

COLUMBIA UNIVERSITY

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

FALL 2008

826 *schermhorn*



from the chairman's office

I write this in the middle of June, a time of year in the life of the department when the pace slows a bit and most members of the faculty and many of our students scatter to various parts of the world to conduct their research. In spite of this seeming lull, summer school classes are in session, the department staff continues to work fulltime, and planning of the year ahead continues.

Early summer is also a good time to reflect on the academic year that has just ended and to review some of its highlights, especially events that signify renewal and continuing growth in the department. On November 29, a large group of faculty and students, friends of the department, and honored guests gathered in the Faculty Room of Low Library to hear Zoë Strother deliver her inaugural lecture as the Riggio Professor of African Art. As exciting as this public event was, the real delight for her colleagues and students lies in having Zoë back in Schermerhorn Hall, day after day, teaching her classes and serving as Director of Undergraduate Studies. We took great pleasure also in welcoming back Holger Klein and in having Kellie Jones, Matthew McKelway, and Jonathan Reynolds as energetic and inspiring new presences in the department.

Awards and recognitions of all kinds showered on the faculty and the many achievements of our students are listed elsewhere in the newsletter. I cannot resist, however, calling special attention to several graduates who recently have taken up distinguished academic posts or will do so next year. These include Chelsea Foxwell (University of Chicago), John Harwood (Oberlin College), Jacqueline Jung (Yale University), Rebecca Molholt (Brown University), and Andrew Tallon (Vassar College).

Looking ahead to the fall, we are eager to welcome back to Columbia as a new professor of modern art Noam Elcott ('00 BA), who just completed a PhD at Princeton, and Joannis Mylonopoulos, who will become our new specialist in Greek art. At Barnard, Alexander Alberro will be starting as an associate professor of art history.

Our new colleagues will arrive just in time to work with two beloved members of the faculty who will retire next spring: David Rosand ('59 BA, '65 PhD) and Natalie Kampen. More than any current member of the faculty, David has shaped the character of the department, through the example of his scholarship and teaching in Italian Renaissance art and in many other fields, and through his tireless devotion to Columbia. A "Rosand Fest" celebrating his career will be held on October 17. Tally, a pioneering feminist scholar of Roman art, also has had a huge impact on the intellectual life of the department and has set an example for us all in her mentorship of graduate students.

At my request, David and Tally have written short essays for this issue of the newsletter reflecting on their years at Columbia and Barnard and telling us something of their plans for the future. What I find most remarkable about these two colleagues is the grace with which they have achieved eminence in their own careers while at the same time always saying "yes" when asked to take on burdens that advance the larger good of the department. The essential quality they share, which will make them acutely missed, is their generosity.

Robert E. Harrist, Jr.

NEW FACULTY

Alexander Alberro



Alexander Alberro will be starting in September as an associate professor of art history and will hold the Virginia Bloedel Wright '51 Chair of Art History, Barnard College/Columbia University. His courses and graduate advising will be in the area of modern and

contemporary European, US, and Latin American art, as well as in the history of photography. Professor Alberro comes to us from University of Florida. He received his PhD degree from Northwestern University in 1996. His essays on contemporary art have appeared in a wide array of journals and exhibition catalogues. He is also the author of *Conceptual Art and the Politics of Publicity* (2003), and has edited a number of books on contemporary art for MIT Press and the University of California Press, including *Institutional Critique: A Critical Anthology* (forthcoming in 2009), *Art After Conceptual Art* (2006), *Museum Highlights* (2005), *Recording Conceptual Art* (2001), *Two-Way Mirror Power* (2000), and *Conceptual Art: A Critical Anthology* (2000). Alberro is currently completing a much needed, book-length study of the emergence and development of abstract art in Latin America and is beginning to work on a volume entitled *Periodizing Contemporary Art*, which explores new forms of art and spectatorship that have crystallized in the past two decades. His courses will include a graduate seminar, Modern Art and its Legacies in Latin America, as well the popular lecture course, The History of Photography.



Dan Graham, *Homes for America*, 1966. Courtesy the artist

Cover: Morning on the Grand Canal, from *Mapping Venice* a Visual Media Center project directed by David Rosand and made possible through the support of ARTstor. Several thousand photographs, some 350 Virtual Reality nodes, and Google Earth map layers are available at www.learn.columbia.edu/venicedb. (Photograph by James Conlon)

Joannis Mylonopoulos



This fall Joannis Mylonopoulos joins the Columbia/Barnard department as an assistant professor. Professor Mylonopoulos studied classical art and archaeology, ancient history, Egyptology, and classical philology at the universities of Athens and Heidelberg and holds a PhD from the Ruprecht-Karls-University Heidelberg. Before coming to New York, Mylonopoulos taught at the University of Heidelberg, the University of Vienna, and the

University of Erfurt. In 2007–08, he was a fellow at the Harvard Center for Hellenic Studies. Mylonopoulos is the author of *Peloponnēsos oikētērion Poseidōnos: Heiligtümer und Kulte des Poseidon auf der Peloponnes* (2003) and co-editor of *Kult und Funktion griechischer Heiligtümer in archaischer und klassischer Zeit* (1996) and *Archäologie und Ritual: Auf der Suche nach der rituellen Handlung in den Kulturen*

Ägyptens und Griechenlands (2006). His *Divine Images and Human Imaginations in Greece and Rome* is about to be published by Brill. Currently, his research focuses on the iconography of terracotta figurines from Ithaca (Greece), the pictorial graffiti in the Roman theater of Aphrodisias (Turkey), the significance of Greek temples as political instruments, and the visual constructions of the divine in ancient Greece.



Female Hellenistic terracotta protome from Ithaca

NEW FACULTY

Noam M. Elcott



Man Ray, untitled rayograph with filmstrips from *Retour à la raison* (1923), MoMA



Noam M. Elcott will join the art history faculty this fall as an assistant professor of modern art history. No stranger to the department, Elcott received his BA from Columbia College in 2000 and is currently completing his dissertation entitled “Into the Dark Chamber: Avant-garde Photograms and the Cinematic Imaginary” at Princeton University. He demonstrates that avant-garde cameraless

photography was not “camera”-less at all, but instead aligned the “camera” or chamber of the photographic darkroom with the dark spaces of the cinema, theater, and multimedia exhibitions as they consolidated or were re-envisioned in the post-World War I period.

Elcott’s research focuses on abstract photography and film, while traversing twentieth century art and media more broadly. He has contributed essays on James Welling, Christian Marclay, and a genealogy of avant-garde filmstrips to *Grey Room*, *Aperture*, and other publications.

In recent years, Elcott has been the recipient of a German Academic Exchange Service Fellowship (DAAD), a Mellon Fellowship in Humanistic Studies and the Charlotte Elizabeth Procter Fellowship at Princeton University.

At Columbia, Elcott will teach a range of courses on twentieth-century art and photography, focusing on the historical avant-garde and emergent media, as well as Art Humanities: Masterpieces of Western Art.

Natalie Kampen



Romanists at Work. From left to right: Elizabeth Marlowe, Jim Frakes, Natalie Kampen, Rebecca Molholt and Herica Valladares

As I look to my retirement in 2009, I feel thoroughly conflicted. I had the best of careers in the sense that I was allowed to teach both in Women's Studies and in Art History, both at Barnard and at Columbia, and was allowed to teach some of the best students in the world. The plethora of departments also made the career a frequent and sometimes agonizing juggling act because it meant that there was almost never a year when I didn't serve on a search or promotion committee for one department or another and when the administrative needs of one department or another called. Teaching an undergraduate class called Women and Art or doing graduate seminars in gender theory harmonized somehow with teaching the undergraduate course on Roman art or a graduate class on Roman architecture. It made all those search committees bearable, as did the utter joy of being able to take graduate students traveling, thanks to a variety of department and outside funds. One group went to Tunisia for two weeks of sites and museums, thanks both to the Graduate School of Arts and Sciences and to Raph and Jane Bernstein; a second group, the next generation, went to Rome on the department's several dimes. In each case, the pleasure of working together with those students with our feet on the mosaics brought teaching, collegiality, and research together in the loveliest way imaginable. I'm grateful to the department for these opportunities as well as for the chance to share ideas with friends still here and, like the still-missed Alfred Frazer, now gone.

