

COLUMBIA UNIVERSITY

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

# 826 *schermmerhorn*

FALL 2009



## from the chairman's office

The academic year that has just passed was marked by conferences and symposia that brought visitors to Schermerhorn Hall who became, at least for a short while, members of our shared intellectual enterprise. In October, a conference organized by former students of David Rosand—a “Rosand Fest” as it was known informally—honored his final year of teaching, and attracted a distinguished audience of art historians from the New York area and beyond. A major student-organized conference on the visual culture of the nineteenth century held in April capped the year with a two-day event at which Professor Jonathan Crary delivered the closing address. Other symposia organized by students explored topics as varied as Chinese stone inscriptions and the relationship between contemporary art and media.

Giving our students the opportunity to conceive and plan such ambitious events enriches their experience of being at Columbia. Another initiative begun in the Department this past year, featured on p. 4, has sought to sharpen the visual skills of undergraduate and graduate students, whatever their fields of specialization, and to deepen their insights into artistic processes by encouraging them to study life drawing. Since last fall, the Department has offered free tuition for graduate students for classes with Minerva Durham at Spring Studio in Lower Manhattan, where several members of the faculty also have become regulars. Special thanks go to our Academic Department Administrator, Emily Gabor, herself a talented artist, who first put me in touch with Ms. Durham. In June, one of our PhD students, Kori Lisa Yee Litt, participated in the Drawing Marathon at the New York Studio School of Drawing, Painting and Sculpture, with generous support from the School arranged by the Dean and founder of the Marathon, Graham Nickson, and Jeffrey Hoffeld ('73 M Phil), Associate Dean and member of our Advisory Council.

Although few will attain the skill in draftsmanship possessed by their illustrious predecessor, Meyer Schapiro ('35 PhD), students in the Department, as well as members of the faculty, can find inspiration in Schapiro's example of making drawing an integral part of his art historical research and an ongoing form of engagement with the visual world. In a remarkable lecture titled “Art Schools: Drawing from the Figure,” which he delivered at the Studio School in 1967, Schapiro spoke of the self-fulfillment that can come from producing a work of art:

It must give you a feeling of growth, of increase of your own powers. It must be something that you enjoy even though it is painful at many times, even though it is discouraging and full of struggles. It is better than other things because it brings you into a fuller action as an individual, it brings into play desires, impulses, perceptions, and qualities which are part of yourself and your dignity as an individual.<sup>1</sup>

It is hard to imagine a more life-enhancing goal than achieving “fuller action as an individual,” in spite of the struggles this requires, whether by making art or, as for most of us in Schermerhorn Hall, by thinking and teaching and writing about it.

Robert E. Harrist, Jr.

1. From “Drawing from the Figure, given as a lecture on May 22, 1967 at the New York Studio School of Drawing, Painting, and Sculpture,” in *Meyer Schapiro: His Painting, Drawing, and Sculpture*, New York, p. 44.

## Kaira Cabañas



The Department is pleased to welcome Kaira Cabañas as Lecturer and Director of the MA in Modern Art: Critical and Curatorial Studies. Cabañas, no stranger to the Department, was a Mellon Postdoctoral Teaching Fellow from 2007 to 2009 after

completing a PhD in art history at Princeton University in the spring of 2007. Currently, she is preparing her first monograph, *Performative Realisms: The Politics of Art and Culture in France 1945–1962*. Cabañas has also engaged extensively with modern and contemporary art in international contexts. Most recently, she edited the book *Seven Circles / Seven Sounds: Lothar Baumgarten* (2009), published in conjunction with the artist's exhibition earlier this year at the Kunsthau Bregenz. Her writings have appeared in *Grey Room*, *Les Cahiers du Musée national d'art moderne*, *Parachute*, and *Art Journal*, as well as in various international catalogues such as *Yves Klein: Corps, couleur, immatériel* (Centre Georges Pompidou, 2006) and the forthcoming *MACBA Collection* (Museu d'Art Contemporani de Barcelona, 2009).



Lothar Baumgarten, *Verlorene Früchte* (Lost fruits), 1969, courtesy of the artist.

## A Symposium in Honor of Natalie Boymel Kampen

SATURDAY, OCTOBER 24, 2009

Professor Tally Kampen will be honored at a one-day symposium to be held at Barnard College on Saturday, October 24, 2009. The event will bring together Professor Kampen's colleagues and former graduate students to present research and personal reflections on the occasion of her retirement. Organized by Rebecca Molholt ('08 PhD), Jim Frakes ('02 PhD) and Elizabeth Marlowe ('04 PhD), the symposium will feature a keynote address by Professor Elaine Gazda of the University of Michigan, and papers on a wide variety of topics related to Professor Kampen's research and teaching. Speakers will include Laura Auricchio, Herica Valladares, Pamela Fletcher, and several others.

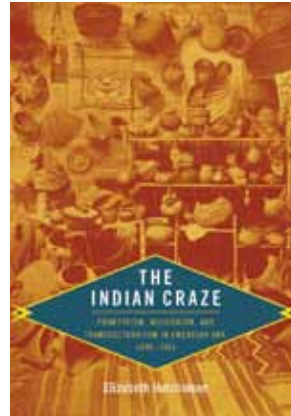




**CARROLL'S LIFE** and work were characterized by oppositions: between whimsy and formality, humour and reason, nonsense and logic, spontaneity and ritual and, in our post-Freudian age, we could add another - between unconscious and conscious. In his daily and professional life, Carroll abided by rules and regularity. In his imaginative creations, he invoked rules in order to play with them, and to subvert

them. The camera must have appealed to Carroll because it turned the world upside down on its lens, just as, in his books, his humor turned everything upside down, inside out, and backwards. "Living backwards!" Alice repeated in great astonishment, 'I never heard of such a thing!' '—but there's one great advantage in it, that one's memory works both ways,'" Carroll wrote in *Through the Looking-Glass*. The looking-glass, which is the camera, turns the world backwards in another way, too, by rendering the world as negatives, then using a kind of chemical magic to turn the world back into positive images.

—Excerpt from Anne Higonnet's *Lewis Carroll* (Phaidon, London, 2008) p. 11.



**ON COLUMBUS DAY** in 1911, a Native American artist named Angel DeCora stepped up to a podium to tell an audience of other progressive, educated Indian people about the importance of art to their struggle for political and cultural recognition. As she told her listeners, "[The Indian's] art like himself is indigenous to the soil of his country, where, with the survival of his latent abilities, he bravely offers the best productions of his mind and hand which

shall be a permanent record of the race." In her works and her writings, DeCora saw Native art made in both 'traditional' and 'nontraditional' genres as a means for Indian people to negotiate their relationship to their changing historical circumstances. Borrowing from the socially oriented aesthetics that dominated the American art world of the time, she also described art as a potentially rich site for transcultural exchange and national cultural development. As she said, "The Indian in his native dress is a thing of the past, but his art that is inborn shall endure. He may shed his outer skin, but his markings lie below that and should show up only the brighter."

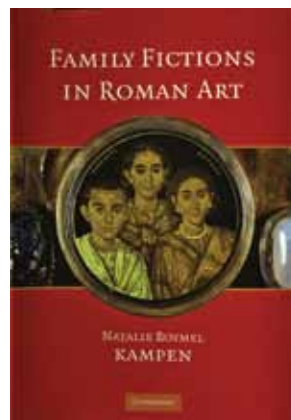
—Excerpt from Elizabeth Hutchinson's *The Indian Craze: Primitivism, Modernism and Transculturation in Native American Art, 1890-1915* (Duke University Press, Durham, 2009) p.1.



**REPLETE WITH** fanciful imagery, the poem's representation of the wizard's journey to find Yang Guifei's spirit in the land of the immortals presented the painter with particular challenges beyond those posed by the requisites of portraying the concrete, if exotic, environments of palace interiors and Chinese mountains. Commencing with a close-up view of the emperor consulting with the

wizard, the scroll opens into its most arresting passage, the seemingly endless expanse of a seascape and distant mountains through which the wizard journeys. Sansetsu manipulates our perceptions of space as we unroll the scroll towards its conclusion by showing the wizard three times—hurdling on a cloud into the sky, submerged beneath the surface of the sea and finally as a tiny figure riding the wind into the distance.

