

COLUMBIA UNIVERSITY

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

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schermmerhorn



from the chairman's office



AFTER TWO YEARS OF WORKING closely with our graduate students as Director of Graduate Studies, I am grateful for the opportunity to serve as Chairman of our distinguished Department.

During the past academic year our faculty and students received an outstanding number of awards and honors. A few must be singled out. Vidya Dehejia received the Padma Bhushan, the third-highest civilian award in the Republic of India; Rosalind Krauss was elected to the American Philosophical Society; and Barry Bergdoll was elected to the American Academy of Arts and Sciences. Furthermore, our faculty members have been engaged in many new and exciting projects, which you will get a glimpse of in the following pages.

Unfortunately, the year ended with a sad loss for our community. Professor Natalie Boymel Kampen passed away in Rhode Island on August 12. A short tribute in this newsletter highlights aspects of Tally's distinguished career as a teacher, beloved mentor, and leading scholar of Roman art. Her warmth, intellectual generosity, and delightful presence will be deeply missed in and around Schermerhorn Hall.

Generous donations from many alumni and friends continued to benefit our students throughout the year. A gift from Gregory Wyatt ('71 CC) enabled us to offer several summer research opportunities to our graduate students including the Cathedral Fund Fellowship at the Royal Academy of Art in London. Thanks to the generous support of Dr. John Weber we were also able to continue our exchange program with Cambridge University. An endowment established by Mr. and Mrs. Leonard Riggio, allowed Professor Francesco de Angelis and myself to take our undergraduate seminars to Rome during Spring Break to study the city's ancient and medieval monuments. These funds also supported undergraduate interns from the Media Center who documented the sites and monuments we explored for future research and teaching in the department.

Among the many other contributions that benefited our students was a series of mentoring events organized by Annette Blaugrund ('87 PhD) for students interested in alternative career paths. Looking ahead, the department is grateful for a generous gift from Ray Lifchez, husband of the late Judith Lee Stronach ('69 MA), to complete the furnishing of the Judith Lee Stronach Center. A major gift from the Institute for Studies on Latin American Art will provide funding for graduate student programming in the field of modern Latin American art for years to come.

We are also happy to welcome Deborah Cullen as the new director of the Wallach Art Gallery. She comes to us from New York's El Museo del Barrio, where she worked as Director of Curatorial Programs for many years. We are looking forward to working with Deborah as she starts shaping the future of the Wallach Art Gallery in advance of its move to the Lenfest Center for the Arts in Manhattanville.

I would like to thank all, who have so generously supported the department and its students over the past year, and look forward to seeing you either at our annual CAA reception in February or on a future visit to Schermerhorn Hall.

HOLGER A. KLEIN
PROFESSOR AND DEPARTMENT CHAIR

Dr. Holger A. Klein is a 2012 recipient of the Distinguished Columbia Faculty Award and the 2011 Mark Van Doren Award for Excellence in Teaching. His research focuses on Late Antique, Western Medieval, and Byzantine art and architecture.



2012 Travel Seminar Visits Rome

The destination of the 2012 Travel Seminar was Rome, specifically the city's ancient and medieval monuments. Accordingly, the seminar had a twofold structure, consisting of two distinct courses, run by Professors Francesco de Angelis and Holger A. Klein respectively, but taught jointly during the first half of the semester. This innovative format allowed for a comparative approach of ancient and medieval monuments both in class and on site. Participants had the opportunity not only to focus on the time period that was of particular interest to them, but also, and especially, to study the historical development of the Eternal City's monuments and topography with a long-term perspective.

The two groups—the “Ancients” and the “Medievals”—rapidly coalesced into one. The difference of interests, far from being an obstacle, turned out to be one of the most enriching factors of everybody's experience.

The common identity of the seminar was cemented by the trip to Rome that took place over Spring Break. Blessed by splendid weather and mild temperatures, participants spent nine days visiting all the main ancient and medieval monuments of the city, from the Forum to the Lateran and from the Pantheon to Santa Maria Maggiore. Each visit entailed intensive observation and extended discussions, often triggered by individual presentations. “What do you see?” was the main question and *leitmotif* of the trip that made everybody—including the professors—look at the monuments and their decorative programs with fresh eyes. Historically multilayered sites, such as the early 12th-century basilica of San Clemente with its monumental apse mosaic, built atop a (now excavated) Early Christian church with impressive early medieval frescoes, itself built atop a Roman imperial sanctuary of the god Mithras,

LEFT: Professors de Angelis and Klein with the Travel Seminar at the Roman Colosseum. ABOVE: The Roman Forum at Night. Photographs by Jasper Clyatt. COVER: View of Wells Cathedral, Wells, Somerset, England. Photograph by Professor Stephen Murray

gave all participants a vivid idea of the continuities and changes that had occurred over more than a thousand years and connect Antiquity via the Middle Ages to the present. The culmination of the trip was by common consent the visit to the catacomb of Via Latina, a site closed to the public and rarely accessible even to scholars: the fascinating coexistence of pagan and Christian imagery—e.g., the stories of Hercules, Samson, Moses, and Jonah depicted only a few meters apart from each other—made all of us realize that the art produced in Rome during the Late Antique period defies any simple categorization and led us to question the artificial disciplinary boundaries drawn between the study of ancient and medieval art and culture.

The success of the experience was due not only to each participant's extraordinary enthusiasm, commitment, and stamina—a typical day started with breakfast before 7 am and ended after a

12-hour walk through the city—, but also to the remarkable assistance of Anne Chen, Alessandra Di Croce, and Monica Hellstrom, PhD candidates in art history and Classical Studies at Columbia. Staff members of the Media Center for Art History directed by Caleb Smith, took advantage of the occasion and, assisted by two Riggio interns, Gina Ciancone and Catherine Slowik, documented the sites photographically for future use in lecture courses and seminars taught on Rome and its monuments in the Department of Art History and Archaeology.

PROFESSORS FRANCESCO DE
ANGELIS AND HOLGER A. KLEIN



Gift from the Institute for Studies on Latin American Art



On May 7, 2012, the Institute for Studies on Latin American Art (ISLAA) pledged \$60,000 to be distributed to the Department of Art History and Archaeology over the next three years. The

funds will be used to support numerous programs for graduate students in the field of Modern Latin American Art, including guest lectures, travel seminars, and individual graduate student travel to conduct field research. Attendance at the signing ceremony, held in the department's Judith Lee Stronach Center, included the President of ISLAA, Mauro Herlitzka, Kaira Cabañas, Zainab Bahrani, and Alex Alberro, who will be in charge of approving the various proposals developed by the department's faculty and students.

Funds from the first distribution have already been set aside for Carmen Ferreyra, an MA student in the MODA program, to do field research on the performance artist Regina José Galindo in Guatemala. A second allocation has been set aside to support a graduate student symposium, entitled “Homeland Security,” which will take place in spring 2013. Organized by MODA students Carmen Falcioni, Carmen Ferreyra and Cecelia Thornton-Alson, this symposium will bring students and scholars from Latin America to Columbia to examine the ways in which concepts of safety and security affect and influence the work of various contemporary Latin American artists.

MAPPING GOTHIC ENGLAND



For three weeks in early June I returned to my native England and revisited and photographed monuments long familiar to me. I own up to a deep-seated preference for things French and was surprised by the extent to which I fell under the spell of English Gothic. Longer and lower than their continental counterparts the English churches paradoxically have extraordinary spaciousness (the nave at Lincoln) as well as rich linearity (Exeter) that is entirely compelling. There is an inventiveness in English design both in the overall spatial envelope (Bristol Cathedral; the Ely Octagon) and in the details (Ely Lady Chapel) that keeps on coming over the centu-

ries, culminating in the beautiful fan vaults of King's College Chapel Cambridge.

Over a period of four years, and with the support of the Andrew Mellon Foundation, a team of faculty and students from Columbia University and Vassar College has collected and databased tens of thousands of high-resolution images of French Gothic cathedrals and churches in an ambitious new interactive website, www.mappinggothicfrance.com. Now that the end of the period of the grant has been reached and the website almost complete, it is time to expand *Mapping Gothic* to contiguous regions—England, Spain, Germany and Italy. This summer's expedition

was, we hope, the first of four intended to allow the user to explore Gothic as a pan-European phenomenon.

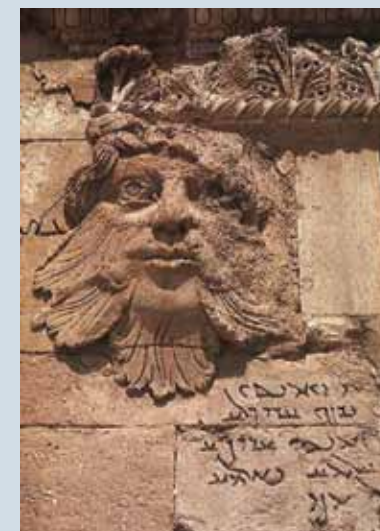
In Spring 2013 I hope to work with a group of students who will edit the thirty-five English churches I collected this summer within the context of my undergraduate seminar, considering the elusive phenomenon of *Englishness* within the framework of Gothic. Watch out for the appearance of our English churches on the website some six months from now ...

BY STEPHEN MURRAY, THE LISA AND BERNARD SELZ PROFESSOR OF MEDIEVAL ART



LEFT: Peterborough Cathedral, Retrochoir. ABOVE (Clockwise from above left): Crossing Tower, Canterbury Cathedral; Ruins of Rievaulx Abbey; Ruins of Fountains Abbey. (Photographs by Professor Stephen Murray)

NEW FIELD PROJECT: Mapping Mesopotamian Monuments



Zainab Bahrani, the Edith Porada Professor of Ancient Near Eastern Art and Archaeology, and Caleb Smith, Director of the Media Center for Art History, have begun work on a new field project to document the standing monuments, rock-cut reliefs, and historical architecture of Iraq. Their aim is to map, photograph, and assess damage and conservation needs of the country's monuments from antiquity to the present by recording them in gigapan digital photography and immersive 360° panoramas. Bahrani and Smith will work on site in Iraq with a small team from Columbia University, which includes graduate students and colleagues from both the Art History Department and Columbia's program in Architecture and Preservation.

Columbia's Department, with its expertise in archaeology and architectural history and conservation, and its skilled and experienced Media Center experts, is in a unique position to conduct this work. The team will collaborate with colleagues and students in Iraq, and make the data and images available to the international scholarly community by means of an open access database.

Sculptural Detail, Hatra, Iraq.

The Unfinished: *Indian Stone-Carvers at Work*



SCHOLARS HAVE PRAISED THE ASTONISHING VARIETY and richly carved surfaces of India's stone monuments, but have maintained a surprising silence on what is *not* there. Over half of the roughly 1,100 rock-cut monuments excavated into hillsides and rocky outcrops remain unfinished, and incomplete work repeatedly appears in structures built up with blocks of stone. Rock-cut monuments include "caves" and monolithic shrines that are barely blocked out, those with finished facades but incomplete interiors, and those that merely lack finishing touches. Constructed monuments frequently incorporate blocks left for later conversion into images, details that are finished on one side of a tower but only incised in profile on the other, or bands of incomplete carving on an apparently finished temple. The unfinished is not a deliberate "non-finito" as seen in the works of Rodin; in pre-modern India, the unfinished is the unintended by-product of a variety of circumstances.

