

COLUMBIA UNIVERSITY

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

FALL 2013

826 *schermernhorn*



Dear Alumni and Friends,



It has been an exciting and busy year in and around Schermerhorn Hall, one marked by many different types of academic events, activities, and accomplishments of our students and faculty in the Department of Art History and Archaeology. We feature some of the most noteworthy of these events in the current edition of *826 Schermerhorn*, which was produced on a slightly different schedule this year to coincide with the Chair's Annual Appeal and a brief report on some of our past and future fundraising activities.

Since becoming Chair of the Department in 2012, I have had the pleasure of meeting many of you in person, most recently at our *Friends Reception* during the CAA Conference in New York in February. This occasion brought alumni back to the eighth floor of Schermerhorn Hall and into the Judith

Lee Stronach Center, which has become a space much beloved by our students for study and relaxation. As you will see in this publication, the Department was recently able to furnish the Stronach Center with a set of elegant sofas, chairs, and tables thanks to the generosity of Raymond Lifchez (MAR '57, MA '67), husband of the late Judith Lee Stronach (BS '67, MA '69), and longtime friend of the Department of Art History and Archaeology.

Among the most important academic news this year is the appointment of Avinoam Shalem as the first Riggio Professor of the History of the Arts of Islam. This professorship has been established by Mr. and Mrs. Leonard Riggio. It is thanks to the remarkable loyalty and generosity of many of our alumni, parents of current and past students, and other friends whose gifts have helped us to maintain our status as one of the foremost departments of art history and archaeology and to make a real difference in the lives of our students. Your generosity ensures that we are able to continue to prepare art historians for the very best academic and curatorial positions available, train the next generation of art critics, and make the study of the visual arts a central part of the education of all undergraduate students attending Columbia University.

This year also marks the return to full-time teaching of Barry Bergdoll (BA '77, PhD '86), Meyer Schapiro Professor of Art History and Archaeology, after serving as Philip Johnson Chief Curator of Architecture and Design at MOMA for the past six years. It also marks the final year of teaching for Esther Pasztor (PhD '71) the inaugural chairholder of the Lisa and Bernard Selz Professorship in Pre-Columbian Art History. A ground-breaker in the field throughout her distinguished career, she has mentored numerous students and scholars at Columbia. The Department celebrated her remarkable achievements with a scholarly symposium earlier this year. Currently on a research leave, Esther will join our illustrious emeritus faculty in the fall of 2014.

In closing, I would like to ask you to consider making a gift to the Department. We have included a return envelope listing various funds within the Department to which donations may be directed. By contributing a tax-deductible donation of \$50 or more, you will be making an important investment in training the brilliant young art historians and archaeologists who study in the Department, and you also will help to ensure that the Department can fulfill its educational mission in years to come. In particular I would like to call your attention to the *Fund for Graduate Language Training*. Your donations to this fund will enable our students to go abroad and to acquire the language skills necessary to immerse themselves in the scholarly literature and primary sources of their area of study and help them to function more effectively as members of the international community of scholars. Last year, I announced the exciting news of two archaeological fieldwork projects taking shape in Greece and Italy. As you will see in the features on pages six and seven, these projects are now ready to be launched. Those among you who would like to help fund these and other fieldwork projects may do so by making a contribution to the *Group Study Abroad and Archaeological Fieldwork Fund*.

I greatly appreciate your commitment and loyalty to Columbia University and the Department of Art History and Archaeology, and I thank you on behalf of our faculty and students for your continuing support. I look forward to seeing you whenever you have an opportunity to visit us here at Schermerhorn Hall.

With best wishes for a joyous holiday season,

Holger A. Klein
PROFESSOR AND DEPARTMENT CHAIR

We are delighted to welcome five new members to the Columbia/Barnard art history faculty: Avinoam Shalem, Riggio Professor of the History of the Arts of Islam; Diane Bodart, Assistant Professor of Southern Renaissance and Baroque Art; Frédérique Baumgartner, Lecturer and Director of MA in Art History; Kent Minturn, Lecturer and Director of MA in Modern Art: Critical and Curatorial Studies (MODA); and Megan O'Neil as a Term Assistant Professor in the Barnard Art History Department.