—Excerpt from Matthew McKelway's *Chinese Romance from a Japanese Brush: Kano Sansetsu's Chogonka Scrolls in the Chester Beatty Library*, co-authored with Shane McCausland (Editions Scala, Paris, 2009) p. 140.



**MOST ELITE ROMAN** families seem strange to me, a modern Western product of the suburban nuclear family, which is why I began work on this book in the first place. Sometimes they are strange by any criterion, as when, in the first chapter, the widowed empress Livia appears on a gem, not only as a widow but as the mortal widow of a god whose cult she honors, as her husband's adopted daughter, and as the mother of the emperor's adopted

successor. A world in which political marriages, adoptions, deifications, and other transmogrifications shaped the imperial family could indeed be strange even to "locals."

—Excerpt from Natalie Boehmel Kampen's *Family Fictions in Roman Art* (Cambridge University Press, Cambridge, 2009) p. 3-4.

## Life Drawing for Art Historians at Columbia

*As these short essays and illustrations show, the Department is finding new ways to make drawing a part of art historical training, founded on the belief, as one art historian has put it, that drawing is a process through which the hand teaches the eye to see. Thanks to the support of alumni, members of our Advisory Council, and other friends of the Department, we were able to fund life drawing classes for a number of our students and hope to expand this initiative in the coming academic year.*

—Robert E. Harrist, Jr.

THE DEPARTMENT OF ART HISTORY AND ARCHAEOLOGY has a distinguished legacy of nourishing the relationship between the *history* and *practice* of art through the example of Meyer Schapiro and others on the faculty who were serious, if amateur, artists themselves. In 2008–2009 Columbia began an experiment with this approach to hand/eye coordination for a limited number of students. In my course, “Topics in Early Renaissance Sculpture,” my primary goal was to help students learn to look at sculpture three-dimensionally, or through the body. Graduate students in the course were required to study life drawing with the remarkable Minerva Durham, whose Spring Studio in SoHo has long been a center of academic life drawing in New York. I repeated this exercise for the undergraduates in my spring seminar on the male nude. Both groups of students supported the exercise enthusiastically, and I hope to continue using Spring Studio in the future.

There are many reasons why a student of art history should study academic drawing from the figure, but here I offer only two. First, taking such classes is an extremely effective method of helping students focus on what is purely *visual* information, that which cannot be translated into words. According to the students themselves, a second major benefit is that life drawing develops a kind of motor sympathy with artists that they cannot experience any other way. They discover that the human body is not only difficult to draw; its ineluctable relationship with the forces around it—gravity, light, space, etc.—creates a microcosm in which art historians at any stage of their careers can begin to grasp the kinds of visual synthetic thinking that characterize the thought process of any artist in any time or place. I am extremely grateful to have been able to expose my students to this way of learning and hope that others may join me in this rewarding pedagogical enterprise.

—William Hood, Professor of Art History

A FUNDAMENTAL IDEA that we try to teach our students is that any work of art is the product of a series of decisions made by the artist. While this is simple in theory, applying it to the physical act of making an image is more difficult, as I found when I recently began life drawing classes downtown. The history of Japanese painting, my area of expertise, is marked by significant achievements in depictions of the human figure, such as the orchestration of large groups of figures in narrative handscrolls and genre screens, or Utamaro’s explorations in physiognomy. Yet accurate rendering of the human anatomy—specifically the nude figure—played virtually no role in Japanese painting before the late nineteenth century. It had been years since I last confronted the mechanics of drawing a human figure. I soon realized that life drawing, built on time-tested methods and systematic rules, intensifies visual awareness and heightens sensitization to artistic process in ways that passive observation never could.

—Matthew McKelway, Takeo and Itsuko Atsumi Associate Professor of Japanese Art

OVER THE TWO WEEKS, one of the most valuable lessons I learned was that I had to let go of how I thought I was supposed to draw and let the forms remain open, unfinished, and (to a certain extent) inaccurate. These forms actually corresponded more to my visual experience and in the end were more convincing than those that I created when I was actually focusing on the forms. I found that my drawings, while clearly the most amateur, were often the most helpful to the entire class during the critique. Because I made the many mistakes that a person with no experience tends to make when first attempting to draw from life (such as representing things symbolically or forgetting to use a perspectival view), the instructor was able to use my drawings as clear examples for the benefit of everyone.

—Excerpt from doctoral student Kori Lisa Yee Litt’s NYSS Drawing Marathon Journal, June 2009



Minerva Durham teaching at Spring Studio.



Drawing from Spring Studio by a member of Professor William Hood’s undergraduate seminar, “The Male Nude,” spring, 2009.



Acrylic drawing by PhD student Kori Lisa Yee Litt done at the Drawing Marathon, New York Studio School for Drawing, Painting, and Sculpture, 2009.

## Judith Lee Stronach Center

This summer the Department began construction on the Judith Lee Stronach Center at the east end of the 8th floor of Schermerhorn Hall. The project is funded by a generous bequest from the Estate of Judith Lee Stronach ('69 MA), an alumna and a great supporter of the arts and Columbia.

Professor Francesco Benelli and doctoral candidate Carolyn Yerkes, both architects as well as architectural historians, created the conceptual design for the space. As a nod to the Department's illustrious past, the entryway will showcase books and journals from Meyer Schapiro's library, in handsome oak and glass bookcases. A clerestory will allow natural light from the original oversized McKim, Mead and White windows to fill the entire Center. To enhance graduate student pedagogy, two glass-enclosed rooms will enable meetings with students individually, or in small groups. The Department's computer lab, equipped with scanners and a printer, will be adjacent to these rooms so that teaching fellows can prepare their classes and collaborate with their peers.

The south side of the space is now an open common area to encourage faculty, graduate students, and undergraduates to interact in an informal social setting. The additions of a coffee service area, comfortable seating, and wi-fi access will provide ample inducements to make this the social hub of the Department. The common area will double as a reception space for gatherings with guest speakers after lectures, as well as a place that student groups, such as the Graduate Student Colloquium and the Film Federation, can use for informal panel talks and screenings. With all of these elements coming together in a harmonious design, the Judith Lee Stronach Center will give teaching fellows, as well as other graduate students, faculty, and undergraduate majors, a space that will stimulate the intellectual and social life of the Department.



Computer renderings of the Judith Lee Stronach Center, eastwall (top) and bird's eye view (bottom).

## James Dell Cort Conlon



James Conlon in Al Ghurfa, Yemen, 2004.

The Department mourns the loss of James Dell Cort Conlon, who died after a brief illness on July 17, 2009. James was Director of the Visual Media Center for Art History, Archaeology, and Historic Preservation at Columbia University. After completing his BA in Classics and Religion at the University of Rochester and a year in Jordan as a Fulbright Fellow, he earned an MA in Near Eastern Languages and Cultures from Indiana University and a postgraduate certificate in the preservation of Archaeological Sites and Historic Buildings from Columbia University. While directing the VMC, James participated in conservation projects across the Near East, taught courses in preservation, and explored new ways to recover and preserve the relationship between heritage sites and local communities. He was also an active member of the International Council on Monuments and Sites (ICOMOS), an organization of professionals dedicated to the conservation of the world's historic monuments. As a tribute to James, contributions can be made for the relief of flood victims in Yemen. Checks should be made out to the Yemen Red Crescent Society sent in care of the Department to 826 Schermerhorn Hall, MC 5517; 1190 Amsterdam Avenue; New York, NY 10027. A memorial gathering will be held in the Department in the fall.



James Conlon, Cassy Juhl and Pilar Abuin working on *Mapping Venice*, a Visual Media Center project in Venice, 2007.





Debra Diamond ('00 PhD), Associate Curator of South and Southeast Asian Art at the Freer Gallery of Art and the Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C. Debra Diamond's exhibition *Garden and Cosmos: The Royal Paintings of Jodhpur* opened at the Sackler in October 2008 and will also be shown at Seattle Art Museum, the British Museum, the Gallery of New South Wales (Sydney) and the National Museum of India (New Delhi).