The vast body of unfinished monuments in India leads us to reassess the pre-modern attitude towards "finish," and look beyond the death of patrons, political instability, and other arguments of a specific nature. It appears that once a shrine was ready for consecration and worship, patrons found it irrelevant to concern themselves with the finish of the overall structure. As long as the sanctum was complete and the sacred myths were clearly readable, patrons and devotees seem to have been unmindful of the fact that pillars remain incomplete, walls carry rough tool marks, and images remain partly obscured by the living rock. A substantial degree of flexibility appears to have been built into the very concept of "finish."

The unfinished speaks of the tools used since the carver has not progressed to the final stage in which the surface is smoothed, obliterating the marks of the tools. Indian stone carvers used only a pointed axe, and three types of chisels (pointed, flat, and round-edged) with a hammer, to carve anything and everything. Such evidence can have considerable ramifications for art history as, for instance, in the ancient province of Gandhara of Greco- or Romano-Buddhist fame, where the stylistic influence of classical sculpture is amply evident. Unfinished works reveal that three tools common to Hellenistic carving—the tooth chisel, the rasp, and the drill—were unknown to the Gandharan sculptors. At the same time, the lathe, a tool never seen in stonework from the Hellenistic world, is apparent in Gandhara. This evidence on tools provides provocative material for rethinking the theory that Gandhara may have witnessed an influx of sculptors from the Hellenistic world.

Unfinished carvings allow us to see the differing ways in which sculptors carved different kinds of stone. As practicing stone carvers will affirm, hard granite cannot be cut in the same way as softer limestone or marble, making granite carving a slow and time-consuming process. More attention needs to be focused on the obvious though largely neglected probability that certain differences in "style" are due in part to the nature of the stone being carved and the manner in which its workability affects the carver's product. Incidentally, in contrast to the practice in the West, where favored stones such as Carrara marble were transported long distances, carvers in India always worked with the local stone.

We propose that issues surrounding unfinished stone carving provide a singular lens, over and above the established tools of art historical research, through which to examine issues of art historical consequence.

BY VIDYA DEHEJIA AND
PETER ROCKWELL

The Unfinished: Indian Stone-Carvers at Work is a collaborative project funded by the NEH. Vidya Dehejia is the Barbara Stoler Miller Professor of Indian and South Asian Art and Peter Rockwell is a sculptor and expert in stone conservation.



IT'S VERY EXCITING to join Columbia University as the new Director & Chief Curator of the Miriam and Ira D. Wallach Art Gallery! I am eager to continue nearly 30 years of programmatic excel-

lence, while thinking together with you about what possibilities lie ahead as we plan for the expansion into the elegant Lenfest Center for the Arts rising on the new Manhattanville campus. In concert with Art History & Archaeology, the School of the Arts, the campus, and the community at large, we will critically and creatively engage the visual arts, reflecting a diversity of interests and approaches with the high standards for which Columbia is renowned.

I believe my background is well suited for this challenging, multi-faceted, and collaborative environment. For over 15 years, I served at El Museo del Barrio, the city's premier Latino cultural institution. As Director of Curatorial Programs, I worked with the 7,000-object Permanent Collection, ranging from pre-Columbian to contemporary. While

my interests are wide-ranging, I definitely have a modern and contemporary focus.

Recently, I was part of the curatorial team of *Caribbean: Crossroads of the World* (at El Museo, The Studio Museum in Harlem, and Queens Museum of Art), and edited the anthology, *Caribbean: Art at the Crossroads of the World* (El Museo del Barrio & Yale University Press). Other exhibitions I curated include the performance survey, *Arte ≠ Vida: Actions by Artists of the Americas, 1960-2000* (2008); *Nexus New York: Latin/American Artists in the Modern Metropolis* (2009), which looked at the city's diverse artistic dialogues in 1900-1940; and *Retro/Active: The Work of Rafael Ferrer* (2010), a retrospective of an artist key to 1970s post-minimalism and 1980s painting. I also authored his monograph in conjunction with the exhibition.

Finally, I must confess, I love the graphic arts and have served as Chief Curator for the *Trienal Poligrafica de San Juan* (2012) and Curator for the *30th Ljubljana Biennial* (September 2013). As a longtime supporter of Robert Blackburn's The Printmaking Workshop, I worked in the print studio and as Curator of the Print Collection (1993–1996). My dissertation, *Robert Blackburn,*

American Printmaker, for CUNY Graduate Center, examined the legendary Jamaican-American's role from the Harlem Renaissance through the "print boom" of the 1960s.

I am enthusiastic about the 2012–2013 Wallach line-up. Our fall project is an exhibition of the rarely-seen paintings by Robert S. Duncanson (1821-1872), an African American pioneer affiliated with the Hudson River School, curated by Dr. Joseph D. Ketner II. In spring, we present a version of *Frames and Documents: Conceptualist Practices*, organized by Donald Johnson-Montenegro ('11MA) from a project curated by Jesús Fuenmayor and Philippe Pirotte and drawn from the Ella Fontanals-Cisneros Collection, Miami, includes key conceptual practitioners from across the Americas. Crowned by the MFA exhibition and our "MODA Curates" series, *Speak, Memory*, curated by Tamar Margalit and Beau Rutland, it should prove to be a memorable year.

I hope to see you at the Wallach!

DEBORAH CULLEN,
DIRECTOR AND CHIEF CURATOR



Vale of Kashmir
Robert S. Duncanson
1870, Oil on Canvas.

EXHIBITIONS CURATED BY FACULTY

Now Dig This!

CURATED BY KELLIE JONES

Now Dig This! Art and Black Los Angeles, 1960–1980 was organized by Kellie Jones for the Hammer Museum, UCLA in Los Angeles where it was on view from October 2011 through January 2012. It will be on view in New York at MoMA PS1 from October 2012 through February 2013.

Through painting, sculpture, video, and works on paper, *Now Dig This!* chronicles the integral role of African American artists in Southern California in the development of the US art scene during the latter part of the twentieth century. A wide-ranging group of individuals who are now celebrated nationally and internationally, including Melvin Edwards, David Hammons, Maren Hassinger, Suzanne Jackson, Senga Nengudi, John Outterbridge, Noah Purifoy, and Betye Saar, began their careers in Los Angeles. These African American artists found support from young gallerists, curators, and publishers and from new institutions inspired by the energy of the time, yet much less is known about them than their white contemporaries. The show explores the wider circle of artistic friendships and collaborations among black artists and others.

Now Dig This! is organized into four sections. *Frontrunners* highlights the work and activism of artists in the emergent Los Angeles art scene of the 1950s and 1960s; *Assembling* focuses on sculptural assemblage, a key artistic strategy of reclaiming discarded objects and transforming them into expressions of collective social experiences; *Post / Minimalism and Performance* includes artists who moved beyond the constraints of representational aesthetics to experiment in a multimedia and postminimalist vein expanding existing ideas of what "black art" could be; and *Los Angeles Snapshot* explores the informal relationships between African American artists in Los Angeles and those in Northern California, as well as L.A.-based artists of varied ethnic backgrounds. These relationships are an important part of fully understanding and contextualizing the work of this generation.



Senga Nengudi Setting Up for a Performance of RSVP X in her Los Angeles Studio, 1976. Senga Nengudi and Thomas Erben Gallery, New York.

Now Dig This! was in good company as part of the Getty Foundation initiative Pacific Standard Time: Art in L.A. 1945–1980, which brought keen focus to the seismic impact of Southern California's arts in the postwar period through the sponsorship of more than 60 exhibitions. With Getty Foundation sponsorship Dr. Jones was able to access and process additional archives, conduct more oral histories, and document obscure works of art. It has also enabled her to support this underrepresented community of artists through commissions, providing digital documentation of works, and archival organization that allows them to benefit from their own histories. *Now Dig This!* is accompanied by a comprehensive catalogue which includes scholarly essays, artists biographies, archival material and images of all the works in the exhibition.

Specters of Artaud. Language and the Arts in the 1950s

CURATED BY KAIRA CABAÑAS

The exhibition *Specters of Artaud. Language and the Arts in the 1950s*, curated by Kaira Cabañas and Frédéric Acquaviva, opens at the Museo Nacional Centro de Arte Reina Sofía (MNCARS) in Madrid on September 18, 2012. The exhibition derives from Dr. Cabañas longstanding interest in dissident Surrealist Antonin Artaud's production—in theater, cinema, drawing, and radio—as a crucial legacy for understanding artistic practices at mid-century. By including various means of artistic expression, the exhibition looks at how Artaud's desire to move beyond the confines of language—written and spo-



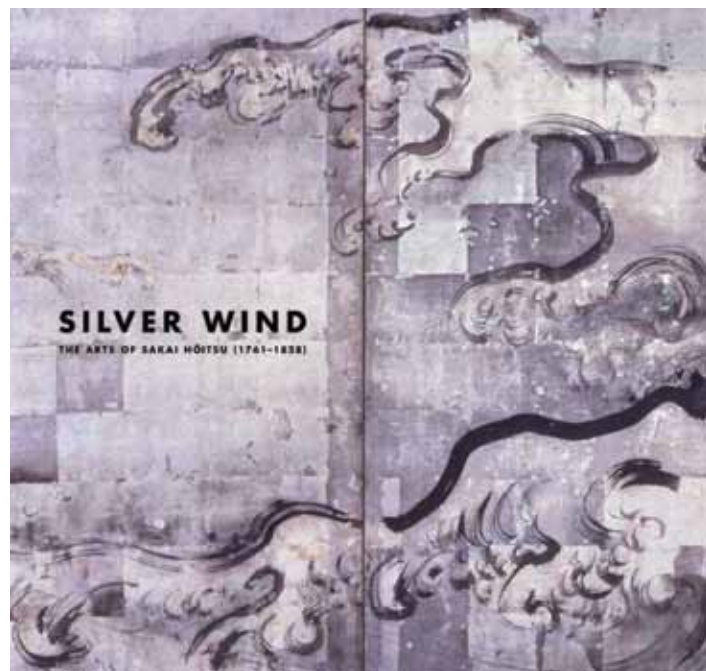
Isador Isou, Film Still from *Traité de bave et d'éternité*.

ken—lived on in the work of artists similarly concerned with questions of language, the body, and spectator participation. To date Artaud's importance for the arts has been largely overlooked due to the centrality of

neo-Dada in exhibitions and the historiography of postwar art. The exhibition thus hopes to shed new light both on Artaud and his multifaceted reception in the postwar era.