David Rosand

I arrived on the Columbia campus as a college freshman in 1955. Two years later Rudolf Wittkower arrived from London to assume the chairmanship of the Department of Fine Arts and Archaeology (as it was then named). He took over as successor to William Bell Dinsmoor, who had created the department, with a faculty that boasted such luminaries as Millard Meiss and Meyer Schapiro. When he accepted the invitation, Rudy famously told the dean that it would be an expensive appointment, for he saw the fuller potential of a department of art history at Columbia University in the City of New York. He envisioned a program as expansive as his own intellectual personality, one that would cover the history of world art. Under his leadership, the curriculum expanded, invigorated by the appointments of younger faculty and the development of new resources for travel and research—especially through the support of the Advisory Council that he created. Rudy's vision and ambition have continued to guide the department. What we have accomplished in the following decades has been the realization of that vision, especially the endowment of chairs that secure the future study of so-called non-Western art. That global reach is one of the special strengths of our curriculum, as is the impressive intellectual and critical variety of approaches represented by our faculty. Most distinctive and important, however, is the



David Rosand in Venice. (Photograph by Lorenzo Buonanno)

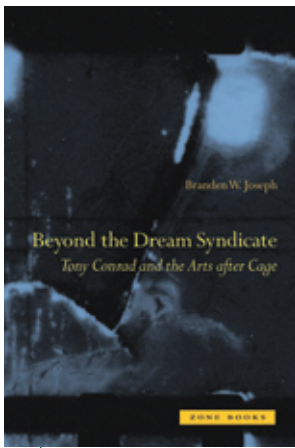
way in which that reach and that variety function in a truly collegial atmosphere. Our students look beyond the boundaries of their major interests and take full advantage of the intellectual breadth offered by a diverse faculty of inspiring teachers. That intellectual openness and collegiality is our greatest strength—and has made teaching at Columbia such a rewarding pleasure.

Despite an official retirement date of June 2010, I can hardly imagine abandoning Schermerhorn Hall. Happily, I will continue to teach one course a term for three years beyond that date, and I will continue to work to develop Casa Muraro as our study center in Venice.

Drawing Inspiration: A Symposium in Honor of David Rosand

Friday, October 17, 2008

Professor David Rosand will be honored at a one-day symposium to be held at Columbia on Friday, October 17, 2008. The event will bring together Professor Rosand's colleagues and former graduate students to present research and personal reflections on the occasion of his seventieth birthday and retirement. Organized by Jodi Cranston ('98 PhD) and Maria Ruvoldt ('99 PhD), the symposium will feature a keynote address by Professor Deborah Howard of the University of Cambridge, and papers on a wide variety of topics related to Professor Rosand's past and current research. Speakers will include James Saslow, William E. Wallace, Mary Vaccaro, and Jonathan Crary.



ON FEBRUARY 12, 1966, Tony Conrad completed *The Flicker*, a thirty-minute film that, aside from its opening titles, consists entirely of black-and-white (or, rather, clear) frames, alternating in a series of patterns to create stroboscopic effects. *The Flicker* premiered at a private screening at the New York Cinematheque the next day and made its public debut shortly thereafter. Early audiences' reactions to the film ranged from disorientation, temporary hypnosis, and intense experiences of colors,

patterns, and even hallucinogenic imagery—familiar to Conrad from his experiments with a lensless projector at his Ludlow Street apartment—to headaches and violent bouts of nausea, all seemingly caused by the pulsating light's interaction with the brain's alpha waves. By the third week in March, Jonas Mekas would report in the *Village Voice* that *The Flicker* had become “one of the most violently discussed movies in town.” Its reputation would be cemented that September when it was featured in the program Film and Vision in the Fourth New York Film Festival at Lincoln Center. (Conrad marked his entry into the halls of “Serious Culture” that he had earlier lobbied to destroy by reading a two-page statement protesting the festival's creative and economic exploitation of independent film.) At least one of the Lincoln Center viewers would term the experience of watching the film “masochistic.”

—Excerpt from Branden Joseph's *Beyond the Dream Syndicate: Tony Conrad and the Arts after Cage (A “Minor” History)* (Zone Books, 2008) p. 279.



THE SCULPTURES SURROUNDING the chief's house are implicated in a struggle for control between the chief and his people that directly affects the life history of these objects. The sculptures encrusting his house or hidden inside, figured stools and chairs, staffs, and chiefly regalia, all are regarded with a certain fascination, a certain wariness sometimes verging on dread. The statuary offers comfort by advertising spirit sentinels watching over the community while

arousing anxiety that the same works may shield the chief if he decides to pursue political power (like Kombo in the story). For this reason, architectural sculptures normally have a defined lifespan (rarely more than a decade) before they are put into harm's way, left to decay, or are sold out of the community. At such time, the spirits captured are released and allowed to continue their journey to the otherworld. Figured chiefly regalia rarely are inherited and may be allowed to decay in his house after his death. By these means, the community assures that such powerful objects may not be usurped for personal ends, at least not for long.

—Excerpt from Z. S. Strother's *Pende* (5 Continents Editions, 2007) p. 54.

Mapping Gothic France

The Trustees of the Andrew W. Mellon Foundation recently have approved a major award to support an online database project entitled *Mapping Gothic France*, to be developed within the framework of a collaboration between the Visual Media Center in the Department of Art History and Archaeology, Columbia University Libraries, and Vassar College.

Whereas pictures can be represented in two-dimensional digital images conveyed on the computer screen as thumbnail or full-screen images, buildings demand a different mode of representation. *Mapping Gothic France* builds upon a theoretical framework derived from Henri Lefebvre (*The Production of Space*) that seeks to establish linkages between the architectural space of individual buildings; the complex spaces of cities; geo-political space, and the social space resulting from the interaction between multiple agents: builders and users. Viewers will be able to move the cursor over a map showing buildings erected between the mid-twelfth and mid-thirteenth centuries; each will identify itself with a short text and images. Just as in our previous web-based mapping project (www.learn.columbia.edu/bourb) the user will be given tools to facilitate a comparative study of the shapes and dimensions of buildings.

The project will be led by Stephen Murray, Professor of Art History and Archaeology at Columbia University and founder of the Media Center, and Andrew Tallon, who graduated from the Columbia Department of Art History and Archaeology in 2007 and is now assistant professor at Vassar College.



The 2008 Columbia/Vassar MGF (Mapping Gothic France) team is in the north transept gallery of Laon Cathedral. From left to right: Stephen Murray, Rory O'Neill, Nicole Griggs, Andrew Tallon, Jordan Love, Kappy Mintie and Jess Lentner

Simon Schama Wins International Emmy for Best Arts Documentary

University Professor Simon Schama won the 2007 International Emmy for Best Arts Documentary for his film on Bernini and the *Ecstasy of St Theresa*, one of eight in his PBS/BBC series *The Power of Art*. The series, directed by Clare Beavan and shot by Chris Openshaw, received critical acclaim in Britain and the United States. The documentary features a sequence on the spectacular collapse of Bernini's bell tower at St. Peter's. Schama notes that the sequence owes much to the new visual and documentary evidence presented in *Bernini and the Bell Towers: Architecture and the Politics of the Vatican* (Yale University Press, 2002) by Sarah McPhee '97 PhD.

Barry Bergdoll on Home Delivery

In the eighteen months I have been at MoMA I have reflected daily on the challenges of exhibiting architecture. The escalating popularity of architectural exhibitions demands innovation in the format and techniques of display, as well as in the choice of themes that go beyond the mere celebration of today's "Starchitect" culture. With the dual audiences of practitioners and lay public in the architecture galleries of museums, as opposed to more professionally focused architecture centers or schools, the challenge is to exhibit not simply the results but the very processes and the larger stakes—creative, social, economic, even ethical—of architectural practices in a world that demands radical change.

