

COLUMBIA UNIVERSITY

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

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schermernhorn



One of the privileges of being chairman is the perspective this role grants on how alumni and friends of the department support our mission in marvelously varied ways. Thanks to their generosity and ingenuity, we are able to offer our students all manner of opportunities beyond classroom instruction. During the past academic year these opportunities included a new class called "Drawing for Art Historians." Offered at the New York Studio School of Drawing, Painting, and Sculpture and designed specifically for our graduate students and those from the Institute of Fine Arts, it was supported by a generous grant from the Leon Levy Foundation and was facilitated by Advisory Council members Philippe de Montebello of the Institute of Fine Arts and Jeffrey Hoffeld (GSAS '73), Associate Dean of the Studio School.

This year also witnessed the establishment of the Ary Stillman Fellowships for PhD students in modern art. The remarkable gift that funds the fellowships came from the Stillman-Lack Foundation, whose director, Barry Lack, was introduced to the department by Advisory Council member Annette Blaugrund (GSAS '87). (see p. 3) In another generous act, alumnus Gregory Wyatt (CC '71), arranged a summer fellowship for one of our students at the Royal Academy of Arts in London. It was also with Mr. Wyatt's support that students participated in a study tour of archaeological sites in southern Italy (see p. 5). With the help of donors to the James Beck Memorial Fund, graduate students traveled to Italy with Michael Cole (see p. 5), and undergraduates received funding for internships through the generosity of Mr. and Mrs. Leonard Riggio, Mr. Philip Aarons (CC '73), and Mr. and Mrs. Richard Rapaport.

We also continue to benefit from the establishment of endowed chairs that enable Columbia to attract foremost scholars to our faculty and from fellowship and travel funds that help us recruit the most promising students. None of this should be taken for granted; everything we achieve is made possible by donors whose confidence in Columbia inspires gratitude and a strong sense of responsibility. It is not only through direct gifts that friends of the department help us: they benefit us also by taking interest in individual students and making useful introductions for them, by attending our events, and simply by staying in touch with us.

My chairmanship ends on June 30 and I am delighted to announce that Zainab Bahrani, Edith Porada Professor of Ancient Near Eastern Art and Archaeology, will be our next department chair. She will take office on January 1, 2012, and in the interim Stephen Murray, Bernard and Lisa Selz Professor of Medieval Art History will serve as chairman—a role he filled with distinction a decade ago. The leadership of these beloved and dynamic colleagues bodes well for the future of the department.

Robert E. Harrist, Jr.,
Jane and Leopold Swergold Professor
of Chinese Art History and Department Chairman

Cover: from Reliquary Bust of a Female Saint, probably a companion of St. Ursula, ca. 1520–30, oak, paint and gilding, overall: 16.75" x 12.75" x 6.25", South Netherlandish, courtesy of the Metropolitan Museum of Art (detail).

Slade Reflections



Zainab Bahrani in front of Codrington Library, All Souls College, Oxford.

I SPENT THE ACADEMIC YEAR 2010–2011 as the Slade Professor in Oxford. The Oxford Slade Professorship was established in 1869, and the first person to hold the professorship was John Ruskin. I was the fifty-seventh Slade Professor. I followed in the footsteps of my Columbia predecessors, Meyer Schapiro (1967) and David Freedberg (1983) in presenting the Oxford Slade Lectures in the Fine Arts (2011).

In Oxford, I was given rooms at All Souls College, a beautiful college founded in 1438 by Henry VI. The original structure dates to the 1440s, with later additions by the architect, Nicholas Hawksmoor and a sun-dial by Christopher Wren. Its Codrington Library (1716) is one of the most beautiful in Oxford University. Every day the fellows meet in the common room at 4:00 pm for tea, cakes and academic discourse, and the All Souls decorum is interrupted only by the college dog, a miniature schnauzer who goes by the name of Alfie. I was also invited to dine at High Table at a number of other colleges where I was able to sample the British cuisine and participate in ancient rituals, such as the passing of the snuff-box and the decanter of port in a clock-wise circle, after each dinner.

My own Slade Lectures, "The Infinite Image: Art and Ontology in Antiquity," discussed concepts of images and aesthetics in the ancient Near East, Egypt, Greece and Rome. It was the first time that the Slade Lectures had been in a field of ancient art. The lectures were warmly received, and I am now preparing them for publication.

—Zainab Bahrani

Emeriti Honor

Professors Emeriti Theodore Reff ('52 BA) and Miyeko Murase ('62 PhD) received prestigious international awards in 2010. Professor Theodore Reff was presented with the Insignia of Commandeur of the Ordre des Arts et des Lettres, the highest rank in this order of merit established by the government of France. In the name of the Emperor, the Order of the Sacred Treasure, Gold Rays with Neck Ribbon was conferred upon Professor Miyeko Murase by the Japanese government. These splendid awards recognize their contributions to French and Japanese art and culture as teachers, scholars, and curators. The Department warmly congratulates Professors Reff and Murase on the receipt of these honors. For more information please see www.columbia.edu/cu/arhistory/news/reff-murase-honored.html.

THIS JANUARY, MORE THAN THREE DECADES after taking my degree and packing my bags to leave King's College Cambridge and return to Columbia art history for graduate school, I awoke with the anxiety that I had not yet finished my essay for a weekly supervision. It has not been a recurrent anxiety; and I'm sure it was not what the provost and fellows of King's had in mind when they so graciously offered me a visiting fellowship for Lent Term 2011. Now instead of preparing weekly essays in my rooms at King's, I was preparing the weekly Slade lectures, "Out of Site, In Plain View: The Modernity of the Architecture Exhibition since 1750," to be delivered in the Arts School in Bene't Street—the very room in which I had sat the Tripos exam in 1979!

At first I was afraid that my subject was too specialized and limited: the paradoxical problem of why something so inherently riddled with difficulties—most famously that architecture generally can only be displayed in representations of architecture—should have become a fundamental part of the culture and practice of architecture since the Enlightenment. But within weeks—as I felt the race against both historical time and the shortness of the Cambridge term—I felt as though the topic was too vast for eight lectures. As much material found its way to the cutting floor of my neo-gothic rooms in King's as it did into my powerpoints; perhaps it will find its way back into the book I hope will emerge from this research. The all too short stay culminated in the Cambridge-Columbia Student Symposium in Architectural History. For the graduate students on both sides it was an exciting exchange of very different settings and framings of graduate research, for me it was gratifying to see the two programs in which I had trained as a student brought into a new dialogue.

—Barry Bergdoll

Stillman Fellowships



Ary Stillman, *Monkeys*, ca. 1961–63, gouache on paper, 18.75" x 14", courtesy of the Stillman-Lack Foundation.

The 2010–2011 academic year witnessed the establishment of the Ary Stillman Fellowships in Modern Art, funded by a major gift from the Stillman-Lack Foundation, directed by Barry Lack, and supplemented by the John Kluge bequest. The fellowships, which will be awarded to PhD students in the field of modern art, honor the memory and the artistic legacy of Ary Stillman (1891–1967). The gift came to the Department of Art History and Archaeology with the help of alumna Annette Blaugrund, who introduced Mr. Lack to the department.

Born in Russia, where he received his early training, Ary Stillman moved to the United States as a young man, later

living in Europe and Mexico. He worked in an impressive range of styles, and exhibited widely in the United States and Europe. Among his innovations was a technique for producing drawings through the use of intaglio lines on sheets of paper that he then rubbed with flat sticks of charcoal or pastel. More detailed information about Stillman's career and examples of his work, as well as a press release concerning the establishment of the fellowships, can be found at www.stillmanlack.org.

In addition to the gift funding the new fellowships, the Stillman-Lack Foundation has donated to Columbia University more than ninety paintings and works on paper by Ary Stillman (see p. 7). Selections from this gift are on display in the department's Judith Lee Stronach Center and will be shown also at other venues at Columbia. In a remarkable act of foresight and generosity, the foundation also donated twenty-five of Stillman's drawings to be given to students holding the Stillman Fellowships.

