

COLUMBIA UNIVERSITY

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

FALL 2010

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The teaching done in Schermerhorn Hall constitutes the core mission of the Department of Art History and Archaeology, but owing to the nature of our discipline, instructors and students alike must cope with the inescapable reality that the objects, monuments, and buildings we study are almost always someplace else. However luminous a projected image, and however vivid a digital presentation that simulates the experience of moving through a building, these are expedient means that never fully compensate for the absence of the real thing in our darkened classrooms, where the day-to-day pedagogy of art history takes place. The tangibility of the things we study—the texture of paint on canvas, the play of light on a statue, the traces of the carver's chisel on a Romanesque capital—is the chief glory of art history; that we usually must study these things while not in their presence is its chief frustration.

At Columbia, we overcome the absence experienced in the art history classroom by simply going outside. Charles Follen McKim's campus not only allows us to teach about the organization of architectural space but also fosters on-site discussions of topics such as the relationship between buildings and their ornament. Beyond Columbia, we draw on New York's museums and galleries, where, on nearly any given day during the academic year, Columbia students can be found looking at works of art with their teachers—an experience that students inevitably cite as the most exciting part of any class. Nevertheless, so much of what we teach about is “over there,” far away, and hard to reach. This is why finding ways for our students to travel is so important to the mission of the Department.

As short items in this year's newsletter report, 2009–2010 was a good year for student travel. In addition to the research travel supported annually by departmental and Graduate School fellowships, trips funded by the generosity of alumni and friends enabled students in two seminars to spend a week in Paris and in Rome (see p. 5). This spring, thanks to the leadership of alumna Ms. Joan Mirviss (GSAS '76), the Department established a travel fund for Japanese art named in honor of Professor Emerita Miyeko Murase. The fund will help ensure that students in her field travel to Japan and elsewhere in East Asia for direct study of works of art—an experience that was always a key element of her own pedagogy (see p. 3).

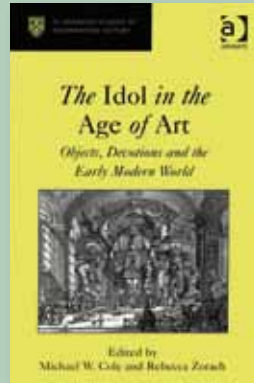
Schermerhorn Hall will continue to be their home base, and New York will always offer countless opportunities for the direct study of works of art, but as they pursue their coursework and research in a department that was global in its ambitions long before anyone had heard much about globalization, our students, passports in hand, become citizens of the world, looking intensely, as we try so hard to teach them to do, wherever their travels take them.

Robert E. Harrist, Jr.

Cover: Interior of the *Daibutsuden*, (Great Buddha Hall) at Tōdai-ji temple, Nara, Japan. From a project by the Media Center for Art History made possible through the support of ARTstor. Several thousand photographs and some 250 Virtual Reality nodes will be available on the ARTstor database in late 2010. (Photograph by Cassy Juhl)

Opposite page: The Judith Lee Stronach Center (Photographs by Annique Atwater '09 BA)

Michael Cole



The Department is delighted to welcome Michael Cole, who will join the faculty as professor of Italian Renaissance art during the 2010–2011 academic year. Professor Cole is the author of acclaimed studies of Renaissance and Baroque art and architecture. His book, *Cellini and the Principles of Sculpture* (Cambridge University Press, 2002), has radically expanded our understanding of the relationships among materi-

als and artistic meaning in the Renaissance. A new book, *Ambitious Form: Giambologna, Ammanati, and Danti in Florence* (Princeton University Press), is now in press. His recent articles deal with topics such as urbanism in late sixteenth-century Rome, Bernini's *Apollo and Daphne*, and the reception of Leonardo's *Treatise on Painting*. Professor Cole has been active also as the editor of scholarly anthologies and as a curator. A graduate of Williams College who holds a PhD from Princeton, Professor Cole has taught at the University of North Carolina at Chapel Hill and, most recently, at the University of Pennsylvania.

Dual Slade Professors, Oxford and Cambridge

This coming winter, members of the faculty of the Department of Art History and Archaeology will hold two of the most prestigious visiting appointments in the discipline of art history. Zainab Bahrani will be Slade Professor of Fine Art at the University of Oxford, while at the same time Barry Bergdoll will be Slade Professor of Fine Art at the University of Cambridge. The Slade professorships were established by a bequest from the philanthropist Felix Slade in 1869. The first to hold the professorship at Oxford was John Ruskin. Currently, Slade Professors at the two institutions deliver a series of eight public lectures and also offer seminars for graduate students. Among past and current members of the Columbia faculty who have held the Slade professorship are Meyer Schapiro (Oxford, 1967), Rudolph Wittkower (Cambridge, 1970), Howard Hibbard (Oxford, 1976), Theodore Reff (Cambridge, 1982), David Freedberg (Oxford, 1983), Joseph Connors (Oxford, 1998–99), and Robert E. Harrist, Jr. (Cambridge, 2007). That two members of the faculty of a single department will hold the professorships simultaneously appears to be unprecedented. The working title of Professor Bahrani's lectures is “Art and Ontology in Antiquity” and those of Professor Bergdoll, “A Changing Frame: a History of Exhibiting Architecture Since 1750.”

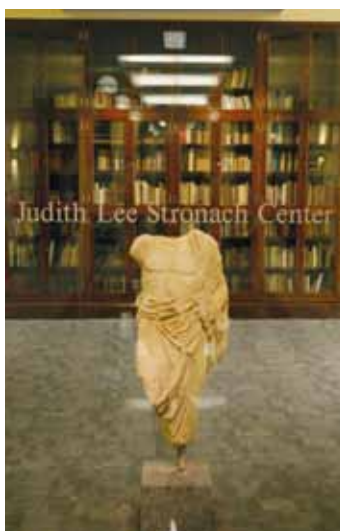


The Judith Lee Stronach Center, One Year Later

Stepping out of the elevator on the 8th floor and turning left, visitors to Schermerhorn Hall now see, through a large glass panel, a dramatically lighted fragment of a classical sculpture and behind it a great wall of books housed in glass-fronted cases. This view into the Judith Lee Stronach Center is the result of a major renovation carried out last summer. This transformation of the space formerly occupied by the departmental slide library was funded

by a generous bequest from Judith Lee Stronach ('69 MA) and designed by Professor Francesco Benelli and doctoral candidate Carolyn Yerkes.

The Stronach Center was inaugurated on October 12, 2010. Over the course of the 2009–2010 academic year the Center has become the heart of the Department of Art History and Archaeology. Graduate students gather informally to relax or study in the handsome social space, where receptions after lectures and departmental parties also take place. At the opposite, quieter end of the Stronach Center are a computer lab for use by graduate students and offices for graduate instructors to meet with their undergraduate advisees. The department's Media Center also is located in the Stronach Center, facing Amsterdam Avenue. Over the summer of 2010, a prize-winning architectural addition to the 9th floor completed several years ago and also funded by the bequest from Ms. Stronach will be converted into a flexible new setting for meetings and informal classes and will be known as the Stronach Studio.



Professors Murray and Joseph Named to Endowed Professorships

During the 2009–2010 academic year, two newly endowed professorships were given to the Department of Art History and Archaeology by alumni of Columbia College. In July 2009, with the approval of the Trustees, Branden Joseph was named the Frank Gallipoli Professor of Modern and Contemporary Art. This professorship was the gift of Mr. Frank Gallipoli ('86 BA). In May, Stephen Murray was named the Lisa and Bernard Selz Professor of Medieval Art History. The gift of Mr. Bernard Selz ('60 BA) and Mrs. Lisa Selz, this professorship is the second position in the department they have endowed. In 2002, Esther Pasztor became the Lisa and Bernard Selz Professor in Pre-Columbian Art. Thanks to the generosity of the donors, the fields to which the professorships are dedicated will endure continuously as cornerstones of the Department's academic mission.

Miyeko Murase Travel Fund Launch

This spring former students and friends of Professor Emerita Miyeko Murase ('62 PhD) gathered in New York at a dinner hosted by Joan B. Mirviss ('76 MA) to celebrate the establishment of a travel fund in the field of Japanese art named in her honor. A graduate of the Department and long time member of the faculty (1962–1996), Professor Murase trained generations of scholars and curators who now hold positions in the field of East Asian art throughout the world. The fund was initiated by a generous challenge grant from an alumna with a goal of raising \$250,000 to endow the fund in perpetuity. The fund will ensure that our students continue to have opportunities for first-hand study of works of art, which was an essential part of Professor Murase's teaching.