For my first large scale exhibition, my team returned to the tradition of commissioning 1:1 scale exhibition houses more associated with building fairs than with museums, but famously pursued by MoMA at midcentury with its three *Houses in the Garden*. For a once in a lifetime chance to exhibit outdoors on the museum's recently sold west end lot (site of a new tower by Jean Nouvel to begin construction in 2009), we selected five firms to present prefabricated houses out-of-doors with the aim of recapturing the dual popular and professional appeal of model buildings in the long history of experimental building exhibitions. *Home Delivery: Fabricating the Modern Dwelling* (July 20 to October 20) is both a historical reflection on the centrality of prefabricated design in architectural modernism and a dramatic display of new research both in the houses installed on the lot and on an interactive web site that has tracked their fabrication and delivery (www.momahomedelivery.org). Inside, the traditional display of models, drawings, and photographs is supplemented by large scale films of historic footage of prefabrication and full scale fragments of midcentury prefabricated dwellings. This set of prefabricated exhibition houses advances current research into new materials and applications of digital fabrication to create diverse housing types from vacation homes to replacement houses for populations at risk, notably in a house designed for use in New Orleans. These houses, chosen for their immediate realisability, are juxtaposed with three newly commissioned experiments in digital fabrication, including one by Columbia's Marble Fairbanks. These fragments of a future architecture are integral parts of the interior exhibition, juxtaposed with fragments of prefabricated structures by Jean Prouvé and of the American Lustron House system, both of 1949, as well as numerous other designs that constitute a survey of the history of modern architecture's fascination with developing a replicable house design from the horizons of industrial production.

Barry Bergdoll '77 CC, '86 PhD

The Philip Johnson Chief Curator, Department of Architecture and Design, MoMA and Professor of Art History at Columbia

Delight in Design

SEPTEMBER 18 THROUGH DECEMBER 13, 2008
OPENING RECEPTION SEPTEMBER 17

D*elight in Design: Indian Silver for the Raj* will be on view at the Miriam and Ira D. Wallach Art Gallery at Columbia University from September 18 through December 13 2008. Organized by Vidya Dehejia, Dipti Khera, and Yuthika Sharma, the exhibition will present a selection of richly decorated silver produced by Indian craftsmen during the period when England ruled India, between 1858 and 1947. More than 150 pieces will be on view, primarily from the Paul Walter Collection. They will be supplemented by objects from the collection of Julian Sands together with a selection of sketches from a hitherto unknown cache of drawings, lent by Elizabeth and John Sequeira.



Chinar Leaf Bowl, (detail) Kashmir, ca. 1885, silver. Collection Paul Walter

Modernism and Iraq

JANUARY 28 THROUGH MARCH 21, 2009
OPENING RECEPTION JANUARY 27

The exhibition will present the work of several generations of Iraqi artists, from mid-twentieth century to the present, some still living in Baghdad and others working abroad in exile. Contemporary work will be represented by *Dafatir* (notebooks), which bear testimony to the prevalence of book art in contemporary Iraqi practice. In addition to book art, *Modernism and Iraq* will include painting and video by artists such as Dia Azzawi, Hana Malallah, Nazar Yahya, Kareen Risan, Ghassan Ghaib, Rafi Nasiri, and Mohammed al-Shammarey.

The emergence of a modern style in Iraq has been attributed to artists' contact with the West. The so-called sixties generation, however, used their Western training as a means of investigating their own past. This period was followed by years of war. From the beginning of the Iran-Iraq war in 1980 through the ongoing conflict following the US invasion in 2003, artists were prohibited from traveling abroad. During years of sanctions, state patronage vanished, and art materials were scarce or nonexistent. Artists were forced to improvise. The exhibition offers an opportunity to understand the impact of cultural isolation on the development of contemporary Iraqi aesthetics.

Works will be borrowed from various lenders, including the Museum of Modern Arab Art in Qatar and private collections in London and the US. In conjunction with the exhibition, the gallery will publish a catalogue with an essay by each curator.

Indian silversmiths created elegant silver tea services, bowls, wine and water ewers, beer mugs, and goblets that fulfilled European needs. They embellished these objects with a variety of Indian motifs that carried a recognizably regional pattern. A tea service made in Kutch would feature heavily embossed work; one from Madras would be decorated with images of gods carried in temple processions; if from Calcutta, it would carry scenes of rural life. Made initially as gifts and trophies for the British in India, this embellished silverware was soon thereafter available for purchase in Europe as well, especially following the high visibility achieved by Indian silver in the course of the many international exhibitions and expositions during the second half of the nineteenth century. Both Liberty & Co. of Regent Street and Proctor & Co. of Oxford Street set up their own workshops in India to make silver items for sale in their London stores.

Delight in Design is accompanied by a richly illustrated catalogue with five essays that explore different facets of the production and consumption of Indian silver for the Raj.

CURATORS:

Zainab Bahrani, Edith Porada Professor of Ancient Near Eastern Art History and Archaeology, Columbia
Nada Shabout, Visiting Assistant Professor in the Department of Architecture at MIT and Associate Professor of Art History at the University of North Texas



Dia Azzawi, *Book of Shame: Destruction of Iraqi Museum*, plaster and mixed media on paper. Photo courtesy of Nada Shabout

Postscript to an Exhibition at the Wallach Art Gallery

After forty-two years on Wall Street, I took up a second career—co-curating, with Eileen Hsiang-ling Hsu ('00 PhD), an exhibition of Chinese Buddhist sculpture. This was not totally alien, of course, as my wife and I have been collecting Chinese art for about twenty years. But this did not quite prepare me for the challenges posed by organizing *Treasures Rediscovered: Chinese Stone Sculpture from the Sackler Collections at Columbia University*, which ran from March 25 until June 21 at the Miriam and Ira D. Wallach Art Gallery in Schermerhorn Hall.

The exhibition consisted of twenty-two rarely displayed stone sculptures ranging in date from the Eastern Han Dynasty (25–220) through the Tang Dynasty (618–907). The Sackler Collections were given by Dr. Arthur M. Sackler and his family in a period from the 1960s to the 1970s and total over 3000 pieces, of which 500 are Chinese and of those 80 are stone sculpture.

As someone who had no prior history in dealing with academicians (except of course as a student) I found the experience of working with them to be totally different from that of dealing with the business types I encountered in my career. The major difference was the absence of the sense of urgency that exists in the business world. Missing deadlines, which appears to be a constant in academe, is generally shunned in business. In addition, despite my lofty title of Project Director, I found that I had little leverage in moving things along. A positive difference that delighted me was the general goodwill and upbeat nature of the participants in the project—devoid of the cutthroat attitude often encountered in business. The only exception to this general rule was the tone used by the participants when commenting on each other's entries—quite tough.

In addition to selecting objects for the exhibition, it was necessary to find restorers who would be willing to work in situ in Columbia's art storage areas. Most of the pieces had to be remounted as well. A most interesting element was finding a Chinese expert who could take rubbings of some of the works. We were fortunate to identify such an artist in Queens, and the Visual Media Center documented the process in a video that became part of the exhibition.

All in all, working on the exhibition, which took almost three years, was enormously fulfilling and has become a singular event in my life.

Leopold Swergold '62 BA

From the Visual Media Center

Building cross-disciplinary partnerships is what the Visual Media Center and the Miriam and Ira D. Wallach Art Gallery had in mind when we began putting our exhibitions online. We have since worked closely on projects for *Restoring Byzantium* (2004), *Robert Moses and the Modern City* (2007), and most recently, Leopold Swergold's and Eileen Hsiang-ling Hsu's *Treasures Rediscovered: Chinese Stone Sculpture from the Sackler Collections at Columbia University*.

For *Treasures*, we took advantage of animated mapping and spherical photography to present visitors with interactive, virtual objects from the exhibition. Although the site follows the logic of the exhibition itself, it has also been integrated into the VMC's web archive. *Treasures* online functions independently now that the installation is down, taking on its second life in the classroom or for any visitor with a keen interest in Buddhist art. Up next for the VMC and the Wallach, Vidya Dehejia's *Delight in Design: Indian Silver for the Raj*, running from September 18 through December 13.

Zainab Bahrani Honored

Zainab Bahrani, Edith Porada Professor of Ancient Near Eastern Art and Archaeology and Director of Graduate Studies, was a recipient of a Distinguished Columbia Faculty Award. Funded through the generosity of Columbia trustee Gerry Lenfest ('58 LAW), 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 third year in a row that a member of the Department of Art History and Archaeology has received the award: Jonathan Crary ('75 CC, '87 PhD), Meyer Schapiro Professor of Modern Art and Theory was honored in 2006 and Robert E. Harrist, Jr. ('80 MA), Jane and Leopold Swergold Professor of Chinese Art History, in 2007. Also during the 2007–08 academic year, Professor Bahrani's new book, *Rituals of War: the Body and Violence in Mesopotamia* was published, and she continues field work and excavations at Tell Leilan in Syria, as a member of the Tell Leilan project sponsored by Yale University.