The first two recipients of the Stillman Fellowship were named this spring: Megan McCarthy and Sarah Schaefer.

Faculty Honors and Awards

Professor Holger A. Klein received Columbia's 50th Mark Van Doren Award for Teaching. The award honors a Columbia professor for commitment to undergraduate instruction as well as for "humanity, devotion to truth and inspiring leadership." Professor Klein is the second art historian awarded this prize; Howard Davis won it in 1968. Professor Klein's research focuses on Late Antique, Early Medieval, and Byzantine art and architecture, more specifically, on the cult of relics, reliquaries, and issues of cultural and artistic exchange. He is currently the Director of Graduate Studies in the Department of Art History and Archaeology.

Professor Stephen Murray was a recipient of a Distinguished Columbia Faculty Award. Funded through the generosity of Columbia trustee Gerry Lenfest (LAW '58), the award recognizes faculty who demonstrate unusual merit as teachers of undergraduate and graduate students as well as outstanding scholarship and service to the university. This is the fifth year since 2006 that a member of the Department of Art History and Archaeology received the award: Professor Francesco de Angelis was honored in 2009, Zainab Bahrani, Edith Porada Professor of Ancient Near Eastern Art and Archaeology, in 2008, Robert E. Harrist, Jr. ('80 MA), Jane and Leopold Swergold Professor of Chinese Art History, in 2007, and Meyer Schapiro Professor of Modern Art and Theory, Jonathan Crary ('75 CC, '87 PhD), in 2006.

Treasures of Heaven: Saints, Relics and Devotion in Medieval Europe

"Some art is cool. Some art is hot. Religious reliquaries, holding bits of sacred flesh or materials that have touched such flesh, are genuine sizzlers: physically seductive, spiritually radioactive." Thus characterized New York Times critic Holland Cotter the assembly of precious medieval objects in an exhibition entitled *Treasures of Heaven: Saints, Relics and Devotion in Medieval Europe*, currently on view at the British Museum in London (through October 9). Jointly organized by the Cleveland Museum of Art, the Walters Art Museum in Baltimore, and the British Museum, the exhibition was developed and co-curated by Professor Holger A. Klein to explore the Christian cult of relics from its emergence in Late Antiquity to its heyday in the Middle Ages and eventual crisis in the Early Modern era.

Relics permeated many facets of medieval life. They were incorporated into the altars of churches, carried in processions, taken onto battlefields, and coveted as talismans. They were the focus of pious pilgrimages, exchanged as gifts, and collected by popes, kings, and emperors. If written sources suggest that relics were readily accepted into the Christian belief system, then the visual arts offer another perspective, suggesting that these mundane fragments required assistance in announcing their value and in proclaiming their authenticity to onlookers.

The objects chosen for the exhibition were borrowed from more than 40 museums, church treasuries, and private collectors, tracing a narrative from the relatively humble beginnings of the Christian devotion to relics to its full flowering in the medieval period and its eventual crisis during the Protestant Reformation. They outline a progression from stone to metal, from closed containers to open vessels, and from restrained to theatrical modes of presentation. Those who sought contact with holy relics looked to reliquaries as signs of sacred authenticity and markers of divine power. By foregrounding the artistic strategies that medieval craftsmen employed to present relics to their public, the exhibition examines how art was enlisted as a primary vehicle of communication in pre-modern society, and highlights the contributions that the religion of relics made to late antique, Byzantine, and Western medieval culture.

In a hitherto unprecedented collaboration with the organizing museums, Columbia's Media Center for Art History produced a publicly accessible, interactive website that allows scholars, students, and the general public to explore key themes and objects in the exhibition and serve as an online teaching tool for classes on the subject. The website is accessible under www.learn.columbia.edu/treasuresofheaven.



Arm Reliquary of the Apostles, ca. 1190, silver gilt and enamel on oak, 20" x 5.5" x 3.5", German (Lower Saxony), courtesy of The Cleveland Museum of Art, gift of the John Huntington Art and Polytechnic Trust.



Left:
Reliquary Bag from the Gertrude Altar, 13th century, silk, 14.5" x 3", Spanish (Mudejar), courtesy of the Cleveland Museum of Art, gift of the John Huntington Art and Polytechnic Trust.

Below:
Portable Altar of Countess Gertrude, ca. 1045, gold over oak, enamel, red porphyry, gems, pearls, niello, 4.1" x 10.8" x 8.2", German, courtesy of the Cleveland Museum of Art, gift of the John Huntington Art and Polytechnic Trust.



Study Tour of Southern Italy



Michael Fowler and Emily Cook in Bitetto, Italy.

Two first-year students in the PhD program in ancient art and archaeology, Emily Cook and Michael Fowler, participated in the Newington-Cropsey Foundation (NCF) Paestum/Apulia Scholars in Residence program in May. The two-week archaeological study tour of Southern Italy was funded by the NCF and organized by the Director of the Foundation's Academy of Art, Columbia alumnus and renowned sculptor Greg Wyatt (BA '71; MA '74). The tour allowed students to engage directly with archaeological remains and participate in an international exchange of ideas about the current state of the field and the opportunities and obstacles facing archaeologists in the future.

Cambridge-Columbia Graduate Student Symposium

In March, sixteen PhD students from Columbia and from Cambridge presented papers at the first annual Cambridge-Columbia Graduate Student Symposium. This year's theme was architectural history, a traditional strength of both programs. Paper topics spanned seven centuries, from the Gothic choir of Southwell Minster to Henri Lauren's architectural sculpture in interwar France. The trip coincided with Professor Barry Bergdoll's final Slade Lecture, which was attended by all. The Columbia students look forward to maintaining the professional acquaintances and personal friendships formed, and to reciprocating the Cambridge team's tremendous generosity at next year's New York based symposium.

The High Renaissance Chapel

Michael Cole's spring 2011 seminar focused on the High Renaissance chapel. Each of the students began the semester by conducting preliminary research on two chapels carried out in the years 1480–1520. In late January, thanks to the generosity of donors to the James Beck Memorial Fund, the whole class traveled to Italy visiting key chapels in Rome, Florence, Orvieto and Naples, so that the students could deliver preliminary presentations and guide discussions in the spaces themselves. Each spent the rest of the semester preparing a paper on a topic that emerged from those discussions; subsequent class meetings focused on methodological questions. The material the course covered was central to any understanding of Renaissance art; at the same time, it was material that would have been quite difficult to study from a New York City classroom. Though demanding, Professor Cole reports that it was one of the most rewarding seminars he has taught.



Group in Sant'Andrea al Quirinale, Rome, and S. Giovanni a Carbonara, Naples. Photography by Lorenzo Vigotti.

The Architecture/Art History PhD Forum, 2010–2011



Michael Hardt speaks at the Architecture/Art History PhD Forum.

A new collaboration between the PhD programs of the Department of Art History and the Graduate School of Architecture, Planning, and Preservation at Columbia, the Architecture/Art History PhD Forum provided an opportunity for students to discuss the work of prominent academics and theorists from an interdisciplinary perspective in a focused, seminar-style discussion. Invited speakers, Étienne Balibar,

Gayatri Spivak, and Michael Hardt each briefly presented on their work before opening the floor to questions and general discussion from the seminar participants. These three informal, but focused, seminars provided unique opportunities to discuss the production of intellectual material in ways that will inflect, inform, and inspire students' own work.

S:S:HARIT:S:S:YMPATHE:S:S:YMPHONI:S:S:YMPOSIUM: One-Day Symposium on the Work of Artist and Filmmaker Paul Sharits

Organized as the culmination of Professor Branden W. Joseph's graduate seminar, "Expanded Arts: Paul Sharits"—which included a series of private film screenings at Anthology Film Archives (AFA) and a class visit from AFA curator and conservator, Andrew Lampert—the oddly named symposium (based on Sharits' own idiosyncratic titling) allowed students to present their research-in-progress in a professional setting. Each of the symposium's three panels was responded to by prominent invited guest experts on Sharits' work: *Village Voice* and *Artforum* critic and co-founder of Light Industry, Ed Halter; Whitney Museum of American Art curator, Chrissie Iles; and artist and filmmaker, Tony Conrad. The result was a significant rethinking not only of Sharits, but of the larger interrelation of art, film, and other visual media in the post-War US art history.