Himeji-jo, Himeji, Japan
 Nezu Museum, exterior and first floor gallery, Kuma Kengo, Japan, 2009
 (Photographs by Caleb Smith)

Media Center travels to Japan

In May 2010, Matthew McKelway, Atsumi Associate Professor of Japanese Art, Jonathan Reynolds, Associate Professor of Japanese Architecture and Visual Culture, and senior Media Center staff members Caleb Smith and Cassy Juhl traveled to Japan to photograph architecture from the 8th through the early 21st Century. The project, the Media Center's second funded by ARTstor, a non-profit digital image database created by the Andrew Mellon Foundation, produced 360-degree digital panoramas of interior and exterior spaces, as well as high-resolution digital photographs. It is the first time interior images of temples such as Muroji and Jishoji will be available to broad audiences outside Japan. By late 2010 scholars will be able to access these resources for their teaching and research through the ARTstor database. The Media Center wishes to thank Aaron Rio, PhD candidate in Japanese art, and Visiting Scholar Sen So-oku, for their help in negotiating access to the famously off-limit sites around Kyoto and Nara.

Undergraduate Awards and Prizes

The department awarded its senior thesis prize to **James DeWille** for "The Body in Jesús Soto: Movement, Participation, and Performance in Soto's Art, from Early Vibrations to the Penetrables." Undergraduate fellowships went to **Andrea Lujan** to research her proposed thesis on the Aztec Moon Goddess, and to **Diana Greenwald** to study the American painter Thomas Moran and his portrayals of Yellowstone National Park. Riggio Summer Undergraduate Fellowships were awarded to **Aliza Kathryn Minogue-Nachison** (Yeronisos Island Field Excavation Field School, Cyprus), **Meghna Prasad** (Fred Torres Collaborations, New York, New York), **Catherine Slowik** (Smithsonian American Art Museum, Washington, D.C.), and **Adela Yawitz** (Dvir Gallery, Tel Aviv, Israel).

Robert Branner Forum

The Robert Branner Forum for Medieval Art hosted a successful lecture series this year, welcoming Sheila Bonde and Clark Maines, Madeline Caviness, Kirk Ambrose, Juergen Schulz, William Clark and Tom Waldman, with special appearances from Arnaud Timbert from the University of Lille and Patrick Ponsot, the Architecte en chef des Monuments historiques for France. The Forum also thanks Shirley Branner for her continued support. For a list of past and upcoming speakers visit our website: http://www.columbia.edu/cu/arhistory/html/dept_landelande_branner.html

Paris Travel Seminar

Never have I had such an intense, exhausting, and rewarding teaching experience! For eight days, during spring break, I roamed through the history of Paris and its art with twelve undergraduates, ably seconded by three graduate students. From morning croissants at a favorite café till dinnertime, we moved non-stop (well, actually, there was a lunch break) from one site to another: museums of course, but also the sewers, the grands boulevards, and the Opéra. We had too many adventures and saw too many beautiful things to describe them all, but I would like to mention a few highlights. Perhaps the most unexpected visit of all was to the private collection of the Hermès company. Assembled by several generations of the Hermès family, the collection included many marvelous items, including a toilette case by the legendary Aucoc, described in Dumas' *La Dame aux Camellias*, the significance of which we had discussed in class earlier in the semester, but whose precious and intricate quality we had not been able to imagine. Another great moment was defying the ban against groups discussing paintings at the Louvre. We just sat close together on benches and pretended we weren't having a great talk about Géricault's *Raft of the Medusa*. I knew Paris, but I didn't know how close I could feel to students when I was with them all day, every day, for over a week. Our deep thanks go to Mr. Philip Aarons ('73 BA, '76 JD), a Columbia alumnus and chairman of the Department's Advisory Council, whose support made the trip possible.

—Anne Higonnet, Professor of Art History

Cambridge Exchange

Under November's "chill and drear" sky, I had the good fortune to travel to England as the first participant in a series of exchanges organized by our department in collaboration with the Department of the History of Art at the University of Cambridge. Dr. Frank Salmon, Head of the Department, gave a warm welcome at St. John's College, where he is a fellow. Besides leading a seminar and lecturing on my current research, I had the rare opportunity to dine at St. John's, where, in spite of Dr. Salmon's careful guidance, I managed to commit nightly breaches of etiquette, such as confusing the glasses for water and wine. The diverse research interests of the faculty and students, the presence of the Fitzwilliam Museum, the extensive libraries, and the extraordinary beauty of its architecture will make Cambridge a valuable partner for exchanges with Columbia in the years to come.

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

Roman Light



Bernini's *San Andrea del Quirinale*, Rome, Italy, 1658–1670 (Photograph by Andrew Tallon '07 PhD)

For ten days in October 2009 my graduate seminar of twelve students explored Rome and its environs. Thanks to the generosity of donors to the Department's James Beck Memorial Fund, which supported the trip, and to Josh Sakolsky's expert planning, we were able to study our projects in far greater detail than would have been possible by conventional media alone.

The topic was "Roman Art and Catholic Reform," a response to the students' requesting a seminar that focused on 16th and 17th century Rome. We wanted to understand how the movement for Church reform, which had begun in earnest in the 15th century, might have affected styles in architecture, painting, and sculpture. The students chose sophisticated research areas marked by a fresh approach to material that too often has been subject to confessional bias. Thus we studied late-quattrocento frescoes by Filippino Lippi and Pinturicchio, as well as the better known and more "Catholic Reform" monuments such as the early decoration of the Gesù, the Jesuits' mother church. Some participants explored uncharted territory, such as late 16th-century frescoes in Santa Cecilia that show the period's interest in ascetic saints in landscapes. Still another re-evaluated the work of the papal architect and urban planner Domenico Fontana, and another made a case for the aesthetic intentions of assembling Early Christian *spolia* in 16th-century churches.

Beyond Rome itself we traveled to the Villa Farnese at Caprarola and the Villa Lante at Bagnaia in order to discuss upper-class country life, *villeggiatura*, that was as important for art at the time as were the sacred sites in the city. Among the unforgettable moments was our pilgrimage (which is what you call it when the bus driver loses his way!) to have lunch at Bagnoreggio, a medieval town perched like an eagle's nest on a cone-shaped mountain north of Rome. Apart from the excitement of learning about art *in situ*, which is of course the ideal for any subject, I think one of the greatest benefits of our trip was our camaraderie, which was as much intellectual as it was social. Certainly, I'll never forget nor cease being grateful for those wonderful days in Rome. And I dare to hope that the memory of them will inspire our students as they begin their own careers as professional art historians.

—William Hood, Professor of Art History

Marjorie E. Wieseman (PhD'91) is Curator of Dutch Paintings at The National Gallery in London.

Like many other museums and galleries, The National Gallery has recently sought to rein in an ever-expanding succession of international loan exhibitions and increase focus on the permanent collection. Instead of three major loan exhibitions per year, the Gallery now presents two loan exhibitions and one show of paintings drawn from the permanent collection. *Close Examination: Fakes, Mistakes and Discoveries*, the second in the series, opened in June 2010 and was curated by myself in collaboration with Ashok Roy, the Gallery's Director of Scientific Research.



North Italian, *Woman at a Window*, probably 1510–30. The National Gallery, London.



North Italian, *Woman at a Window during cleaning* (1978). The National Gallery, London.

The brief for the exhibition was to draw attention to the work of the Scientific department, and highlight the importance of collaborative research at the Gallery. The paintings selected for exhibition cover the full range of the Gallery's holdings, and present a variety of research “problems” including outright fakes (the Gallery has two); paintings that had

been transformed to suit prevailing taste; copies, replicas and workshop collaborations; embarrassing acquisitions, triumphant rediscoveries and so on. The case studies demonstrate how a collaborative approach incorporating scientific analysis, conservation, documentary research and connoisseurship enriches our understanding of paintings as physical objects.