Undergraduate Awards and Prizes

The department awarded its senior thesis prize to Taylor Walsh for "Context in Context: Two Photographs by Louise Lawler." Undergraduate travel fellowships went to Tina Le to research her proposed thesis on Vietnamese artist Bui Xuan Phai, and to Ryan Reineck to study French conceptual artist Sophie Calle. Riggio Summer Undergraduate Fellowships were awarded to Sarah Case (ACA Galleries, NY, NY), Katie Dunn (Film London, UK), Dan Taeyoung Lee (PS1, Queens, NY), Rita Elena Morales (ACA Galleries, NY, NY) and Ryan Reineck (Judd Foundation, Marfa, TX).

Dawn Delbanco was recently confirmed by the US Senate for a six-year term on the National Council on the Humanities, the 26-member advisory board of the National Endowment for the Humanities. Professor Delbanco has taught at Columbia since 1991. Her primary commitment is to the Core Curriculum program, in which she teaches both Western and East Asian art to undergraduates. She also advises on doctoral dissertations and has mentored many graduate student teaching assistants. She has curated an exhibition of ritual Chinese bronzes from the Arthur M. Sackler Collections at the Fogg Art Museum, and has published as well on other aspects of Chinese art, including painting, woodblock prints and snuff bottles. She received her AB and PhD degrees from Harvard.

faculty highlights

Zainab Bahrani received a Distinguished Columbia Faculty Award (see above).

Barry Bergdoll curated at MoMA the exhibitions *Lost Vanguard* and *Home Delivery: Fabricating the Modern Dwelling*, and taught a Columbia seminar in preparation for a 2009 Bauhaus retrospective, which he will co-curate with Leah Dickerman ('97 PhD). His article "Of Crystals, Cells, and Strata: Natural History and Debates on the Form of a New Architecture in the Nineteenth Century" appeared in *Architectural History: Journal of the Society of Architectural Historians of Great Britain*.

Francesco Benelli spent the year on leave in Italy completing research for his book, *Architecture in Painting from Giotto to Masaccio*. In the spring term he had a fellowship at the *Kunsthistorisches Institut* in Florence. He chaired a session at the Annual Meeting of the Society of Architectural Historians and lectured at the Institute of Fine Arts, NYU, and at the schools of architecture of Rome, Venice and

Parma. He delivered a paper in Padua for the 500th anniversary of Palladio's birth and taught at the Venice summer program of Columbia University.

Jonathan Crary's recent publications include "Nineteenth-Century Visual Incapacities," in the collection *Visual Literacy*, ed. James Elkins (Routledge, 2008) "Memo from Turner" in *Artforum*, June 2008, and "Spinning Histories," in the catalog of the 2008 Sydney Biennale. He was recently a speaker at the "Colors of the Brain" conference, held at the Columbia School of Architecture in connection with the Olafur Eliasson exhibition at MoMA.

Francesco de Angelis organized the conference "Spaces of Justice in the Roman World" (New York, Nov. 16–17, 2007), whose proceedings he will edit in the *Columbia Studies in the Classical Tradition*. He also contributed to the exhibition "La forza del bello. L'arte greca conquista l'Italia" (Mantua 2008), and participated in conferences on Etruscan and Roman funerary art in Cambridge and Chicago.

He completed three articles, on the identity of Roman art in antiquity, on the House of the Vettii in Pompeii, and on Etruscan studies in the 18th Century.

Vidya Dehejia's *The Body Adorned: Dissolving Boundaries between Sacred and Profane in India's Art* (Columbia University Press) will appear in fall 2008. She continues to direct the Southern Asian Institute and has an upcoming exhibition, *Delight in Design: Indian Silver for the Raj* at the Miriam and Ira D. Wallach Art Gallery.

Vittoria Di Palma spent a serene and productive spring leave as Visiting Fellow at the Canadian Centre for Architecture in Montreal, working on her book *Wasteland*. She also completed a co-edited volume, *Intimate Metropolis*, and presented "Zoom: Google Earth and Global Intimacy" at the "Defining Space" conference in Dublin.

The Italian translation of **David Freedberg's** *The Eye of the Lynx: Galileo, His Friends and the Beginnings of Modern Natural History* appeared.

He continued to pursue his projects on the overlap of art history and cognitive neuroscience; gave the keynote address at the international conference on art history and anthropology in Paris at the Institut National d'Histoire de l'Art; and gave the Dean's Distinguished Lecture in the Humanities at Columbia Medical School. Next year he will be Wittkower Professor at the Bibliotheca Hertziana in Rome.

Cordula Grewe published an article, "Portrait of the Artist as an Arabesque: Romantic Form and Social Practice in Wilhelm von Schadow's *The Modern Vasari*," in a special issue, titled *An Empire of Vision: German Art and Visual Culture, 1848–1919*, which she edited for *Intellectual History Review*. She presented her work at several conferences including one at the Villa Vigoni, Menaggio, Italy.

Robert E. Harrist, Jr. continued to serve as chairman of the department and also spent a good deal of time watching his son play ice hockey. His book, *The Landscape of Words* appeared in April.

Undergraduate Seminar Travels to Texas

Branden Joseph's undergraduate travel seminar, *Investigations in Contemporary Art: Minimalism and Its Institutions*, focused on minimal sculptors Donald Judd and Dan Flavin, from critical literature to issues of materials, installation, and patronage. The class visited the Menil Collection in Houston, Texas—including the Rothko Chapel, Cy Twombly collection, and Dan Flavin installation—received a personalized tour of the Menil's "treasure rooms" (fully naturally lit storage facilities) and the de Menil house (Philip Johnson's first domestic commission), and attended a special seminar on the role of the de Menil's in Houston by Prof. William Camfield of Rice University and Helen Winkler, instrumental in the founding of Dia. The class further traveled to Marfa, Texas to see the Chinati Foundation's permanent installations of work by Judd, Flavin, and others, and the Judd Foundation, which houses some of the artist's earliest work. Amidst the stunning West Texas desert, the group also took the opportunity to see the "Marfa mystery lights" and a concert at the Marfa Ballroom. The trip was funded by a generous gift from Philip Aarons.



Branden Joseph and students with Dan Flavin's *untitled (Marfa project)*, 1996 (Photograph by Ryan Reineck '09 CC)

Anne Higonnet published an article in *RES*, and gave talks at the CAA, the Université de Namur in Belgium, Dumbarton Oaks, and CUNY. She was also a Social Science Research Council Dissertation Proposal Development Fellowship Director, and served on the advisory board of the Frick Center for Collecting. Her book on Lewis Carroll's photography will appear in the fall of 2008 from Phaidon.

Louis Comfort Tiffany at Laurelton Hall, the 2006 Metropolitan Museum exhibition and catalog to which **Elizabeth Hutchinson** contributed, has won an award from the Victorian Society of America. She has been elected Chair of the Visual Culture/Art History Caucus of the American Studies Association. Her new book, *Indian Craze: Primitivism, Modernism and Transculturation in Native American Art, 1890–1915*, will be published by Duke University Press in early 2009.

Kellie Jones and her class African American Artists in the 20th and 21st Centuries participated in Columbia's online history project for New York State's educational system, "Mapping the African American

Past," (<http://maap.columbia.edu/>) which received favorable mention in the *New York Times*. She moderated several panels for the Kara Walker exhibition at the Whitney Museum, presented talks at museums nationwide, and was a contributor to "Famous in 2112," in the November issue of *ArtNews*.

Branden W. Joseph published a new book, *Beyond the Dream Syndicate: Tony Conrad and the Arts after Cage* (Zone Books), which was celebrated with events in New York, Cologne, and London. He also gave invited lectures in Frankfurt, Porto, Antwerp, Melbourne, Stockholm, and Murcia (Spain), in addition to venues in the US, and had work translated into French, German, Italian, Swedish, Portuguese, and Turkish. He is the recipient of a Clark Fellowship and will be in residence at the Clark Art Institute in the fall of 2008.

