Complete Writing and Statements."

In February 2007, **Joan Cummins** '01 Ph.D. became the Lisa and Bernard Selz Curator of Asian Art at the Brooklyn Museum. She lives in Manhattan with her husband, Paul Sternberger (Ph.D. 1997) and their two-year-old daughter, Grace.

Jadwiga Irena Daniec '65 M.A. Her article "Stanislaus K. Ostrowski,

a Polish sculptor in the U.S.," published in the *Polish Review* (New York, 1982), was chosen to be included in the anthology volume *Fifty Years of Polish Scholarship: The Polish Review 1956–2006*.

Lillian Davies '02 B.A. is an Assistant Editor at Tate, guiding Mark Wallinger's *State Britain* and the forthcoming *Oiticica in London* book to publication this year. She also contributes to *Artforum* and other American and European contemporary art magazines.

Meredith Davis '05 Ph.D. gave birth to her second son, Odin Wolfe Fawer, in October 2006 and began a postdoctoral fellowship at the O'Keeffe Museum's Research Center for American Modernism in Santa Fe in January 2007. At the O'Keeffe, she is working on a project on flower painting in the U.S. and a book on *trompe l'oeil*, derived from her 2005 dissertation.

Juliana Driever '05 M.A. was appointed Curator of the Queens Borough Public Library in January 2006. She also co-curated *Concrete Kingdom: Sculptures by Nek Chand* at the American Folk Art Museum, New York (April 4–September 24, 2006).

Mary Edwards, '86 Ph.D. published "The Symbolic and Expressive Use of Gravity and Levity in the Oratory of St. George in Padua: Altichiero's Debt to Giotto" in *Il Santo: rivista francescana di storia dottrina arte*. She also delivered papers titled "The Classical and Non-Classical Modes in the Frescoes in the Oratory of Saint George in Padua" at the 42nd International Congress on Medieval Studies, "Space and Architecture in Altichiero's Cycle of St. George in Padua (1379–84)" at the 31st Conference on Patristic, Mediaeval and Renaissance Studies (Villanova, Pennsylvania), and "Phallic Metaphors and Metaphorical Phallos" at the University of Leicester's International Conference on the Penis in Pre-Modern Western Culture.

Jeremiah Evarts '04 B.A. is a cataloguer in the Impressionist and Modern Art Department at Sotheby's.

Natalie Fielding '68 M.A., Chairman of the Outdoor Sculpture Committee in Baton Rouge, Louisiana, led in the conservation of twelve outdoor statues and held a two-day conference titled "Conservation and Maintenance of Outdoor Sculpture."

Pamela Fletcher '98 Ph.D. was recently promoted to Associate Professor with tenure at Bowdoin College.

Tatiana Flores '03 Ph.D. was appointed Assistant Professor in the Art History Department at Rutgers University, with a concentration in Latin American Art and a joint appointment in the Department of Latino Hispanic Caribbean Studies.

Christopher B. Fulton '93 Ph.D. published *An Earthly Paradise: The Medici, Their Collection, and the Foundations of Modern Art* (Florence: Olschki).

Amy Golahny '84 Ph.D. held the Ailsa Mellon Bruce Senior Fellowship at CASVA in spring 2007 and was awarded a summer 2007 fellowship from the NEH, for research on Rembrandt.

Caroline J. Goodson '04 Ph.D. was appointed to the School of History, Classics and Archaeology, Birkbeck College, University of London with a permanent position in medieval archaeology and history. In the year 2006–07, she presented her work at the Institute of Historical Research (London), University of Leicester, American Academy of Religion Congress, and Oxford. In 2007, she published a major article: "Material Memory: Rebuilding the Basilica of S. Cecilia in Trastevere, Rome" in *Early Medieval Europe* 15.1.

Max E. Grossman '06 Ph.D. joined the faculty of the School of Art and Design at San Jose State University. He also teaches for Stanford Continuing Studies, and has given papers throughout the country, including one at the

Renaissance Society of America conference in March 2007.

Katherine W. Hart '83 M.A. is the Associate Director of the Hood Museum of Art at Dartmouth College. Recent projects include an exhibition celebrating the 150th anniversary of the museum's acquisition of the Assyrian reliefs and "Protest in Paris 1968: Photographs by Serge Hambourg."

Jeffrey Hoffeld '73 M.Phil. moderated an international symposium at the Hermitage entitled "Museums and the Art Market" in September 2006.