Claire Gilman (PhD' 06) is the Curator of the Drawing Center

Like many a Columbia grad, during the period spent working on my dissertation, I went back and forth between considering a career in curating and one in academia. A stint at MoMA left me rewarded but eager for time to focus on writing and teaching. Four fruitful independent years generated a special issue of *October* magazine on post-war Italian art among other projects. When the job at The Drawing Center became available in April 2010, I was ready to embark on a new chapter in my life, one that would unite my love of working with objects with my equally strong attachment to critical thinking and scholarly rigor.



Frank Selby, *Light Blue Riot*, 2010, watercolor on mylar, 18" x 24", courtesy of the artist and Museum 52.

My first exhibition held the challenge of creating an object-based presentation on a theme that I had initially developed in an academic paper. *Drawn from Photography* (February 17–March 31, 2011) featured thirteen contemporary artists who make labor-intensive renderings after photographs and photo-based media, which engage with issues of social and political transformation. The paper focused on drawings after photographs of political protests and sought to investigate how the seemingly rote act of copying might embody its own kind of agency. For the exhibition, I needed to create a more expansive purview while still engaging with the same basic questions. Four artists became thirteen and the range of subjects much broader as each artist found their own place within the general theme. It was exciting to work through these and other issues as I made the transition from text to visual display.

Equally rewarding is shaping the nature of an institution, something that I will have the opportunity to do in a concrete way at The Drawing Center. In July we will close for eight months to renovate our space to add two galleries as well as designated space for public programs. I am particularly excited that my first exhibition following our reopening will be of the Italian artist Giosetta Fioroni who was active in Rome in the 1960s and 70s. I discovered Giosetta's work while living in Rome researching my dissertation, and it is a particular pleasure to have the chance to unite my scholarly passion with my curatorial expertise in this way.

Reflections from Sally



Photograph by Lillian Vargas.

Just shy of twenty-four years is how long I had worked at Columbia before retiring this past January. Hired as the curator of the university art collection, I became the director of the Wallach Art Gallery two years

later and had the distinct pleasure working in the ever-changing landscape of temporary exhibitions.

The gallery emerged in the mid-1980s, created through the wisdom of David Rosand and the generosity of Miriam and Ira D. Wallach, long-time donors to the university. Conceived as an essential part of the Department, the gallery was to be a venue where the research of graduate students and faculty could take physical shape, and serve as a bridge between the university and the broader community—a mission that continues to be at the heart of the exhibition program.

I enjoyed working with students, faculty, and other “visiting” curators to help them realize their ideas, both in the gallery itself and in the catalogues that accompanied nearly every exhibition. Almost eighty exhibitions have taken place during the past two decades, most of them originating at the Wallach. In all these ventures, the ongoing support of the Wallach family as well as donors such as Leopold Swergold and Raphael Bernstein has been pivotal to the gallery's success.

Adventurous times are ahead as plans develop for the gallery's relocation to the Manhattanville campus. In the meantime, exciting exhibitions are on the agenda at its current home in Schermerhorn Hall.

—Sarah Elliston Weiner PhD '85

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



MODA is pleased to announce its programs for the 2011–2012 academic year. Organized by Ceren Erdem, Jaime Schwartz, and Lisa Williams (all MODA students), *Exit Strategies* includes two discussion panels that bring together contemporary thinkers, scholars, and curators to discuss new modes of curating in the 21st century. Together, these students will launch MODA's first online graduate student journal *Interventions*. Rachel Silveri (PhD

candidate) and Joseph Gergel (MODA candidate) will coordinate the *Work in Progress* series, which brings together students and faculty in art history and the visual arts. Finally, MODA presents the catalogue *Common Love, Aesthetics of Becoming: Columbia University MFA Alumni*, which includes contributions by graduates of the program and was published by the Wallach Art Gallery in April 2011.

Xu Bing: Square Word Calligraphy Classroom

SEPTEMBER 7 THROUGH OCTOBER 22, 2011

In *Square Word Calligraphy*, Xu Bing devised a method of writing English words in forms that resemble Chinese characters. As part of this work of conceptual art, he composed a manual of 'Chinese-style calligraphy' written entirely in these English "square words." A companion volume provides instruction, and visitors are offered a classroom-like space where they can try this new system of writing. As visitors attempt to recognize and write words in Xu Bing's script, thinking patterns and ingrained habits of processing written language are subverted and the nature of communication is seen in a new light.

Social Forces Visualized: Photography and Scientific Charity, 1900–1920

NOVEMBER 9 THROUGH DECEMBER 17, 2011

Jacob Riis and Lewis Hine, the progenitors of social documentary photography in the U.S. have seldom had their work exhibited alongside the publications and lantern-slide lectures in which it first appeared. *Social Forces Visualized*, displaying images by Riis and Hine and other photographers employed by the Charity Organization Society and the Association for Improving the Condition of the Poor, provides glimpses of the world of charity work a century ago. The show, co-curated by departmental doctoral candidates, Drew Sawyer and Huffa Frobes-Cross, draws primarily on the Community Service Society Archive in the Rare Book and Manuscript Library at Columbia.



Hiram Meyers, *Mother with baby in swaddling*, ca. 1917, courtesy of the Rare Book and Manuscript Library, Columbia University.

Selections from the Stillman-Lack Donation to Columbia



Top: Ary Stillman, *Fantasy in Blue and Gold*, ca. 1950s and 1964, oil and acrylic on canvas, 27" x 36", courtesy of the Stillman-Lack Foundation.



Left: Ary Stillman, *Arabesque No. 4*, 1950, color lithograph printed from four stones, uneditioned experimental proof, paper: 23.5" x 18.5", image: 20" x 15", courtesy of the Stillman-Lack Foundation.

More information about Ary Stillman's work and career can be found at www.stillmanlack.org.



EyeMinded: Living and Writing Contemporary Art

ON TUESDAY FEBRUARY 17, 2009, a drawing by Charles White (*Move On Up a Little Higher*, 1961) and a painting by Al Loving (*Cube 27*, 1970) were sold by Swann Galleries in New York. Swann is known for its auctions of art by African Americans as well as ephemera, documents, and material culture relating to black life. Prices were solid, only beginning to show the effects of the current economic downturn.

For me these two pieces signified something somewhat outside the strict register of monetary gain or notable historical fact. These were works of art made by my friends' parents, people I grew up with, hung out with, learned about life with. They signal the parameters of the community in which I was born, raised, and became an intellectual. In my world, art is not only part of history—even a living history—it is part of and makes community, it is part of and makes family.

What I want to think about here is how art objects, and the activities around their making and display—in exhibitions, homes, studios—as well as their materiality and life, are integral to forming relationships, connections, and kinship among sometimes diverse constituencies. How is art a connective force, a glue between people, creating the sense of community whole but also of family and affiliation? Indeed how does the circulation of art forms in public and private arenas create dialogues and sites of collectivity, personal and communal meaning, and how are these formations part of how we craft individual and larger social and political involvements? How do objects coalesce a public, create a life for artists and audiences and a circle of friendships from the particular to the collective? In what ways does art become a catalyst for the invention of forms of and places for modes of familial and civic recognition and representation?

—Excerpt from Kellie Jones' *EyeMinded: Living and Writing Contemporary Art* (Duke University Press, 2011) p. 1.



Ambitious Form: Giambologna, Ammanati, and Danti in Florence

IF THE COLUMNS AND STATUES belonged to a citywide system of imagery, if they contributed to a new urban consolidation, they did so in opposition to independently defined and sometimes feuding enclaves that had constituted the historical city. The politics emerges wherever the links between the monuments become most explicit: the

Trinita column commemorated the same event as the Piazza della Signoria equestrian statue, namely, the victory over the Siennese—which is to say, over the Strozzi. To the extent that it is possible to

say the duke is riding in a direction, that direction is toward the column. Cosimo's armor is decorated with an image of Hercules Slaying the Centaur, a preview of the marble to which Giambologna was just setting his hand to make when the bronze statue was unveiled. And the Centaur itself might be viewed as a sadistic reworking of the equestrian type, a release of the violence implied in its more self-contained image of the mastered animal.