Natalie Kampen, Barbara Novak '50 Professor of Art History and Professor of Women's Studies, is awaiting the publication this fall of her new book, *Fictions of Family: Essays on Roman Art*, from Cambridge University Press. The four volume *Oxford Encyclopaedia of Women in World History*, of

which she was an associate editor, appeared last fall. She is currently serving on the Advisory Boards of the Interdisciplinary Programs for Classical Studies at the University of Gothenburg in Sweden and at the University of Tampere in Finland. She is (slowly) beginning a new project on the art of the Roman military.

Holger A. Klein curated the exhibition *Sacred Gifts and Worldly Treasures* at the J. Paul Getty Museum in Los Angeles. He is currently working on a new exhibition entitled *A Matter of Faith: Relics and Reliquaries in the Middle Ages*, which received an NEH planning grant.

Rosalind Krauss writes: "No. 123 of *October* magazine, of which I am a founding editor, is a special issue devoted to why artists have not responded to the Iraq war through work of protest, as they did in relation to Vietnam, and has been greeted by an enthusiastic response. The issue was edited by Benjamin Buchloh, who is a member of the Editorial Board."

Matthew McKelway, Atsumi Associate Professor, lectured on Japanese genre painting at the Museum of Fine Arts, Boston, and

on his current book project on fan paintings at Harvard University and the University of Toronto. Forthcoming publications include "Screens for a Young Warrior," for *Impressions* (special issue honoring Henry D. Smith, 2009), and a chapter, "Chūsei senmen no ba to kioku" (Place and Memory in Medieval Fan Paintings), for *Fūzoku kaiga no bunkagaku* (Cultural Studies of Genre Painting; Kyoto: Tankōsha, 2008).

Keith Moxey's publications included "Response," *Kritische Berichte* 35 (2007), and "Return to Aesthetics: An Interview with Keith Moxey and Michael Ann Holly," by Anu Allas, *Kunst.ee* (Estonian Quarterly of Art and Visual Culture) 3 (2007). He lectured in Australia, Costa Rica and Croatia and held a lectureship, "Art History Writing today," Estonian Academy of Arts, Tallinn, Estonia, 2007. He was interviewed about "The Visual Construction of Culture" conference on Croatian National Television, Zagreb, 2007.

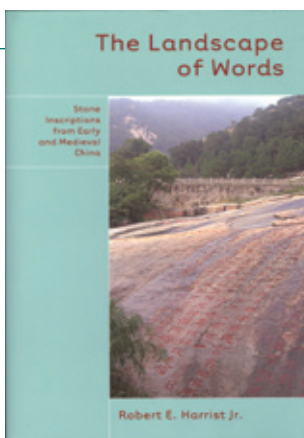
Stephen Murray completed the database project on Romanesque Churches in the Bourbonnais, and



THE ACT OF THE BEHEADING of the enemy, Teumman, King of Elam, is depicted in the midst of the Battle of Til-Tuba, as part of a cycle of a historical narrative of war, yet, as a decapitation, it is a subject in itself that seems to transcend the actual and contingent events of the specific battle. To be precise, it is not the battle, nor even the act of decapitation that the composition closes in upon as its focus. It is the severed head itself, a body part that emerges inadvertently, here

and there across the surface of the relief; a body part that becomes a terrorizing sign of violence and victory at the same time. The severed head emerges in a way that is almost disruptive to the scene of the battle as if the battle itself where only a backdrop for the decapitation. It becomes a point that interrupts the textured chaotic surface that is the depiction of a war. The war is portrayed as real and historical, but it is the head that firmly fixes that narrative of a specific historical battle across the surface of the relief.

—Excerpt from Zainab Bahrani's *Rituals of War: The Body and Violence in Mesopotamia* (Zone Books, 2008) p. 24.



THE ASCENT OF MT. TAI on foot requires about six hours of steady climbing. Along the route from the base to the summit are scores of arches, gateways, pavilions, and temples that have altered the appearance of this sacred mountain and imbued its topography with enduring signs of its profound significance in the cultural geography of China. But the most numerous and the most ancient traces of human interaction with the mountain are not

works of architecture—they are texts carved into granite boulders and cliffs that are part of the natural terrain. The work of many centuries, these inscriptions, known in Chinese as *moya* or *moya shike*, constitute a vast archive of writing. In a very real sense, visitors do not simply climb Mt. Tai—they *read* it, deciphering the written traces of those who traveled to the mountain before them and reanimating voices from the past that speak from the words of the carved texts.

—Excerpt from Robert Harrist's *The Landscape of Words* (University of Washington Press, 2008) p. 1.

faculty highlights

with the support of the Andrew W. Mellon Foundation has embarked on a new three-year project, *Mapping Gothic France*.

Esther Pasztor gave the keynote address at the first triennial meeting of the Association of Latin American Art Historians, entitled “What one needs to know about Ancient American art.” Her memoir, *Remove Trouble from Your Heart* (East-European Monographs, Columbia University), is just out. In *Artes de Mexico* she published the article “Una interpretación de la cerámica teotihuacana.” She is currently working on a book on ancient Peruvian art.

John Rajchman received a grant from the Weatherhead East Asian Institute for research on contemporary Asian art. He participated in the Richard Serra opening in the Grand Palais in Paris. Essays on cinema and art will appear in two publications in 2008, one from the Tate, the other in an edited volume from Minnesota University Press. In October, he will give the keynote lecture at

the Tate in a symposium on the history of exhibitions.

For his studies of Leonardo da Vinci and the art of drawing, **David Rosand** received the Robert S. Liebert Award in Applied Psychoanalysis from the Columbia University Center for Psychoanalytic Training and Research. His most recent publications include “*Col sporcarsi trovi*: Piranesi Draws,” in *Piranesi as Designer* (Cooper-Hewitt National Design Museum) “Um 1500,” in *Räum der Zeichnung* (Berlin: Akademie der Künste); “The Old Man’s Brush,” introduction to *Titian: Materiality, Likeness, Istoria* (Turnhout: Brepols).

Simon Schama won an International Emmy for his BBC/PBS film on Bernini; one of eight programs in his series *The Power of Art*. In December he conducted a public dialogue with Anselm Kiefer at the Louvre on the artist’s work. A 90 minute BBC television film of his history *Rough Crossings* is due to air on PBS next winter and the stage play on the same his-

tory, written by Caryl Phillips, ran for three months in London and provincial cities in Britain last fall. He is currently filming a new four part series *The American Future: A History* for the BBC and The History Channel.

Joanna S. Smith is a member at the Institute for Advanced Study in Princeton for 2008–2009 where she is working on a book about artistic exchange in the Bronze Age Mediterranean. She was selected to be a Visiting Scholar at the Institute for Advanced Study in Jerusalem as part of a workshop on Interconnections and Regional Narratives in Mediterranean Archaeology. Her book on art and society in Cyprus is being published by Cambridge University Press.

Zoë Strother, Riggio Professor of African Art, served as a keynote speaker for the conference, “Aesthetic and Epistemological Traces of Congo,” at the University of Oslo, Norway. As an associate editor, she is helping to found a new journal, *Art in Translation*,

which seeks to broaden the discourse of art history by providing translations of important essays in other languages. Her new book, *Pende*, appeared in both French and English this spring (Milan: 5 Continents Editions).

Susan Vogel presented and discussed her latest film on Djenné architecture at the Jean Rouch festival in Paris, among other venues. In Dogon villages she directed filming in collaboration with the Musée National du Mali for a forthcoming exhibition. She took her African Photography class to Bamako for the 7th African photography biennale where, among other enlightening experiences, the students had their portraits taken by Malick Sidibe, this year’s recipient of the Golden Lion award at the Venice Biennale.