Kaira Cabañas will serve as editor of the exhibition's catalogue, which will be published by MNCARS and feature approximately 200 images and nine essays by scholars and writers, including Frédéric Acquaviva, Sergio Bessa, Lucy Bradnock, Hannah Feldman ('04 PhD), Ferreira Gullar, and Denis Hollier.

Silver Winds: The Arts of Sakai Hōitsu, 1761–1828 is curated by Matthew McKelway, who also wrote the accompanying catalogue with contributions by Tadashi Kobayashi and Toshinobu Yasumura. The exhibition will be at the Japan Society in NYC from September 29, 2012–January 6, 2013.



Here is an excerpt from the catalogue, *Silver Winds: The Arts of Sakai Hōitsu, 1761–1828* (New Haven, Yale University Press, 2012):

Without subscribing slavishly to an evolutionary model of artistic development, we can nevertheless detect in Hōitsu's oeuvre clear signs that he made conscious decisions to change styles and attempt new idioms at different stages throughout his career. These moves, combined with other decisions that Hōitsu made at key points in his life, highlight his own agency in plotting his narrative: it seems as if the arrival of each new decade brought with it an expectation, on Hōitsu's part, that he should pursue shifts in style or thematic content and attempt to achieve something distinctive and important over the next ten years. Hōitsu's artistic choices were guided in large part by the sheer variety of schools, workshops, and modes of painting that existed in late eighteenth- and early nineteenth-century Edo. As he migrated among painting styles and then probed ever more deeply into the career of Ogata Kōrin, Hōitsu revealed himself as a painter with an art-historical passion; the notion that he envisioned his personal career as having its own storyline is perhaps not farfetched.

Scramble for the Past: A Story of Archaeology in the Ottoman Empire, 1753–1914 co-curated by Zainab Bahrani, Zeynep Çelik, and Edhem Eldem, the exhibition, *Scramble for the Past: A Story of Archaeology in the Ottoman Empire, 1753–1914* ran at the SALT Istanbul Archaeological Museum from November, 2011 through March, 2012. Here is a description of the project from the accompanying book of the same title. The book was co-edited by the three scholars:

Beginning in the mid-eighteenth century, European scholars and amateurs poured into Greece, Turkey, Egypt, Syria, Lebanon, and Mesopotamia to explore, dig, catalogue, and cart home the material remains of the ancient world. The collections they amassed became celebrated museums; the scholarly techniques they developed formed the foundation of modern, scientific archaeology. But at the time, the lands they traversed and the antiquities they found belonged neither to the empires of Europe nor to local states; rather, the entire territory was the possession of the Ottoman Empire. What did the Ottomans think of the European passion for the past? What was their own view of the ancient world and its heritage?

Scramble for the Past explores the historiography of archaeology in the Ottoman domains between the founding of London's British Museum in 1753 and that of Istanbul's Evkaf Museum (Museum of Islamic Art) in 1914. It sees the rise of archaeology not as an alien western imposition upon the east, or indeed as a purely European invention, but as a process that emerged out of an interaction between Europe and the Ottoman world. Essays by fifteen leading international scholars explore the relationship of archaeology to politics, ideology, and national identity as well as the influences of the ancient finds on popular culture.



faculty highlights

Alexander Alberro's publications in the past year include "The Joke of Painting," in *Texte zur Kunst*; "Criticism, Dialectics, and Utopia," in *The Place(s) of Criticism*; "Art in Pursuit of Publicness," in *From Revolt to Postmodernity (1962–1982)*; and "Stan Douglas' Vancouver," in *Stan Douglas: Abbott & Cordova, 7 August 1971*. His book *Conceptual Art and the Politics of Publicity* was translated and published as *Arte Concettuale e strategie pubblicitarie* (Milan: Johan & Levi Editore); his essay "The Catalogue of Robert Smithson's Library" was republished in *The Studio* (Whitechapel Gallery and MIT Press) and his "Periodising Contemporary Art" was featured in the *Global Art Museum* (http://www.globalart-museum.de/site/site/guest_author). Professor Alberro also presented public lectures at the Museo Nacional Centro de Arte Reina Sofía, Madrid, the Fundación PROA, Buenos Aires, and the Museum of Modern Art, New York.

In February 2012, Zainab Bahrani gave a Silberberg Lecture at the Institute of Fine Arts, New York University entitled "The Double: Difference and Repetition," and presented a paper at the IFA Mellon workshop "Image & Ontology in Comparative Perspective" in April. Her major project this year was an exhibition in Istanbul called *Scramble for the Past: A Story of Archaeology in the Ottoman Empire, 1753–1914*, which she curated with two colleagues, Zeynep Celik and Edhem Eldem. A book, co-edited by all three scholars was published in conjunction with the exhibition (see p. 10).

Francesco Benelli's book *The Architecture in Giotto's Paintings* (Cambridge University Press)

came out in January 2012. This past year he published an essay on Baccio Pontelli in *La luce e il Mistero*, and on Michelangelo in *Porre un limite all'infinito errore. Studi di Storia dell'architettura dedicati a Christof Thoenes*, as well as several contributions to *Architettura del Novecento: Teorie, Storie, Eventi*. He gave lectures at the University of Washington, the School of Architecture of the Politecnico in Milan, and the School of Architecture in Genoa. In June, he organized and taught a seminar in Italy on the architecture of Antonio da Sangallo the Younger in collaboration with Columbia's Graduate School of Architecture, Planning and Preservation (GSAPP). He is currently working on his new book project on the Renaissance architect Antonio da Sangallo the Younger's study of Vitruvius.



Barry Bergdoll collaborated with Professor Reinhold Martin (GSAPP) on a project that grew into the exhibition *Foreclosed: Rehousing the American Dream* at the Museum of Modern Art (through 13 August 2012) and catalogue. He lectured on the history of architectural exhibitions at Cornell University and the School of Architecture at the University of Michigan, at Vassar College, on MoMA's political engagement with Latin American architecture. In addition, he presented

papers at the Mies van der Rohe symposium in Aachen and gave the keynote speech at the conference "Design and Revolution." He also served as juror on several architectural design competitions, including one for an AIDS Memorial in Manhattan and a new Bauhaus Museum in Weimar, Germany, as well as for the 2012 Album des Jeunes Architectes et des Paysagistes, sponsored by the French Ministry of Culture. As a newly elected member of the American Academy of Arts and Sciences, Bergdoll looks forward to his induction ceremony in Cambridge, Mass. this October—a month that will also take him to Paris for the opening of the exhibition he has co-curated on the French nineteenth-century architect Henri Labrouste.

Kaira Cabañas lectured at the Museo Nacional Centro de Arte Reina Sofía in Madrid, the École Normale Supérieure in Paris, and at Capacet's Summer University in Rio de Janeiro. She co-chaired a panel on the intersections between art and experimental film at the College Art Association conference in Los Angeles in February 2012. She was also awarded a Getty Scholar Grant for her research on the origins of geometric abstraction in Brazil.



Michael Cole co-authored *Italian Renaissance Art* (W.W. Norton) with Stephen J. Campbell

of Johns Hopkins University (books.wwnorton.com/books/detail.aspx?ID2387).

Jonathan Crary's essay on Jean-Luc Godard's *Histoire(s) du Cinéma* is included in the new anthology *Sensible Politics: The Visual Culture of Nongovernmental Activism* (Zone Books), coedited by Yates McKee ('09 MA).

Francesco de Angelis delivered the opening lecture of the Presidential Panel at the Annual Meeting of the Archaeological Institute of America as well as a Silberberg Lecture, "Looking for Justice in the Forum of Augustus," at the Institute of Fine Arts, New York University. He also spoke at the conference "Mémoire, déconstruction, création dans les arts visuels et la poésie de l'époque hellénistique au premier siècle de notre ère" (INHA, Paris, May 2012). He and Professor Marco Maiuro (Department of History) co-organized "Archaeology and the City: A Conference on Ancient Rome in New York" in conjunction with the exhibit, *George N. Olcott and the Collection of Roman Artifacts at Columbia* (March–June 2012), which they prepared with the help of graduate students in both their departments. In June 2012 both professors directed the second archaeological excavation of the Roman villa San Marco in Stabiae.

Vidya Dehejia, Barbara Stoler Miller Professor of Indian and South Asian Art, was awarded the Padma Bhushan by the government of India in January 2012. The award is granted for distinguished service of the highest order, and is given to individuals who have done exceptional work in fields, including art, social work, public affairs, science and engineering, trade and industry, medicine, literature and education,



Vidya Dehejia, Barbara Stoler Miller Professor of Indian and South Asian Art, receiving the Padma Bhushan Award by the Indian President Pratibha Patil in January, 2012.

sports, and civil service. This past year she has also devoted herself to her project on the unfinished temples of India (see p. 6).

This year **Vittoria Di Palma** gave a lecture at the Isabella Stewart Gardner Museum, spoke on landscape at the Harvard Graduate School of Design, participated in the Harvard conference *Ornament as Portable Culture*, and chaired the History/Theory open session at the annual meeting of the Association of Collegiate Schools of Architecture. Her article “Flow” was published in the volume *Routes, Roads and Landscapes* (Ashgate) and her term as Field Editor of *caa.reviews*

was renewed. Di Palma has also been invited to be next year’s Gillmor Visiting Lecturer at the University of Calgary.

Noam M. Elcott presented lectures at Cambridge University (England), Eikones/ University of Basel (Switzerland), and McGill University (Canada). He published the catalogue essay for *Anthony McCall: Five Minutes of Pure Sculpture* (Hamburger Bahnhof, Berlin); an essay on Stan Douglas in *October*; and contributed to a number of other anthologies and catalogues. Elcott spent most of his leave at work on a book manuscript provisionally titled *Artificial Darkness: A Modern Art and Media History*.

David Freedberg gave a cycle of lectures on Art and Neuroscience at the Collège de France in May and June. His *Power of Images* was translated into Chinese, Albanian and Slovenian. He continued his work with neuroscientists devising experiments on visceral, motor and emotional responses to art. In spring he returned to South Africa (for the first time in 28 years) as a guest of the Stellenbosch Institute for Advanced Study, where he not only completed his book on Art and Neuroscience, but also reconnected with old friends. His last weeks in South Africa coincided—appropriately, given his earlier interests in censorship and iconoclasm—with the African National Congress’s attempt to censor Brett Murray’s satirical portrait of President Jacob Zuma, and the subsequent destruction of the image. Returning to the mountains of his adolescence he also reengaged with the problem of rock art, and determined to work further on this topic and other paleolithic art that predates the much better-known sites of Lascaux, Altamira, and Chauvet.

Robert E. Harrist, Jr. was on academic leave during 2011–2012. He spent several weeks as a visiting professor at the University of Paris/Sorbonne and at Lingnan University in Hong Kong.