—Excerpt from Michael W. Cole's *Ambitious Form: Giambologna, Ammanati, and Danti in Florence* (Princeton University Press, 2010) p. 272–3.



The Roh and the Cooked: Tony Conrad and Beverly Grant in Europe

IN “DIEGESIS AND VIOLENCE IN NARRATIVITY,” a lecture delivered in Buffalo in December 1976, Tony Conrad introduced his discussion of *4-X Attack* by reflecting on the interaction of actual and metaphorical violence in the work of the Viennese actionists, noting in particular Otto Muehl's interest “in developing a ‘real’ presence of violence, in both activities staged as ‘actions’ and documentation of actions in photographs and

films.” Works like *4-X Attack*, *Electrocuted 4-X*, and *Kalvar Processing Attack* seem to follow the actionist tenet by which “destruction is experienced as positive, as a game which generates extreme energies.” “This film,” Conrad contended of *4-X Attack*, “relates the violence in film to an attitude toward the film material itself . . . In a sense, the design here was to execute an unusual measure of violent activity toward the material itself, and to allow this to be a source of the inventive impulse.”

In the analogical relationship between artistic materials and foodstuffs, Conrad's cooked films even more closely parallel Muehl's interrogation and extension of artistic medium than do his destruction-based pieces. As Muehl explained, “material actions still belong in the realm of painting inasmuch as the surface of bodies (in place of the picture's surface) is altered by means of material (instead of paint). they belong to sculpture since bodies are placed in spatial configurations and altered and transformed by the addition of other bodies. the material can be anything: liquids, solid objects, dust, gas, steam.” . . . In such declarations, Muehl proffers precisely the same substitution of materials (culinary in place of traditionally artistic) and extension of medium (actions remain painting or sculpture while departing from their traditional means) as characterize Conrad's paracinema: Conrad's cooked “films” still belong in the realm of cinema even though they are “developed” through such procedures as currying, creoling, pickling, or deep frying.

—Excerpt from Branden W. Joseph's *The Roh and the Cooked: Tony Conrad and Beverly Grant in Europe* (Berlin: August Verlag, 2011).

Alex Alberro's publications last year included "Marta Minujin and the Artist-Engineer Collaboration," in *Minu-Phone: 1967–2010* (Buenos Aires), with Spanish translation; "Picturing Relations," in *Barbara Kruger* (New York); "New Values," in *John Miller* (Zurich), with German translation; "L'Arte della sopravvivenza," in *Juliet*, 150, Italian only; and "The Silver Lining of Globalization," in *Texte zur Kunst*, 79, with German translation.

Zainab Bahrani was elected 2010–2011 Slade Professor of Fine Art, Oxford University. "The Infinite Image: Art and Ontology in Antiquity," her Slade Lectures, are being prepared for publication. She gave the Aptulla Kuran Memorial Lecture at Bogazici University, Istanbul and her exhibition, *Scramble for the Past: Archaeology in Ottoman Lands, 1740–1914*, co-curated with Zeynep Çelik and Edhem Eldem, opens in Istanbul in September.

Francesco Benelli's book, *The Architecture of Giotto's Painting*, is being published by Cambridge University Press. In January, he taught a travel seminar on Giulio Romano's architecture in Rome in collaboration with the Conservation program of Columbia's Graduate School of Architecture, Planning and Preservation. He lectured at the Universities of Leiden, Rome,



Francesco Benelli looking at drawings with students.

Melbourne; the Cooper Union; and Centro Studi Architettura Palladio in Vicenza.

Barry Bergdoll was on sabbatical from both Columbia and from MoMA during much of the spring term as Slade Professor of Fine Art at Cambridge University, where he delivered the lecture series Out of Site/In Plain View: On the Modernity of the Architecture Exhibition, and enjoyed meeting Columbia PhD students visiting for a Columbia-Cambridge graduate student symposium.



Kaira Cabañas lectured at the Walker Art Center, Dia Beacon, the Universidade de São Paulo, and Columbia University. She published essays on the films of Gil J Wolman and Guy Debord, and on the contemporary Venezuelan artist Alessandro Balteo Yazbeck. For the summer 2012, she has been awarded a research residency at the Museo Nacional Centro de Arte Reina Sofía in Madrid.

Michael Cole's book *Ambitious Form* (Princeton University Press) was released last winter. The textbook he co-authored with Stephen Campbell, *Italian Renaissance Art* (Thames & Hudson), will appear during the 2011 year.

In November, **Jonathan Crary** was a participant in "The Long Nineteenth Century" conference at Yale where he presented a

paper titled "Jean-Luc Godard's Nineteenth Century." He was the keynote speaker at the "Media Histories" conference at Columbia in March, lecturing on "The Persistence of Spectacle." Publications included an essay on the photographic work of the artist Uta Barth in the book *Uta Barth: The Long Now* (2010).

Francesco de Angelis was appointed the 2010–2011 Cinelli Lecturer for Etruscology by the Archaeological Institute of America. He has started a research project in collaboration with M. Maiuro of Columbia's History Department on the architecture of a Roman villa near Pompeii. He gave talks at universities including Princeton, Brown, Harvard, and Cornell. His book on Etruscan funerary urns will be published in the fall.



Vidya Dehejia is continuing work on the NEH collaborative grant with Peter Rockwell, *The Unfinished: Indian Stone Carvers at Work*. Their first article, "A Flexible Concept of Finish: Rock-cut Shrines in Pre-Modern India" will be out this summer in *Archives of Asian Art*. With the help of the Media Center for Art History, she hopes to initiate the web content of the project this fall.

Vittoria Di Palma participated in the "Emerging Landscapes"

conference held at the University of Westminster in London, gave lectures in Boston and Los Angeles, and presented a paper on architecture and gastronomy at the SAH conference in New Orleans. In fall 2011 she will be on leave to complete her book *Wasteland*.

Noam M. Elcott contributed to conferences at Columbia, Berkeley, and Harvard. He published a number of articles and catalogue essays, and developed several new courses. He was named the 2011 Hettlemann Summer Fellow at Columbia University. For the 2011–2012 academic year, Elcott is at work on a book manuscript entitled *Artificial Darkness*.

David Freedberg lectured on Iconoclasm in Milan, on Pietro Bembo in Padua, and on Monument Preservation in Naples (the latter to the annual congress of the Fondo Ambientale Italiano). He spoke at the Nationalmuseum and University in Stockholm, at the University of Messina and in Noto in Sicily, and gave a month-long series of lectures on Art and Neuroscience at the Collège de France. He taught, wrote and continued to run Columbia's Italian Academy for Advanced Studies in America.

Cordula Grewe contributed to a Polish essay collection on European History Painting and to the Austrian publication *Die Wiederkehr des Künstlers (The Return of the Artist)*. She gave eight talks in three countries on a range of academic topics. She co-organized a symposium preparing the exhibition *The Düsseldorf School of Painting International, 1819–1918*, opening in the fall. First published in 2009, her book *Painting the Sacred in the Age of Romanticism* sold out and has been reissued in a second printing.

Robert E. Harrist, Jr. completed his extended term as department chairman on June 30, 2011 and will be on sabbatical until the fall of 2012, when he will return to full-time teaching.

About a year after its publication, **Anne Higonnet's** book, *A Museum of One's Own*, has been widely reviewed, and has almost sold out its first printing. Higonnet lectured this past year at Hill-Stead, the Ringling, Penn State, and the Frick; spoke at the annual 19th Century French studies conference; and was a visiting scholar at the University of Colorado, Boulder.

Elizabeth Hutchinson received an ACLS grant for 2011–2012 to work on her book *Muybridge's Pacific Coast: Landscape photographs and cultural topography*. She is serving on the faculty of the 2011 National Endowment for Humanities summer workshop "The Hudson River in the 19th Century and the Modernization of America."