RIGHT: Vogel class portraits by Malick Sidibe, from top left to right: Andrew Finegold, Emily Liebert, Giulia Paoletti, Nicholas (Huffa) Frobes-Cross, Joshua Cohen, Kevin Dumouchelle, Rebecca Fitle and Risham Majeed



Dissertation Fellowships

American Institute of Indian Studies Junior Fellowship

Risha Lee "Cross-Cultural Aesthetics in the Hindu Sculptures at Quanzhou"

American Research Institute in Turkey Fellowship

Lee Ullmann "The Conception of Space in the Art and Landscape of the Hittites"

Andrew W. Mellon Foundation/ ACLS Dissertation Fellowship

Jordan Bear "Without a Trace: Early Photography and the History of Visual Objectivity"

CASVA David E. Finley Fellowship

Christina Ferando "Staging Neoclassicism: Exhibitions of Antonio Canova's Sculptures"

Ford Diversity Dissertation Fellowship

Marla Redcorn-Miller "Renegotiating Community Boundaries: Kiowa Painting in the First Half of the 20th Century"

Fulbright-Hays Doctoral Dissertation Research Abroad Program Fellowship

Katherine Kasdorf "From Dorasamudra to Halebid: Hoysala Temples in Context"

Graduate Fellowship from the J. Paul Getty Foundation

Victoria Sancho Lobis "Rubens, Imitation, and the Construction of Individual Style"

Julie How Fellowship from the Weatherhead Institute

Risha Lee (see above)

Mary Isabel Sibley Fellowship from the Phi Beta Kappa Society

Carolyn Yerkes "The Paradox of Precision: Architectural Drawing Between Ancients and Moderns"

Medieval Academy Schallek Award

Sonja Drimmer "The Visual Language of Vernacular Manuscript Illumination: John Gower's *Confessio Amantis* (Pierpont Morgan MS M126)"

Research Support Grant from the Paul Mellon Centre for British Art

Carolyn Yerkes (see above)

Robert R. Wark Fellowship at the Huntington Library, Art Collections and Botanical Gardens

Catherine Roach "The Painted Picture: Images-within-Images in Britain, 1824–1883"

Swann Foundation Grant

Marie-Stephanie Delamaire "Transatlantic Encounters: Franco-American Artistic Exchanges in the Civil War and Reconstruction Era"

Columbia University Fellowships

Richard Anderson "Industries of Realism: History, Theory, and Technology in Soviet Architecture, 1932–1941"

Emerson Bowyer "Sculpture, Reproduction and Modernity"

Patrick Crowley "The Specious Image: Spectrality, Recognition, and Roman Culture"

Marie-Stéphanie Delamaire (see above)

Sonja Drimmer (see above)

Ellen Hoobler "The Zapotec

Urn Revisited: Recontextualizing Ceramic Effigy Vessels from Oaxaca"

Katherine Kasdorf (see above)

Jeffrey Miller "The Building Program of Walter de Gray: Production and Reform in the Archdiocese of York"

Jennifer Parker "The Architectural Patronage of the Third Marquess of Bute"

Andrea Renner "Housing Diplomacy: The Rise and Fall of U.S. International Housing in Latin America, 1949–1973"

Catherine Roach (see above)

Riggio Summer Graduate Fellowships

Christina Charuhas

Joshua Cohen

Nicholas S. Fitch

Gabriella Szalay

Serdar Yalcin

Columbia Art History Grad Colloquium

The Columbia Art History Grad Colloquium celebrated a successful first year. The informal Thursday evening setting and excellent refreshments provided an ideal atmosphere for faculty and students to try out new ideas, introduce current scholarship, refine a paper, or propose a new course to the Columbia art history community. For a list of past and upcoming speakers, visit http://www.columbia.edu/cu/arhistory/html/dept_land_ahcolloquium.html —Anna Ratner, Ph.D. candidate

Monni Adams '67 PhD retired as Associate Professor of Art and Anthropology at Harvard. She continues to publish on her field research in Indonesian and sub-Saharan African art. Currently, she is planning an exhibition at the Peabody Museum on a West African masking festival and has two more articles forthcoming in 2008 and 2009.

Jonathan Applefield '91 MA, '93 M Phil published his article, "From Art Market to Supermarket: The Art of Robert Watts" in the *Chicago Art Journal*.

Kevin J. Avery '95 PhD has two recent publications: "A Trespasser on your Grounds: Durand in Cole's America" in *The New York Journal of American History*, and "Pastels by Gerrit Sahipper in the Metropolitan Museum of Art," in *Metropolitan Museum Journal*.

Renzo Baldasso '07 PhD continued his research in Washington and London, thanks to fellowships from the Smithsonian Institution and the Bibliographic Society. After summer residencies in Florence and London supported by the American Philosophical Society, next year he'll be a fellow at the Newberry, Huntington, and Brown libraries.

In addition to teaching at Tufts University/The School of the Museum of Fine Arts, Boston, **Noit Banai** '07 PhD co-edited the book *Pia Lindman: Three Cities, Rivers, Monuments*; and an essay of hers will appear in *Actes du Colloque: Le demi-siècle de Pierre Restany*. She will also be contributing a catalogue text for an exhibition on Carlos Cruz-Diez.

Fabio Barry '87 BA, '99 M Phil, University of St. Andrews, received The Arthur Kingsley Porter Prize for "Walking on Water: Cosmic Floors in Antiquity and the Middle Ages," published in the December 2007 issue of the *Art Bulletin*.

Frances Beatty '80 PhD produced *Drawing in Space*, a major collaborative exhibition organized by

Richard Feigen & Co., in association with Jan Krugier Gallery. The exhibition included over 60 modern and contemporary works by artists including Pablo Picasso, Alberto Giacometti, Alexander Calder, Ellsworth Kelly and Robert Rauschenberg.

Colleen Becker '08 PhD presented her paper "High Art Concepts in German Mass Culture, 1890–1900" at the Popular Culture Association conference in San Francisco. She also read one of her flash fiction pieces at the London Short Story Festival in April.

Adrienne Baxter Bell's '05 PhD second book, *George Inness: Writings and Reflections on Art and Philosophy*, was published in February 2007. In May, she was visiting professor of art history at the American College of Thessaloniki. Starting in August 2008, she will be a visiting professor of art history at the Accademia dell'Arte in Arezzo.

Babette Bohn '82 PhD is the curator of an exhibition at the Uffizi Gallery, Florence: *Le "Stanze" di Guido Reni: Disegni del maestro e della scuola*. She has also co-authored, with Robert Randolph Coleman, *The Art of Disegno: Italian Prints and Drawings from the Georgia Museum of Art*, the catalog for an exhibition that will be held in 2009.

Barbara Braun '77 PhD is president of Barbara Braun Associates, a full service literary agency handling a range of fiction and nonfiction from offices in Chelsea (www.barbarabraunagency.com). Fiction involving themes of art and artists has become a specialty for her.

Elizabeth Brown '89 PhD has been the chief curator and director of exhibitions and collections at the Henry Art Gallery in Seattle since 2000.

Jack Cheng '91 BA and **Marian H. Feldman** '90 BA have edited *Ancient Near Eastern Art in Context: Studies in Honor of Irene J. Winter by Her Students* (Leiden: Brill)

2007. The volume honors **Irene J. Winter** '73 PhD and contributors include the editors, **Julia Assante** '00 PhD, and former Columbia professor John M. Russell.

Andrea Cherkerzian '01 BA graduated from pastry school at the Cambridge School of Culinary Arts. She will be spending the second half of 2008 meeting with denizens of the contemporary art world in Armenia and Russia, where she will also study Armenian and Russian.

David Christman '66 MA retired with the title Special Professor Emeritus at Hofstra University.

Since she graduated, **Luciana Colapinto** '07 BA has been working at the Edwynn Houk Gallery. She now represents four of the gallery's photographers: Danny Lyon, Mikhail Baryshnikov, Lalla Essaydi and Edith Maybin.

Meredith Davis '05 PhD delivered a paper at the 2008 CAA conference titled "Self-Portrait as Bulletin Board, or, John F. Peto's Piecemeal Self." She continues to work on publishing material from her dissertation and teaching at Ramapo College, where she recently developed an "Introduction to Modernity and Modernisms" course, as well as a course on American Visual Culture 1700–1850.

Sabina de Cavi '07 PhD taught art history in the University of Georgia study-abroad program in Cortona, Italy, in the fall of 2007, and has been a postdoctoral fellow at the Bibliotheca Hertziana, Max-Planck-Institut für Kunstgeschichte, Rome, since January 2008.

Mary D. Edwards '66 BS, '86 PhD has participated in several conferences and symposia, presenting "An Analysis of Diverse Medieval Images within Their Cultural Context," at the 43rd International Congress on Medieval Studies, and "The Classical and Non-Classical Modes in the Frescoes in the Oratory of St. George in Padua," at the Rudolf Wittkower

Symposium (Remembering James and Darma Beck).

Theodore Feder '75 PhD is the founder and president of Art Resource and the founder and president of Artists Rights Society (ARS). Art Resource represents the image rights and permissions interests of many museums in the U.S. and abroad. ARS represents the copyrights and other intellectual property rights of many universities and foreign artists.