*Garden and Cosmos* grew out of my dissertation "The politics and aesthetics of citation: Nath painting in Jodhpur, 1803–1843." But, whereas the dissertation focused on a single reign, the exhibition presents paintings from three reigns, each engaged differently with the shifting political and cultural landscapes of northern India over the course of two centuries. The broader timespan enabled me to include many previously unknown paintings and to construct a revised history of Jodhpur court painting around the thematic and aesthetic tropes of "garden" (18th Century) and "cosmos" (19th Century). Since exhibitions are intrinsically different from written texts, I switched many of the dissertation's paintings for visually compelling works that would create meaning and narratives through juxtapositions on gallery walls.

G&C was the first international loan exhibition with catalogue that I oversaw from conception through realization. If the dissertation emerged successfully through the guidance and superb input of my supervisors, faculty, dissertation group and my fellow graduate student readers, the exhibition and catalog were truly collaborative—and very carefully crafted with a dual address towards both scholars and general audiences. The Sackler co-organized the exhibition with the Mehrangarh Museum Trust, where the ancestral Jodhpur collection is housed, and Karni Singh Jasol and Catherine Glynn joined the team as co-curators and catalogue contributors.

G&C has received stellar reviews in publications ranging from *Burlington Magazine* to *Time*; the *International Herald Tribune* generously called it "the great Asian exhibition of the year." Since I was always slightly embarrassed, like all graduate students, by how long it took me to write my dissertation, I am particularly amused that the press loves the fact that I have spent over twelve years—from the Columbia art history summer study grant to find a topic to the exhibition's opening—on this project!

I am currently working on two Tibetan exhibitions for spring 2010 that address the problematic of sacred space within museums. I've also begun a second major international loan exhibition and catalog with a team of South Asianists from the fields of anthropology, religion, sociology, and history entitled *Yoga: The Art of Transformation*. It will open at the Sackler Gallery in October 2013.



Nagaur, *Celebration of Holi*, ca. 1729–32, Mehrangarh Museum Trust, RJS 2033.

## The New Acropolis Museum

OCTOBER 6 THROUGH DECEMBER 12, 2009  
CURATOR: IOANNIS MYLONOPOULOS

The Miriam and Ira D. Wallach Art Gallery will host an exhibition, organized by Professor Ioannis Mylonopoulos, dedicated to the architecture and collections of the New Acropolis Museum in Athens. The New Acropolis Museum, which opened in June 2009, is a stunning structure, strategically sited to be in visual dialogue with the Sacred Rock of the Athenian Acropolis to emphasize the close association between the displayed objects and their original context. For the first time, all significant archaeological finds from this area can be consolidated into one, state-of-the-art museum, highlighting the importance of the site in shaping artistic expression in Greco-Roman antiquity and in continuing to influence perceptions of Greek art.

For Columbia, the exhibition has special significance. Bernard Tschumi, the architect of the New Acropolis Museum, is a professor at the Graduate School of Architecture, Planning and Preservation, where he was dean from 1988 to 2003. Tschumi's firm is lending original drawings, computer-generated designs, and models, which illustrate the

## Drawings of Ed Koren

APRIL 27 THROUGH JUNE 12, 2010  
CURATORS: DIANA FANE AND DAVID ROSAND

In the spring of 2010 the Wallach Art Gallery will feature an exhibition of the drawings and prints of Ed Koren, honoring a distinguished Columbia alumnus. Best known for his cartoons and covers for *The New Yorker*, Koren began his career as art editor of *The Jester of Columbia*. David Rosand, co-curator of the exhibition with Diana Fane ('93 PhD) was a fellow *Jester* artist. It was in the pages of that college humor magazine that Koren created the character type known to his colleagues as the "furry booby"; the line he discovered then has remained a fundamental and animating quality of his art.

Koren has illustrated many books, including, most recently, *Pet Peeves: Or Whatever Happened to Doctor Rawff* by George Plimpton and *Thelonius Monster's Sky-High Fly Pie*. He has written and illustrated two of his own books for children, *Behind the Wheel* and *Very Hairy Harry*, and is currently working on illustrations for a collection of poetry by Alan Katz.

Upon graduating from Columbia College in 1957, Koren went to Paris to study printmaking

intellectual process underlying the conception of the museum. The exhibition will also illuminate the career of William Bell Dinsmoor, Executive Officer of Columbia University's Department of Fine Arts between 1933 and 1955. Dinsmoor dedicated his life to the study of Athenian architecture and was one of the few foreign scholars allowed to conduct excavations on the Sacred Rock. Thus, the exhibition, while focusing on the New Acropolis Museum and the integration of the art and culture of ancient Athens with the present day, will also illustrate Columbia's past involvement in and ongoing commitment to the study of the art and archaeology of Greece.



Views of the New Acropolis Museum in Athens, courtesy of the Museum.



with S. W. Hayter at Atelier 17; he returned to receive his MFA degree from Pratt Institute. He taught at Brown University for many years and now lives in Vermont, where he is captain of the Brookfield Volunteer Fire Department. In 2007 he received the Vermont Governor's Award for Excellence in the Arts.



Edward Koren, *Me*, Pen and India ink on bond paper, 1976.

## Photographs by Thomas Roma

JANUARY 19 THROUGH MARCH 27, 2010

CURATOR: SUSAN KISMARIC

This winter the Miriam and Ira D. Wallach Art Gallery will provide an opportunity to see exhibition prints and limited-edition, hand-bound books of American photographer Thomas Roma. Many of Roma's photographs describe daily life in his native borough, Brooklyn: neighborhood gardens, passengers riding the elevated subway train, façades of storefront churches and synagogues, religious services in small African-American churches, and portraits of people waiting in the corridors of Brooklyn's criminal court. Viewed as a whole, the photographs are a chronicle of urban life as it is lived by ordinary residents, a description of their aspirations and hopes, and a record of their successes and failures. In several projects, Roma has extended his concerns to communities outside New York, such as the landscape and life of people in small villages in his ancestral Sicily. In a recent project, he photographed the New Jersey houses of patients visited by the poet and physician William Carlos Williams.

Thomas Roma has exhibited widely, both nationally and internationally, and his work is in numerous public and private collections. Twice the recipient of a Guggenheim fellowship, he is on the faculty of the Division of Visual Arts in the School of the Arts at Columbia. The exhibition is organized by Susan Kismaric, Curator, Department of Photography at The Museum of Modern Art, New York.



**Alexander Alberro** published “The Gap between Film and Installation Art” in *Art and the Moving Image* (Tate/Afterall, London, 2008), “Periodising Contemporary Art” in *Crossing Cultures* (Melbourne UP, Melbourne, 2009) and “Interview with Carlos Cruz-Diez” in *Carlos Cruz-Diez* (Americas Society, New York, 2009). His “Beauty Knows No Pain” (2004) was republished in *Beauty* (Whitechapel/MIT, Cambridge, 2009). He lectured in Zurich, Faenza, Oslo, Madrid, Pamplona, Los Angeles, San Francisco, and New York.

**Zainab Bahrani** curated the exhibition *Modernism and Iraq* which was on view at the Miriam and Ira D. Wallach Art Gallery from January to March 2009, and published a catalogue by the same title. A website on modern Iraqi art can now be accessed on the department website at [http://www.learn.columbia.edu/modernism\\_iraq/](http://www.learn.columbia.edu/modernism_iraq/). In March, Bahrani presented a paper at the Institute of Advanced Studies, Princeton University, in the context of their lecture series, Exploring Art as Knowledge. Bahrani continues to excavate at Tell Leilan in Syria and to work on the conservation of Babylon in Iraq.

**Francesco Benelli** organized the international conference “The Palladio Project” at the Italian Academy for Advanced Studies in America, Columbia University and will edit the proceedings. He published essays on Francesco Di Giorgio Martini and military architecture and on Rudolph Wittkower’s studies of Palladio’s villas. He lectured in Padua, Rome, Venice, Vicenza, Bologna, Paris and New York. He is the editor of the exhibition section for the *European Association of Architectural Historians Newsletter*.

**Barry Bergdoll’s** MoMA exhibition, *Home Delivery: Fabricating the Modern Dwelling*, had record

breaking attendance and was listed in *The Art Newspaper* as one of the top ten exhibitions of 2008. *Bauhaus 1919–1938: Workshops for Modernity*, co-curated with Leah Dickerman (’97 PhD), will run from November 2009 to January 2010 and is accompanied by a major catalogue with essays by both curators. Bergdoll was the keynote speaker at the bi-annual meeting of Docomomo (Documentation and Conservation of the Modern Movement) in Rotterdam and in Frankfurt he gave an address on the future of the skyscraper at the invitation of the city’s mayor.