Some of the research behind the exhibition had already been published in the Gallery's *Technical Bulletin* or in its collection catalogues, but more than two thirds of the works required new scientific research. Over a period of several months, one painting per week was examined in the conservation studio by a small team of Gallery scientists, conservators and curators. Existing documentation was spread out, debated and discussed; questions (and sometimes answers) flowed freely, and plans for further investigation were agreed upon. The experience was a vivid reminder of why I entered into this profession: to think long and deeply about paintings as physical objects; about the circumstances of their creation and about the effects of time, both on the paintings themselves and on our attitudes toward them. During those precious hours the electronic and bureaucratic realities of a curator's job seemed very far away...

Throughout the exhibition planning process, the problems of interpreting often quite complex scientific research for a non-specialist audience posed a significant hurdle. (I often joked that I was the ideal curator for the exhibition because if I could understand the science, *anyone* could.) A key requirement was that any interpretive materials had to have relevance beyond the three-month run of the exhibition. In the end, the material was presented in a layered manner: within the exhibition at the most basic level, with more extensive information to be found on a dedicated exhibition website and in a (published) basic guide to the technical examination of paintings.

Work on this exhibition took me far outside my usual comfort zone of seventeenth-century Netherlandish paintings, but having the vast resources of the National Gallery at my disposal made it immeasurably easier. Working at the National Gallery, I am constantly aware of being just a small part of a far larger history: exhibitions and their curators come and go, but the preservation, documentation, display and interpretation of this remarkable collection will hopefully continue for many years to come.

Nancy Holt: Sightlines

SEPTEMBER 21 THROUGH

DECEMBER 11, 2010

Nancy Holt: *Sightlines* is the first comprehensive solo exhibition of this important postwar American artist who works at the intersection of art, architecture, and time-based media. Her far-reaching body of work, from the late 1960s to the present, includes land art, films, videos, installations, and major sculpture commissions that are at the nexus of conceptual art, minimalism, and post-minimalism. Many of Holt's projects were responsive to the environment, offering novel means for observing natural phenomena—summer and winter solstices, and sun and moonlight patterns—and transforming specific geographic locations.

Alena Williams, a PhD candidate in the department, has organized the exhibition in collaboration with the artist. The works selected will illuminate Holt's artistic trajectory from her initial experimentation with sound, light, and industrial materials to her development of major site-specific works and freestanding environmental sculpture. More than forty of the artist's

Project Europa: Imagining the (Im)Possible

JANUARY 18 THROUGH MARCH 26, 2011

Project Europa: *Imagining the (Im)Possible* considers the relation of art and artists to the promise of a “New Europe” in the two decades since the fall of the Berlin Wall. The exhibition will feature paintings, sculpture, photographs, and video by more than twenty artists from Turkey to the UK who explore the conflicts and contradictions of Europe's democratic dream. While the European Union embodies notions of democracy, human rights, peace, and heterogeneity, it has also given rise to xenophobia and racism, religious intolerance and the hardening of immigration policies. *Project Europa* will explore how challenges to democracy and diversity have been pressing issues for socially concerned artists. This exhibition will present reflections of and resistance to the collective imagination of Europe, while also providing an opportunity for American audiences to consider the relationship between art and democracy at home.

MA in Modern Art: Critical and Curatorial Studies (MODA)

MODA is pleased to announce new programs for the 2010–2011 academic year. The conversation series *Curating Time* will launch its first installment on September 26 with a presentation by Bill Horrigan, Director of Media Arts at the Wexner Center. Other guest lecturers include Nato Thompson, Chief Curator at Creative Time, and RoseLee Goldberg, Founding Director and Curator of Performa. *Curating Time* is organized by Kristen Chappa, Tomoko Kanamitsu, and Marley Blue Lewis (all MODA students). For September 2010, Director Kaira Cabañas has planned a Curatorial Travel Workshop for a select group of students in the program. Together they will attend the 29th São Paulo Biennial, which is a model for innovative curatorial strategies in an increasingly global art world. The workshop includes discussions with biennial curators and visits to important architectural sites, artist studios, and private collections. Finally, *Common Love* will open at the Wallach Art Gallery in April 2011. Featuring alumni from Columbia's distinguished Visual Arts Program, the exhibition is curated by MODA students Alex Benenson, Kristen Chappa, Tomoko Kanamitsu, and Donald Johnson-Montenegro.



MODA students discussing the forthcoming *Common Love* exhibition with guest lecturer Michael Hardt, Professor of Literature and Italian, Duke University.

projects will be presented, including ten videos, two films, three audio pieces, seven photographic series, and several concrete poems. Three temporary indoor installations and six large-scale, site-specific sculptures will be represented by photographs, drawings, and ephemera.



Nancy Holt. *Sun Tunnels* (detail), 1973-76. Site specific sculpture at Great Basin Desert in Northwestern Utah. Courtesy the artist.



Susan Hefuna. *ANA* (full view and detail), 2006. Handmade wood carving and ink. Photograph by Randy Batista, courtesy the Samuel P. Harn Museum of Art, University of Florida.

Project Europa: Imagining the (Im)Possible is organized by Kerry Oliver-Smith, curator of contemporary art at the Harn Museum of Art. At the Wallach Art Gallery the presentation and programming will be organized in collaboration with Professor Alexander Alberro.

Internship Program with the National Museum in Athens

The Department of Art History and Archaeology established an internship program for undergraduate and graduate students with the National Archaeological Museum in Athens. Founded in 1893, the museum is among the largest in the world, housing over 11,000 objects from the beginnings of Prehistory to Late Antiquity, a rich photographic archive and a library with rare publications, and modern conservation laboratories. Thanks to Professor Mylonopoulos' efforts, the joint program will offer internships to two of our students each year for up to six months, which will enable them to become acquainted with the museum's extensive resources.



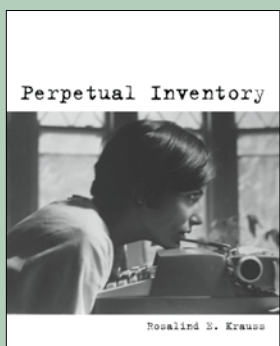
“THE GERMAN SCHOOL IS A SOUL without a body; the French school, a body without a soul,” declared the French critic Alexandre de Saint-Chéron in 1836. “If only these two arts could study each other, unite, and complete each other, we would see the new art of the nineteenth century rise at last.” The date of Saint-Chéron’s statement is symptomatic. For it was only then, more than twenty years after the fact, that France discovered a contemporary German ‘school’. And to the chagrin of

many German artists, this discovery identified the ‘*école allemande*’ almost exclusively with the Nazarene movement. Certainly, few of de Saint-Chéron’s French colleagues shared his enthusiasm or accepted the premise that French art could learn from its Teutonic other. But even the most vehement detractors of the ‘*école allemande*’ agreed upon its importance as a laboratory for modern art. The German School’s conception of art was, admitted Théophile Gautier, the poet-apostle

of *l’art pour l’art*, altogether new to the French. It therefore provided “a curious subject of study for French painters, whose way of seeing is so different and who have always been attached to form.” Whether advocate or opponent, no French critic failed to point out the exceptionalism of the Nazarene movement.

As we examine this French debate of the 1830s, a realization emerges: any real understanding of European art’s development in the nineteenth century must involve an understanding of the Nazarene movement and its place within this development. Yet until now, the scholarship on this important school has remained a mostly German affair, while the French narrative has more or less dominated our perception of the course of nineteenth-century European art in general. This book aims to contribute to a fuller understanding of that European history, one that even nationally self-centered art critics or artists in the period itself intuitively recognized. If the body of nineteenth-century art-historical scholarship has been predominantly French, this study seeks out its ‘soul’.

—Excerpt from Cordula Grewe’s *Painting the Sacred in the Age of Romanticism* (Ashgate Publishing, 2009) p. 1.



THE MASTER NARRATIVE of modern art turns on the importance of specific aesthetic mediums understood as simultaneously empowering artistic practice and leveraging the works’ possibility of meaning. In charting the development of twentieth-century painting from cubism to abstraction to abstract-expressionism, critics and historians follow Clement Greenberg who, in his essay “Modernist Painting,” singled out *flatness* as the characteristic specific to painting because

unshared by any of the other mediums, such as sculpture or drama.

This master narrative hit the wall of Lyotard’s *Postmodern Condition*

when certain aspects of artistic practice, such as conceptual art, jettisoned the use of a specific medium in order to juxtapose image and written text within the same work. The now-fashionable possibility of installation art followed in the wake of this dispatch of the medium. Installation is relentless in its refusal of specificity, filling galleries with mixtures of video images and taped narratives.