Branden Joseph published on Lee Lozano, Marco Fusinato, John Miller, and Ken Jacobs; lectured at Mexico's Universidad Autónoma Metropolitana on music and torture; and published on the subject with musicologist Suzanne Cusick. He presented on William Burroughs' Colombian travels at Mexico's MUAC museum and co-organized with David Grubbs *Theoretical Music: No Wave, New Music, and the New York Art Scene* at Issue Project Room, Brooklyn. His new book, *The Roh and the Cooked: Tony*

Conrad and Beverly Grant in Europe is due out in August 2011.

Kellie Jones's book, *EyeMinded: Living and Writing Contemporary Art* (Duke University Press, 2011) has been named one of the top art books of 2011 by *Publishers Weekly*. The book was completed with the support of the Alphonse Fletcher, Sr. Fellowship, Harvard University in recognition of her lifetime of writing on visual art. Her exhibition *Now Dig This! Art and Black Los Angeles, 1960–1980*, winner of grants from the National Endowment for the Arts and the Andy Warhol Foundation, will open at the Hammer Museum, UCLA, in October 2011.

Holger A. Klein received Columbia University's 50th Mark Van Doren Award for Teaching (see p. 3). He was also awarded a Gerda Henkel Foundation grant for a topographic survey of the Byzantine acropolis of Bizye (Vize) in Turkey. He served as co-curator for the international loan exhibition *Treasures of Heaven: Saints, Relics and Devotion in Medieval Europe*, currently on view at the British Museum in London until October 9.

Rosalind Krauss published *Perpetual Inventory* (October Book, MIT Press) in 2010. In the fall 2011, MIT Press will publish her new book *Under Blue Cup*. In May she was awarded an honorary doctoral degree from Harvard University.

Matthew McKelway spent 2010–2011 in Tokyo working on an ongoing study of folding fan paintings and preparing for an exhibition of the paintings of Sakai Hoitsu (1761–1828). He gave lectures at the National Research Institute for Cultural Properties, Tokyo, and at Gakushuin, Kansai, Ritsumeikan, and National Taiwan Universities; and published an article on a screen painting depicting the Battle of Ichinotani in *Orientations*.

Keith Moxey lectured on "Heterochronicity's Contemporaneity" at the Stedelijk Museum in Amsterdam. He was a moderator and participant in seminars held at the Moravian Gallery in Brno and the New Europe College, Bucharest on "Art History on the Map of Central Europe" and "Art Histories in East-Central Europe after 1989." He was appointed to the editorial board of *Art History* (London), *ACTA/ART* (Barcelona), and the online journals *Rheinsprung 11* (Basle) and *Images* (Zagreb). His book, *Visual Time: The Image in History* was accepted for publication by Duke University Press.

Stephen Murray was honored with a Distinguished Columbia Faculty Award (see p. 3). His publications this year include "Back to Beauvais (2009)," *New Approaches to Medieval Architecture*, (Ashgate, 2011) and "Narrating Gothic, The Cathedral Plot," *Gothic Art and Thought in the Later Medieval Period* (Princeton, 2011). His ambitious new database of Gothic architecture, www.mappinggothicfrance.org, is approaching completion. Murray is to serve as interim chairman of the Department of Art History and Archaeology in the autumn term.

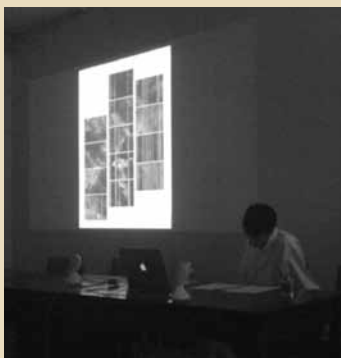
Ioannis Mylonopoulos gave lectures in Oxford and Bochum. He wrote articles on late antique graffiti in the Roman theatre of Aphrodisias, the phenomenology of sacred space(s), and Archaic Greek sculpture. In May, he received a Faculty Mentoring Award. In

June he was elected member of the Athens Archaeological Society. He will spend the 2011–2012 academic year as a Member of the School of Historical Studies at the Institute for Advanced Study in Princeton.

Esther Pasztory contributed a paper entitled "Kubler's Entrance" to a conference on George Kubler in Cologne, Germany that is now in press. She put the team-taught course Multiple Modernities on the department website. Her ebook, *Inka Cubism: Reflections on Andean Art*, is available at <http://www.columbia.edu/~ep9/Inka-Cubism.pdf>. The much heralded but delayed *Jean Frederic Waldeck: Artist of Exotic Mexico* (University of New Mexico Press, 2010) has finally arrived from the printer.

In the spring of 2011 **David Rosand** was the James Ackerman Scholar in Residence at the American Academy in Rome. During that period, he spoke on "The Pathos of the Portrait" at the Norwegian Institute symposium on "The Performing Presence of Portraits" and at Sapienza Università di Roma on "Raffigurando il Rinascimento: Leonardo, Dürer, Michelangelo e i loro studiosi."

Z. S. Strother is completing her book, *Humor in the Hygiene of Power*, about the representation of Europeans in Central African art. A teaser for this appeared in the catalogue, *Through African Eyes*, ed. Nii Quarcopome (Detroit Institute of Arts). With the benefit of a fellowship from the ACLS, she conducted archival research for her study on "Iconoclasm in Africa" and she is also an editor for the journal, *Art in Translation*.



Sharits symposium, organized by Branden Joseph (see p. 5).



Dissertation Fellowship Awards for 2011–2012

Ary Stillman Departmental Dissertation Fellowship

Megan McCarthy “The Empire on Display: Exhibitions of German Art in America, 1897–1914”

Sarah Schaefer “Reading from the Book of Gustave Doré: Religion, Media, Modernity”

C.V. Starr Departmental Dissertation Fellowship

Christina Charuhas “Constructing Eighteenth-Century Bermuda: Utopia in the Transatlantic Imagination”

Kevin Dumouchelle “Traditions of Modernity in an African City: Continuity and Change in the Architecture of Kumasi”

Nicole Griggs “The Architecture of Sacred Space of the Early Gothic Chever”

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

Sonia Rohter “Greek Vases in the Northeastern Iberian Peninsula: Consumption, Agency and Commerce”

C.V. Starr Finishing Grant

Jessamyn Conrad “Narrative Spaces: Contextualizing Duccio’s Maestà and the Trecento Altars in the Duomo of Siena”

Marie-Stéphanie Delamaire “An Art of Translation: French Prints and American Art in the Antebellum and Civil War Era”

Andrew Finegold “Battle Murals and the Struggle for Elite Legitimacy in Epiclassic Mesoamerica”

Risham Majeed “Alternating Alternities: Medieval and African Art at the Trocadéro”

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

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

Fulbright Research Fellowship

Katherine Morris “Going Both Ways: Architecture and Devotion in the Double-Ended Church of St. Jakob in Rothenburg”

Frick Collection

Predoctoral Fellowship

Emerson Bowyer “Numismatic Modernity: Economies of Representation in France, 1800–1840”

Gladys Kriebel Delmas Grant for Venetian Studies

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

GSAS-CU International Travel Fellowship

Anne Chen “The Politics of Family: Familial Reference in Tetrarchic Architecture and Iconography”

Alessandra Di Croce “Collections of Early-Christian and Medieval Art in Baroque Rome”

Rory O’Neill “Gothic on Edge: Light, Levitation and Seismic Culture in the Development of Medieval Religious Architecture of the Eastern Mediterranean”

Giulia Paoletti “La Connaissance du Réel: Seventy Years of Photography in Senegal (1920–1990)”

GSAS Research Excellence Dissertation Fellowship

Joshua Cohen “Masks and the Modern: African/European *Décalages* in 20th-century Art”

Amanda Gannaway “Visualizing Divine Authority: An Iconography of Lordship on the Late Intermediate North Coast of Peru”

Eszter Polonyi “Surfaces in Movement: Béla Balázs and Eastern-Central European Aesthetics”