**Francesco de Angelis** worked on the completion of a book on the imagery of Etruscan funerary urns and an edited volume on the *Spaces of Justice in Ancient Rome*. He was awarded a Humboldt Fellowship, which he is spending in Heidelberg. He also was the recipient of a Lenfest Distinguished Columbia Faculty Award (see p.10). He gave lectures at the Universities of Chicago, Pisa, Salerno, Heidelberg, and participated in conferences in Rome and Los Angeles.

**Jonathan Crary’s** publications include an essay for the catalog of the Bridget Riley retrospective at the Musée de l’art moderne in Paris last fall. Among his public lectures were a presentation on perspective at the 2008 Chicago Humanities Festival and the closing address at our graduate student-organized conference “Multiplying the Visual in the Nineteenth Century” in April 2009.

**Vidya Dehejia**, with Dipti Khera, Yuthika Sharma, and Wynyard Wilkinson, published *Delight in Design: Indian Silver for the Raj* (Mapin Publications, Ahmedabad, 2008), which accompanied the exhibition of the same title shown at the Miriam and Ira D. Wallach Art Gallery in fall 2008. The

exhibit traveled to the Chazen Museum, University of Wisconsin at Madison where it will be on view until October 2009. Dehejia also published *The Body Adorned: Dissolving Boundaries between Sacred and Profane in India’s Art* (Columbia University Press, New York, 2009).

In the fall, **Vittoria Di Palma** returned from four months spent at the Canadian Centre for Architecture in Montréal, where she had been working on her current book project, *Wasteland*. Her co-edited volume, *Intimate Metropolis: Urban Subjects in the Modern City*, which includes the chapter “Zoom: Google Earth and Global Intimacy,” was published by Routledge in September.

**Noam Elcott** completed his first year of teaching at Columbia and presented new work at venues including the Tate Modern, London; Light Industry at X, New York; the Bauhaus Universität, Weimar; and the Graduiertenkolleg of the HfG, Karlsruhe, where he led a group of Columbia graduate students in the conference “At the Boundaries of the Image.” An essay on Christian Marclay will appear later this year as part of a MAMCO catalogue.

**Cordula Grewe** was awarded an Alexander von Humboldt Research Fellowship and was named a founding board member of the newly established *Internationales Zentrum für Klassikforschung* in Weimar, a city famously associated with Goethe and Schiller. Besides preparing her book *Painting the Sacred in the Age of Romanticism* for publication in the fall, she pushed ahead with her book project on the religious aesthetics of German Romanticism and published several articles in English, German, and French. She lectured in New York, Dresden, Munich, and Paris.

**David Freedberg** was on sabbatical in 2009–2010 as the Rudolf

Wittkower Visiting Professor at the Bibliotheca Hertziana in Rome, and as a Visiting Fellow of the Wissenschaftskolleg—Institute for Advanced Study in Berlin. He gave a number of distinguished lectures in Europe and the US—at the University of Amsterdam, the Prado, at the Inauguration of the Fondazione Zeri in Bologna, and the annual Bennett Lecture of the Renaissance Society of America in Los Angeles (at the Getty Villa). He should have been devoting his time to concluding his book on the relevance of the new neurosciences for the understanding of art.

**Robert E. Harrist, Jr.** continues to serve as Department Chairman. Over the past year he conducted research at Villa I Tatti, where he was hosted by former colleague Joe Connors, visited the University of Hong Kong as special consultant for the Department of Fine Arts, and gave lectures at the University of Heidelberg and New York University.

**Anne Higonnet** published a book on Lewis Carroll’s photography with Phaidon and a piece on recent court decisions about pictures of children in *Index on Censorship*. She finished designing an MA dual degree program with the Université de Paris and received a grant from the Andrew W. Mellon Foundation to launch a series of undergraduate classes in and about museums. Her work was honored with a Barnard Presidential Research Award.

Inspired by the students in his seminar on the male nude, **Bill Hood** has been writing *Made Men: Afterlives of the Male Nude*. A synthetic overview of the male nude, it looks back at classical antiquity and the Middle Ages through the lens of Renaissance sculpture, and then tracks the fortunes of Renaissance nudes forward to the 20th Century.



With the publication of her book *The Indian Craze* (Duke University Press, Durham, 2009) **Elizabeth Hutchinson** has begun to focus on her next research project, Eadweard Muybridge's photographs of the Pacific Coast. She presented work at numerous venues, including two conferences devoted to exploring the relationship between art and the natural sciences: "Gender on Ice" and "The Hudson Since Henry: A Natural and Unnatural History." She continues to direct the Visual Culture Caucus of the American Studies Association and co-chair the Columbia University Seminar in American Studies.

**Kellie Jones** was named an Alphonse Fletcher, Sr. Fellow for 2008, in recognition of her writing on visual art.

**Branden W. Joseph** was appointed the Frank Gallipoli Professor of Modern and Contemporary Art and was also the recipient of a Creative Capital/Warhol Foundation Arts Writers' Grant for his forthcoming project on conceptual artist Lee Lozano. His book *Beyond the Dream Syndicate* was listed by Daniel Birnbaum (Director of the 2009 Venice Biennial) in *Artforum* as one of the top ten best art events of 2008 and by contemporary artist Carol Bove in *Frieze* as one of the books that has most influenced her.

**Natalie Kampen**, Barbara Novak '50 Professor of Art History and Professor of Women's Studies (almost emerita) has recently published *Family Fictions in Roman Art* with Cambridge University Press. She has just returned from a month as visiting professor in Gothenburg, Sweden, and is about to move to Rhode Island to live a bucolic life.

**Holger A. Klein** recently co-organized a Forum for German and American medievalists at the XXX.

Deutscher Kunsthistorikertag in Marburg and is co-curator of the exhibition, *Matter of Faith: Relics and Reliquaries in the Middle Ages*, which will be held at the Cleveland Museum of Art, the Walters Art Museum, and the British Museum in 2010–2011.

**Rosalind Krauss** has assembled a second edition of collected essays and criticism—*Perpetual Inventory*—which MIT Press will publish this fall. Her most current book, *Under Blue Cup*, which explores what she calls "the post-medium condition" is also scheduled by MIT Press to appear early in 2010.

**Matthew McKelway** was granted tenure in the early spring. His book, *Chinese Romance from a Japanese Brush: Kano Sansetsu's Chogonka Scrolls in the Chester Beatty Library*, co-authored with Shane McCausland (Editions Scala, Paris, 2009) is due out in September 2009. He published the article "Screens for a Young Warrior" in *Impressions* (2009) and lectured at the National Research Institute for Cultural Properties, Tokyo, Yale University, University of Pennsylvania and University of Kansas.

**Keith Moxey's** books *The Practice of Persuasion* (2001) and *The Practice of Theory* (1994) were translated into Korean. "Visual Studies and the Iconic Turn," *Journal of Visual Culture* 7 (2008) was translated into Spanish in *Estudios Visuales* 6 (2009) and will appear in French in *Intermedialités* as well as in Estonian. Moxey lectured in Bergen and at Williams College, and served as a commentator for "At the Boundaries of the Image," a collaboration of department graduate students with those at the Hochschule für Gestaltung, Karlsruhe.

**Stephen Murray** continued work on "Mapping Gothic France," an interactive, web-borne

database developed in collaboration with Vassar College with the support of the Andrew W. Mellon Foundation. In September 2008 he delivered the Claflin lecture at Vassar College and a lecture at the University of Athens at Georgia in the Visiting Artist and Scholar series. He was a panelist in a debate about digital scholarship sponsored by the Council on Library and Information Resources in Washington. He published several articles and was co-author in a book, *Companion to the Medieval World*.

**Ioannis Mylonopoulos** is awaiting publication this November of the volume *Divine Images and Human Imaginations in Ancient Greece and Rome*, from Brill. He published articles on attributes in Greek imagery, Greek cult statues, the dynamics of ritual spaces, the architecture of Greek temples, and the concept of nature as architecture. He delivered papers at the Universities of Heidelberg and Göttingen (Germany), Reading and Durham (United Kingdom), as well as at Johns Hopkins University and Bryn Mawr. He was invited to act as the expert on Greek art for the Oxford University Press' "Bibliographies Online" project.