Christina Hunter '03 Ph.D. is on staff at the Museum of Modern Art, where she teaches and lectures. As an artist, exhibiting as Christina Stahr, she has had shows in New York, London, and Cologne in the past year. In August 2007 she will have a solo exhibition at the Galerie Andrea Horstmann Osterloh in Cologne, coinciding with her site-specific installation in the 11th-century Kapitelsaal of the Abtei Brauweiler during the Kunst Tage Rhein Erft.

Still retired from teaching, **Michael A. Jacobsen** '76 Ph.D. has recently published articles on sports car racing in the 1950s in the *MMM Newsletter* and *Classic MG Magazine* (forthcoming). A memoir on valuing the Renaissance paintings in the collection of HM Queen Helen of Rumania should appear soon in a national publication, while an article on Pollaiuolo has been delayed due to difficulties with photographs.

Jacqueline Jung '02 Ph.D. began her new position as assistant professor in the History of Art Department at Yale University last January, after three years at the University of California, Berkeley. In spring 2006 she was a Fellow at the American Academy in Berlin, where she began work on a book titled *Eloquent Bodies in German Gothic Art*. Since January 2006 she has lectured at the Kunstgeschichtliche Gesellschaft in Berlin, the University of Vienna, the Naumburg-Haus in Naumburg, the University of Michigan, Princeton University, Yale University, the University of

Southern California, and Columbia University's Branner Forum. Three new articles have appeared in scholarly anthologies, and two more are slated to appear by the end of 2007.

Lewis Kachur '88 Ph.D. recently published "Marcel Duchamp's Rose Sélavy mannequin," in *Marcel Duchamp and Eroticism* (London: Cambridge Press, (forthcoming) 2007), "Paraphrase: on Robert Rauschenberg's transfer drawings of the 1960s" for an exhibit running from February 8 to March 17, 2007 at the Jonathan O'Hara Gallery in New York, and "The View from the East: The Reception of Jackson Pollock in Japan," in *Abstract Expressionism: the International Context*. His lectures include "Corps exquis: Fashioning the Surrealist Body," presented in May 2007 for *Surreal Things: Surrealism and Design Conference* at the Victoria and Albert Museum in London.

Trudy S. Kawami '83 Ph.D. lectured for an archaeological tour in Kazakhstan, Uzbekistan and Turkmenistan, and published her study, "Iron Age Harness Fittings Along the Silk Route," in *Horses and Humans: The Evolution of Human-Equine Relationships* (Oxford: British Archaeological Reports, 2006).

Eloise Quiñones Keber '84 Ph.D. is teaching Pre-Columbian and Colonial Latin American Art at the Graduate School and Baruch College of the City University of New York.

In summer 2006 **Jonathan Kuhn** '83 M.A. curated the exhibition *Splash!: A 70th Anniversary Celebration of New York City's WPA Pools*. In March 2007 he presented a talk at the Robert Moses Symposium entitled "Documenting the Moses Era: The Filter of the Photographer's Lens." The Citywide Monuments Conservation Program, which he co-founded and directs, celebrated its 10th year in 2006.

Cornelia Lauf '92 Ph.D. is teaching a course on curatorial studies in the Department of Visual Arts at IUAV, University of Venice, and collaborating on object-books with

artists Tobias Rehberger, Ken Lum, Heimo Zobernig, Liam Gillick, Matt Mullican, and others; the Gillick book won a prize in Tokyo. In May, she had the cover story of *House & Garden*. She recently gave a lecture at the Peggy Guggenheim Museum, and she is art editor of a philosophy journal at the Luiss University in Rome.

Virginia Pitts Rembert Liles '70 Ph.D. has a review of Comini's autobiography coming out in 2007.

Carole Littlefield '71 M.A. began volunteering at the Watson Library at the Metropolitan Museum of Art three years ago. She solicits galleries worldwide for catalogs and publications to add to their new contemporary art research library.

Katherine Manthorne '86 Ph.D. co-authored *Luminist Horizons: The Art and Collection of James A. Suydam* (New York: George Braziller, 2006) to accompany the exhibition at the National Academy and elsewhere.

Elizabeth Marlowe's '04 Ph.D. *Art Bulletin* article (June 2006) on the topographical setting of the Arch of Constantine won the Arthur Kingsley Porter prize.

Megan McCarthy '04 B.A. graduated from the Courtauld Institute of Art in July 2006 and returned to the States to work at the Whitney Museum. She is eager to return to Columbia to begin work on a Ph.D. in Art History in fall 2007.

In fall 2006 **Katherine Jánosky Michaelsen** '75 Ph.D. joined Professors George P. Fletcher and Suzanne L. Stone in the seminar on Biblical Jurisprudence at Columbia Law School. In spring 2007 she was guest lecturer on modern European art at Istanbul Technical University in Turkey.