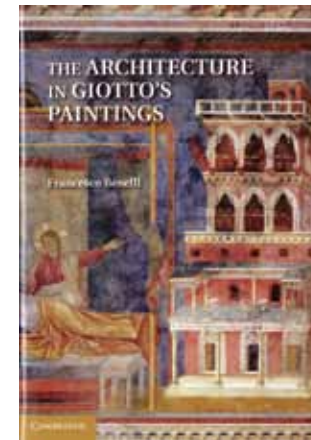
Anne Higonnet gave this year’s Lifton Lecture at the Art Institute of Chicago, and also spoke at the Frick Collection and the Museum of Modern Art. Her essays on Manet for *Grey Room*, on provenance for the Getty Research Institute, and on images for the *Routledge History of Childhood in the Western World* are now in press. She is currently preparing an *Introduction to the History of the Art Museum* for Blackwell. In the spring, the Columbia Senate ratified the dual MA pro-

gram that she initiated with the Université de Paris I.

With the support of a grant from the American Council of Learned Societies, **Elizabeth Hutchinson** was on leave 2011–2012 to work on her book project *Muybridge’s Pacific Coast*. She also served as faculty member for the NEH Landmarks of American History and Culture workshop, “The Hudson River in the Nineteenth Century and the Modernization of America,” and as faculty supervisor for the Wallach Art Gallery exhibition *Social Forces Visualized: Photography and Scientific Charity, 1900-1920*. In addition, she published several reviews and the article “‘The Costume of his Nation’: Romney’s Portrait of Joseph Brant” (*Winterthur Portfolio* Summer/Fall 2011).

Kellie Jones lectured on her book *EyeMinded: Living and Writing Contemporary Art*, at Yale University, School of the Art Institute of Chicago, Hammer Museum, and The Studio Museum in Harlem among other institutions. During the summer of 2012 she was in residence at the McColl Center for Visual Art in Charlotte, NC, diving into a project on conceptual art in Mexico and the US. Her exhibition *Now Dig This! Art and Black Los Angeles, 1960-1980* (Hammer Museum, October 2011 through January 2012) was named one of the best exhibitions of 2011 by *Artforum* and *The Los Angeles Times*, and will be on view at MoMA PS1 in New York from October 2012 through February 2013 (see p. 9).

Branden W. Joseph published essays on the Detroit art/music collective “Destroy All Monsters” (which included visual artists Mike Kelley and Jim Shaw), on the multimedia happenings of



The Architecture in Giotto’s Paintings

To return to Alberti, the *ingenium* of the architect coincides with that of the painter because both originate in a *compositio*, whereas the feature that distinguishes architecture from painting lies in the object, or in the theme to be realized, which is produced by the *artefice* through which his practical ability achieves his ends. Painting thus comes to be conceived according to the same criteria as does architecture; the final product differs solely because of the nature of the medium. Yet what happens when the ultimate objective of architecture is to be painted on a surface rather than to be materially constructed? As will be seen, differences between a painted and a real building most of the times are substantial, even in the case where one is a “portrait” of an existing model. The reasons for this are many. The first and most obvious one lies in painted architecture’s freedom from the restraints of a budget, a building site, and construction; free of these restraints, it can express ideal forms, impossible to find in the real architecture of its time, such as, for example, symmetry in the façades of private palazzi, in line with what Edouard Pommier wrote about the notion of what Laura’s portrait by Simone Martini means for Petrarch: an opposition between the *alma* intended as the original and pure idea and the *velo*, the world of appearance that darkens the true knowledge; the image the portrait conveys is a reminiscence of the world of pure ideas.

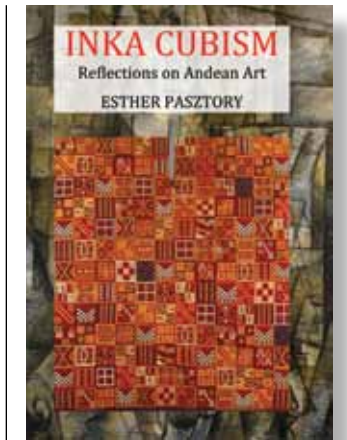
Excerpt from Francesco Benelli’s *The Architecture in Giotto’s Paintings*, (Cambridge University Press, 2012) p. 5.



Under Blue Cup

At the time of the postmodernist crisis of the 1970s, three things happened to make it irrefutable that the specific medium had fallen onto the trash heap of history. The first was postminimalism and its rejection of the minimalist literal object—the boxes the slabs the fluorescent tubes—as so many things to be bought and sold. In 1973 Lucy Lippard called this collective dismissal “the dematerialization of the art object,” pointing to ephemeral works such as pencil marks on walls as the fragile alternative. The second thing was conceptual art and its declaration that the object was now supplanted by the dictionary definition of *art* as such—the idea *art* transcending the dispersal of separate mediums; thus, art-as-such dispenses with Jean-Luc Nancy’s conception of the muses as “several and not just one.” The third was Duchamp’s eclipse of Picasso as the most important artist of the century. Duchamp had invented the readymade, or the objects he merely bought, signed, and then installed inside museums. Conceptual art saw this intervention as the naked definition of the object’s aesthetic status and made Duchamp its god. As art became “idea,” the medium vanished; it washed away. The *three things* opened our age onto what must be called the post-medium condition, rhyming with Walter Benjamin’s reference to “the age of mechanical reproduction.” But by the mid ’70s some artists began to reject the three things. To do this, each appropriated a technical support and used it to “invent” a medium.

Excerpt from Rosalind Krauss’ *Under Blue Cup* (MIT Press, 2011) p. 20.



Inka Cubism: Reflections on Andean Art

While nineteenth-century Western art was slowly going in the direction of simple unornamented forms in art and architecture—a trend which was to culminate in the famous “less is more” statement attributed to Mies van der Rohe—a nineteenth century nostalgic countercurrent, such as the Arts and Crafts movement, was particularly interested in ornament and design. This was related to the anthropological debate as to whether “art” began in abstraction and eventually became more naturalistic, or whether it began in naturalism and degenerated into abstraction. Examples could be found either way among the objects of “primitive” groups such as the South Sea Islanders or Native Americans. Ornament thus had a major role to play in evolutionary theories of art in the nineteenth century. It was widely believed that “primitives” covered all surfaces in pattern in response to a horror vacui, that is, as a kind of apotropaic device that warded off evil.

Excerpt from Esther Pasztory’s, *Inka Cubism: Reflections on Andean Art*, <http://www.columbia.edu/~ep9/Inka-Cubism.pdf>, p. 23.

pop artist Claes Oldenburg, and on the little-known development of “Biomusic” for a special issue of *Grey Room* dedicated to brainwashing. He lectured at the Museum of Modern Art, Warsaw; the Moderna Museet, Stockholm; the Berlage Institute, Rotterdam; the Swiss Cinémathèque, Lausanne; and the Museum Moderner Kunst Stiftung Ludwig (MUMOK), Vienna; as well as at Harvard University and the Solomon R. Guggenheim Museum, New York. His book, *The Roh and the Cooked: Tony Conrad and Beverly Grant in Europe*, was published (in English) by August Verlag, Berlin, and his first book, *Random Order: Robert Rauschenberg and the Neo-Avant-Garde* will appear in French translation in 2012.

Holger A. Klein received the Lenfest Distinguished Faculty Award in 2012. In the spring, he taught the department’s undergraduate travel seminar on late antique and medieval monuments in Rome (see p. 2). A grant from the Gladys Krieble Delmas Foundation enabled him to conduct research this summer at Venetian archives, libraries, and museums for his project *Philippe de Mézières, Cardinal Bessarion, and the Rhetoric of Relics in Medieval Venice*. He is currently editing a book entitled *Saints and Sacred Matter: The Cult of Relics in Byzantium and Beyond* to be published by Harvard University Press.

This spring **Rosalind Krauss** was elected to the American Philosophical Society (APS), the oldest learned society in the United States. Founded in 1743 by Benjamin Franklin to “promote useful knowledge,” the APS honors and engages distinguished scientists, humanists, social scientists, and leaders in civic and cultural affairs and promotes

opportunities for “interdisciplinary, intellectual fellowship.” George Washington, John Adams, Thomas Jefferson, Charles Darwin, Thomas Edison, Albert Einstein, and Robert Frost were all members. Her book, *Under Blue Cup*, was published in fall 2011 (see p. 13).

Matthew McKelway lectured on the painter Nagasawa Rosetsu (1754–1799) at the National Gallery of Art in the symposium “The Artist in Edo” in April. He published an article in the Japanese art historical journal *Bijutsu kenkyū* and sections on screen paintings for the catalogue, *Splendid Impressions: Japanese Secular Painting 1400–1900, in the Museum of East Asian Art Cologne*. He spent the summer of 2012 as the Ishibashi Visiting Professor at the University of Heidelberg, during which time he also worked on Japanese paintings in European collections. His exhibition, *Silver Wind: The Arts of Sakai Hōitsu, 1761–1828* opens at the Japan Society in New York in September 2012 (see p. 10).

Keith Moxey contributed a comment, “Lost in Translation,” to the Stone Summer Institute volume *What is an Image?* published by James Elkins. He also attended the last of the Institute’s seminar series Farewell to Visual Studies in July 2011 and contributed an essay on periodization (“Do We Still Need a Renaissance?”) to *Reframing the Danish Renaissance* (Copenhagen: Syddansk Universitetsforlag). He participated in several conferences including “Art History and the Indian Ocean” sponsored by the Clark Art Institute and the Power Institute of the University of Sydney in March 2012; “Beyond Italy and New Spain: Itineraries for an Iberian Art History” at Columbia in April 2012; and “What Time is Tomorrow?” at the

Tenth International Symposium of Art and Art Theory in Mexico City in February 2012. His book *Visual Time: The Image in History* is with Duke University Press.

Stephen Murray was awarded *The Horizon Interactive Web Award* for www.mapping-gothicfrance.com. His talk on “Notre-Dame of Paris and Manifest Destiny” for Humanities West, San Francisco, was voted the best of the program and in April he gave the Armand Hammer Lecture at UCLA. His recent publications include “Stories of Saint-Denis: The Rhetoric of Persuasion,” in *Image, Memory and Devotion: Liber Amicorum Paul Crossley* (Brepols); “Back to Beauvais,” in *New Approaches to Medieval Art and Architecture* (Ashgate); “The Crisis in Art History?” in *Visual Resources: An International Journal of Documentation* 27/4, 2011; and “Mapping Gothic France,” in *Architecture et sculpture gothiques: renouvellement des méthodes et des regards* (Art et Société des Presses Universitaires de Rennes).

Ioannis Mylonopoulos spent the year at the Institute for Advanced Study in Princeton working on his book, *Making the Gods. The Visual Construction of the Divine in Ancient Greece*, to be published by Harvard University Press. He gave talks at universities and research institutes in France, Germany, Italy, and the US on a broad range of subjects, including fifth-century Athenian funerary imagery, Hellenistic and Roman statuary of priests, and tradition in the Hellenistic visualization of deities. During his leave from Columbia he wrote several articles, was asked by the De Gruyter Press to author a monograph on Greek sanctuaries, and was appointed as one of the editors of the *Archiv für Religionsgeschichte*. His edited volume, *The*

Materiality and Visibility of Rituals in the Ancient World will come out later this year. In spring 2013, Mylonopoulos will spend a month as visiting professor at Paris I Panthéon-Sorbonne.