**Esther Pasztory** wrote a review of the Peruvian Featherwork exhibition at the Metropolitan Museum of Art in 2008 entitled *Rare Ancient Featherwork* for the online edition of the *American Journal of Archaeology*. Her article, "The Nature of Teotihuacan Representation," will appear in the catalogue of the major Teotihuacan exhibition at the Quai Branly Museum in Paris. Her just published memoir, *Remove Trouble from your Heart*, has had a good reception in readings. She is currently seeing the book *The Exotic and the Classical in Mexico: Jean Frederic Waldeck 1766–1875* through the press (University of New Mexico). She is working on a new book

of popular theories about the origins of American Indian art entitled *Aliens and Fakes*.

**David Rosand's** retirement was celebrated by an embarrassing number of events in 2008–2009, all of which he greatly appreciated—even though his official retirement does not occur until June 30, 2010. On sabbatical leave in 2009–2010, he intends to devote his time to completing his book on Veronese, developing Casa Muraro in Venice, and continuing to supervise twenty or so dissertations.

**Simon Schama** delivered the Anthony Hecht Lectures in the Humanities at Bard College in December 2008 on "The Impossibility of the Contemporary in British Art." His four part television series *The American Future: A History* aired on BBC America in January 2009 and won the Broadcast Press Guild prize for best documentary series. A book of the same title was published in May 2009.

**Z. S. Strother** received the Sylvan and Pamela Coleman Memorial Fellowship at the Metropolitan Museum of Art and a Collaborative Research Fellowship from the American Council of Learned Societies to support academic leave, 2009–2010. She will be writing a book called *Iconoclasm in Africa* with Elisabeth Cameron from UC, Santa Cruz.

**Susan Vogel** completed research and shooting in Nigeria for her analytical documentary on El Anatsui, and wrote articles about him and the Senegalese modernist Iba N'Diaye. She participated in the "Tropenmuseum for Change Expert Meetings" in Amsterdam, and finalized a comprehensive database of over 6,000 objects published from 1800 to 1920 at the Ross Archive of African Images at Yale University.

## Francesco de Angelis Honored

Francesco de Angelis 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 fourth year in a row that a member of the Department of Art History and Archaeology received the award: Meyer Schapiro Professor of Modern Art and Theory, Jonathan Crary ('75 CC, '87 PhD) was honored in 2006, Robert E. Harrist, Jr. ('80 MA), Jane and Leopold Swergold Professor of Chinese Art History, in 2007, and Zainab Bahrani, Edith Porada Professor of Ancient Near Eastern Art and Archaeology, in 2008. Professor de Angelis also received a Humboldt Fellowship.

## Columbia-Karlsruhe Graduate Symposium

This year the Department co-hosted the symposium, *At the Boundaries of the Image*, with the University of Arts and Design/ZKM, Karlsruhe, Germany. Sessions were held in January at Columbia and in June in Karlsruhe. The Columbia delegation was led by co-chairs Tina Rivers and Colby Chamberlain and advised by Professor Noam Elcott. Columbia students Emerson Bowyer, Thomas Campbell, Huffa Frobes-Cross, Patrick Crowley, Sonja Drimmer, Evan Neely, Sarah Schaefer and Lee Ullmann offered papers, and Professor Keith Moxey was a prominent faculty presence at both sessions. Papers were extremely well received by both audiences and lively exchanges between Columbia and Karlsruhe students continued even after official sessions had ended. For more information about papers presented please see the events section of the Department website.

## Holland Cotter awarded 2009 Pulitzer Prize

Holland Cotter ('03 M Phil) was awarded a 2009 Pulitzer Prize for his wide ranging reviews of art marked by acute observation, luminous writing and dramatic storytelling. A staff critic at the *New York Times*, Cotter writes about art in NYC. His subjects range from Italian Renaissance painting to street-based communal work by artist collectives, and he has written widely about non-Western art and culture. He received his M Phil in early Buddhist art from Columbia University, where he studied Sanskrit and taught Indian and Islamic art.

## Dissertation Fellowship Awards for 2009–10

### American Institute of Indian Studies Junior Research Fellowship

Dipti Khera "Urban Imaginings Between Empires: Mapping from Udaipur to Jaipur, 1707–1832"

### CASVA Ittleson Fellowship

Dipti Khera (see above)

### CASVA Robert H. and Clarice Smith Fellowship

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

### Chester Dale Fellowship at the Metropolitan Museum of Art

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

### Getty Foundation Library Research Grant

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

### Jerrold Seigel Summer Fellowship in Intellectual and Cultural History

Patrick Crowley "Forms of Spectrality in Ancient Rome"

### The Joan Tisch Teaching Fellowship at the Whitney Museum of American Art

Emily Liebert "The Work of Humor in Conceptual Art"

### Lemmermann Foundation Research Grant

Aimee Ng "Painting, Trauma, and the Sack of Rome"

### Medieval-Renaissance Institute Summer Fellowship

Jessamyn Conrad "Contextualizing Duccio's *Maestà* and the Trecento Altars in the Sienese Duomo's Crossing"

### Paul Mellon Centre for British Art Research Support Grant

Dipti Khera (see above)

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

### Travel Fellowship from the Kress Foundation

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

### Yale Center for British Art Graduate Summer Seminar Fellowship

Dipti Khera (see above)

### Columbia University Fellowships

Richard Anderson "Industries of Realism: History, Theory, and Technology in Soviet Architecture, 1930–1941"

Jessamyn Conrad (see above)

Patrick Crowley (see above)

Andrew Finegold "The Art of War: Depictions of Conflict in Mesoamerican Murals"

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

Risham Majeed "Romanesque and Republic; Ethnography and Empire. Exhibiting Medieval and African Art in the Age of Colonialism, 1878–1937"

Aimee Ng (see above)

Elizabeth Perkins "Antonello da Messina and the Independent Portrait in Fifteenth-Century Venice"

Olivia Powell "The Choreographic Imagination in Renaissance Art"

Anna Ratner "Melancholy Illusions: From Bosch to Titian"

Marla Redcorn-Miller "Forging a Modern Kiowa Cultural Leader: The Artistic Legacy of Stephen Mopope"

Anna Seastrand "Tamil Area Mural Painting and Politics of the Nayaka Period (ca.1500–1800)"

Lee Ullmann "Merging the Natural and Constructed Landscape of the Hittites"

Mark Watson "After Images of Power: Historical Memory in Contemporary Native American Art"



## Dissertations Completed May 2007–May 2009

### Lara Allison

“Perception and Pedagogy: Design, Advertising and Education in Chicago, c. 1935–1955”

### Renzo Baldasso

“Illustrating the Book of Nature in the Renaissance: Drawing, Painting, and Printing Geometric Diagrams and Scientific Figures”

### Jordan Bear

“Without a Trace: Early British Photography and the History of Visual Objectivity”

### Colleen Becker

“Competing Representation The ‘Volk’ in German Visual Culture, 1890–1900”

### Alexander Bortolot

“A Language for Change: Creativity and Power in Mozambican Makonde Masked Performance, circa 1900–2004”

### Chelsea Foxwell

“Kano Hōgai (1828–88) and the Making of Modern Japanese Painting”

### Paul Galvez

“Gustave Courbet and the Origins of Modern Painting 1862–1870”

### Sarah Beth Hinderliter

“The Space of Painting: Kurt Schwitters and El Lissitzky”

### Kyle Killian

“The Landscapes of Saint-Pierre d’Orbais: An Anthropology of Monastic Architecture”

### Amity Law

“Generating Identity through Plan and Architecture: Barcelona Cathedral, Gothic Drawing and the Crown of Aragon”

### Juan Ledezma

“Objects of a Visual Politics: Montage and the Refigurations of Collective Vision in Early Stalinist Russia (1927–1932)”

### Rebecca Molholt

“On Stepping Stones: The Historical Experience of Roman Mosaics”

### Sarah Roland

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

### Nadja Rottner

“A Theater of Vision: Claes Oldenburg and the Emergence of the Happening”

### Christine Sciacca

“The Gradual and Sacramentary of Hainricus Sacrista (Pierpont Morgan Library, M. 711): Liturgy, Devotion, and Patronage at Weingarten Abbey”

### Phoebe Segal

“Soaring Votives: *Anathemata* in Archaic and Greek Sanctuaries”

### Lee Stewart

“Judging by Appearances: How Physiognomy Influenced Nineteenth-Century French Portraiture”

### Margaret Sundell

“From Fine Art to Fashion: Man Ray’s Ambivalent Avant-Garde”

### Abigail Susik

“The Vertigo of the Modern: Surrealism and the Outmoded”

### Veronica White

“Serio Ludere: Baroque Invenzione and the Development of the Capriccio”

## Undergraduate Awards and Prizes

The Department awarded its senior thesis prize to **Peter Gallotta** for “The Architecture of Protest: University Campus Planning and Spaces of Resistance.” Undergraduate travel fellowships went to **Carmen Ferreyra** to do research in Argentina for her senior thesis, “The Art of Postproduction in Buenos Aires,” and to **James DeWille** who will visit the Atelier SOTO in Paris to study the works of the late Venezuelan artist Jesus-Rafael Soto.