Tina Rivers “Hallucination Generation: Psychedelic Subjectivity and the Art of the Sixties”

Paul F. Lazarsfeld Center at the Institute for Social & Economic Research & Policy Mellon Interdisciplinary Graduate Fellowship

SeungJung Kim “Concepts of Time and Temporality in the Visual Tradition of Late Archaic and Classical Greece”

Metropolitan Museum Andrew Mellon Fellowship

Serdar Yalçın “Seals and Patronage in Ancient Near East in the Late Bronze Age”

Pierre and Gaetana Matisse Departmental Dissertation Fellowship

Denise Murrell “Seeing Laure: The Iconographic Legacy of Race as Modernity in Manet’s *Olympia*”

Rudolf Wittkower Departmental Dissertation Fellowship

Emily Beeny “Poussin and Dance: Body and Language in Seventeenth-Century France”

Gabriella Szalay “Writing Paintings into Museums: The Romantic Fascination with the ‘Old German’ School”

Kori Lisa Yee Litt “Lippo Vanni (1344–76): Between Wall and Page”

Rudolf Wittkower Finishing Grant

Anna Hetherington “Melancholy Illusions: From Bosch to Titian”

Aimee Ng “Painting and the Artist after the Sack of Rome”

Smithsonian Predoctoral Fellowship

Emily Liebert “Roles Recast: Eleanor Antin and the 1970s”

Dissertations Completed 2011–2012

Fabio Barry “Painting in Stone: The Symbolic Identity of Colored Marbles in the Visual Arts and Literature until the Enlightenment”

Masha Chlenova “On Display: Transformations of the Avant-Garde in Soviet Public Culture, 1928–1933”

Christina Ferando “Staging Canova: Sculpture, connoisseurship, and display: 1780–1843”

Ellen Hoobler “The Limits of Memory: Alfonso Caso and Narratives of Tomb Assemblage from Monte Alban, Oaxaca, Mexico, 500–800 and 1931–49 CE”

Ian Pepper “On the Difference Between Serialism and Seriality”

Andrea Renner “Housing Diplomacy: U.S. Housing Aid to Latin America, 1949–1973”

Kristin Romberg “Aleksii Gan’s Constructivism, 1917–1928”

Susan Sivard “Upheaval and Transformation: The Volcano in American and European Art, 1765–1865”

Lee Ullmann “Movement and the Making of Place in the Hittite Landscape”

Anna Vallye “Design and the Politics of Knowledge in America, 1937–1967: Walter Gropius, Gyorgy Kepes”

Undergraduate Awards and Prizes

Senior Thesis Prize

Aliza Kathryn Minogue-Nachison “The Temple of Hephaistos in Athens: An Architectural and Visual Exercise in Identity Construction”

Summer Thesis Travel Grants

Trenton Barnes (will research mini-temples at Teotihuacan)

Laura Waelbroeck (will research Madame du Barry’s Pavillon de Musique)

Riggio Summer Internship Fellowship

Madeline Kloss (Frick Collection, New York, New York)

Miguel Peralta (Detroit Institute of Arts, Detroit, Michigan)

Rachel Valinsky (Sandy Brown Gallery, Berlin, Germany)

Rapaport Summer Internship Fellowship

Catherine Schlomann (Dumbarton Oaks Museum and Research Center, Washington, D.C.)

Laurie Schneider Adams '67 PhD published the second edition of *The Methodologies of Art*, the fourth edition of *Art across Time*, the fifth edition of *A History of Western Art* and an article on contemporary Chinese art in a collection published by Brill.

Anthony Alofsin '87 PhD has written *Frank Lloyd Wright: American Secessionist* (University of Texas Press, 2012). He selected drawings for the exhibition, *Frank Lloyd Wright a Fiesole: cento anni dopo, 1910–2010* (catalogue, Florence and Milan: Giunti Editore, 2010). In summer 2010 he was a fellow at the MacDowell Colony, and in summer 2011 he conducted research and wrote at the Helen Riaboff Whiteley Center in Washington.

Yaelle Amir '06 MA accepted the position of Research Scholar at NYU's Institute of Fine Arts in January 2011. She is also curating several exhibitions that will take place in 2012 at Marginal Utility in Philadelphia and the Center for Book Arts in New York.

Wayne Andersen '66 PhD published *Marcel Duchamp: The Failed Messiah* (Geneva: Editions Fabriart, 2010) and "In the Emotional Space of Silence," an introduction to *Native*, a collection of photographs by Mona Kuhn (Steidl, 2009).

Lilian Armstrong '66 PhD was recently awarded an Andrew W. Mellon Emeritus Fellowship through Wellesley College, funding for two years of research on Francesco Petrarca's illuminated manuscripts and fresco cycle, *De viris illustribus*.

Julia Assante '00 PhD will have finished 14 articles by the end of 2011. Her book on death is now circulating among acquisition editors. She is moving from Germany to southern France, along with her Assyriologist husband and six cats.

Noit Banai's '07 PhD essay "Between Iconicity and Abstraction: The Erratic Contamination of a Body in Pieces" accompanied Arturo Herrera's exhibition *Les Noces* at The Americas Society. She also contributed a text for Vlatka Horvat's exhibition at the Bergen Kunsthall and wrote on Charles LaBelle for the Singapore Biennial.

Sheila Barker '02 PhD became the first director of the Jane Fortune Research Program on Women Artists in the Age of the Medici. She published articles on 17th century malarial medicine and on Bernini's Four Rivers Fountain, in addition to a chapter on Urban VIII for *The Papacy since 1500* (Cambridge University Press, 2010). She lectured at the Pitti Palace and the Met on Bronzino, and gave a paper at the Renaissance Society of America.

Elizabeth Bartman '84 PhD was elected President of the Archaeological Institute of America, succeeding C. Brian Rose, '87 PhD.

Colleen Becker '08 PhD is expecting the birth of her second son on August 11, 2011.

Adrienne Baxter Bell '05 PhD delivered two papers this spring: "William Page, the Art of the Use of Color, and Swedenborgian Metaphysics" at CAA and "Messiness: Embodying Experience in Gilded Age American Landscape Painting" at the Newberry Library Seminar in American Art and Visual Culture in Chicago.

Annette Blaugrund '87 PhD has completed her newest book, the biography *Dispensing Beauty in New York and Beyond: The Triumphs and Tragedies of Harriet Hubbard Ayer*, on the Chicago socialite, cosmetic company founder and *New York World* journalist.

Bettina Sulser Bryant '96 BA serves on the Board of the Foundation for Art Preservation in Embassies (FAPE), the Conservation Committee at MoMA, and the curatorial team of The Water Tank Project, a New York City public art project scheduled for 2012.

Lynn Catterson '02 PhD co-chaired *Carved/Re-carved* at CAA and contributed an essay to *Inganno—The Art of Deception* (Ashgate Press, scheduled 2012). She is spent the spring in Florence finishing up *Finding, Fixing, Faking: Donatello and Antiquities* and working in the Bardini Archive. In September, she happily returns to the Frick as a Leon Levy Fellow to continue work on *Dealing Donatello: Stefano Bardini and the Art Market*.

Elizabeth Childs '89 PhD, Chair of Art History at Washington University in St. Louis, co-authored *John La Farge's Second Paradise: Voyages in the South Seas, 1890–1891* (Yale University Press, 2010). She also delivered the annual Ryerson Lecture at the Yale University Art Gallery, "Networking the Islands: Tourism and Exotic Quest in the South Seas Voyages of John La Farge."

Alessandra Comini '69 PhD lectured at the Neue Galerie on Schönberg in May and received the Distinguished Alumna Award from Barnard College in June 2011.

Maria Ann Conelli '92 PhD will become the founding dean of the School of Visual, Media and Performing Arts at Brooklyn College in August 2011. The School is comprised of the Conservatory of Music, TV & Radio, Film at Steiner Studios, art history and all studio and performing arts on the undergraduate and graduate levels.