Richard A. Pegg '01 Ph.D. recently published "Xie He's 'Six Laws' in a Daoist Context" in *Kaikodo Journal* and "Passion for Form: Selections of Southeast Asian Art from the MacLean Collection," an exhibition catalog for the MacLean Collection and Honolulu Academy of Arts.

Since April 2006, **Barbara Porter** '01 Ph.D. has been director of the American Center of Oriental Research in Amman, Jordan (www.bu.edu/acor/). In her first year she was one of the organizers and fund-raisers for ICHAJ 10: the 10th International Conference on the History and Archaeology of Jordan (www.ICHAJ.org Washington, D.C., May 2007).

Mary (Polly) Nooter Roberts '91 Ph.D. was decorated as a Knight in the Order of Arts and Letters (*Chevalier dans l'ordre des Arts et des Lettres*) by the Ministry of Culture and Communication in France for her arts activism in the French-speaking world and especially in francophone Africa. She is also the co-curator and co-author of a major exhibition and book entitled "Inscribing Meaning: Writing and Graphic Systems in African Art." The exhibition opens at the Smithsonian's National Museum of African Art in May 2007 and in October 2007 travels to the Fowler Museum at UCLA, where Dr. Roberts is deputy director and chief curator.

Janice Lynn Robertson '05 Ph.D. delivered papers at the 28th International Congress of Americanists in Mérida, México, and at the 95th Annual Conference of the College Art Association in New York. She is currently teaching as an adjunct at Fordham University in the Bronx and looking for a position that will support her research interests in Pre-Columbian art and writing.

On April 30, 2007, **Alex Ross** '71 M.A. retired after thirty-two years as head of the Art Library at Stanford University.

Claudia J. Rousseau '83 Ph.D. is a professor of Art History at the School of Art and Design at Montgomery College, specializing in Italian Renaissance and 20th Century American art. She has designed a study abroad program in Unbria, Italy (Citta' della Pieve), and is working as a freelance critic and curator in the Washington D.C. metro area.

David Shapiro '01 B.A. had a solo show "Neo-Neo-Classical Glam

Trash" May and June 2007 at RARE Gallery in New York. In fall 2006 his watercolor portrait of actress Zoëy Deschanel was published in *Vanity Fair*, *Interview*, and the *New York Times Style Magazine*. More information about Shapiro is available at www.david-shapirostudio.com

Goya's Caprichos: Aesthetics, Perception, and the Body by **Andrew Schulz** '96 Ph.D. was awarded the 2007 Eleanor Tufts Prize by the American Society for Hispanic Art Historical Studies.

Bettina Shzu, '02 B.A. received her Master's in Art History from La Sorbonne, Paris in October 2006.

Jeffrey Chipps Smith '79 Ph.D., now at the University of Texas at Austin, recently published *The Art of the Goldsmith in Late Fifteenth-Century Germany: The Kimbell Virgin and Her Bishop* (Yale University Press and the Kimbell Art Museum, 2006). Smith was a visiting scholar in residence at the University of Leipzig in the summer of 2006. He lectured in Leipzig, Berlin (Technical University), Bonn, and Heidelberg and also at the Bibliotheca Hertziana's *Dürer, l'Italia e l'Europa* conference in Rome.

Shelley E. Smith '99 Ph.D. has been appointed assistant professor of architecture at New York City College of Technology, CUNY.

Cassandra Tai-Marcellini '96 CC earned a Masters in Communications Design from Pratt Institute in 2005 and with her husband, the Italian architect Marco Marcellini opened Taimarcellini (www.taimarcellini.com), which offers branding, graphic design and interior design services. She will be teaching typography in the Graduate Department of Packaging and Communications Design at Pratt in fall 2007.

Mary Vaccaro '94 Ph.D. was awarded a senior fellowship in the Department of Drawings

and Prints at the Metropolitan Museum of Art for the 2007–08 academic year.

Jennifer von Schwerin (née Ahlfeldt) '04 Ph.D. continues as Assistant Professor of Pre-Columbian Art History in the Department of Art and Art History at the University of New Mexico. She will be on maternity leave in fall 2007 and has received a Fulbright Fellowship and a fellowship from the Alexander von Humboldt Foundation to spend a post-doctoral year in 2008 at the German Archaeological Institute in Bonn to complete her book on Mayan Temple Architecture.