For the most part, *Perpetual Inventory* charts my conviction as a critic that the abandonment of the specific medium spells the death of serious art. To wrestle new mediums to the mat of specificity has been a preoccupation of mine since the inception of *October*, the magazine I founded in 1976 with Annette Michelson...

—Excerpt from Rosalind Krauss’ *Perpetual Inventory* (MIT Press, 2010) Introduction p. xiii.



THE GREATEST ART of every time and place was for sale. Pried loose from royal, aristocratic, and church possession by the industrial and political revolutions of the late eighteenth century or seized by colonial conquest, precious treasures swept into a public market. Suddenly, money could

buy paintings by Raphael, Rembrandt, Vermeer or Velázquez, sculptures by Cellini, sumptuous illuminated manuscripts, entire rooms of rococo furniture, ancient Roman mosaics, splendid seventeenth-century Persian carpets, Pre-Columbian gold, or the finest Chinese Ming and Qing porcelains. Some masterpieces went straight into museums, institutions which were just as much the product of a modern attitude to art as the market that supplied them. Many masterpieces went into private homes. The most avid private buyers collected at once for themselves and for a museum. These extreme collectors amassed art in order to create museums of their own, museums that preserved not only the objects but

also an individual vision of how art should be experienced. In an era of unlimited acquisition opportunity, some collectors purchased immortality.

By the Second World War, the era of the collection museum had ended. Art markets tightened. Museums became increasingly professional, and collectors ceased asserting themselves so personally. But the collection museums of the late-nineteenth and early-twentieth century remained. All across Europe and the United States, museums like the Wallace Collection in London, the Musée Condé near Paris, the Gardner Museum in Boston, the Frick Collection in New York, the Huntington Art Gallery in Pasadena California, and Dumbarton Oaks in Washington D.C. continued to maintain personal collections, more or less as they had originally been installed. When you cross the threshold of these preserved collections, you enter another world. Time has stood still. Nothing seems to have changed for decades, perhaps for more than a century. A ghost hovers everywhere, the ghost of the person who once acquired all these things, who lived with them and wanted them to stay together forever.

—Excerpt from Anne Higonnet’s *A Museum of One’s Own*, (Periscope, 2010) p. xii.

Alex Alberro's published essays included "The Apprenticeship of Arshile Gorky," in *Texte zur Kunst* (2010); "Edward Krasinski's Dynamic Line," in *Avant-garde in the Bloc* (Warsaw 2009), "The Wired Reverberation: Gilberto Zorio's Sound Play," in *Robert Lehman Lectures on Contemporary Art No. 4* (New York 2009), and "Response: Questionnaire on the Contemporary," in *October*, 130 (2009). Alberro's book, *Institutional Critique: An Anthology of Artists' Writings*, co-edited with B. Stimson, was published by MIT Press in November 2009.

Zainab Bahrani's most recent book, *Rituals of War* (Zone Books, 2009), was awarded the American Historical Association's James Henry Breasted Prize. She appeared on the television series *Art through Time: A Global View* in the episodes "The Body" and "Portraits," and she provided commentary on images in the series website, www.learner.org/courses/globalart.

Francesco Benelli completed the manuscript for his book on architecture in Giotto's painting. He published seven articles and essays on Renaissance and medieval architecture and modern historiography and he lectured in New York, Paris, Rome, Moscow, Venice, Padua, Messina, Milan, Bari and Vicenza.

Barry Bergdoll received awards for the exhibition catalogues he co-edited at MOMA: the Philip Johnson Award of the Society of Architectural Historians for *Home Delivery* (2008) and Best Exhibition Catalogue of the year by the American Association of Museum Curators for *Bauhaus 1919–1932. Rising Currents: Projects for New York's Waterfront*, which he conceived and curated, is on view through October 2010. He gave keynote addresses for the opening of the new Maxii Museum in Rome in November and to the annual meeting of the Association of Collegiate Schools of Architecture in New Orleans.

Kaira Cabañas lectured in the "Art et Sociétés" seminar at the Centre d'Histoire de Sciences Po, Paris. She also spoke at The Hirshhorn Museum in the context of *Yves Klein: With the Void, Full Powers* and contributed to the catalogue. Finally, she considered acquisitions by the Museu d'Art Contemporani Barcelona in *Relational Objects: MACBA Collection 2002–07*.

Jonathan Crary's public lectures included being keynote speaker at the "Sights/Sites of Spectacle" conference at the University of British Columbia in Vancouver and plenary speaker at the "Media Modes: Art and Technology" conference at School of Visual Arts. Among his recent publications are a critical introduction to a new edition of Paul Virilio's *Aesthetics of Disappearance* and an essay on Seurat in the anthology *Seurat Re-Viewed*.

Francesco de Angelis organized the conference "Etruscan Myth: Images and Inscriptions" at Columbia, participated in conferences on Roman and Etruscan topics in Berkeley, Malibu, and Chicago, and lectured in Paris and Oxford. He was nominated to the advisory board of *Source: Notes in the History of Art*. His edited volume on *The Spaces of Justice in the Roman World* will be published in the fall by Brill.

Vidya Dehejia received a grant from The National Endowment for the Humanities (2010–2012) to work on a project entitled "The Unfinished: Indian Stone Carvers at Work," together with Peter Rockwell, working sculptor and consultant of stone conservation. They will investigate questions relating to stone and quarrying, tools and materials, the varying processes of working rock-cut monuments, and the application of "the rhythm of construction" to unfinished areas of constructed monuments.

In the fall and spring, **Vittoria Di Palma** was on maternity leave. Although her son, Taddeo, did not give her a great deal of time off, she

was able to give a talk at Harvard in February, and spent the summer term in Norway as a visiting scholar at the Oslo School of Architecture.

Noam M. Elcott presented new research in New York, Florida, and New Haven. He completed a number of articles and catalogue essays, developed several new courses, and curated a film program and installation at the James Gallery. Elcott most recently co-founded the Columbia University Seminar on the Site of Cinema.

David Freedberg spent the fall term as Fellow of the Wissenschaftskolleg in Berlin, working on his book on art and neuroscience. His *Power of Images* appeared in a new Italian edition (containing four prefaces translated from other foreign editions). He was elected a corresponding member of the Istituto Veneto di Scienze, Lettere e Arti.

Cordula Grewe had an exceptionally productive year marked by the publication of her first book (see faculty bookshelf), which is now under contract for a German edition. In addition, she secured a contract for her catalogue raisonné of Wilhelm Schadow, published numerous articles in journals and anthologies, and presented seven talks in four different countries. Her second book manuscript, under contract with Penn State UP, won a publication grant from the Alexander von Humboldt Foundation.

Robert E. Harrist, Jr. received the Joseph Levenson award from the Association for Asian Studies for his book, *The Landscape of Words: Stone Inscriptions from Early and Medieval China*. He will continue to serve as department chairman through 2010–11.

Anne Higonnet published a book, *A Museum of One's Own: Private Collecting, Public Gift* (Periscope, 2010), an essay on Paula Modersohn-Becker, a book chapter on the Hill-Stead museum, and an exhibition catalogue essay on new paintings by

Andrea Hornick. In three teaching experiments, she taught a seminar at and about the Frick Collection, sent a dozen students to be part of a Tino Sehgal exhibition at the Guggenheim, and traveled to Paris with another dozen seminar students, plus three graduate students, for eight days of immersion in Parisian art, architecture, and history.

Kellie Jones' new book, *EyeMinded: Essays* is forthcoming from Duke University Press in early 2011. It chronicles her years of arts writing and has garnered an Alphonse Fletcher, Sr. Award from Harvard University. Jones was invited by the Getty Research Institute and the Hammer Museum to organize *Now Dig This! Art and Black Los Angeles, 1960–1980*, an exhibition on the African American presence in the post WWII Los Angeles art scene, which will open in October 2011.

Branden W. Joseph lectured at the UC Berkeley Department of Music, Wellesley College, the University of Chicago, the Sonic Acts festival in Amsterdam, the Museum für Moderne Kunst in Frankfurt, and the Institute for Cultural Inquiry in Berlin and published on Josiah McElheny, Carolee Schneemann, Max Neuhaus, John Cage, and Paul Scheerbarth.