Esther Pasztory was a member on a panel of the Future of Precolumbian Art at the 2012 CAA in Los Angeles. This panel and its discussion is now being published and edited by Cecelia Klein. She continues to work on “Aliens and Fakes: Popular Theories of the Origins of American Indians.”

John Rajchman’s publication of the anthology *French Philosophy Since 1945: Problems, Concepts, Inventions* (The New Press) led to public discussions in Berlin and Paris with co-editor Etienne Balibar, now teaching at Columbia. Rajchman also lectured in London, Berlin, Paris, and Brussels on topics related to French Theory in the visual arts. In September, he will lecture on critical theory at the opening of the Moscow Biennial.

David Rosand held the Robert Janson-La Palme Visiting Professorship in Art and Archaeology at Princeton, where he taught a seminar on Titian and gave the public Janson-La Palme Lecture, “Figuring the Renaissance: Leonardo, Dürer, Michelangelo and their Critics.” His book on Veronese was published, in French translation, by Citadelles & Mazenod in early 2012. He continues to serve as co-project director of Save Venice Inc., whose major current projects include Veronese’s decorations in the church of San Sebastiano and Titian’s “Presentation of the Virgin” in the Sala dell’Albergo of the Accademia. In spring of 2013 he will offer his last class at Columbia, a seminar on late style.

Dissertation Fellowship Awards for 2012–2013

ACLS/Luce Fellowship

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

Ary Stillman Departmental Dissertation Fellowship

Eliza Butler “Louis Comfort Tiffany and the Nature of Color”
Rachel Silveri “The Art of Living in the Historical Avant-Garde”

Atsumi International Foundation Fellowship

Aaron Rio “Ink Painting in Fifteenth-Century Kamakura”

Belgian-American Educational Foundation Fellowship

Adam Eaker “Van Dyck against Rubens: The Portraitist between Court and Studio”

Center for Advanced Study in the Visual Arts, Ittleson Predoctoral Fellowship

Subhashini Kaligotla “Shiva’s Waterfront Temples: Reimagining the Sacred Architecture of India’s Deccan Region”

Center for Advanced Study in the Visual Arts, Samuel H. Kress Predoctoral Fellowship

Susan Wager “Boucher’s Bijoux: Luxury Reproductions in the Age of Enlightenment”

C.V. Starr Departmental Dissertation Fellowship

Rebecca Fittle “Transformative Impressions: the Print Aesthetic in Sixteenth-Century New Spain”

C.V. Starr Finishing Grant

Anne Chen “Elusive Empresses and Divine Dads: The Politics of Family in Tetrarchic Art and Architecture”
Denise Murrell “Seeing Laure: The Iconographic Legacy of Race as Modernity in Manet’s *Olympia*”

Sarah Schaefer “Reading from the Book of Gustave Doré: Religious Media and the Shaping of Modernity”
Serdar Yalçın “Seals and Patronage in the Ancient Near East during the Late Bronze Age (ca. 1550–1100 BC)”

Dedalus Foundation Dissertation Fellowship

Joshua Cohen “Masks and the Modern: African/European Encounters in Twentieth-Century Art”

Gladys Krieble Delmas

Foundation Grant for Independent Research on Venetian History and Culture
Lorenzo Buonanno “Sculpted Altarpieces, Devotion, and Artistic Interaction in Early Renaissance Venice”

GSAS-CU International Travel Fellowship

Talia Andrei “Mapping Sacred Spaces: Representations of Pleasure and Worship in shaji sankei mandara”
Nicole Griggs “Reconsidering the Early Gothic Choir in Twelfth-Century Northern France”

Francesca Marzullo “The Overdoor in Renaissance Italy”
Gabriella Szalay “Materializing the Past: The Romantic Narrative of German Art”
Zachary Stewart “The Production and Reception of Perpendicular Architecture in the Parish Communities of Late Medieval East Anglia”

GSAS Research Excellence Dissertation Fellowship

Marta Becherini “Staging the Foreign: Niccolo Manucci (ca. 1638–1717) and Early European Collections of Indian Paintings”
Sandrine Colard “Photography in the Colonial Congo”
Robert Fucci “Jan van de Velde II and Creative Printmaking in the Early Dutch Republic”
William Gassaway “The Extraordinary Body in Aztec Art (AD 1200–1521)”

Esther Kim Varet “Art INC: A Reassessment of the Art and Technology Program at the Los Angeles County Museum of Art”
Colette LeRoux “In the Beginning was the Picture: Visual Culture in the Uruk Expansion”
Turkan Pilavci “Drinking a God and Sacrificing a Drink: Hittite Libation Vessels in Art and Ritual”
Joseph Scheier-Dolberg “Yu Zhiding (1646–1716) and the Envisioning of the Early Qing World”

Japan Foundation, Japanese Studies Fellowship

Frank Feltens “Poetics and Theatre in the Arts of Ogata Kōrin”

Metropolitan Museum of Art, Jane and Morgan Whitney Fellowship

Chun-Yi Tsai “Images of the Supernatural Grotesque in China, ca. 1200–1500: Iconographic Origins, Transmissions, and Perceptions”
Megan McCarthy “The Empire on Display: Exhibitions of Germanic Art and Design in America, 1890–1914”

Metropolitan Museum of Art, Sylvan C. Coleman and Pamela Coleman Memorial Fellowship

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

Museum of Modern Art, Beaumont and Nancy Newhall Curatorial Fellowship

Drew Sawyer “Walker Evans’ Cultures of Work and the Politics of Style”

Pierre and Gaetana Matisse Departmental Dissertation Fellowship

Giulia Paoletti “*La Connaissance du Réel*: Fifty Years of Photography in Senegal (1910–60)”
Eszter Polonyi “Surfaces in

Movement: Béla Balázs and Central-Eastern European Modernism”

Rudolf Wittkower Departmental Dissertation Fellowship

Alessandra Di Croce “Christian Antiquity in Counter-Reformation Rome”

Rudolf Wittkower Finishing Grant

Christina Charuhas “Constructing Eighteenth-Century Bermuda: Utopia in the Transatlantic Imagination”
Jessica Maratsos “Pontormo: Stylistic Dialogue and the Italian Reform”
Julia Siemon “Courtiers Seeming Soldiers: Bronzino and the Politics of Portraiture in 1530s Florence”

Social Science Research Council International Dissertation Research Fellowship

Stephanie O’Rourke “Bodies of Knowledge: Fuseli, Girodet, and Spectatorship at the Turn of the Nineteenth Century

2011–2012 Dissertations Defended

Jessica Basciano “Architecture and Popular Religion: French Pilgrimage Churches of the Nineteenth Century” (Barry Bergdoll)

Patrick Crowley “Forms of Spectrality in Ancient Rome” (Richard Brilliant, Francesco de Angelis, Natalie Kampen)

Sonja Drimmer “The Visual Language of Vernacular Manuscript Illumination: John Gower’s Confessio Amantis (Pierpont Morgan MSM126)” (Stephen Murray)

Andrew Finegold “Dramatic Renditions: Battle Murals and the Struggle for Elite Legitimacy in Epiclassic Mesoamerica” (Esther Pasztory)

Meredith Fluke “Building across the Sacred Landscape: The Romanesque Churches of Verona in their Urban Context” (Stephen Murray)

Teresa Harris “The Transformation of the City: The Kampffmeyer Family and the German Garden City Association” (Barry Bergdoll)

Page Knox “Scribner’s Monthly 1870–1881: Illustrating a New American Art World” (Elizabeth Hutchinson)

Risha Lee “‘Constructing Community’: Tamil Merchant Temples in India and China, 850–1281” (Vidya Dehejia)

Joseph Loh “When Worlds Collide: Art, Cartography, and Japanese Nanban World Map Screens” (Robert Harrist)

M. Jordan Love “‘On Earth as It Is in Heaven’: The Creation of the Bastide Towns of Southwest France” (Stephen Murray)

Jeffrey Miller “The Building Program of Archbishop Walter de Gray: Architectural Production and Reform in the Province of York, 1215–1255” (Stephen Murray)

Kim-Ly Moynihan “Comedy, Science, and the Reform of Description in Lombard Painting of the Late Renaissance: Archimboldo, Vincenzo Campi, and Bartolomeo Passerotti” (David Freedberg, David Rosand)

Albert Narath “The Baroque Effect: Architecture and Art History in Berlin, 1886–1900” (Barry Bergdoll)

Aimee Ng “Ruptures in Painting after the Sack of Rome: Parmigianino, Rosso, Sebastiano” (David Freedberg, David Rosand)

Olivia Powell “The Choreographic Imagination in Renaissance Art” (David Rosand)

Sara Switzer “Correggio and the Sacred Image” (David Freedberg, David Rosand)

Mark Watson “Diplomatic Aesthetics: Globalization and Contemporary Native American Art” (Elizabeth Hutchinson)

Carolyn Yerkes “Drawing as a Way of Knowing: Architectural Survey in the Late Renaissance” (Hilary Ballon, David Freedberg)

Undergraduate Awards and Prizes

The Department awarded its senior thesis prizes to **Laura Waelbroeck** for “Furnishing Gentility: Jacques Seligmann and the Marketing of Decorative Arts, 1880–1923” and to **Elisabeth Stephan** for “A Spectre upon the Threshold: The X-ray’s Aesthetic Aperture into Modernity.”

The Summer Thesis Travel Fellowship went to **Hwi Kyung Lee** to conduct research in South Korea.

Riggio Summer Internship Fellowships were awarded to **Nicole Estevez**, **Laura Kenner**, and **Laura Waelbroeck** for internships at Sikkema Jenkins & Co. and Paula Cooper Gallery, NYC, A.I.R. Gallery, NYC, and The Frick Collection, NYC, respectively.

MA in Modern Art: Critical and Curatorial Studies

I am pleased to announce MODA’s programs for the 2012–13 academic year. Organized by Cecelia Thornton-Alson, Carmen Ferreyra, and Carmen Falcioni (all MODA students), the panel discussion *Homeland Security: Art and the Global Contemporary* will bring together contemporary thinkers, scholars, and curators to discuss new modes of artistic practice related to the question of borders in the 21st century. Together, these students will also take over as editors of MODA’s online graduate student journal *Interventions*. Tamar Margalit (MODA) will join Gillian Young (PhD) and an MFA representative to coordinate the Works in Progress series, a forum for students and faculty in art history and the visual arts. Finally, this year also inaugurates MODA Curates at the Wallach Art Gallery. I am delighted to report that the Wallach Steering Committee has chosen Beau Rutland and Tamar Margalit’s joint proposal “Speak, Memory” to inaugurate this new program.