## alumni news

**Lucy A. Adams** ’86 M Phil is back at the Metropolitan Museum of Art in the Education Department giving gallery talks on various subjects. Her granddaughter, Eliza Adams Butler entered the Art History Department’s PhD program in September 2008. She is the fourth generation of her family to attend Columbia.

**Moni Adams** ’67 PhD recently published three articles and curated the exhibition, *Masked Festivals in Canton Bo Southwest Ivory Coast, West Africa* at the Peabody Museum, Harvard University. It runs from May 2009 to March 2010.

**Jonathan Allen** ’97 BA is currently exhibiting work in New York and Copenhagen, and in June he exhibited a new painting at the Whitney Museum’s Art Party. His work has been shown in many galleries around the region, and has been covered by *NY Arts Magazine* and *A Wrinkle in Time*.

**Anthony Alofsin** ’87 PhD has published two books in 2009 *A Modernist Museum in Perspective: The East Building, National Gallery of Art* (Studies in the History of Art Series) for which he was editor and an essayist (Yale University Press and National Gallery of Art) and *Halflife*, a fictive memoir. His book *When Buildings Speak: Architecture as Language in the Habsburg Empire and Its Aftermath, 1867–1933*, which won the Vasari Award from the Dallas Museum of Art, appeared in a paperback edition from the University of Chicago Press in 2008.

**Drew Armstrong** ’03 PhD, Director of Architectural Studies in the Department of History of Art and Architecture at the University of Pittsburgh, was a visiting scholar at the Canadian Centre for Architecture in Montreal from July through September 2009.

**Lilian Armstrong** ’66 PhD published several articles including “Gli incunaboli illustrate con xilografie nella Biblioteca del Seminario Vescovile” and “Triumphal Processions in Italian Renaissance Book Illumination and Further Sources for Andrea Mantegna’s *Triumph of Caesar*,” *Manuscripta*.

**Laura Auricchio** ’00 PhD published her first book, *Adelaide Labille-Guiard: Artist in the Age of Revolution* (J. Paul Getty Museum, Los Angeles, 2009).

**Stephanie Barron** ’72 BA, ’74 MA curated *Art of Two Germanys/ Cold War Cultures* at the Los Angeles County Museum of Art. Following Los Angeles it tours to the Germanisches National Museum in Nuremberg and then the Deutsches Historisches Museum, Berlin. She also published a book to go with the exhibition.

**Frances Beatty** ’80 PhD curated *Ray Johnson... Dali/Warhol and others... ‘Main Ray, Duchamp, Openheim, Pikabia...’* at Richard L. Feigen & Co, which revealed the connections between Ray Johnson, Salvador Dali, and Andy Warhol, and the artists’ exploration of common themes—celebrity, gender ambiguity, and religion.

One of **Colleen Becker’s** ’08 PhD short stories appeared in the anthology *Tales of the DeCongested*, vol. 2, a collection culled from the monthly reading event at Foyle’s bookshop in London. She presented two interrelated fictions under the title “Some Things Are Better Left Unsaid” at the Tate Modern’s “Shortness” event. She expects her firstborn (a boy) on Aug. 1.

**Adrienne Baxter Bell** ’05 PhD is Assistant Professor of Art History at Marymount Manhattan College. In August 2008, she was Visiting Professor of Art History at the

Accademia dell'Arte in Arezzo. She received a Sokol Grant and a Junior Leave from Marymount for the spring 2010 semester.

In December 2007 **Annette Blaugrund** '87 PhD left as Director of the National Academy Museum after eleven years. She is now writing a book and consulting with museums around the country.

**Susan Braunstein** '98 PhD curated *The Dead Sea Scrolls: Mysteries of the Ancient World* at The Jewish Museum in New York, which ran from September 2008 to January 2009.

During the coming months, **Molly Brunson** '00 BA will finish her dissertation on 19th Century Russian literature and painting and receive her PhD in Slavic literature from UC Berkeley. In the fall, she will be joining Yale's Department of Slavic Languages and Literatures as an assistant professor.

**Angel Chang** '04 MA is happy to announce that she will be in a new television show on Bravo called *The Fashion Show*. She is not sure what being on reality TV says about her art history education, but it was a fun project to do.

**Andrea Cherkerzian** '01 BA moved to NYC in the fall of 2008, after spending time in Armenia and Russia, where she has been honing her kitchen and restaurant skills at Jean Georges and Balthazar. She is now planning her own Armenian-focused food business.

In November, **Liz Childs** '89 PhD received a Distinguished Faculty Award from Washington University, where she is associate professor and Chair of the Department of Art History and Archaeology.

**David Christman** '66 MA retired as Special Professor Emeritus from Hofstra University.

Two of **Alessandra Comini's** '69 PhD books, *Gustav Klimt* and

*Egon Schiele*, were reissued with new forewords this summer. Last summer Sunstone Press reissued her book *The Changing Image of Beethoven: A Study in Mythmaking*, also with a new foreword. She continues to give lectures around the country and abroad; such activities may be found on her website: [alessandracomini.com](http://alessandracomini.com).

**Cary D'Alo Place** '05 BA completed a Masters of Architecture at the Rice School of Architecture in Houston, TX in January 2009.

University of California Press recently published **John Davis's** '91 PhD book (co-authored with Sarah Burns): *American Art to 1900: A Documentary History*.

**Meredith Davis** '05 PhD gave a paper titled "Hogarth in Flight" at the conference "Art and Commerce in Great Britain, XVIIIth–XXIst Centuries," organized by the Research Group ACE at Rennes 2 University, France.

**Mary D. Edwards** '86 PhD, Adjunct Professor with tenure at Pratt Institute, co-chaired with Elizabeth Bailey, Professor of Art History at Wesleyan College, the session "Gravity and Levity in Art" at the annual meeting of the College Art Association in Los Angeles in February. In March Professor Edwards was the resident scholar of art history at Wesleyan College.

From Mary Emeny: **Hunter Ingalls** '68 PhD passed away May 27, 2008. The legacy he left here in Amarillo, TX is huge in his promotion of local artists, young poets and a general appreciation of all things creative. Over 700 came to celebrate his life in a love fest of art, music and poetry.

**Patricia A. Emison's** '85 PhD *The Shaping of Art History: Meditations on a Discipline* (Pennsylvania State University Press, University Park, 2008) is out in paperback as well as hardback. She has several new articles in press.

**Theodore Feder's** '75 PhD recent article "Solomon, Socrates and Aristotle" was published in the September/October 2008 issue of *Biblical Archaeology Review*.

**Nancy Fee** '00 PhD edited and translated *Virtues of the Indian/Virtudes del indio: An Annotated Translation* by Bishop Juan de Palafox y Mendoza (Rowman and Littlefield, Lanham, 2008).

**Chelsea Foxwell** '08 PhD will be joining the Department of Art History, University of Chicago, in the fall of 2009 as an assistant professor of Japanese art and architecture. During the 2008–2009 academic year she was a post-doctoral fellow at the Reischauer Institute of Japanese Studies, Harvard University.