Natalie Kampen received a major grant from the Getty Foundation for a project on the art and archaeology of the Roman provinces under their initiative, "Connecting Art Histories." She will co-direct two short seminars, one in Britain and one in Greece, in 2011–2012. She spent two months this winter as Getty Visiting Professor of Art History at Jawaharlal Nehru University in New Delhi, and has recently been appointed Visiting Professor of Roman Archaeology at Brown University. Retirement takes more energy than she expected!

Holger A. Klein advanced work on his new book *Cities, Saints, and Sacred Matter*. As consulting curator

of Medieval Art at the Cleveland Museum of Art he has just finished the reinstallation of the museum's Early Christian, Byzantine, and Early Medieval Art galleries. He is currently finalizing work on a major international loan exhibition entitled *Treasures of Heaven: Saints, Relics and Devotion in Medieval Europe* and its accompanying catalogue (Yale University Press).

MIT Press published **Rosalind Krauss'** latest book, *Perpetual Inventory*, in February 2010. Her next book, *Under Blue Cup*, is due out this coming fall, and will also be published by MIT Press.

Matthew McKelway was Director of Art Humanities and published two articles in Japanese on folding fan paintings, a topic of ongoing research. He gave lectures at Cambridge, UCLA, Princeton, and the Metropolitan Museum. In the winter he studied screen paintings at the Museums of East Asian Art in Cologne and Berlin. He will spend the 2010–2011 academic year in Tokyo on a Japan Foundation research grant.

Keith Moxey published "Impossible Distance: Past and Present in the study of Dürer and Grünewald," in *The Essential Dürer* (University of Pennsylvania Press, 2009), "Bruegel's Crows," in *Balances, Perspectivas y Renovaciones Disciplinarias de la Historia del arte* (Centro Argentino de Investigadores de Arte, 2009); and "Do We Still Need a Renaissance?" in *Crossing Cultures: Conflict, Migration and Convergence*. He lectured in Karlsruhe, Uppsala, Stockholm, Buenos Aires, and Montreal, and has been appointed to the editorial board of *Art History*.

Stephen Murray was appointed Lisa and Bernard Selz Professor of Medieval Art. Working together with Andrew Tallon '07 PhD and teams of students from Vassar College and Columbia, and with the help of the Media Center for Art History and Columbia Libraries, Professor Murray is engaged in the creation of an entirely new pedagogical

tool—a spatial database containing hundreds of Gothic churches embedded in a Googlemap. The user may mouse over the map and visit the buildings, while at the same time exploring the geopolitical and temporal dimensions of Gothic (<http://www.mapping-gothicfrance.org>).

Ioannis Mylonopoulos curated an exhibition on The New Acropolis Museum at the Miriam and Ira D. Wallach Art Gallery and published an article in the accompanying catalogue. He published articles on Greek sanctuaries, the semantics of barriers in Greek temples, human sacrifice in Greek art, and fourth-century-BCE sculpture. He gave lectures in Amsterdam, Athens, New York, Oxford, and Princeton. In January, he was elected voting member of the managing committee of the American School of Classical Studies at Athens. In April, he established a collaborative internship program with the National Archaeological Museum in Athens (see page 5).

Esther Pasztor is awaiting the imminent publication of her book, *Jean Frederic Waldeck: Artist of Exotic Mexico* from New Mexico University Press. She is currently working on a book on Andean art entitled *Inka Cubism: Reflections on Andean Art*. She has finished an article for a volume of essays entitled *Multiple Modernities*, the same as the course she had pioneered and participates in at Columbia. The volume is edited by Susan Vogel and Esther Pasztor's essay is entitled "Paradigm Shifts in the Western View of Exotic Arts."

After forty-five years on the faculty, **David Rosand** officially retired on June 30th—although he will continue to teach a course, on Titian, in the fall term and to supervise dissertations in progress. During his final sabbatical year, he was co-curator with Diana Fane ('93 PhD) of the Wallach Art Gallery exhibition *Edward Koren: The Capricious Line*. In the spring of 2011 he will be the James Ackerman Scholar in Residence at the American Academy in Rome.

Dissertation Fellowship Awards for 2010–2011

Berit Wallenberg Foundation Fellowship

Therese Sjøvoll "Queen Christina of Sweden's *Musaeum*: Collecting and Display in the Palazzo Riario-Corsini"

C.V. Starr Departmental Dissertation Fellowship

Risham Majeed "Romanesque and Republic; Ethnography and Empire. Exhibiting Medieval and African Art at the Trocadéro, 1878–1937"

Katherine Morris "Two Ends Meet: Double-Ended Churches and Late Medieval Devotion"

Rory O'Neill "The Precarious Nature of Gothic"

Neeraja Poddar "Krishna the Warrior and Politician: Narrating the Biography of a God in Late 17th Century Illustrated Bhagavata Purana"

Chun-Yi Tsai "Images of the Supernatural Grotesque: From the Southern Song, Yuan, and Early Ming Period"

Serdar Yalçın "Seals and Patronage in the Late Bronze Age"

CASVA Ittleson Fellowship

Anna Seastrand "Praise, Politics and Language: South Indian Mural Paintings 1500–1800"

GSAS-CU International Travel Fellowship

Jessamyn Conrad "Telling Time: Contextualizing Narrative Painting in Duccio's *Maestà* and the Trecento Altars in the Crossing of the Duomo of Siena"

GSAS Research Excellence Dissertation Fellowship

Anne Hunnell Chen "The Politics of Family: Familial Imagery in Tetrarchic Ideology"

Huffa Frobes-Cross

"Inadequate Descriptive Systems: Rosler, Lonidier, Steinmetz, Sekula"

Subhashini Kaligotla

"City of Shiva, City of Kings: Form and Meaning in the Architecture of the Deccan, 654–757"

M. Jordan Love "'On Earth as It is in Heaven' The Creation of the Bastide Towns of Southwest France"

Helm Fellowship from the Lilly Library at the University of Indiana

Page Knox "*Scribner's Monthly* 1871–1882: Transforming the Perception, Reception and Consumption of Art in Post-Civil War America"

Howard Hibbard Departmental Dissertation Fellowship

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

Japan Foundation Fellowship

Aaron Rio "Images of Chinese Poets in Late Medieval Japanese Ink Painting"

Kress Travel Fellowship

Risham Majeed (see above)

Lurcy Fellowship

Joshua Cohen "Masks and the Modern: African-European Encounters in 20th-Century Art and Performance"

Nineteenth Century Studies Association Student Travel Grant

Christina Ferando "Staging Canova: Sculpture, Connoisseurship and Display, 1780–1822"

Paul Mellon Centre for British Art Research Support Grant

Sonja Drimmer "The Visual Language of Vernacular Manuscript Illumination: John Gower's *Confessio Amantis* (Pierpont Morgan MS M.126)"

Pierre and Gaetana Matisse Departmental Dissertation Fellowship

Emily Liebert “Critical Humor in American Conceptual Art: A Feminist History”

Andrew Sawyer “Architectural Survey Photography and ‘Documentary Style’”

Rudolf Wittkower Departmental Dissertation Fellowship

Jessica Maratos “Pontormo: The Body, the Soul, and Italian Evangelismo”

Olivia Powell “The Choreographic Imagination in Renaissance Art”

Julia Siemon “Bronzino between the Republic and the Academy”

Taryn Marie Zarrillo “Artistic Patrimony and Cultural Politics in Seicento Venice”

Walter Read Hovey Memorial Fellowship

Mark Watson “Apparitions: Memory and Globalization in Contemporary Native American Art”

Whiting Dissertation Completion Fellowship

Patrick Crowley “The Appearance of Apparitions: Figuration and the Supernatural in Ancient Rome”

Sonja Drimmer (see above)

Yale Center for British Art Visiting Scholar Fellowship

Dipti Khara “Picturing India’s ‘Land of Princes’ in Between the Mughal and British Empires: Topographical Imaginings of Udaipur and its Environs”

Dissertations Completed 2009–2010

Anderson, Eric “Historicism at Home: Jakob von Falke and the Viennese Interior”

Anderson, Richard “Toward a Socialist Architecture:

Politics, History, and Theory in the Soviet Union, 1928–41”

Beningson, Susan “Shaping Sacred Space: Studies in Ritual Architecture and Artistic Programs of Early Buddhist Cave Temples and their Relation to Tombs in Fifth Century China”

Kelly, Sarah “Camera’s Lens and Mind’s Eye: James McNeill Whistler and the Science of Art”

Kim, Il “Cult of Light in Fifteenth-Century Italian Renaissance Architecture”

Lehman, Geoffrey “Perspective and the Renaissance Landscape”

Lobis, Victoria Sancho “Artistic Training and Print Culture in the Time of Rubens”

Neely, Evan “Cy Twombly and the Ethics of Painting”

Neil, Jonathan T.D. “Carl Andre, Richard Serra, The Problem of Materials, and the Picture of Matter”

Roach, Catherine “Frame Works: Paintings-Within-Paintings in Nineteenth Century Britain”

Seasonwein, Johanna “The Nursing Queen: Sculptures of the *Virgo Lactans* in Late Medieval France”

Thompson, Erin “Images of Ritual Mockery on Greek Vases”

Tsuchikane, Yasuko “Domoto Insho (1891–1975) and Buddhist Temple Art in Twentieth Century Japan”

Xue, Lei “The Elusive Crane: Memory, Metaphor and a Stone Monument from Sixth-Century China”

Yaelle Amir ’06 MA is the 2010 Guest Curator of Art in Odd Places, an annual public art and performance festival that will take place in October along 14th Street, New York City.