For 2012–13 I will be on academic leave and Kellie Jones will serve as interim MODA Director and teach the spring’s Curatorial Colloquium. Art historian and critic Bettina Funcke, currently head of dOCUMENTA (13) publications, will teach the fall’s Critical Colloquium.

KAIRA CABAÑAS

Cambridge/Columbia Research Exchanges

Thanks to the generous support of Dr. John Weber, the informal exchange program between the Department of the History of Art at the University of Cambridge and Columbia’s Department of Art History and Archaeology continues to thrive. This year’s highlight was the graduate student symposium, “Modernism and Cross-Cultural Exchange,” held at Columbia on March 31, 2012. Twelve students presented papers for an international audience on topics ranging from artistic Anglophilia in early twentieth-century Russia to contemporary Japanese ink painting. Cambridge Department Chairman Frank Salmon accompanied the students from Great Britain. Next year’s symposium will take place in Cambridge.



Dr. Weber’s gift has also enabled faculty from Cambridge and Columbia to cross the Atlantic to deliver lectures and meet informally with colleagues and students. In November Professor Luke Skrebowski of Cambridge, a scholar of modern and contemporary art, presented the lecture “Revolution in the Aesthetic Revolution: Hélio Oiticica and the Concept of Creleisure” at Columbia, and in May Columbia professor Noam Elcott (’00 CC), likewise a modernist, delivered a lecture in Cambridge titled “Oskar Schlemmer’s Dance Against Enlightenment.”

alumni news

Laurie Schneider Adams ’67 PhD published “Contemporary Art in China: ‘Anxiety of Influence’ and the Creative Triumph of Cai Guo-Qiang” in *Subversive Strategies in Contemporary Chinese Art*, Brill, 2011 and *ART: A Beginner’s Guide*, Oneworld Publications (Oxford, 2011 and 2012).

Eric Anderson ’09 PhD has been appointed an assistant professor at Rhode Island School of Design. His article, “From Historic Dress to Modern Interiors: The Design Theory of Jakob von Falke,” was published in *Performance, Fashion and the Modern Interior: From the Victorians to Today* (Oxford, 2011).

Stanford Anderson ’68 PhD, Professor, MIT Department of Architecture, was appointed an advisory professor at Tongji University in Shanghai. *Aalto and America*, co-edited with Gail Fenske and David Fixler, was published by Yale University Press. *Eladio Dieste: Innovation in Structural Art* was reissued by Princeton Architectural Press.

Drew Armstrong ’03 PhD, Director of Architectural Studies in the Department of History of Art and Architecture at the University of Pittsburgh, was promoted to Associate Professor with tenure. His book, *Julien-David Leroy and the Making of Architectural History*, was published in 2011. He is currently working with **Alison Langmead** (’04 PhD) on ITINERA, a project that will permit scholars to visualize patterns of travel, site documentation and collecting.

Julia Assante ’00 PhD has four articles in press, plus one scheduled for 2013. Her book, *The Last Frontier*, will be released in November 2012.

Noit Banai ’07 PhD participated in the summer seminar “France’s Haunting Past: Recent Debates on Twentieth Century French History and National Identity,” sponsored by the National Endowment for the Humanities.

Colleen Becker ’08 PhD welcomed the birth of her second son, Cole Luke Madan, on August 23, 2011. She has been writing for the *Huffington Post* as well as publishing fiction and reading at venues including the Tate Modern and Foyle’s Bookshop in London.

Adrienne Baxter Bell ’05 PhD received tenure and was promoted to Associate Professor of Art History at Marymount Manhattan College. Her 2012 publications include a chapter in *The Cultured Canvas: New Perspectives on American Landscape Painting* and a preface to a new edition of Meyer Schapiro’s *Modern Art*.

Priya Bhatnagar ’09 MA is Director of Publications for Kiito-San, a new publishing imprint founded by the artist Urs Fischer.

Jane Braun ’11 MA is Curatorial Research Associate for Exhibitions in the Department of Prints, Drawings, and Photographs at the Museum of Fine Arts, Boston. She is helping prepare a touring exhibition on *Japonisme* and an in-house exhibition on Francisco Goya.

Herbert R. Broderick ’67 BA ’78 PhD, FSA, delivered a paper at the conference “Das Atrium von San Marco in Venedig,” at the Forschungskolleg Humanwissenschaften. His paper, “The Veil of Moses as Exegetical Image in the Illustrated Old English Hexateuch,” was published in *Insular & Anglo-Saxon Art and Thought in the Early Medieval Period*.

Perry Brooks ’90 PhD teaches Italian Renaissance art at Stony Brook University. He spoke on “The Meaningful Use of Φ and Π in the Paintings of Piero della Francesca” in the CAA session “Visual Culture and Mathematics in the Early Modern Period,” and published “Erotic Fallout in Bernini’s *Apollo and Daphne*” in *Gravity in Art*, edited by **Mary Edwards** (’86 PhD).

Eva Burmeister ’97 BA was appointed to the violin section of the Pittsburgh Symphony. Since graduating from the Columbia/Juilliard joint program, she has been an associate musician with the Metropolitan Opera Orchestra and a member of the Leipzig Gewandhaus Orchestra.

Allison Caplan ’11 BA interned at the Metropolitan Museum of Art, where she led tours on Latin American and Spanish art. She also worked as a curatorial assistant at the American Numismatic Society in its Latin American collection. This fall, she is entering the MA/PhD program in Art History and Latin American Studies at Tulane University.

David Cast ’70 PhD was appointed to the Eugenia Chase Guild Chair in the Humanities at Bryn Mawr College.

Lynn Catterson ’02 PhD gave papers on Stefano Bardini in New York and Florence, and one on Donatello at the Courtauld Institute of Art. She spent much of the year processing the Florentine archive of Bardini for a digital project.

Kristen Chappa ’11 MA curated the 2012 exhibition *You never look at me from the place from which I see you* at the SculptureCenter, as well as the performance series Coda, featured as a Critic’s Pick on artforum.com. She organized “Translating Spaces: Translating Law” with Volunteer Lawyers for the Arts and has contributed texts to *Art in America*, *Frieze*, *Interventions Journal*, and the *Performa 09 Anthology*. In 2013 she will be curating “In Practice” at the SculptureCenter.

Elizabeth C. Childs ’89 PhD was named the Etta and Mark Steinberg Professor in Art History, at Washington University in St Louis. She has also been reappointed as Chair of the Department. Her book, *Vanishing Paradise: Art and Exoticism in Colonial Tahiti*, is forthcoming with University of California Press.

David Christman ’66 PhD retired as the director of the Hofstra University Museum.

In 2011 **Alessandra Comini** ’69 PhD was granted Barnard College’s distinguished alumna award and this June she was honored with an exhibition and an international symposium in Austria, celebrating the 50th anniversary of her discovery of Egon Schiele’s prison cell in Austria. New York’s Neue Galerie Museum has asked her to guest

curate an exhibition on Schiele in 2014.

Patrick Crowley ’11 PhD will be starting his appointment as an assistant professor in the Department of Art History at the University of Chicago in the fall of 2013.

After five years of service as Associate Provost at Smith College, **John Davis** ’91 PhD stepped down to return to teaching and research. His article on Eastman Johnson’s *Negro Life at the South* was included in *The Art Bulletin*’s Centennial Anthology of Greatest Hits, an online collection.

Duygu Demir ’08 BA works at SALT, İstanbul. With Vasif Kortun, she organized *I am not a studio artist* (2011), a retrospective of Turkish artist Hüseyin Bahri Alptekin, and edited the accompanying publication. She co-curated *I Decided not to Save the World* (2011) with Kyla McDonald, an exhibition at Tate Modern’s Level 2 Gallery, which came to SALT in 2012. Duygu contributes to magazines and online platforms including *Art Asia Pacific*, *Broadsheet*, *Art Unlimited* and *Ibraaz*.

Samuel Draxler ’12 BA is working as a gallery assistant at David Nolan Gallery.

Sonja Drimmer ’11 PhD was awarded a Henri Frankfort Fellowship from the Warburg Institute for 2013. She will also be organizing a session at the conference for the Association for Art Historians titled, “Medieval Remediations: Aesthetic, Ideology, and Praxis.”

Mary Edwards ’86 PhD announces the publication of

Gravity in Art: Essays on Weight and Weightlessness in Painting, Sculpture and Photography, a collection of essays which she co-edited with Elizabeth Bailey. **Bettina Bergmann** (’85 PhD), **Constantin Marinescu** (’96 PhD), **Perry Brooks** (’90 PhD), **Johanna Fassl** (’04 PhD), and **Kirsten Hoving** (’82 PhD) contributed to the collection.

Patricia A. Emison ’85 PhD published *The Italian Renaissance and Cultural Memory* (Columbia University Press, 2012) and is scientific advisor on Vittore Carpaccio’s *Knight* for a Google Art video.

As an assistant vice president in the Impressionist and Modern Department at Sotheby’s, **Jeremiah Evarts** ’04 BA was a seminal member of the team responsible for selling Edvard Munch’s *The Scream*.

Jerome Feldman ’77 PhD was the Slade Visiting Professor in Art History at King’s College, Cambridge for 2004– 2005—a first for a specialist in Tribal Arts. He is Professor of Art History, Hawaii Pacific University.

Natalie Fielding ’68 MA has been a member of the Advisory Council of the New Orleans Museum of Art since 2010.

Michelle Finocchi ’02 BA is a PR consultant working with David Zwirner Gallery.

Ilene Forsyth’s ’60 PhD study on the Moissac Portal has appeared in *Current Directions in Eleventh and Twelfth-Century Sculpture*, eds. R. Maxwell and K. Ambrose (Brepols, 2011).

Karl Fugelso ’99 PhD was promoted to full professor at

Towson University. He continues as editor-in-chief of *Studies in Medievalism*, co-editor (with Chris Jones) of the book series, *Medievalism*, and as an associate editor of *Medievally Speaking: Medievalism in Review*.

Kerry Gaertner ’12 MA is a Researcher and Rights Administrator at Art Resource, New York.

Jessica Garrett ’12 MA is working with at-risk students in the Murray School District in Salt Lake City, Utah where she is also interning with an Art Dealer/Consultant for the Repartee Art Gallery.

Alex Gartenfeld ’08 BA will curate a group exhibition at Team Gallery in New York in January, 2013. In April he will co-organize with Sir Norman Rosenthal a survey of New York artists at the Palazzo delle Esposizioni in Rome.

Peregrine Gerard-Little ’08 BA is a PhD student in the Anthropology Department at Cornell, studying Iroquois archaeology.

Joseph Gergel ’12 MA is Project Coordinator/Co-Curator of the LagosPhoto Festival at the African Artists’ Foundation in Nigeria.

Senta German ’99 PhD started a three year post as Andrew W. Mellon Foundation Teaching Curator at the Ashmolean Museum, University of Oxford.

Andrew Greene ’11 BA is teaching art history at St. Stephen’s School in Rome. Next year he will be returning to New York to teach at St. Bernard’s School in Manhattan.