Nancy Fee '00 PhD has submitted her manuscript of *Juan de Palafox y Mendoza, Las Virtudes del Indio! The Virtues of the Indian* to her editor at Rowman and Littlefield. The book, primarily an annotated parallel text translation of a piece by Juan de Palafox y Mendoza from around 1650, also includes a biographical essay.

Since 1998, **Sharon Flescher** '77 PhD has been executive director of the International Foundation for Art Research, a nonprofit educational and research organization dealing primarily with issues of attribution and authenticity, art law and ethics, and theft and looting. She is also editor in chief of the award-winning IFAR Journal.

Jim Frakes '02 PhD received tenure and promotion to Associate Professor of Art History at University of North Carolina at Charlotte. His book *Framing Public Life: the Portico in Roman Gaul* will be published this coming year. An article of his has recently appeared in *Arris: Journal of the Southeast Chapter of the Society of Architectural Historians*.

Caroline Goodson '04 PhD is a lecturer in medieval archaeology and history at Birkbeck College, University of London. She is field director of an excavation at Villa Magna, near Anagni, Italy. Recent publications have appeared in the journal *Early Medieval Europe*, and in the volumes *Felix Roma: The Production, Experience and Reflection of Medieval Rome* and *Monasteri in Europa*.

Kai Gutschow '05 PhD teaches in the School of Architecture at Carnegie Mellon University, where he offers courses in modern architecture and theory, and coordinates the second-year design studios. He was promoted to Associate Professor, and received a Getty postdoctoral fellowship for next year to complete his book *Inventing Expressionism: Art, Criticism and the Rise of Modern Architecture*.

John Harwood '06 PhD is Assistant Professor of Modern and Contemporary Architectural History at Oberlin College. He recently lectured on the work of Konrad Wachsmann at Columbia for the conference "Return Emigrations," and his article on George Nelson appears in *Grey Room's* Spring 2008 issue.

Andrea (Herbst) Paul '03 BA is currently a 3L at Harvard Law School.

Mitchell Kahan '75 MA is the director and CEO of the Akron Art Museum.

Avery V. Kastin '01 BA was appointed to the board of trustees of the Michael C. Carlos Museum of Emory University, which will be the first venue for the exhibition, *Tutankhamun: The Golden King & the Great Pharaohs*.

Alex Klein '01 BA received her MA from the Courtauld Institute of Art and her MFA from UCLA. She is currently the Ralph M. Parsons Fellow in the Photography Department at the Los Angeles County Museum of Art and a visiting lecturer at USC and at Otis College of Art and Design.

Michael Klein '71 PhD presented "Willem de Kooning's Excavation: Popular Sources, World War Two and the Cold War," at the Southeastern College Art Conference in 2007.

Jonathan Kuhn '83 MA curated *The Outdoor Gallery: 40 Years of Public Art in New York City Parks* in fall 2007, and organized a five borough exhibition of 40 art installations.

Amity Law '07 PhD lectured at Columbia in '07-'08, and will teach medieval and Islamic art at Princeton in '08-'09. She is writing a book and directing a project on Islamic, Mudéjar and Gothic architecture, documenting links in Northern and Mediterranean visual and structural possibilities.

Bernice K. Leader '80 PhD is still working, after 21 years as a corporate and health-care art consultant, with many projects during the last 17 years at Columbia Presbyterian Hospital and its affiliates.

Jillian Taylor Lerner '06 PhD teaches in the Department of Art History, Visual Art and Theory at the University of British Columbia, where she is a Social Sciences and Humanities Postdoctoral Research Fellow.

Claire K. Lindgren '76 PhD teaches art history at Hofstra University and recently gave two papers, one at a UNESCO sponsored international symposium and the other at the Université de Provence's CNRS International Colloquium. Both were on Roman provincial art.

Nancy Lynn '96 BA was promoted to Director of Corporate Relations at the American Museum of Natural History, New York. She was recently given the Women of Distinction Award in Business by the Crohn's and Colitis Foundation of America.

Peter Macapia '03 PhD has an architectural design office, DORA (www.labdora.com), which won an international design competition called Pavillon Seroussi in 2007. An architectural project titled "dirty geometry pavilion"—a series of models and engineering studies and designs—was purchased by the FRAC Centre in Orleans, France.

Jaleh Mansoor '07 PhD has published articles in *Parkett, Artforum, Texte Zur Kunst*, and *Oxford Art Journal*. She accepted a tenure track position at Ohio University. A book she co-edited with her CU peers entitled *Communities of Sense* will be published by Duke University Press. She taught as a replacement

term assistant professor at Barnard College from 2006 to 2008.

Anne McClanan '89 BA was promoted to the rank of professor recently at Portland State University, Oregon.

Seth McCormick '07 PhD is currently the inaugural Lewis B. and Dorothy Cullman Postdoctoral Fellow at the Yale University Art Gallery. Together with Thomas Crow and Jonathan D. Katz, Seth was a featured speaker at the recent CUNY symposium, "Jasper Johns Uncensored."

Kent Minturn '07 PhD was a visiting assistant professor in the Art History Department at Emory University during '07-'08. He has accepted a tenure-track position at the University of Oregon. In October he will present the paper "Dubuffet and Architecture" at the 40th anniversary conference at the Center for 21st Century Studies, University of Wisconsin, Milwaukee.

Rebecca Molholt '08 PhD will be starting this fall as an assistant professor in the History of Art and Architecture Department at Brown University.

Marshall W. Mount '65 PhD oversaw the exhibition *A Cameroon World: Art and Artifacts from the Marshall and Caroline Mount Collection*, including its accompanying catalogue, at the Queensborough Community College Art Gallery, based in part on his work in Cameroon as a recipient of the Fashion Institute of Technology George T. Dorsch Faculty Fellowship.

Debby Nevins '76 M Phil is designing the landscape for a project for a house in Aspen with Renzo Piano.

Amy Newman '71 MA is on the New York State Council and is writing a biography of Barnett Newman (no relation).

Ruth Norden '51 BS writes that her daughter, **Linda Norden** '83 MA, '95 M Phil, was appointed Director of the Amie and Tony

James Gallery at the Graduate Center of The City University of New York.

Lucy A. Oakley '95 PhD has been named editor in chief of *CAA Reviews*, CAA's online book and exhibition review journal. She is Head of Education and Programs at NYU's Grey Art Gallery, which was named "best didactic gallery" in NYC for 2007 by the *Village Voice*.

Judith Oliver '76 PhD has published *Singing with Angels: Liturgy, Music, and Art in the Gradual of Gisela von Kerssenbroeck* (Turnhout: Brepols, 2007).

In fall 2007, **Alexandra Onuf** '06 PhD began a tenure-track position as an assistant professor in the Art History Department at the University of Hartford, where she teaches undergraduates in both the College of Arts and Sciences and the Hartford Art School.

Judith Ostrowitz '96 PhD announces the publication of her second book, *Interventions: Native American Art for Far-Flung Territories*. The subject is a strategic construction of Native American art and cultural projects for world-wide audiences.

Richard Pegg '01 PhD wrote the online exhibition catalogue, available at www.hillwoodchinese.org, for *Peach Blossom Spring: Chinese Paintings from the Magrill Collection of Hillwood Art Museum*, on view during the winter of 2008 at Hillwood Art Museum, Long Island University. He also presented public lectures at the Utah Museum of Fine Arts, Honolulu Academy of Arts, and Long Island University.

Thomas Quick '04 BA is Director of Research at Godel & Co. Fine Art in New York, where his first exhibition, *American Still-Life Painting of the Nineteenth Century*, was on view through June 2008.

Megha Ralapati '04 BA is currently living in NY and working at Bose Pacia gallery, which focuses on contemporary South Asian art.

Janice Lynn Robertson '05 PhD presented two papers this year, one at the annual conference of the Renaissance Society of America in Chicago and another at the Fifth Annual Festival of the Arts, Art History Symposium, California State University, Sacramento.

Donald Rosenthal '78 PhD, now retired, published "Ernest Benecke," "Félix-Jacques-Antoine Moulin," and "Neurdein Frères" in the *Encyclopedia of Nineteenth-Century Photography*. He attended the triennial general conference of the International Council of Museums in Vienna in 2007 as a member of the Fine Arts Committee.