Wayne V. Andersen ’66 PhD had two books published: *German Artists and Hitler’s Mind: The Culpability of German Artists during the Weimar Decade* and *Marcel Duchamp: the Failed Messiah*. Sixty of his essays falling outside standard art history will be published as *Disputatious Writings: Essays, Reviews, Commentaries*.

Richard Anderson ’10 PhD received a post-doctoral fellowship from the Andrew W. Mellon Foundation/ACLS Early Career Fellowship program.

Lilian Armstrong ’66 PhD lectured in a seminar on Andrea Mantegna in Venice, sponsored by l’École du Louvre and Instituto Veneto in July 2009. She also gave a paper on hand-illuminated incunabula at the “Early Printed Books as Material Objects” conference in Munich.

Noit Banai ’07 PhD contributed an essay to *Europa! Europa? The Avant-Garde, Modernism, and the Fate of a Continent*, the first volume of the European Avant-Garde and Modernism Studies series, and is completing a manuscript on Yves Klein for Reaktion Books.

Stephanie Barron’s ’72 BA, ’74 MA exhibition at the Los Angeles County Museum of Art (LACMA) *Art of Two Germanys/Cold War Cultures* was voted “2009 Best Thematic Exhibition” nationally by the International Association of Art Critics.

Colleen Becker ’08 PhD gave birth to her son Jay Vivek Madan on August 4, 2009. She was invited to read an excerpt of her novel-in-progress at the “Talking the Broads” event at the Broadway Bookshop in Hackney, London.

Steven Bedford ’94 PhD gave talks at the Frick Museum and was the keynote speaker for North Dakota Preservation’s Annual Meeting. In fall 2010, he will be the first director of the Joint UMass Amherst/Hancock Shaker Village Historic Preservation Program.

Benjamin Binstock ’97 PhD was appointed Adjunct Curator of Renaissance and Baroque Art at the Bass Museum of Art, Miami Beach.

Herbert R. Broderick III, ’78 PhD was elected a Fellow of the Society of Antiquaries of London. His article “Metatextuality, Sexuality and Intervisuality in MS Junius 11” was published in *Word & Image* and he presented “The Veil of Moses as Exegetical Image in the Illustrated Old English Hexateuch” at the “Index of Christian Art” conference at Princeton University.

Clifford M. Brown ’66 PhD was granted Honorary Citizenship of Mantua. He is the editor and contributor to the forthcoming *I Gonzaga di Bozzolo*, and the CAA monograph he wrote in 1996 in collaboration with Guy Delmarcel will appear in expanded form to serve as the catalogue for the forthcoming tapestry exhibition at the Palazzo Te.

Simon Castets ’08 MA curated a show at Yvon Lambert Gallery in New York, which opened in June 2010.

David Christman ’66 MA has retired as Special Professor Emeritus, Hofstra University and Director, Hofstra Museum.

Adam S. Cohen ’86 BA has been appointed Associate Professor in the Department of Art at the University of Toronto. He is the author of *The Uta Codex: Art, Philosophy, and Reform in Eleventh-Century Germany* and editor of *Eye and Mind: Collected Essays in Anglo-Saxon and Early Medieval Art* by Robert Deshman.

Alessandra Comini '69 PhD celebrated her 75th birthday in Antarctica; she recently finished writing an essay for New York's Neue Galerie for an exhibition next year entitled *National Idols, Private Identities: Music and Musicians in Imperial Vienna*.

Susan Cooke '85 M Phil is the Associate Director of the Estate of David Smith. She has an essay forthcoming entitled "David Smith on Julio González" for *Julio González/David Smith*, Institut Valencia d'Art Modern, Valencia, Spain.

Alexandra Costic '06 BA is currently a graduate student at the University of Virginia, MA in Architectural History.

Michael Cothren '80 PhD co-authored with Marilyn Stokstad, *Art: A Brief History*, and the larger and more comprehensive *Stokstad & Cothren, Art History*. He was appointed to the Scheuer Family Chair of Humanities at Swarthmore College, where he has taught since 1978.

Sarah E. Cox '06 PhD had a wonderfully busy 2009 with four conference papers (Philadelphia APA, Stockholm, Glasgow International Numismatic Congress, and Bursa, Turkey AIEMA Symposium), manuscript research in Turin, the publication of her chapter in the Survey of Numismatic Literature, and two more articles in press.

Sabina Da Cavi '07 PhD edited a manuscript source by Miguel Diez de Aux on the court of Naples in the Baroque time. Her dissertation *Spain in Naples: Building, Sculpture, and Painting under the Spanish Viceroy (1585–1621)* was published in June 2009.

Lindsay Dorrance '09 MA is the Assistant Director for Alumni Relations and Development for the Arts Initiative at Columbia University. In the spring of 2009, she started her second Masters in Fundraising Management and Nonprofit Administration, also at Columbia.

Anne Dugan '06 MA is living on an organic vegetable farm in Northern Minnesota. She runs the "Free Range Film Festival" in her barn and just took a position as Curator at the Duluth Art Institute.

Mary Douglas Edwards '86 PhD presented "The Impact of St. Augustine upon Duccio's 14th-century Panel Painting Depicting Jesus and the Samaritan Woman at the Well" at the "Patristic, Medieval and Renaissance Conference" at Villanova University and "Parallels between Native American and European Works of Art and Architecture" at "Southeastern College Art Conference" in Mobile, Alabama.

Sharon Flescher '77 PhD is the Executive Director of the International Foundation for Art Research (IFAR) and editor-in-chief of the award-winning quarterly *IFAR Journal*.

Raymond Foery '97 PhD received a grant to visit the Herrick Library at the Academy of Motion Picture Arts and Sciences in Beverly Hills to continue his research on the last films of Alfred Hitchcock. He is also the chair of the search committee for the dean of the School of Communications at Quinnipiac University in Hamden, Connecticut.

Suzanne Frank '70 PhD is doing final edits of her book, *The Institute for Architecture and Urban Studies: An Insider's Memoir*.

Kimberli E. Gant '09 MA, the Director of Exhibitions for the Museum of Contemporary African Diasporan Arts (MoCADA) has been accepted into the PhD Art History program at the University of Texas-Austin, specializing in Contemporary African Diasporan Arts. She is also curating three exhibitions this year, at MoCADA, the Brooklyn Academy of Music and Deutsche Bank Art.

Caroline Goodson '04 PhD published a monograph entitled

The Rome of Paschal I: Papal Power, Urban Renovation, Church Rebuilding and Relic Translation, 817–824 (Cambridge University Press, 2010). She co-edited *Cities, Texts, and Social Networks, 400–1500: Experiences and Perceptions of Medieval Urban Space* (Ashgate, 2010). She is Lecturer in Medieval Archaeology at Birkbeck College, University of London.

After three years as Lecturer at San Jose State and Stanford, this past August **Max Grossman** '06 PhD began a tenure-track position as Assistant Professor of Art History at the University of Texas at El Paso.

Virginia Heckert '00 PhD was promoted from Associate Curator to Curator in the Department of Photographs at the J. Paul Getty Museum, Los Angeles. Recent exhibitions include *Irving Penn: Small Trades, Urban Panoramas: Opie, Liao, Kim*; and *In Focus: Tasteful Pictures*.