Sabina de Cavi '07 PhD received a postdoctoral fellowship from Koninklijke Vlaamse Academie van België voor Wetenschappen en Kunsten/Centre for Advanced Studies of the Royal Flemish Academy of Belgium for Science and the Arts (VLAC), Brussels (Belgium) last year. In 2011–2012 she will be a postdoctoral fellow at the Getty Research Institute, Los Angeles.

Kim Dramer '02 PhD has been selected for training in online course development at Fordham University. She also currently teaches Chinese art at New York University. Her book, *Technology of the Ancients: China*, will be published by Marshall Cavendish Press in 2012.

Mary D. Edwards '86 PhD, Adjunct Professor with tenure at Pratt Institute, published "On Duccio's Christ and the Woman from Samaria, Painted for the Maestà," in *Source: Notes in the History of Art*, XXIX, No. 4, 2010.

Patricia Emison '85 PhD will publish *The Italian Renaissance and Cultural Memory* (Cambridge University Press, 2011) and *Leonardo* (Phaidon, 2011). She received essay awards in the Johnson Society of London and the Virginia Woolf Society of Great Britain.

Nancy Fee '00 PhD published the article, "Palafox y las Virtudes del indio" in *Varia palafoxiana: Doce estudios en torno a don Juan de Palafox y Mendoza* (Pamplona, Spain: Gobierno de Navarra, 2010).

Carmen Ferreyra '10 BA returns to Columbia to begin her Master's degree in Modern Art this fall. She has published articles at *Arte Al Dia Online* and completed an internship at Colección Patricia Phelps de Cisneros in January 2011. She is currently the Manager of Operations in London and New York for the Pinta Art Show.

Raymond Foery '88 MA continues to serve as Professor of Film and Video at Quinnipiac University in Hamden, Connecticut and is expected to finish a monograph on Hitchcock's *Frenzy* by the end of the year.

Alex Gartenfeld '08 BA curated an exhibition for the Zabłudowicz Collection in Times Square and interviewed Julian Schnabel for his exhibition at the Museo Correr in Venice.

Peter Gordon '70 BA has been manager of Cultural Arts Office in the City of Carlsbad, CA since 2001.

Sam Gruber '98 PhD is curator for the Plastics Collection at Syracuse University, where he launched the website *plastics.syr.edu* in April. His exhibition on plastics opens in September. He continues his scholarship and consulting on Jewish architecture and historic sites, with three recent articles, numerous lectures and a popular blog.

Piri Halasz '82 PhD book, *A Memoir of Creativity* (iUniverse, 2009), won a gold medal in the category of Writing/Publishing from the 2010 Independent Publisher Book Awards.

Frederick Hill '69 MA has embarked on a new business, Collisart LLC, a private art dealership specializing in American art in partnership with his daughter, Daisy Hill Sanders.

Alison Hilton's '79 PhD book *Russian Folk Art* has just been published in a new paperback edition by Indiana University Press.

Milena Hoegsberg '04 BA begins a position as Curator and Acting Chief Curator at Henie Onstad Art Center, Oslo, Norway, in August 2011. She will be in charge of the museum's Modern and Fluxus Art Collections, and contemporary art exhibitions.

Devin Horan's '09 BA first film, *Boundary*, has screened at numerous international film festivals, among them Rencontres Internationales Paris-Berlin-Madrid and the European Media Art Festival. A portion of his new project has already been shot in northern Scandinavia.

Christina Hunter '03 PhD teaches Art Humanities at Columbia University and lectures at MoMA. Exhibiting her collage-based work as Christina Stahr, she had exhibitions in New York, Montreal, and Germany, and was commissioned to design a stained glass *Window for Peace* in Krakow, Poland.

Michael A. Jacobsen '76 PhD continues to publish in vintage automotive magazines ("Pebble Beach 1953" appears in the June *Vintage Racecar Journal*) and to race his '34 MG Magnette.

Carroll Janis '93 MA lectured on "Style and Meaning" at the NY Studio School, "The Teaching of Meyer Schapiro" at the School of Visual Arts, NY, and "Environmental Installations" at the Warhol Museum, Pittsburgh.

Lewis Kachur '88 PhD published the review, "Given, Finally," on ArtNet in August 2009. He also delivered the lectures "Dirtying the Corner: Duchamp, Rauschenberg and Surrealist Exhibition Interiors" at Rice University in November 2010 and "Naming and Embodying the Rose" at the Modern Language Association conference in January 2011.

Trudy S. Kawami '83 PhD presented "What's a Przewalski's Horse Doing at Susa, Iran?" at the M. Littaver Symposium at the International Museum of the Horse in Lexington, Kentucky.

Alex Klein '01 BA recently edited *Words Without Pictures* (Aperture, 2010) and *Contra Mundum I-VII* (Oslo Editions, 2010). This spring her work was included in an exhibition of Los Angeles artists at Clifton

Benevento Gallery in New York. She has been appointed Program Curator at the ICA Philadelphia.

Liz Kobak '10 BA is pursuing her MSJ in Broadcast Journalism at Northwestern University's Medill School of Journalism.

Juliet Koss '90 BA, Associate Professor and Chair of the Department of Art History at Scripps College in Claremont, California, is the Rudolf Arnheim Visiting Professor at the Institut für Kunst-und Bildgeschichte, Humboldt University, Berlin in summer 2011.

Kathryn Kramer '93 PhD, served as Guest Editor of *Wagadu: A Transnational Journal of Women's and Gender Studies*, contributing her introduction, "Today's Global Flâneuse." She also contributed "Flânerie Re-Enfleshed" to the exhibition catalogue *Contemporary Flânerie: Reconfiguring Cities* (Oakland University Art Gallery, 2009).

Jonathan Kuhn '83 MA, NYC Parks and Recreation's Director of Art and Antiques, curated an exhibition in the Arsenal Gallery entitled *Before They Were Parks*. The unit he oversees at the Parks Department helped mount 32 public art projects in 2010 and conserved the city's last commissioned public artwork, Jorge Rodriguez' *Growth in East Harlem*.

Bernice Leader '80 PhD is still providing art work for NY Presbyterian Hospital/Columbia campus.

Lindsay Leard '92 PhD published *A Sense of Place: Painters of Matunuck, Rhode Island 1873-1911* (University Press of New England, 2010) in conjunction with an exhibition at the Lyman Allyn Art Museum in Connecticut.

Claire Lindgren '76 PhD published "The Symbiotic Relationship of Archaeology and Art History," *Histria*

Antiqua, Croatia; and "Changing Depictions of Aphrodite," *Hispania Antiqua, Serie Arqueologica 3*, Spain. In May 2011, she presented her paper, "Provincial Ladies in Stone: Criteria for Determining Chronology," at the International Colloquium in Pula, Croatia.

Jessica Maier '06 PhD joins the Art History Department at Mount Holyoke College this fall as an assistant professor. She has recently had articles accepted to *Eighteenth-Century Studies* and *Memoirs of the American Academy in Rome*.

Since retiring as Professor Emeritus from the Art History Department of the Hebrew University of Jerusalem, **Maxine Maisels** '62 MA, produced the first art sourcebook ever published in Hebrew, *Gateway to Modern Art: Art in the Nineteenth Century: A Reader* (The Hebrew University Magnes Press, 2011).

Daniel Malcolm '50 BA is a retired internist and a long-time collector of African art.

Nina A. Mallory '65 PhD published "El Retrato Cortesano" in *Pintura de los Reinos: Identidades compartidas: Territorio del mundo hispánico, siglos XVI-XVIII* (Mexico City: Fomento Cultural Banamex, 2008).

John Markowitz '78 MA is a psychiatrist conducting psychotherapy studies for post-traumatic stress disorder at Columbia/New York State Psychiatric Institute.

Nancy Perla Michaelis '01 BA is newly married and living in Tribeca. She is working as a freelance journalist and writer.

Emily Morris '02 BA is a partner with Colab Projects, a New York arts agency that represents contemporary artists in commercial and cause-based projects.

Deborah Nevins '76 M Phil is involved with The Stavros Niarchos Park in Athens as the

landscape designer with the Renzo Piano Building Workshop. The park will open in 2015.