Holly Greenfield ’04 MA is working at Paddle8, heading its nonprofit partnerships and the For Good division.

Julia Halperin ’11 BA is an assistant news editor for the art news site, ARTINFO.com, as well as its magazine, *Art + Auction*.

Nancy E. (Garner) Hampshire ’78 MA was Instructor of Art History, Providence College, RI for eleven years. She is now painting watercolors and plans to resume private research in African and Mexican art in addition to the art of early American gravestones.

Kikka Hanazawa ’00 BA organized another Fashion Girls for Japan fundraiser. The \$100,000 proceed was donated to Toyo Ito and Kazuyo Sejima, who will build a communal house in Tohoku, and present their project at the Venice Architecture Biennale.

Teresa Harris ’12 PhD was the project coordinator for the website *Marcel Breuer Digital Archive* (<http://breuer.syr.edu>), launched by Syracuse University, which represents a collaborative effort to digitize over 30,000 materials related to the early career of Marcel Breuer.

With the opening of the new American paintings and sculpture galleries this past January, **Morrison H. Heckscher** ’86 PhD reports the completion of the renovation of the Metropolitan Museum of Art’s American Wing.

Ellen Hoobler ’11 PhD began a position as Assistant Professor of Art History at Cornell College in Mount Vernon, IA in fall 2012.

Rachel Paige Katz ’10 BA was promoted to Membership Director at The Breman Jewish Museum in Atlanta, GA. She also curated “The Dreyfus Affair and the Press: the Art of Visual Reportage” at The Jewish Theological Seminary, which was on display from May until August 2012.

Trudy Kawami ’83 PhD gave the lecture, “Artistic Currents Along the Gulf in Ancient Times,” at Dar al-Athar as-Islamiya, Kuwait City. She has in press “The ‘Sasanian’ Stuccoes of Mound H, Kish,” in *Where Kingship Descended from Heaven: New Studies on Ancient Kish*, ed. Karen L. Wilson and Deborah A. Bekken (University of Chicago Press) and “Parthian and Elymaean Rock Reliefs,” *Oxford University Press Handbook on Iranian Archaeology*.

Heidi King ’81 MA gave papers at the Museo Nacional de Antropología e Historia in Mexico City and at the Annual Meeting of the Institute of Andean Studies at Berkeley. She is the main author and editor of the book, *Peruvian Featherworks: Arts of the Precolumbian Era*, to be published by the Metropolitan Museum of Art in fall 2012.

Kathryn Kramer ’93 PhD curated *Contemporary Aboriginal Art: Mapping Land, Representing Country* at Dowd Gallery, SUNY Cortland, in fall 2011; and authored, with John Rennie Short, “Flânerie and the Globalizing City” in *City* (June–August 2011).

Jonathan Kuhn ’83 MA as NYC Parks and Recreation’s Director of Arts and Antiquities, oversaw the 15th season of the Citywide Monuments

Conservation Program, and helped organize more than 30 public art installations, including the BMW Guggenheim Lab and Ai Weiwei’s *Circle of Heads* at the Pulitzer Fountain.

Sarah Lawrence ’94 PhD is now Dean of Art and Design History and Theory at The New School (Parsons).

Britt Levy ’06 BA is a first-year veterinary student at the University of Pennsylvania.

Carla Lord ’86 PhD contributed a chapter “A Survey of Imagery in Medieval Manuscripts of Ovid’s Metamorphoses and Related Commentaries” to *Ovid in the Middle Ages* (Cambridge University Press, 2011).

Alexandra Lotero ’12 BA was a Summer College Intern in the Met Education Department. This September, she will be a Teacher Resident at Match Community Day School in Boston.

Kenneth Maddox’s ’99 PhD article, “Cropsey’s Paintings of the ‘Fog Company’ and the Industrial Riverside of Hastings-on-Hudson,” will be published in *IA, Journal of the Society for Industrial Archaeology*.

Susan McDonough ’90 BA has an appraisal practice in San Francisco.

Carmen Miller ’11 BA is currently the gallery manager at Balice, Hertling & Lewis Gallery.

Aliza “Kathryn” Minogue-Nachison ’12 BA is entering Columbia University’s PhD Program in Classical Studies in the fall.

In 2011 **David Moos** ’93 PhD established David Moos Art Advisory in Toronto, Canada.

Albert Narath ’11 PhD is an assistant professor in the Department of the History of Art and Architecture at the University of Oregon.

Deborah Nevins ’76 M Phil is designing a 40-acre park for the Stavros Niarchos Cultural Center in Athens with the Renzo Piano Building workshop. It will include The National Library of Greece and The National Opera of Greece. The project is fully underwritten by the Stavros Niarchos Foundation.

2012 marked the fourth year of **Victoria Newhouse’s** ’77 MA research for *Site and Sound: The Architecture and Acoustics of New Opera Houses and Concert Halls*, which was published in April.

Kathleen Nolan ’85 PhD presented “*Identité visuelle de la royauté féminine : Bertrade de Montfort et Adélaïde de Maurienne*,” at the Archives Nationales, Paris, which drew from her 2009 book: *Queens in Stone and Silver: the Creation of a Visual Identity for Queenship in Capetian France* (Palgrave).

Sarah Kelly Oehler ’10 PhD is the Henry and Gilda Buchbinder Associate Curator of American Art at the Art Institute of Chicago. Current projects include *They Seek a City: Chicago and the Art of Migration, 1910–1950*, and *Art and Appetite: American Painting, Culture, and Cuisine* (both scheduled for 2013). Last year she was elected Co-Chair of the Association of Historians of American Art.

Judith Ostrowitz ’96 PhD was awarded a 2012–2013 Art Writers Grant from the Creative Capital/ Warhol Foundation for a book with the working title: *Contemporary Native American Art: Cosmopolitanism and Creative Practice*.

Jennifer Overton ’88 BA ’91 MPA joined the Peace Corps in the Congo and works in international development.

Martha Page ’63 MA is now retired after getting an MA in Fine Arts and Fine Arts Education, Teachers College.

Andrea (Herbst) Paul ’03 BA recently started a company in London that will design and sell dresses for professional women.

Richard A. Pegg ’01 PhD gave public lectures at the Hillwood Art Museum, The Newark Museum, DePauw University, and Freie University in Berlin.

Ian Pepper ’10 PhD published “Tangent 1: Maillart Serra. ‘Maillart Extended’ or Nördling Eversed? An Exact Fantasy” in English and German in *Candida—Journal for Architectural Knowledge* (University of Aachen, Germany).

Doralynn Pines ’85 PhD has been elected to the Board of the College Art Association.

Cary D’Alo Place ’05 BA became a Teach for America Corps Member in 2009 and taught first grade outside Baton Rouge, LA. She is now an associate designer at Odell Associates in Richmond, VA.

Barbara Porter ’01 PhD is Director of the American Center of Oriental Research, Amman, Jordan.

Olivia Powell ’12 PhD will be the Samuel H. Kress Interpretive Fellow at The Frick Collection in 2012–13. She graduated in May.

David Pullins ’05 BA, a PhD candidate at Harvard University and a fellow at the Metropolitan Museum of Art, began a three-year David E. Finley Fellowship from the Center for Advanced Study in the Visual Arts (CASVA) in fall 2012.

Anne Reilly ’10 BA completed a Masters in Art Crime Studies and will graduate in May 2013 from Fordham University School of Law. She is currently an associate editor of the *Fordham Intellectual Property, Media, and Entertainment Law Journal* and contributes to the journal’s blog.

Jamie Richardson ’08 BA completed her Master of Arts in Art History at Bryn Mawr College in 2012.

Catherine Roach ’09 PhD is Assistant Professor of Art History at Virginia Commonwealth University. Her research has been published in the *British Art Journal*, *Visual Culture in Britain*, the *Museum History Journal*; another article is forthcoming in the *Huntington Library Quarterly*.

Janice Robertson ’05 PhD gave the papers, “Aztec Picture-Writing Meets Hypermedia and a ‘New World’ of Writing Opens Up,” at REWIRE 2011, FACT’S International Conference on Media Art Histories; and “VoiceThread Class Projects Turn Text-Based Teaching Practices on Their Head,” at SECAC 2011.

Terry Robinson ’88 BA is a guide at the Philip Johnson Glass House in New Canaan, CT.

Donald Rosenthal’s ’78 PhD article, “Delacroix, Fantin-Latour, and Tannhäuser in Paris,” appeared in *Wagneriana* (fall 2011).

Paige Rozanski ’08 MA works as a curatorial assistant in the Department of Modern and Contemporary Art at the National Gallery of Art in Washington, DC.

Karen Rubinson ’76 PhD was part of the curatorial team for *Nomads and Networks: The Ancient Art and Culture of Kazakhstan*, organized by the Institute for the Study of the Ancient World, NYU. She co-edited the accompanying catalogue.

After six years as Chairman of the American Friends of the Tel Aviv Museum of Art, **Steven Schwartz** ’70 BA, is now its Vice Chairman, with responsibility for art acquisitions.

John Scott ’71 PhD is writing “Public Sculptures and Monuments” for *World Scholar Latin America and the Caribbean*, (online), and “Desarrollo de los ‘yugos’ y las ‘hacha’ en Veracruz precolombino” for *1º Coloquio Temas Selectos del Centro-Sur de Veracruz: El Juego de Pelota* (UNAM Mexico City).

Johanna Seasonwein ’10 PhD is the Andrew W. Mellon Curatorial Fellow for Academic Programs at the Princeton University Art Museum. She organized the exhibition *Princeton and the Gothic Revival: 1870–1930* and authored a book

by the same name, published by Princeton University Press.

Robert Simon ’82 PhD is involved with the discovery of Leonardo da Vinci’s lost *Salvator Mundi*, recently exhibited at the National Gallery, London. He is editing and co-writing a monograph on the painting.

Cat Slowik ’12 BA is working in design and production at Annie Leibovitz’s studio.

Jeffrey Chipps Smith ’79 PhD professor at University of Texas, Austin, published *Dürer* (Phaidon, 2012). He organized a conference on “Visual Acuity and the Arts of Communication in Early Modern Germany” at Duke University and co-chaired a CIHA session in July in Nuremberg.

David Simon Sokolow ’70 BA, ’71 MA won the Teacher of the Year for 2011–2012 at The University of Texas School of Law, where he has taught for the past 31 years. It is his third Teacher-of-the-Year award.

Jenny Spring ’01 BA lives in San Francisco and works for Chronicle Books, where she manages client publishers. Her roster includes Laurence King Publishing (London), Princeton Architectural Press (New York), and the Creative Company (Mankato, MN).

Louise Stewart ’11 BA is completing her MA in Principles of Conservation in September.

Claudia Swan ’97 PhD concluded a three-year term as Chair of the Department of Art History at Northwestern University and spent 2010–2011 in residence

at the Netherlands Institute for Advanced Study.