Milena Hoegsberg '04 BA received her MA from the Center for Curatorial Studies, Bard College, in 2008 and recently curated the solo exhibitions *Nanna Debois Buhl: Looking for Donkeys* at Southern Alberta Art Gallery, Canada, and *Lucy Raven: China Town* at Overgaden, Copenhagen. She co-authored the essay "Talking and Thinking about Biennials: The Potential of Discursivity," which will be published in *The Biennial Reader* (Hatje Cantz, 2010).

Jeffrey Hoffeld '73 M Phil returned from the Norman Mailer Writers Colony, in Provincetown, MA, where he was a writer in residence.

Christina Hunter '03 PhD has been teaching Art Humanities in the Department of Art History and Archaeology at Columbia for the past three years. Exhibiting as Christina Stahr, she has shown her collage-based work in Montreal, Cologne, and New York during the past year, and had a solo exhibition, *Labyrinth-An Exploration*, at the Brooks Gallery in Prague, Czech Republic in June 2010.

Michael A. Jacobsen '76 PhD remains retired and recently donated his art history library to the University of Georgia/Cortona Italy. He published "The Place of MG in the History of Styling" in *Classic MG Magazine* no. 37.

Irma B. Jaffe '66 PhD at the age of 93, is currently writing her memoirs, which include her graduate study under Meyer Shapiro.

Jacqueline Jung '02 PhD recently completed her book manuscript, *The Gothic Screen* (now under review at Cambridge University Press) and lectured at the University of Wisconsin-Madison, Rutgers University, and the University of Halle (Germany). She continues to celebrate the arrival of her first child, Klaus Joseph Merback Jung, born in January 2010.

Eitan Karol '86 M Phil has been appointed CEO of Louis Karol architecture in Cape Town. His book *Charles Holden Architect* was awarded the 2008 Alice Davis Hitchcock Medallion by the Society of Architectural Historians of Great Britain. He lives in Kochav Yair, Israel with his wife, Finch, and their five daughters.

Sarah E. Kelly '10 PhD has been associate curator of American art at the Art Institute of Chicago since 2002. In 2009 she helped curate *Apostles of Beauty: Arts and Crafts from Britain to Chicago*, and contributed an essay to the catalogue. She also co-authored *American Modernism at the Art Institute of Chicago: World War I to 1955*.

American University in Rome mourns the premature loss of Professor **Terry Kirk** '97 PhD. Professor Kirk had been an AUR faculty member for over twenty years, admired for his inspired teaching and love of his discipline. He was a graduate of the Art History Program at Columbia University and will be warmly remembered by his friends and colleagues for his love of opera, ballet, the fine arts and for his sense of humor.

Alex Klein '01 BA edited the essay collection, *Words Without Pictures* (LACMA / Aperture, 2010) and had a solo exhibition of her work at Las Cienegas Projects in Los Angeles. She is currently the Ralph M. Parsons Curatorial Fellow in the Photography Department at LACMA and a lecturer in the Roski School of Fine Arts at USC.

Juliet Koss '90 BA, Associate Professor and Chair of Art History at Scripps College in Claremont, California, published *Modernism after Wagner* (University of Minnesota Press, 2010).

Catherine Krudy '04 BA was appointed Director of Printed Matter, the world's largest non-profit organization dedicated to artists' publications based in New York City.

Alisa LaGamma '96 PhD, Curator in the Department of the Arts of Africa, Oceania, and the Americas at The Metropolitan Museum of Art, was awarded a 2010 Center for Curatorial Leadership Fellowship and this year served as Chair of the Metropolitan's Forum of Curators, Conservators, and Scientists. She is currently preparing the exhibition *Heroic Africans: Enshrining the Individual through Art* for the Metropolitan Museum's fall 2011 season.

Susan Laxton '04 PhD completed a very productive year at the Institute for Advanced Study and is poised to start as Assistant Professor of the History of Photography at University of California, Riverside.

Bernice K. Leader '80 PhD completed a six month long project: providing the art for five floors of the new Vivian and Seymour Milstein Heart Center at New York Presbyterian Hospital/Columbia campus.

Raymond Lifchez '57 M Arch, '67 MA published "Jean-Galbert Salvage and His *Anatomie du gladiateur combattant*: Art and Patronage in Post-Revolutionary

France," *Metropolitan Museum Journal* 44, 2009 The Metropolitan Museum of Art, New York.

This past academic year, in addition to her full teaching load at Hofstra, **Claire Lindgren** '76 PhD had an article published in SVP Editions, Arles, France, presented an invited paper at an International Colloquium in Merida, Spain, and gave a lecture for the AIA, L. I. Chapter.

Mary Davis MacNaughton '81 PhD directs the Williamson Gallery of Scripps College and teaches seminars in modern and contemporary art in the art history program at the Claremont Colleges, where one of her colleagues is Juliet Koss ('90 BA).

John Markowitz '78 MA is conducting an NIMH-funded research study to compare psychotherapies to treat posttraumatic stress disorder (PTSD) at Columbia/New York State Psychiatric Institute.

James Marrow '75 PhD was elected a Corresponding Member of the Österreichische Akademie der Wissenschaften. His recent publications include the introductory essay and codicological description to the new, full facsimile of the *Hours of Catherine of Cleves*, and a catalogue essay for exhibition of the same manuscript held at the Museum Het Falkhof in Nijmegen and the Morgan Library in New York.

Thomas Martin '88 PhD, professor, Bard High School Early College, organized and chaired a session on Bernard Berenson at College Art Association in February 2010. He presented a paper on Filarete at the "New England Renaissance Conference" in October 2009.

Marjorie Munsterberg '83 PhD published "Ruskin's Turner: the Making of a Romantic Hero" in *The British Art Journal*, and her website www.writingaboutart.com is now available as a book. She also gave a talk about Delacroix and Chopin as part of a program held

at CCNY, celebrating the bicentennial of the composer's birth. She and Jane Roos ('81 PhD) organized and spoke at an all-day colloquium in honor of Theodore Reff, which was held at Columbia on April 9, 2010.

Lucy Oakley '95 PhD is Head of Education and Programs at NYU's Grey Art Gallery and Editor-in-Chief at *caa.reviews*. She is researching a book on selected New York City churches and will teach a graduate seminar on the Triangle Shirtwaist Factory Fire.

In December 2009, **Clifford Pearson** '82 MA, a deputy editor-in-chief of *Architectural Record*, edited the 10th anniversary issue of the magazine's Design Vanguard, which features work by emerging architects from around the world.

In the past year, **Richard A. Pegg** '01 PhD was co-author of the first book in the MacLean Collection series, *The MacLean Collection: Chinese Ritual Bronzes*, and managing editor of the second book in the series, *Protecting Wisdom: Tibetan Book Covers in the MacLean Collection*.

Kristin Poor '03 BA curated the exhibition *Drawing American Light: Dan Flavin and the Hudson River School* at Dia Art Foundation, where she is Assistant Curator. *Mixed Use, Manhattan: Photography and Related Practices, 1970s to the Present* is forthcoming this fall from MIT Press. She begins her first year as a PhD candidate in Art History at Princeton in September.

Barbara A. Porter '01 PhD was visited in Amman for ten days by Dominique Collon ('71 PhD), former curator of the British Museum, who served as her dissertation mentor after the death of Edith Porada.

Catherine Roach '06 PhD is a Postdoctoral Associate in the Department of the History of Art, Cornell University. She curated *Seeing Double: Portraits, Copies,*

and Exhibitions in 1820s London at the Yale Center for British Art, New Haven.

Janice Lynn Robertson '05 PhD was appointed Visiting Associate Professor at Pratt Institute. She also delivered a talk entitled "Alive with Movement: The Pulse of Aztec Picture-Writing" to the Columbia University Seminar on the Arts of Africa, Oceania and the Americas.

Judith Rodenbeck '03 PhD received an Andy Warhol/Creative Capital Art Writer's Grant for 2010. She also stepped down as editor-in-chief of *Art Journal* after a successful three year run.

Judith C. Rohrer '84 PhD is in the second year of her second 3-year position as Chair of the Department of Art History at Emory University.