**Alexander Gartenfeld** '08 BA has written and co-edited a 300-page title called *Queer Zines*, a history of queer independent publishing, put out by Printed Matter. It was the catalogue for an exhibition of the same name, which debuted at the New York Art Book in October. He has written exhibition reviews for [artforum.com](http://artforum.com) and *Art Papers*. He is web editor and a writer for *Interview Magazine*.

**Amy Golahny** '84 PhD, contributed "Rembrandt and Italy: Beyond the disegno/colore paradigm," to the Berlin Jahrbuch volume on Rembrandt (*Jahrbuch der Berliner Museen*, vol. 51, 2009), and is Vice President of the Historians of Netherlandish Art.

**Michiko Simanjuntak Grasso** '97 BA is Associate Director of Development of Aperture Foundation, a nonprofit organization dedicated to promoting photography.

**Grace Cohen Grossman's** '70 MA book, *Jewish Museums of the World: Masterpieces of Judaica*, has been issued in a new edition by Universe Books, 2008.

**Max Grossman** '06 PhD has accepted a tenure track position

at the University of Texas at El Paso, where he will specialize in medieval and Renaissance art. He is leaving his lecture positions at San Jose State University and Stanford permanently. He and his wife Sondra are very excited about starting a new life together in a small and affordable city.

**Piri Halasz** '76 MA, '82 PhD published *A Memoir of Creativity: abstract painting, politics & the media, 1956–2008* (iUniverse, New York, 2009). His online column of art criticism and art comment *From the Mayor's Doorstep*, is now in its 13th year of publication.

**Jeffrey Hoffeld** '73 M Phil was elected as a fellow of the New York Institute for the Humanities at NYU.

**Michael A. Jacobsen's** '76 PhD article "The Place of MG in the History of Automotive Styling" was published in the June issue of *Classic MG Magazine*. It is his third article in this journal in as many years. His wife Rebecca Jacobsen has retired from her position as Neuropsychologist with the Veteran's Administration after 30 years.

**Irma B. Jaffe** '66 PhD writes: My most recent book, *Zelotti's Epic Frescoes at Cataio*, was published in March, 2008 by Fordham University Press. This was my eighteenth full length book publication and will be my last at 92 years of age. Short articles from now on! I'm feeling fine, thank you!

**Lewis Kachur** '89 PhD curated *Past Pop: Robert Rauschenberg and James Rosenquist Graphics of the 1970s*, at Kean University and wrote the essay for the catalogue, <http://www.kean.edu/~gallery/>. He also published "Clarence John Laughlin, Regionalist Surrealist," in *The Journal of Surrealism and the Americas* and presented papers at the National Portrait Gallery, Brandeis University, and the College Art Association conference.



During 2008 **Eloise Quiñones Keber** '84 PhD presented papers and chaired sessions on Aztec art and Mexican colonial art at the College Art Association, the Renaissance Society of America, The University of North Carolina at Charlotte, and the International Congress of Americanists in Mexico City.

**William B. Keller** '81 MA received the PhD in Art History from the University of Delaware in 2007. He continues as Fine Arts Librarian, University of Pennsylvania. In 2008 he co-presented for the Andrew Carnduff Ritchie Lecture, Yale University Art Gallery. Keller appeared in the film *The Rape of Europa*, a documentary treatment of the repatriation of artworks during and after World War II.

**Michael Klein** '71 PhD delivered a paper, "Willem de Kooning: Some Consideration of Popular Visual Sources and their Significance" at the Southeastern College Art Conference in New Orleans in September 2008 and at the meeting of the Midwest Art History Society in Kansas City in April 2009.

**Juliet Koss** '90 BA spent the spring 2009 semester as a Fellow at the American Academy in Berlin.

**Jonathan Kuhn** '83 MA curated *Celebratory Greensward: The Plan for Central Park, 1858–2008* (the show at the Arsenal Gallery in Central Park included Olmstead and Vaux's famous plan) and oversaw the conservation of Richard Hunt's sculpture on 125th St. entitled *Harlem Hybrid*.

In 2009 **Cornelia Lauf** '92 PhD was the curator of several exhibitions, including one on the relation between craft and contemporary art at the Galleria Civica di Modena. She edits books with contemporary artists such as Haim Steinbach and Tobias Rehberger for Three Star Books, Paris, and was nominated full professor at the IUAV, University of Venice. She lives with her family

in Rome and can be reached at [CorneliaLauf@aol.com](mailto:CorneliaLauf@aol.com).

**Amity Law** '07 PhD is a 2009–2010 Postdoctoral Fellow in the Aga Khan Program for Islamic Architecture at Harvard University.

**Susan Laxton** '04 PhD has been awarded a 2009–2010 fellowship at the Institute for Advanced Study, Princeton, where she will be finishing her book on play strategies in Surrealism. Following that she will become the Assistant Professor of the History of Photography, University of California, Riverside.

**Mary Lublin** '89 PhD contributed an essay to the catalogue of the exhibition titled *George de Forest Brush: The Indian Paintings*, which was organized by the National Gallery of Art, Washington, DC and traveled to the Seattle Art Museum. She continues to work as an art dealer, concentrating on 19th and 20th Century American watercolors and drawings.

**Annika Marie** '96 MA has been appointed assistant professor of art history at Columbia College Chicago.

In 2008 **James H. Marrow** '75 PhD, Professor Emeritus of Art History at Princeton, published a monograph on a previously unknown book of hours illuminated in Bruges, ca. 1510–20 by Simon Bening and associates: *Das Stundenbuch der Doña Isabel: Sammlung Renate König VI*; in April 2009, he was elected a member of the Austrian Academy of Sciences.

**Megan McCarthy** '04 BA was married in spring 2008 and is enjoying her second year as a PhD candidate in the Department.

**Marjorie Munsterberg** '83 PhD succeeded Lucy Oakley as the Field Editor for Nineteenth-Century Art at *caa.reviews*. In addition, she teaches at The City College of New York, as she has been for some years. With the help of a grant from the PSC-CUNY

Professional Development Fund, she was in London for part of the summer working on a monograph about the development of art criticism in Britain.

**Debby Nevins** '76 M Phil writes that her current most exciting project is working on the 40 acre park with Renzo Piano for the Stavros Niarchos Cultural Center in Athens, Greece.

In July 2008 **Lucy Oakley** '95 PhD began a three-year term as Editor-in-Chief of *caa.reviews*, the College Art Association's online review journal. She is also Head of Education and Programs at the Grey Art Gallery, New York University.

**Noelle King O'Connor** '85 MA gave a paper at the "NY State Conference on Asian Studies" at Hamilton College in the fall.

**Judith Ostrowitz's** '96 PhD new book, *Interventions: Native American Art for Far-Flung Territories* (University of Washington Press, Seattle, 2009) examines how members of Native American and Canadian First Nations groups situate their art in contemporary global environments.

In February 2009, **Barbara Porter** '01 PhD, who is the director of the American Center of Oriental Research in Amman, Jordan, received the Annual Merit Award for Contributions to Jordanian Archaeology from the Friends of Archaeology and Heritage (FoAH).

**Mary (Polly) Nooter Roberts** '91 PhD became a professor in UCLA's Department of World Arts and Cultures. She was awarded a Curatorial Grant from the College Art Association for *Continental Rifts: Contemporary Time-Based Works of Africa*, named the CAA Annual Exhibition for 2009. *Inscribing Meaning: Writing and Graphic Systems in African Art* (2007), which she co-curated and co-authored with UCLA's Fowler Museum and the Smithsonian Institution, was awarded the

Smithsonian Secretary's Research Prize as the best book associated with an exhibition during the past two years.

**Donald A. Rosenthal's** '78 PhD book, *The Photographs of Frederick Rolfe, Baron Corvo (1860–1913)*, was published in 2008.

**Daphne Lange Rosenzweig** '73 PhD is a full-time professor in the Liberal Arts Program, Ringling College of Art and Design, teaching courses on Chinese, Japanese, Buddhist and Islamic art and culture. She delivered a lecture for the NEH on "The Pleasures of Collecting Japanese Prints" and is currently editing a fifth edition of "The Appraisal of Japanese Prints" text.