AVINOAM SHALEM, RIGGIO PROFESSOR OF THE HISTORY OF THE ARTS OF ISLAM, studied at the



universities of Tel Aviv, Munich (LMU), and Edinburgh, where he earned his PhD degree in the field of Islamic art. Prior to joining the Columbia faculty, he held a professorship at the University of

Munich and has taught also at the universities of Tel Aviv, Edinburgh, Heidelberg, Bamberg, Lucerne, and Jawaharlal Nehru University in New Delhi. In 2006 he was Andrew Mellon Senior Fellow at the Metropolitan Museum of Art in New York, in 2007 he was appointed Max-Planck Fellow at the Kunsthistorisches Institut in Florence, and in 2009 he was Guest Scholar at the Getty Research Center. Professor Shalem's research focuses on interactions in the Mediterranean Basin, migration of objects, and medieval aesthetics, and he has published extensively on medieval Islamic art, as well as Jewish and Christian art. His nine books include *Islam Christianized: Islamic Portable Objects in the Medieval Church Treasures of the Latin West* (2nd rev. ed., New York, 1998); *The Oliphant: Islamic Objects in Historical Context* (Leiden, 2004); *Facing the Wall: The Palestinian-Israeli Barriers* (Cologne, 2011); *Facts and Artefacts: Art in the Islamic World. Festschrift for Jens Kröger on His 65th Birthday* (Leiden, 2007); and *After One Hundred Years: The 1910 Exhibition "Meisterwerke muhammedanischer Kunst" Reconsidered* (Leiden, 2010). He has recently edited the book *Constructing the Image of Muhammad in Europe* (Berlin, 2013), which illuminates the conceptualization and pictorialization of the Prophet Muhammad in the West, from early medieval times until the 19th century. Professor Shalem has written more than one hundred articles on stylistic observations, document-based researches and cultural studies, historiographies, and art criticism, among other topics. He is also one of the directors of the Getty-supported international project *Art Space and Mobility in the Early Ages of Globalization: The Mediterranean, Central Asia and the Indian Subcontinent 400–1650*.

DIANE BODART, ASSISTANT PROFESSOR, is a specialist in the art of the Italian Renaissance



and Baroque. She was educated at Università degli Studi di Roma "La Sapienza" in Rome and at the École des Hautes Études en Sciences Sociales in Paris. The recipient of fellowships from the

Académie de France (Villa Médicis) in Rome, the Deutsches Forum für Kunstgeschichte in Paris, and the Harvard University Center for Renaissance Studies (Villa I Tatti) in Florence, Professor Bodart taught at the University of Poitiers before coming to Columbia. Her research focuses on Renaissance and early modern art in Italy and in the Spanish Hapsburg Empire, with special attention to the relation between art and politics and between image theory and practice. Among other topics, she has written about portraiture, public monument and urban space, reflection in Renaissance painting, and laughter in Renaissance art. Her book *Pouvoirs du portrait sous les Habsbourg d'Espagne* (Paris, 2011) received an award from the Académie Française. Other publications include *Tiziano e Federico II Gonzaga: Storia di un rapporto di committenza* (Rome, 1998) and *François Lemée, Traité des statues. Paris 1688*, edited with H. Ziegler (Weimar, 2012).

FRÉDÉRIQUE BAUMGARTNER '03 MA, LECTURER AND DIRECTOR OF MA PROGRAM IN ART



HISTORY, is a specialist in the field of 18th- and 19th-century European art. She earned her PhD at Harvard. Her current book project, stemming from her dissertation, examines the politicization of the art of

Hubert Robert during the French Revolution in relation to notions of cultural experience. A new project concerning émigré and exile artists at the turn of the 19th century explores the dynamic between displacement and the creative process in a period that witnessed the

fall of the cosmopolitan ideal and the rise of nationalism. Dr. Baumgartner was an assistant curator at the Musée national d'art moderne–Centre Pompidou in Paris and remains interested in video and performance art.

KENT MINTURN '07 PhD, LECTURER AND DIRECTOR OF MA IN MODERN ART:



CRITICAL AND CURATORIAL STUDIES (MODA), specializes in European and American modernism, history of photography, and cinema. He has been awarded grants from the Getty Library, the Morgan Library

and Museum, and the Dedalus Foundation, and has held teaching positions at Emory University, Sarah Lawrence College, SUNY Stony Brook, and SVA. His articles and essays on postwar French and American art have appeared frequently in journals and exhibition catalogues. His book *Jean Dubuffet* is forthcoming from Phaidon Press.