Jane M. Roos '81 PhD received an Andrew Mellon Emeritus Fellowship, delivered papers at the Musée d'Orsay and CAA and continues to lecture at Christie's. She has written a new book on Rodin (Phaidon Press, 2010) and she co-organized the colloquium for Theodore Reff at Columbia.

Donald Rosenthal '78 PhD contributed historical essays on painting and music and on artistic collaborations for the catalogue of an exhibition of contemporary painting, *Rivers of Silence* (Bangkok; National Gallery of Thailand, 2010).

Paige Rozanski '08 MA is living in Washington, DC and working as Curatorial Assistant at Glenstone.

Kathryn Rudy '01 PhD has been elected to the Board of Editors for Brill's book series *The Library of the Written Word—The Manuscript World* (www.brill.nl/lwmm).

Andrew Russeth '07 BA is assistant editor of ARTINFO.com and writes for *Art+Auction* and *Modern Painters* magazines.

Tomoko Sakomura '07 PhD has been appointed *caa.reviews* Field Editor for Books and Related Media on Japanese Art.

Michael Schwartz '94 PhD is co-founder and co-director of the Comparative and Continental Philosophy Circle. He is also Aesthetic Editor for www.integralife.com.

Richard J. Schwartz '62 BA, '67 MA has started a new business, RJ Schwartz & Associates, a resource company to develop and nurture creative ideas/projects through social media, sales force development, team building, and crisis intervention.

Christine Sciacca '08 PhD published the book, *Building the Medieval World*, an exploration of images of architecture in illuminated manuscripts. It accompanied an exhibition of the same name at the J. Paul Getty Museum in Los Angeles.

Jennifer (Ahlfeldt) von Schwerin '04 PhD is a Fellow at the International Research Institute: "Morphomata. Genesis, Dynamics and Mediality of Cultural Figurations" at the University of Cologne. She received an NEH Grant to develop a 3D GIS database for ancient Mayan architecture.

John F. Scott '71 PhD continues to do research in retirement. His article "Human Sacrifice in the Iconography of Classic Veracruz Sculpture," was published in *Blood and Beauty: Organized Violence in the Art and Archaeology of Mesoamerica and Central America*, edited by Heather Orr and Rex Koontz (Cotsen Institute of Archaeology Press, 2009).

Libby W. Seaberg '64 MA created the website www.janetsobel.com to publish her essay "Will the Real Janet Sobel Please Stand Up?" and continued making art, which can be seen on her website www.libbyseaberg.net.

Johanna Seasonwein '10 PhD is the Andrew W. Mellon Curatorial Fellow for Academic Programs at the Princeton University Art Museum. She is curating an exhibition on the Gothic Revival, to be on view at Princeton in the spring of 2012.

Mary B. Shepard '90 PhD, co-edited with Lisa Pilosi and Sebastian Strobl, *The Art of Collaboration: Stained-Glass Conservation in the Twenty-first Century*, Corpus Vitrearum, United States of America, *Occasional Papers III, Papers Presented at the Forum for the Conservation of Stained Glass*, held at The Metropolitan Museum of Art, New York, 1–3 June 2009 (Turnhout, 2010).

Romy Silver '08 MA recently published two articles "Agnes Martin" and "Modern Women: A Timeline" co-written with Michelle Elligott, in *Modern Women: Women Artists at the Museum of Modern Art*, Museum of Modern Art, 2010.

Jeffrey Chipps Smith '79 PhD co-edited *The Essential Dürer* (University of Pennsylvania Press), gave the Josephine Walters Bennett Lecture ("Dürer as Collector") at the Renaissance Society of America's conference in Venice, and was the Anna Maria Kellen Fellow at the American Academy in Berlin (winter-spring 2010).

Romaine Stec Somerville '53 MA is involved in a long-term project to reopen the Peale Museum in Baltimore, the first purpose-built public museum in America, designed by Robert Cary Long and opened in 1814. Anyone interested in the Peale Museum should contact romainess@aol.com.

Erin Thompson '10 PhD will be joining the litigation department of the New York office of Hogan Lovells LLP.

Carol Wallace '06 MA finished a novel about the last two months of van Gogh's life, narrated by his

physician—and subject of two portraits—Dr. Gachet. Entitled *Leaving van Gogh*, it will be published in April of 2011 by Spiegel & Grau, a division of Random House. Wallace is currently researching a new novel about the relationship between Berthe Morisot and Edouard Manet.

Alan Wallach '63 BA, '73 PhD has been invited to serve as Terra Visiting Professor in American Art at the Freie Universität in Berlin for the fall of 2010.

H. Barbara Weinberg '72 PhD: *American Stories: Paintings of Everyday Life, 1765–1915*, the major loan exhibition of which Barbara was co-curator and lead catalogue author, was featured in fall 2009 at The Metropolitan Museum of Art, where it attracted more than 200,000 visitors. A modified version of the exhibition appeared at the Los Angeles County Museum of Art in spring 2010.

Barbara Ehrlich White '65 PhD, Emerita Professor of Art History at Tufts University, gave a lecture in French on Pierre-Auguste Renoir and his wife at the Grand Palais in Paris. She is completing a book on Renoir and his family.

Angélique Wille '06 BA received her MA from Bryn Mawr College in May, 2009 with a thesis on the fifteenth-century Flemish artist Hieronymus Bosch. She was a curator for *Darwin's Ancestors*

which ran at Bryn Mawr from fall 2009 until spring 2010.

Irene Winter '73 PhD was honored by Barnard College last spring with their Medal of Distinction. Two volumes of her collected essays were published by Brill in December under the overall title: *On Art in the Ancient Near East*. She has recently retired from the Department of History of Art & Architecture, Harvard University.

Carter Wiseman '72 MA delivered a talk entitled "Genius by the Numbers: Le Corbusier's Quest to Codify Architectural Quality" as part of the exhibition *Compass and Rule* on the role of mathematics in architecture, at the Yale Center for British Art. He is working on a book based on his Yale School of Architecture course, *Writing on Architecture*, to be published by W. W. Norton in 2012.

Susan Wood '79 PhD has two articles accepted for publication in 2010: "Who Was Diva Domitilla? Some Thoughts on the Public Images of the Flavian Women," *American Journal of Archaeology*, and "Caracalla and the French Revolution: a Roman Tyrant in 18th Century Iconography," *Memoirs of the American Academy in Rome*. She will also be doing a lecture tour for the Archaeological Institute of America.

Anne Woollett '04 PhD is now Curator in the Department of Paintings, J. Paul Getty Museum.

Reff Colloquium

Jane Roos '81 PhD and Marjorie Munsterberg '83 PhD organized an all-day colloquium to honor Professor Emeritus Theodore Reff, which was held in Schermerhorn Hall on Friday, April 9, 2010. They spoke, as did the following former students of Professor Reff: Frances Beatty '81 PhD, Roberta Bernstein '75 PhD, Elizabeth Childs '89 PhD, Petra Chu '75 PhD, Michael FitzGerald '87 PhD, Sharon Flescher '77 PhD, Peter Galassi '86 PhD, Mona Hadler '77 PhD, Maria Morris Hambourg '80 PhD, Charles (Mark) Haxthausen '76 PhD, Lewis Kachur '88 PhD, John Klein '90 PhD, Kirsten Powell '85 PhD, Elizabeth Streicher '90 PhD, and Judy Sund '86 PhD.

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

With Thanks

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calendar highlights

2010

September 21–December 11
Nancy Holt: Sightlines
Wallach Art Gallery

September 27
The Bettman Lectures
Robert Bagley

October 7
**Arts of Africa, Oceania,
and the Americas Seminar**

November 4
**Arts of Africa, Oceania,
and the Americas Seminar**

November 10
**The Onassis
Scholar Lectures**
Sophocles Hadjisavvas

November 11
**Donald Keene
Center Lecture**
Takahiro Kondo

December 9
**Arts of Africa, Oceania,
and the Americas Seminar**

2011

January 18–March 26
*Project Europa: Imagining
the (Im)Possible*
Wallach Art Gallery

January 31
The Bettman Lectures
Thierry de Duve

February 28
The Bettman Lectures
Ewa Lajer-Burcharth

March 28
The Bettman Lectures
Rosalind Blakesley

April 18
The Bettman Lectures
Patricia L. Rubin

Mid-April–June 11
Common Love
Wallach Art Gallery

Editor: Emily Ann Gabor
Copy Editor: Luke R. Barclay
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