**Julia de Roulet** '04 BA had a baby boy, Henry Hertz de Roulet, on December 8, 2008.

**Karen S. Rubinson** '76 PhD is President of the new American Research Institute of the South Caucasus. She edited *Are All Warriors Male? Gender Roles on the Ancient Eurasian Steppe* (Rowman and Littlefield, Lanham, 2008) and *Ceramics in Transitions: Chalcolithic through Iron Age in the Highlands of the Southern Caucasus and Anatolia* (Peeters Press, Dudley, 2008).

**Patricia Joan Sarro** '95 PhD has been promoted to the rank of full professor in the Department of Art, Youngstown State University in Ohio.

**Libby W. Seaberg's** '64 MA most recent art can be seen on her newest web site, [www.libbyseaberg.net](http://www.libbyseaberg.net).

**David Shapiro** '01 BA published three volumes of *Museo*, which included interviews with artists Omer Fast, Jonah Freeman, Dan Graham, and Erwin Wurm. He interviewed Vanessa Beecroft for the ninth volume of the journal and edited Zilvinas Kempinas's catalogue interview for the 53rd Venice Biennale.

**Ellen Shortell** '00 PhD edited *The Four Modes of Seeing: Essays on Medieval Imagery in Honor of Madeline Harrison Caviness*, along with Evelyn Staudinger Lane and Elizabeth Carson Pastan (Ashgate Press, Burlington, 2009).

**Jeffrey Chipps Smith** '79 PhD, Kay Fortson Chair in European Art at the University of Texas at Austin, has been awarded a Berlin Prize at the American Academy in Berlin for 2010. Several articles on Dürer, Nuremberg, and historiographic topics appeared this year. Smith presented talks at CAA (in David Rosand's session), RSA, St. Petersburg (FL), University of Arkansas, Bonn, Wolfenbüttel, and Castelen bei Basel.

**Alison G. Stewart** '86 PhD published *Before Bruegel: Sebald Beham and the Origin of Peasant Festival Imagery* (Ashgate, Burlington, 2008) as well as several articles and catalogue essays. She also delivered "Women Drink Sometimes, Too" at the "Fifteenth Annual Group for Early Modern Cultural Studies Conference" in Philadelphia, 2008.

**Emily Stolfo** '06 BA is currently enrolled in the Masters in Museology program at l'Ecole du Louvre. She has taken classes with some of France's best experts in the fields of conservation and restoration. She writes that plunging into the French education system was not easy, but she can attribute her interest in cultural exchanges and in challenging herself to Columbia's inspiring professors.

**Bettina Sulser** '96 BA recently produced the critically acclaimed feature documentary *Our City Dreams* depicting the lives of five female artists. The film had its theatrical debut at New York's Film Forum in February of 2009. On April 25, 2009 Bettina wed MoMA Trustee, Donald L. Bryant, Jr., at their vineyard (Bryant Family Vineyard) in St. Helena, CA. She currently oversees their collection of post war and contemporary art.

**Sam Sweet** '77 BA has been Chief Operating Officer at Corcoran Gallery of Art/Corcoran College of Art and Design in Washington DC since January 2008.

**Leopold Swergold** '62 BA writes that the exhibition *Treasure Rediscovered: Chinese Stone Sculpture from the Sackler Collections at Columbia University* traveled to the Ringling Museum in Sarasota where it was on view from February to May 2009. Amazingly, the museum reports that the exhibition was visited by over 40,000 people. The next stop on the tour will be the University of Michigan Museum in Ann Arbor.

**Joni Todd** '05 MA accepted a position at Volunteer Lawyers for the Arts, New York office. The nonprofit provides pro bono legal services, mediation services, and educational programs to the New York arts community.

**Alan Wallach** '63 BA, '73 PhD was the Robert Sterling Clark Distinguished Visiting Clark Program in the History of Art in fall 2008.

**Barbara Weinberg** '72 PhD organized and was the principal author of the catalogue for *American Impressionism and Realism: A Landmark Exhibition from the Met, The Metropolitan Museum of Art*, for the Queensland Art Gallery, Brisbane, Australia (May 29 to September 20, 2009). She co-curated and co-authored the catalogue for *American Stories: Paintings of Everyday Life, 1765–1915*, The Metropolitan Museum of Art (October 5, 2009 to January 24, 2010; Los Angeles County Museum of Art, February 28 to May 23, 2010).

**Anne Betty Weinschenker** '62 PhD is currently Professor of Art History at Montclair State University, Montclair, New Jersey. She published *A God or a Bench: Sculpture as a Problematic Art During the Ancien Régime* (Peter Lang, Oxford, 2008) and gave a

presentation titled "The Language of Gergy Tomb: Visible and Invisible Components," at the College Art Association annual meeting, 2009.

**Dave Weinstein** '73 BA published his newest book, *It Came from Berkeley: How Berkeley Changed the World*, a cultural and social history. A writer and preservationist in Northern California, he initiated the successful effort to restore the historic Cerrito Theater in El Cerrito.

**Barbara White** '65 PhD is completing a Renoir biography.

**Irene Winter** '73 PhD retired from the Department of History of Art and Architecture, Harvard

University in June 2009. A session in her honor was organized at the annual meetings of the American Schools of Oriental Research (ASOR) in November and two volumes of her collected essays will be published by Brill in the spring.

**Susan Wood** '79 PhD had a sabbatical in the fall of 2008, which allowed her to write "Caracalla and the French Revolution: a Roman Tyrant in 18th Century Iconography" to appear in the *Memoirs of the American Academy in Rome* in 2010. "Who was Diva Domitilla? Some thoughts on the public images of Flavian women" has been accepted by the *American Journal of Archaeology* pending revisions.

## Alumni Profile

**Pippa Murray** '96 BA pieces together ancient history, modern design and traditional craft with plenty of manual labor in her life as a professional mosaicist. Columbia's first dual Art History/Visual Arts major, Pippa grew up both making art and exploring it historically beside her father Professor Stephen Murray. She found her final calling while working on a Minoan archaeological excavation, then earned her Masters in Classical Archaeology from the University of Edinburgh, specializing in Greco-Roman technique and design. She has gone on to complete thousands of square feet of her own design, including an 800- foot mosaic for the Bay Area Discovery Museum in Sausalito called *The Gathering Place*. For more information see [www.pippamurray.com](http://www.pippamurray.com)



Pippa Murray working on a pebble mosaic in Palaikastro, Crete, courtesy of the artist.



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We would also like to thank the following staff members for their help with the newsletter: Luke Barclay, Jørgen G. Cleemann, Josh Sakolsky, Sonia Sorrentini, Pilar Abuin, Cassy Juhl, Caleb Smith, Jeanette Silverthorne, Sally Weiner, and the late James Conlon.

## 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 2008–2009:

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## *calendar highlights*

### 2009

#### September 21

##### **The Bettman Lectures**

Greg Levine  
University of California,  
Berkeley

#### October 1

##### **Seminar in the Arts of Africa, Oceania and the Americas**

#### October 6–December 12

*The New Acropolis Museum*  
Ioannis Mylonopoulos, curator  
Wallach Art Gallery

#### October 24

##### **Working Woman: A Symposium in Honor of Natalie Boymel Kampen**

#### October 26

**The Bettman Lectures**  
Andrea Giunta  
University of Texas, Austin

#### October 28

##### **Seminar in the Arts of Africa, Oceania and the Americas**

#### November 30

##### **The Bettman Lectures**

Wu Hung  
University of Chicago

#### December 3

##### **Seminar in the Arts of Africa, Oceania and the Americas**

### 2010

#### January 19–March 27

*Photographs by Thomas Roma*  
Susan Kismaric, curator  
Wallach Art Gallery

#### January 25

**The Bettman Lectures**  
Susan Alcock  
Brown University

#### February 22

**The Bettman Lectures**  
Mitch Merback  
Johns Hopkins University

#### March 29

##### **The Bettman Lectures**

Sarah McPhee  
Emory University

#### April 27–June 12

*Drawings of Edward Koren*  
Diana Fane and David  
Rosand, curators  
Wallach Art Gallery

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Editor: Emily Ann Gabor  
Design: Florio Design

For a complete listing of departmental events visit [www.columbia.edu/cu/arthistory](http://www.columbia.edu/cu/arthistory) or call 212.854.4505

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