Karen Rubinson '76 PhD has two books in press, *Ceramics in Transition: Chalcolithic Through Iron Age in the Highlands of the Southern Caucasus and Anatolia* and *Are All Warriors Male? Gender Roles on the Ancient Eurasian Steppe*.

Tomoko Sakomura '07 PhD is an assistant professor of art history at Swarthmore College, specializing in East Asian art and visual culture. She is expecting her first child in late summer.

In 2006, **Christine Sciacca** '08 PhD was appointed assistant curator in the Department of Manuscripts at the J. Paul Getty Museum, where she oversees the Italian and German collections. She curated the exhibition *Music for the Masses: Illuminated Choir Books* at the Getty in fall 2007.

John F. Scott '71 PhD retired in 2006 from the Art and Art History Department at the University of Florida. He is presently writing the catalog of a recent donation of Pre-Columbian art to Cornell's to Herbert F. Johnson Museum of Art.

Libby W. Seaberg '64 MA recently completed the essay "Will the Real Janet Sobel Please Stand Up?", for which she is seeking a publisher, and has continued to work as an artist.

Phoebe Segal '08 PhD taught Art Humanities at Columbia in '07-'08. In June, she began as a curatorial research associate in the Art of the Ancient World at the Museum of Fine Arts, Boston.

David Shapiro '01 BA is editor of the contemporary art journal MUSEO (www.museummagazine.com). He teaches in the department of the History of Art at the Fashion Institute of Technology.

Jeffrey Chipps Smith '79 PhD, Fortson Chair at the University of Texas at Austin, completed a monograph on Albrecht Dürer and published several articles and reviews on German Renaissance art. He delivered a plenary address at the Frühe Neuzeit Interdisziplinär conference at Duke University. He was on leave in spring 2008, funded in part by a NEH research fellowship.

Apart from marrying Jonathan Spring ('03 SEAS) in summer '07, **Jenny (Moussa) Spring** '01 BA recently started working at the Museum of Fine Arts, Boston, to expand its product licensing program in anticipation of the museum's grand opening of a new wing in 2010.

In her role as co-chair of the Columbia University Seminar on Death, **Christina Staudt** '01 PhD was the lead organizer of the daylong "Austin H. Kutscher Memorial Conference: The Pulse of Death Now." Over 100 scholars and professionals participated in ten different panels dealing with mortality in the 21st Century.

Paul Sternberger '97 PhD co-curated *India: Public Places, Private Spaces— Contemporary Photography and Video Art*, which was on view from September 2007 to January 2008 at the Newark Museum. The exhibition's next venue is the Minneapolis Institute of Arts, from October 2008 to January 2009.

Alison Stewart '86 PhD was an invited guest to the opening and symposium of the exhibition *Grand Scale: Monumental Prints in the Age of Dürer and Titian* at

Wellesley College. She also has an essay in the catalog for this exhibition. Her book *Before Bruegel: Sebald Beham and the Origins of Peasant Festival Imagery* was published in June 2008.

Andrew Tallon '07 PhD has taught medieval art and architecture at Vassar since 2007. He is currently preparing a book on the early Gothic structural revolution, and was recently awarded a grant from the Andrew W. Mellon Foundation for a project entitled Mapping Gothic France (see p. 5). Tallon is co-founder and associate director of the Vassar Columbia Field School in Medieval Architecture.

Miwako Tezuka '05 PhD an assistant curator at the Asia society in New York, has recently curated an exhibition entitled *Vietnam: A Memorial Work* by Jun Nguyen-Hatsushiba, which was on view until August 3. The exhibition was reviewed in the May 30 issue of the *New York Times*.

Robin Thomas II '07 PhD has accepted a position as assistant professor at Penn State University.

In fall 2007, **Stefaan Van Liefferinge** '06 PhD became an assistant professor in the Art Department at the University of Georgia in Athens, where he teaches surveys of medieval and Islamic art and architecture. He obtained a Junior Faculty Research Grant for a research trip to Paris. He has been awarded a Willson Center Research Fellowship for spring 2009.

Courtney Vowels '01 BA moved from New York to Seattle and started in March as the manager of School and Teacher Programs at the Tacoma Art Museum.

Deborah B. Waite '69 PhD has just completed a catalog of the Kevin Conru Collection of Solomon Island Art, which is due out in 2008. She will present a paper at the upcoming 2008 conference at the American Society for Anthropology of Oceania.

H. Barbara Weinberg '72 PhD received the Smithsonian Institution's Lawrence A. Fleischman Award for Scholarly Excellence in the Field of American Art History and the Henry Allen Moe Prize from the New York State Historical Association for *Childe Hassam, American Impressionist*; and the William E. Fischelis Book Award from the Victorian Society in America for *Americans in Paris, 1860–1900*.

Barbara Ehrlich White '65 PhD is writing a biography: *Renoir's Intimate World in His Own Words*.

Siona Wilson '05 PhD, Assistant Professor, College of Staten Island/CUNY, published "From Women's Work to the Umbilical Lens: Mary Kelly's Early Films" and "Destinations for Feminist Art." She curated *Mother Cuts: Experiments in Film and Video* featuring works by Mary Kelly, Mona Hatoum, and Mieke Bal and presented a paper at CAA on contemporary art and the War on Terror.

Carter Wiseman '72 MA published *Louis I. Kahn: Beyond Time and Style, a Life in Architecture*, and was general editor of a volume celebrating the 100th anniversary of the MacDowell Colony, the nation's oldest artists' retreat, where he is president of the board of directors. He continues teaching at the Yale School of Architecture.

Susan Wood '79 PhD teaches at Oakland University. Her current research involves Roman imperial portraits for *Imperial Women* Vol. 2, and also a French neoclassical painter from Guadeloupe named Guillaume Guillon-Lethière.

Elise S. Youn '05 MA organized a series of discussions and screenings related to the topic of neighborhood as the inaugural Museum of Hub Fellow at the New Museum. This fall, she begins her PhD in urban planning at UCLA, focusing on the relation between artists and the urban environment around the world.

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The Department of Art History and Archaeology at Columbia University mourns the death of **Mrs. Frieda Rosenthal** ('69 MA, '82 M Phil) a distinguished, loyal, and generous alumna of the Department and long-time chair of our Advisory Council. With her husband she donated the Frieda and Milton Rosenthal Auditorium and assisted the Department in countless other ways. We express our deepest sympathy to her family.

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 generously in the fiscal year 2007–2008:

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calendar highlights



Andrea Palladio, Convento della Carità, Venice,
from 1560 (Photograph by Francesco Benelli)

2008

September 17th
Opening Reception
Delight in Design: Indian Silver for the Raj
Wallach Art Gallery

**September 18th–
December 13th**
Delight in Design: Indian Silver for the Raj
Vidya Dehejia, curator,
with Dipti Khera and
Yuthika Sharma
Wallach Art Gallery

September 23rd
The Bettman Lectures
Tim Barringer
Yale University

October 2nd
**Seminar in the Arts of
Africa, Oceania and
the Americas**

October 17th
“Drawing Inspiration:
A Symposium in Honor of
David Rosand”

October 27th
The Bettman Lectures
*The Aesthetics of
Abraham Lincoln*
Alexander Nemerov
Yale University

November 6th
**Seminar in the Arts of
Africa, Oceania and
the Americas**

November 24th
The Bettman Lectures
*The Image of Mediterranean
Slavery in the Seventeenth
Century*
Jean Michel Massing
University of Cambridge

December 4th
**Seminar in the Arts of
Africa, Oceania and
the Americas**

2009

January 27th
Opening Reception
Modernism and Iraq
Wallach Art Gallery

January 28th–March 21st
Modernism and Iraq
Zainab Bahrani and Nada
Shabout (University of
North Texas), curators
Wallach Art Gallery

February 23rd
The Bettman Lectures
*Transparency: Architecture
and the Contradictions of
Modernity in the 1920s*
Eve Blau
Harvard University

March 30th
The Bettman Lectures
*Death in the Hands of Strangers:
Aztec Sacrifice in the Western
Imagination, 1521–2006*
Cecelia Klein
University of California,
Los Angeles

April 6th–18th (tentative)
MFA First Years show
Wallach Art Gallery

April 27th
The Bettman Lectures
Victor Stoichita
University of Fribourg

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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