MEGAN O'NEIL, TERM ASSISTANT PROFESSOR, specializes in Pre-Columbian art and architec-



ture. She received her MA from the University of Texas at Austin and her PhD from Yale. She has received fellowships from the National Gallery of Art, the Getty Foundation, Dumbarton Oaks,

and Fulbright and has taught at USC and the College of William and Mary. Her scholarship, represented in her book *Engaging Ancient Maya Sculpture at Piedras Negras, Guatemala*, adds a new dimension to the spectrum of art historical fields at Barnard/Columbia. Currently she teaches a lecture, *Mesoamerican Art and Architecture*, and an undergraduate seminar, *Myth, Ritual, and Rulership in Ancient Maya Art and Architecture*.



Hagia Sophia, Istanbul, Turkey. Interior, nave and dome. Photograph by Gabriel Rodriguez.

A New Joint Summer Program with Boğaziçi University in Istanbul & The Istanbul Research and Documentation Project

IT WAS A HOT SUMMER IN ISTANBUL, not only in terms of the felt temperature in some of the city's more crowded streets and public places, but first and foremost for the hot political climate that boiled over on May 28 and resulted in countrywide mass demonstrations and open riots following the violent eviction of peaceful protesters from Gezi Park and Taksim Square. Environmental activists and a broad spectrum of citizens had begun to stage Occupy-inspired demonstrations against an urban redevelopment project that would have sacrificed the existing park for a shopping mall and residential complex in the guise of a reconstruction of the early 19th-century Halil Paşa military barracks, which had stood on the site until their destruction in 1940.

Like many others who followed the political events in Turkey unfold in those days in late May 2013, I was deeply concerned about the developments for personal and professional reasons, not least because the Department had just finalized arrangements for a joint Summer Program in Byzantine Studies with our colleagues at Boğaziçi University in Istanbul, and the program was scheduled to commence at the end of June. Columbia students were scheduled to travel to Istanbul to study the history and monuments of the Late Roman, Byzantine, and Early Ottoman city in a six-week course taught at Columbia University's Global Center near Taksim Square, and on the Boğaziçi campus near Rumeli Hisarı.

For any student of Byzantine art and architecture, it is a unique opportunity to experience firsthand the city that served as the capital of the Byzantine Empire from 330 to 1453 CE, and to study its rich heritage. The Department and Office of Global Programs were therefore not easily inclined to cancel the new program unless absolutely necessary. Istanbul—founded as a Greek colony and named Byzantion in the seventh century BC, destroyed, re-founded and named by Emperor Constantine the Great in 330 CE in his own honor—has seen its fair share of political

unrest over the three millennia of its existence. Having served as the capital not only for the Byzantine but also the Ottoman Empire until the creation of the Republic of Turkey, it is today a rich palimpsest of cultures and artistic traditions in which architectural monuments of its Roman, Byzantine, and Ottoman past serve as sites of historical and cultural memory woven into the ever-changing fabric of a 21st-century metropolis.

As it turned out, being in Istanbul this summer was both a stimulating and exciting experience. Stimulating because the Gezi Park protests and the broader anti-government demonstrations and activism that ensued as a result of it—from the standing man (#duranadam) to the nightly ritual of noisy solidarity marches in various city parks and quarters around Taksim Square—provided much food for thought and discussion among Turkish and American students. Exciting because the contemporary events provided an interesting foil for the study of Byzantine and Ottoman monuments and the problems of their historic preservation in a rapidly changing urban environment.

In addition to their coursework at Boğaziçi University and Columbia's Global Center, students participated in the first fieldwork campaign of the Istanbul Research and Documentation Project, which was founded in 2011 as a collaborative research initiative with the stated goal to create, over an initial period of 3 years, an open-access, state-of-the art digital research and documentation platform that provides access to a broad range of scholarly projects focused on the city's Late Antique, Byzantine, and Ottoman sites and monuments. A preview of the project's goals and mission is available at: www.learn.columbia.edu/istanbul

HOLGER A. KLEIN
EARLY CHRISTIAN AND BYZANTINE ART
AND ARCHAEOLOGY



Hagia Sophia, Istanbul, Turkey. Deësis mosaic, detail. Photograph by Gabriel Rodriguez.