Judith Ostrowitz '96 PhD, presently contractor for the Education Departments at the Metropolitan Museum of Art and the Newark Museum, published "Michael Nicoll Yahgulanaas: It Looks Like Manga" in *Objects of Exchange: Social and Material Transformation on the Late Nineteenth Century Northwest Coast* (Yale University Press, 2011).

Clifford Pearson '82 MA, deputy editor-in-chief of Architectural Record, has written an essay entitled "Shanghai: Laboratory or Candy Store for Skyscraper Design?" for the catalogue accompanying the exhibition *Highrise — Idea and Reality* at the Museum für Gestaltung Zurich (August 31, 2011 to January 2, 2012).

Richard Pegg '01 PhD has presented public lectures at Ohio University, the Chicago Botanic Gardens, and The Korea Society in New York as well as published articles in *Kaikodo Journal*, *Journal of Asian Martial Arts*, and a festschrift in honor of Professor Jonathan Chaves.

Rhoma Phillips '01 PhD writes that she is a great-grandmother and hopes to send her great-grandchildren to Columbia in the future.

Doralynn Pines '85 PhD was appointed co-chair of the Committee on Intellectual Property of the College Art Association.

Catherine Roach '09 PhD will be an Assistant Professor in the Department of Art History at Virginia Commonwealth University beginning fall 2011.

Janice Robertson '05 PhD delivered her presentation, "Look, Listen, Speak, Text, Link, Draw: VoiceThread Changes the Balance of Power," at CAA in a session on "Technology and Collaboration in the Art History Classroom."

Judith C. Rohrer '84 PhD has been elected as a corresponding member of the Royal Catalan Academy of Fine Arts of St. George in Barcelona in recognition of her scholarly dedication to the art and architecture of Catalonia.

Lucille A. Roussin '85 PhD continues to direct the Holocaust Restitution Claims Clinic at the Benjamin N. Cardozo School of Law where she teaches a course on Cultural Heritage Law. She also teaches a seminar on "Art, the Law and Professional Ethics," in classmate Katherine Jansky Michaelson's graduate program The Art Market: Principles and Practices at FIT/SUNY.

Susan Roy '10 MA published *Bomboozled: How the U.S. Government Misled Itself and Its People into Believing They Could Survive a Nuclear Attack* (Pointed Leaf Press, 2011) based on research for her master's thesis "The Family Fallout Shelter during the Cold War."

Andrew Russeth '07 BA received a grant from the Creative Capital | Warhol Foundation Arts Writers Grant Program for his blog about contemporary art in New York, 16 Miles of String (<http://www.16miles.com/>).

Colette Schulz '81 BA went to Paris to attend her sister's Monique Eoche-Duval's reception of the French Legion of Honor for the book *Madame S.A.S. souvenirs d'Algérie 1957–1962*.

Jeffrey Chipps Smith '79 PhD (University of Texas, Austin) spoke at the University of North Carolina at Chapel Hill, Cambridge University, the V&A Museum, University of Basel, and University of Würzburg. His articles include "Albrecht Dürer as Collector" in *Renaissance Quarterly* (2011).

Francesco Spampinato '06 MA was appointed adjunct professor of *Contemporary Art & Its Discourses* for the spring 2011 semester and

Performance Art: Between Media and Mass Media for the fall 2011 semester at Rhode Island School of Design (RISD), Providence, RI.

Sarah Stein-Sapir '08 BA received her Masters in Contemporary Art from the Sotheby's Institute in New York in 2010 and is now working for private art advisory Giraud Pissarro Segalot, with offices in New York and Paris.

Virginia Sweeney '10 BA will begin her Masters degree at the Williams College Graduate Program in the History of Art this September. She plans to continue her studies of Italian Renaissance art.

Sam Sweet '77 BA is Executive Director of Atlas Performing Arts Center in Washington, DC.

Erin Thompson '10 PhD, a litigation associate in the New York office of Hogan Lovells, LLP, has taken on several arts-related pro bono cases. She has also recently published papers on the relationship between tax deductions and the market for smuggled antiquities in the *Columbia Journal of Law and Art* and on the repatriation of art looted during World War II in the *Hastings Journal of Entertainment and Communications Law*.

Joan Vastokas '66 PhD retired from teaching, writing and research in 2002 (Trent University in Peterborough, ON, Canada; several years at University of Toronto). A specialist in the history of aboriginal North American art and architecture, she curated and wrote in particular about Canadian contemporary, Tony Urquhart.

Jennifer Ahlfeldt von Schwerin '04 PhD is a DAAD Visiting Professor at the Department of Cultural Anthropology of the Americas at the University of Bonn for 2011–2012. She directs an NEH-funded project to build a Web GIS database of 3D models of ancient Maya architecture.

Courtney Vowels '01 BA was promoted to Director of Education at Tacoma Art Museum (Tacoma, WA) in late 2009. More recently, she and John Garnevicus ('01 CC) are proud to announce the birth of a daughter, Eden Gary Garnevicus-Vowels, on October 26, 2010.

Alan Wallach '73 PhD was Terra Visiting Professor of American Art at the John F. Kennedy Institut für Nordamerikastudien and Kunsthistorisches Institut, Freie Universität, Berlin in fall 2010.

H. Barbara Weinberg '72 PhD is the Alice Pratt Brown Curator of American Paintings and Sculpture at The Metropolitan Museum of Art, where she recently focused on re-installing and interpreting the collection in the renovated galleries of the American Wing, scheduled to open January 2012.

Anne Betty Weinshenker's '63 PhD, Director of the Art History program at Montclair State University, most recent publications include "A Mausoleum by Michel-Ange Slodtz: Visible and Invisible Components" in *Mediterranean Studies* 18 (2009) and "Resemblance, Reality, and Revenge: Nicola Van Houbraken's Portrait of François Rivière" in *Vendetta: Essays on Honor and Revenge* (Cambridge Scholars Publisher, 2010).

Frederic Crowninshield: A Renaissance Man in the Gilded Age by **Gertrude de G. Wilmers** '91 PhD and co-author Julie L. Sloan was published by the University of Massachusetts Press.

Irene Winter '73 PhD published two volumes of her essays, *On Art in the Ancient Near East* (Brill, 2010), along with an article on portraiture in the Ancient Near East in the proceedings of the American Philosophical Society.

Susan Wood's '79 PhD article, "Public Images of the Flavian Dynasty," is forthcoming in *Blackwell Companion to the Flavian Age*.

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calendar highlights

2011

September 7–October 22

*Xu Bing: Square Word
Calligraphy Classroom*
Wallach Art Gallery

September 23

New York Renaissance
Consortium
Michael Cole and Alina Payne

September 26

The Bettman Lectures
Christopher Wood

October 4

Exit Strategies
“Framing the Internet”

October 6

**Arts of Africa, Oceania,
and the Americas Seminar**
Anna Blume

October 28

“The Politics of Camouflage:
Art in Brazil in the 1970s”

November 3

**Arts of Africa, Oceania,
and the Americas Seminar**
Susan Gagliardi

November 9–December 17

*Social Forces Visualized:
Photography and Scientific
Charity, 1900–1920*
Wallach Art Gallery

November 22

The Bettman Lectures
Yukio Lippit

December 1

**Arts of Africa, Oceania,
and the Americas Seminar**
Richard Burger

December 2

Symposium in conjunction
with the exhibition *Social Forces
Visualized*

2012

February 2

**Arts of Africa, Oceania,
and the Americas Seminar**
Michael Taussig

February 10–March 31

Félix Candela: 1910–2010
Wallach Art Gallery

February 27

The Bettman Lectures
Tonio Hoelscher

March 26

The Bettman Lectures
Ann Bermingham

April 5

**Arts of Africa, Oceania,
and the Americas Seminar**
Frank Salomon

April 30

The Bettman Lectures
Maria Gough

Spring 2012

(no date set as of yet)
**First-Year MFA Exhibition:
Columbia University School
of the Arts, Visual Arts
Program**
Wallach Art Gallery

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

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