In 2012 **Silvia Tennenbaum’s** ’83 MA novel, *Yesterday’s Streets* (German title: *Strassen von Gestern*), was chosen for “Frankfurt liest ein Buch” (Frankfurt reads a book). She also received the Goethe Medal from the state of Hesse.

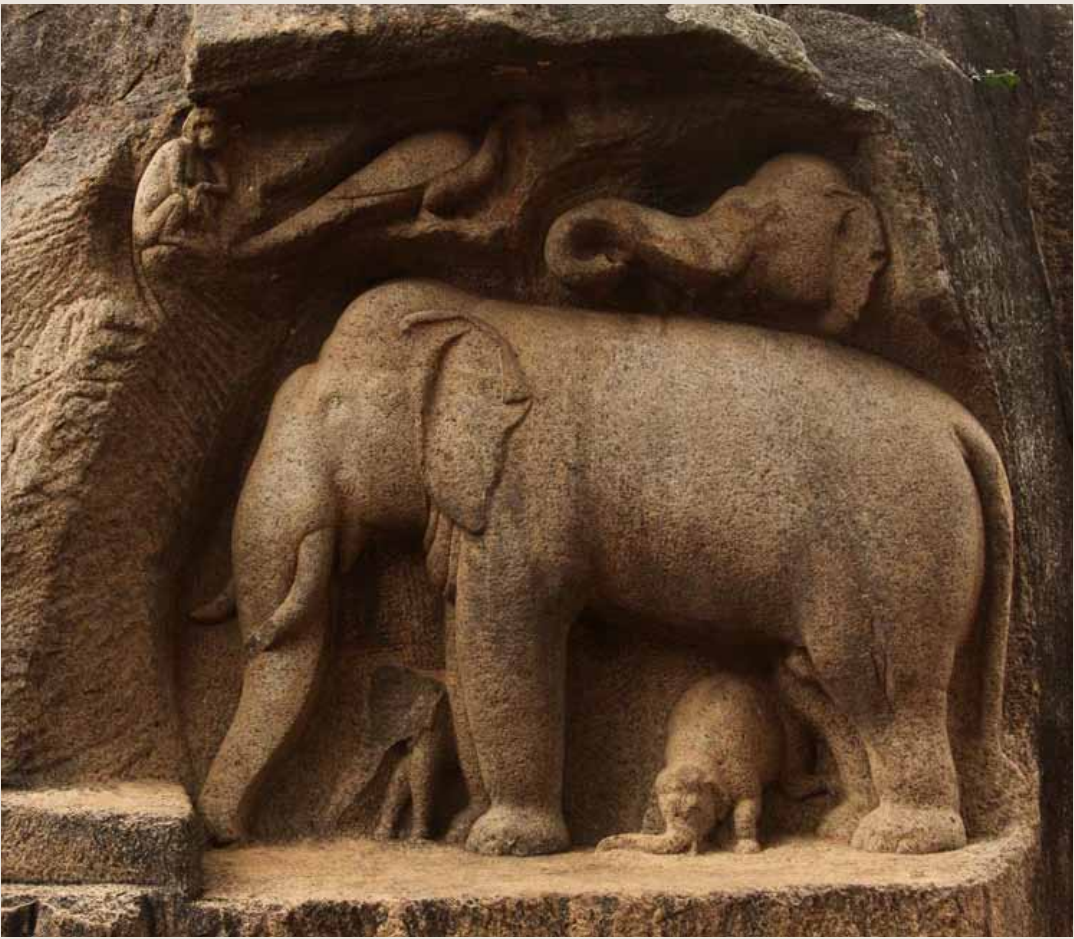
Chun-Yi Tsai ’09 M Phil was an exchange student at UC-Berkeley in spring 2012. In 2012–2013, she will be a Jane and Morgan Whitney Fellow in the Asian Art Department at the Metropolitan Museum of Art.

Anna Vallye ’11 PhD is Andrew W. Mellon Postdoctoral Curatorial Fellow in the Department of Modern and Contemporary Art at the Philadelphia Museum of Art. She is organizing *Fernand Léger and the Modern City*, which will open in 2013.

Althea Viafora-Kress ’00 BA sold Subodh Gutpa’s sculpture, *Line of Control*, to India’s Kiran Nadar Museum. She continues to help build collections and support artist works at Viafora-Kress Fine Art.

Mark Watson ’12 PhD started as Assistant Professor of Art History at Clayton State University in Atlanta this fall. He will be presenting a paper on the work of Jimmie Durham in the “Particularities of Post-identity” session at the 2013 College Art Association conference.

Virginia-Lee Webb ’96 PhD was awarded the Prix International du Livre d’Art Tribal for *Ancestors of the Lake: Art of Lake Sentani and Humboldt Bay*, 2011, published by the



Sculptural Relief, Mahabalipuram, Tamil Nadu, India. Photograph by Prasad Pawar.

Menil Collection, Houston and Yale University Press. She was also the curator for the exhibition at the Menil.

Barbara Weinberg ’72 PhD completed the multi-year renovation of the Metropolitan Museum of Art’s American Wing. She organized a team-taught curatorial studies colloquium, offered by the Met and NYU’s Institute of Fine Arts. She has also been preparing for major loan exhibitions on George Bellows, the Civil War, and John Singer Sargent.

During the past few years **Anne Weinshenker** ’62 PhD has published catalog essays for exhibitions at the George Segal Gallery at Montclair State University.

Laura Weinstein ’11 PhD is the Ananda Coomaraswamy Curator of South Asian and Islamic Art at the Museum of Fine Arts, Boston.

Barbara Ehrlich White ’65 PhD is completing her biography: *Renoir’s Intimate Life Story: Models, Children, and Friends*.

Lisa Williams ’12 MA was the first Postgraduate Fellow for Forever & Today, Inc. The Robert Rauschenberg Foundation hired her to work on upcoming exhibitions.

Irene Winter ’73 PhD participated in the first US Archaeological Field Project in Iraq since the departure of US troops. Under the auspices of SUNY Stony Brook the proj-

ect worked at Tell Sakhariya, six kilometers from the site of the ancient ziggurat of Ur.

Carter Wiseman ’72 MA reports that he has completed ten years of teaching at the Yale School of Architecture, and that his book based on his Yale courses, *The Architecture Writer’s Companion*, will be published by Trinity University Press next year.

Susan Wood ’79 PhD contributed to the *Blackwell Companion to the Flavian Era*, forthcoming in 2013, and is currently completing a chapter for the *Oxford Handbook of Roman Sculpture*. She was appointed the Doris and Paul Travis Professor of Art History, Oakland University (Rochester, MI).

Professor Natalie Boymel Kampen (1944–2012)

The faculty and students of the Department of Art History and Archaeology mourn the loss of Professor Natalie Boymel Kampen, beloved teacher, mentor, and internationally recognized historian of Roman art and architecture, who passed away at her home in Wakefield, Rhode Island, on August 12, 2012. Born in Philadelphia, Tally received her BA and MA from the University of Pennsylvania in 1965 and 1967, and earned her PhD in Art History from Brown University in 1976. Having taught at the University of Rhode Island for almost two decades, she joined the faculty of Barnard College as Professor of Women’s Studies and of Art History in 1988, chairing the Department of Women’s Studies from 1988 to 1995. In 2004, she became the first Barbara Novak Professor of Art History and Women’s Studies. Following her retirement in 2010, she served as Visiting Professor at Jawaharlal Nehru University in New Delhi and Brown University. Tally’s warmth, intellectual generosity, and wit will be much missed, but her memory will be cherished.



On Tally Kampen’s Teaching



The task of putting into words what Tally meant to me as a teacher and mentor—to say nothing of her role as a colleague and friend—is a very tall order indeed. The emotions are still too raw, and the temptation is too great to offer simple platitudes about the occasion, or worse, intellectualizing it. Tally, of course, would tell me to stop fumbling around and get to the point (one of the things that makes Tally most present for me is that her Yiddishisms have

slowly but surely crept into my everyday vocabulary). Few graduate students are lucky enough to study with a scholar who is simultaneously brilliant and self-effacing; commanding and non-hierarchical; maternal and professional. At every turn, she offered a model of cautious, but intrepid scholarship, encouraging me to rethink the obvious and ask questions that seemed at first to need no asking. I have only just begun to take all these lessons to heart, but I thank her for showing me the way.

PATRICK R. CROWLEY ’11 PHD

Tally was an exemplary teacher and person. I learned as much from her about life as I did about Roman art. My family and I will miss her more than we can say.

HÉRICA VALLADARES ’06 PHD

Excerpts from the Writings of Professor Kampen

From *Family Fictions in Roman Art*, selected by JAMES FRAKES ’02 PHD

I chose this excerpt because it guides me in my current work, and because I had the privilege to be with Tally in Tripoli when she first saw the relief on the honorific arch of Leptis Magna with her own eyes.

The comprehensibility of the doubling of the triumphal panels on the Leptis arch turns on two central phenomena: the constant presence of the empress as a necessary part of the Severan family image and marker of its nature *as* a family and the dynastic hopes embodied by the two sons she produced. Julia Domna takes multiple roles here, including those with military overtones, but her fundamental purpose is to provide the retrospective link to the Antonine women ... and at the same time to underscore the hope of dynastic continuity ... The constant cross-referencing of generations and of Leptis and Rome make the arch a remarkable illustration of the way Roman artistic creativity could be brought to bear on local and imperial political needs.

From “The Art of Soldiers on a Roman Frontier: Style and the Antonine Wall,” in Eve D’Ambra and Guy P. R. Metraux, *The Art of Citizens, Soldiers and Freedmen in the Roman World*, selected by ELIZABETH MARLOWE ’04 PHD

I propose that these reliefs [figural distance slabs erected by military units stationed along the Antonine Wall in Britain] need to be understood not only through the ways they were produced and the people who produced them but through the audiences that viewed them ... Rather than provincial styles always being failed attempts to be unprovincial, i.e. either indigenous in some originary way or Roman in some metropolitan and Hellenizing way, styles may be both taken-for-granted and at the same time expressive vehicles for group identity ... A heterogeneous population of soldiers who came from all over the empire produced works in multiple styles, even within one legion in one brief period in one geographical area. At the same time, I would argue that all the styles participated in the construction of a Romanness that had little to do with the metropolis and Hellenism and much to do with non-elite status and social diversity.

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With Thanks

The strength and renown of Columbia’s Department of Art History and Archaeology derive not only from the expertise and dedication of the faculty, but also from alumni and friends who carry forward the intellectual mission of the department and who provide financial support for professorships, fellowships, symposia, and an array of programs and projects that enhance our core offerings.

We are deeply grateful to the following individuals, foundations, corporations, as well as those who have wished to remain anonymous, who have given generously in the fiscal year 2011-2012:

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LEFT: Zadar, Croatia, 2009

RIGHT: Dubrovnik, Croatia, 2009. (Photographs by Elizabeth Bartman ’84 PhD)

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Vitthala Temple, Hampi, Karnataka. Photograph by Prasad Pawar

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