Archmap: A Spatial Database for Developing and Sharing Knowledge about Buildings and Artifacts

WITH THE CONTINUING SUPPORT of the Andrew Mellon Foundation, Stephen Murray is presiding over a project to extend our mapping work beyond Romanesque and Gothic churches. Murray and grant co-director Rory O'Neill, who began their collaboration some twenty years ago, are now working to develop the *Archmap* system, a Web-based application that lies at the heart of the Mapping Gothic France Project. Archmap is a spatial database linked with Google Maps with collection-building features to allow students and researchers to add and map images, exchange texts (essays and bibliographies), and to study buildings, spaces, and artifacts with newly developed analytical tools (www.mappinggothic.org). The Archmap team includes Zainab Bahrani

(ancient monuments in Mesopotamia), Francesco de Angelis (Hadrian's Villa), Vidya Dehejia (Indian temples), and Holger Klein (the Istanbul Project), as well as Nikolas Bakirtzis at the Cyprus Institute, and Andrew Tallon, Vassar College, in an advisory role. The goal for the one-year grant is to develop prototypes for tools that empower research tasks for both faculty and students. These prototypes will form the basis of a larger grant proposal to fund development of the Archmap system, expanding it into other fields in the humanities.

STEPHEN MURRAY
MIEVEAL ART AND GOTHIC ARCHITECTURE

Unearthing Poseidon, the Earth-Shaker:

The Columbia-Greek Excavation at Boeotian Onchestos

Celebrating the publication of my book on the sanctuaries and cults of Poseidon in the Peloponnese with friends in Vienna back in 2003, I dared voice my dream to excavate the last nearly “untouched” sanctuary of Poseidon in Greece: the god’s cult site in Onchestos, the religious center of the Boeotian confederacy. My Austrian colleagues simply dismissed my idea as that of someone who had drunk too much wine!

Now, ten years later, the Greek Ministry of Culture has approved an excavation project that will mark the first undertaking of its kind ever to be conducted by Columbia University in the land of the Hellenes. The site that the Greek authorities have placed in my hands to explore is the sanctuary of Poseidon in Onchestos.

In a scholarly field obsessed with Athens, Rome, and “big” monuments, a landscape such as Boeotia can easily be overlooked. Yet, the birthplace of Hesiod, Pindar, and Plutarch, the home of the Muses, and the setting of the tragic tales of Antigone, Oedipus, and Semele occupies a place in the mythological imagination, historical memory, and cultural expression of ancient Greece that can certainly compete and at times even surpass Athens in terms of contributions to Western civilization. Within ancient Boeotia, the sanctuary of Poseidon in Onchestos, probably founded in Mycenaean times, holds a significant position. Although Homer rarely refers to specific cult sites, he does describe the sanctuary in Onchestos as a sacred grove in his famous *Catalogue of Ships (Iliad 2.506)*. Another early reference appears in the *Homeric Hymn to Apollo*, which chronicles a strange ritual in the “splendid” cult place of Poseidon that entailed the examination of young horses meant to draw chariots.

Given its importance, the sanctuary has received remarkably little archaeological attention. Some brief rescue excavations conducted

by the 9th Greek Ephorate of Prehistoric and Classical Antiquities in 1964, 1973, and 1991 confirmed that it was located in the area of Steni Mavromatiou, between Thebes and Lebadeia. Architectural remains of the sanctuary have been identified in two distinct areas, lying slightly less than a mile apart. These have been identified as parts of a temple and a large rectangular building in which the representatives of the Boeotian confederacy met. In terms of size, the site must have been comparable to Delphi, Dodona, Isthmia, Nemea, or even Olympia.

In the summer of 2014, the Columbia-Greek excavation project in Onchestos will be launched with a geomagnetic survey of the entire area between the two previously identified sites. A mapping project will produce detailed plans of the terrain before the onset of the excavation. With the support of the 9th Greek Ephorate of Prehistoric and Classical Antiquities and the Athens Archaeological Society, a group of graduate students from the Department of Art History and Archaeology at Columbia University will excavate the two sites. In subsequent years, more and more graduate and undergraduate students will join the team. This is only the beginning of what promises to be an extremely rich and rewarding project.