Courtney L. Vowels '01 B.A. completed her M.A. in Museum Education and received teaching certification for grades 1–6 in April, 2006 at Bank Street College of Education. She is now an educator for the American Museum of Natural History's Moveable Museum Program.

Alan Wallach, '63 B.A., '65 M.A., '73 Ph.D. is the recipient of the College Art Association's Distinguished Teaching of Art History Award for 2007.

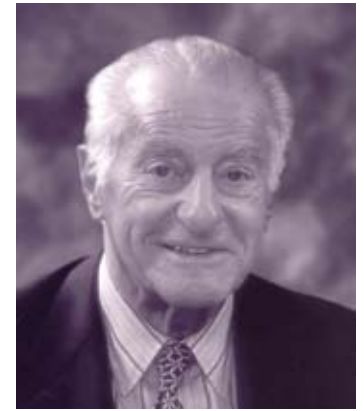
Virginia-Lee Webb '96 Ph.D., Research Curator at The Metropolitan Museum of Art, curated *Coaxing the Spirits to Dance: Art of the Papuan Gulf*, on view at the Museum until December, 2007. She is also a co-author with Robert Welsch and Sebastine Haraha of the accompanying catalogue published by the Hood Museum of Art.

Lara Weibgen '02 B.A. completed her second year as a Ph.D. student in the History of Art department at Yale, where she studies modern and contemporary art.

Barbara Ehrlich White '65 Ph.D. is writing a book on Renoir's relationship to his family and friends and their influence on his art.

Mark Zucker '73 Ph.D. delivered the Keynote address at the winter 2006 graduation ceremony of Louisiana State University's College of Art and Design, where he has been teaching for the past 25 years.

Ira D. Wallach



Ira D. Wallach died on January 6, 2007, at the age of 97. With his passing art history at Columbia has lost a great friend and benefactor. Ira and his wife Miriam, a member of the Advisory Council of the Department, were the major supporters of the renovation of Schermerhorn Hall, which included the establishment of the gallery that bears their name. Inaugurated in 1986, the Wallach Art Gallery has added significant new possibilities to the programs of the Department, which have been realized with the continuing support of the Wallachs. In Avery Library, the Miriam and Ira D. Wallach Study Center is the new home to the drawings and archives collection.

Beyond his support of the arts at Columbia and at other cultural institutions in New York, Ira was committed to issues of international law and policy. He was a co-founder in 1980 of the Institute for East West Security Studies, now known as the East West Institute, and he endowed a professorship of World Order Studies at Columbia.

Ira graduated from Columbia College in 1929 and from the Law School in 1931; he was awarded an honorary LLD from the University in 1983.

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 2006–2007:

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We regret any errors in or omissions from this list. Contributions from the above individuals helped fund the following initiatives: Wallach Art Gallery exhibitions, Visual Media Center for Art History, Archaeology and Historic Preservation projects and resources, the DATING SHOW exhibition curated by MA Curatorial students, and funding for other student research projects and fellowships.

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Anonymous, *Wave-tossed Screen*, Muromachi period, mid-16th century. Ink, colors, and gold on paper. Nanzenji, Kyoto.

calendar highlights

2007

September 18th
Opening Reception
Makonde: Revolutions
(September 19th to December 8th)
Wallach Art Gallery
5 to 7 p.m.

September 19th
Memorial for Professor
James Beck
Columbia University
Italian Academy for
Advanced Studies
in America
5 p.m.
(please see department
website for details)

September 20th
*Empires of Ornament and
the Ornament of Empire*
Jessica Rawson
Oxford University
(see department website
for more information)

September 24th
The Bettman Lectures
*The Marriage of
Venice and Rome*
Andrew Robison
The National Gallery of Art

October 29th
The Bettman Lectures
*'Working by Words Alone':
French Architects, Scholasticism
and the Professions in the later
13th Century*
Paul Binski
Cambridge University

November 26th
The Bettman Lectures
*Andrea Mantegna circa 1450:
Imitation and the Force of
Images*
Stephen Campbell
Johns Hopkins University

2008

February 25th
The Bettman Lectures
*Rilke, Cézanne, and the
Origins of Introjection*
Brigid Doherty
Princeton University

March 18th
Opening Reception
*Treasures Rediscovered:
Chinese Stone Sculptures
from the Sackler Collections
at Columbia University*
(March 19th to March 31st)
Wallach Art Gallery
5 to 7 p.m.

March 31st
The Bettman Lectures
Gerhard Wolf
Max-Planck-Institut

April 28th
The Bettman Lectures
Pictures in Transit
Jennifer Roberts
Harvard University

Editor: Emily A. Gabor
Design: Florio Design

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

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