In the words of the Greek poet Konstantinos Kavafis: “As you set out for Ithaka hope the voyage is a long one, full of adventure, full of discovery.” My dream to excavate Onchestos, born so long ago, has finally been realized in a voyage of exploration with generations of Columbia students; it will without doubt be full of both adventure and discovery.

IOANNIS MYLONOPOULOS
GREEK ART AND ARCHAEOLOGY

Temple of Poseidon at Cape Sounion, Greece. Photograph by Ioannis Mylonopoulos.



Hadrian’s Villa: The Archaeology of an Imperial Court

Starting in 2014, the Department of Art History and Archaeology and a group of partner institutions will offer students the chance to participate in an innovative research project at Hadrian’s Villa in Tivoli, near Rome. A UNESCO World Heritage site, this villa is one of the most important archaeological locations of classical antiquity. Its visionary synthesis of Roman, Greek, and Egyptian architectural and artistic traditions has attracted scholarly attention ever since the Villa’s rediscovery in the Renaissance and has inspired generations of artists, architects, and writers—from Palladio to Le Corbusier, and from Piranesi to Yourcenar.

Led by Francesco de Angelis (Art History and Archaeology) and Marco Maiuro (History), codirectors of the Advanced Program of Ancient History and Art (APAHA), the project is designed to investigate the ancient life of Hadrian’s Villa and to document its reception in modern times. The very exceptionality of the site has often proved to be a hindrance to understanding it on the basis of a systematic comparison with similar cases, such as the imperial buildings on the Palatine in Rome, other imperially owned villas in central Italy, or Roman villas in general. The project aims to contextualize Hadrian’s Villa within this broader reference network in order to research the dynamics of the Roman imperial court as it can be gleaned through a

holistic approach to evidence, from material findings to literary and epigraphical sources.

Among the main issues the project will investigate are the “humble” artifacts found at the site, which usually are neglected in favor of the more prestigious sculptures and mosaics, and the relationship of this everyday aspect to the ceremonial and official uses of the complex. The post-Hadrianic phases of the Villa will also be systematically documented and analyzed for the first time. Finally, the project will focus on the relation of the Villa to its surroundings in the territory of Tivoli.

A four-week summer program coordinated by Columbia’s Office of Global Programs will allow graduates and advanced undergraduates to take part in excavations and related activities, from geophysical prospecting to architectural survey. Students will also participate in an onsite seminar to develop new approaches addressing the historical and art historical issues raised by the Villa.

A database conceived jointly with the Archaeological Superintendency of Lazio and developed in collaboration with the Media Center for Art History will function both as the archive of the project and as a resource for scholars and students interested in the complex and fascinating history of the site. Among other things, it will host high-resolution images of the statues and other ornamental artifacts from the Villa—which



TOP: Hadrian’s Villa, Tivoli, Italy. Maritime theater. ABOVE: Hadrian’s Villa. Water leaf capital. Photographs by Francesco de Angelis.

are now scattered among museums and collections throughout the world—in order to assemble a virtual re-creation of the original decoration of the complex.

In addition to the Department of Art History and Archaeology, other institutions involved in the project include the History Department; the Graduate Program of Classical Studies; the Italian Academy for Advanced Studies in America; and, outside Columbia, H2CU, the Honors Center of Italian Universities of the Sapienza University in Rome.

FRANCESCO DE ANGELIS
ROMAN ART AND ARCHAEOLOGY



TRAVELS IN THE “Land of Enchantment”

During Spring Break 2013, students in the seminar *Modern Native American Art in the Southwest* visited Arizona and New Mexico. We had the opportunity to visit collections associated with the development of modern Native American art, such as the Indian Arts Fund collection of Pueblo watercolors and ceramics from the 1920s and 1930s at the School of Advanced Research, and to spend time with contemporary artists including Jaune Quick-to-See Smith and Jamison Chas. Banks, Artist-in-Residence at the Museum of Contemporary Native Art. The trip included a visit to the storage vault of the Institute of American Indian Art in Santa Fe, a school established in the 1960s to educate Native artists. We were thrilled at the opportunity to study works by such artists as Allan Houser, T. C. Cannon, and Linda Lomaheftewa up close. Another highlight was a behind-the-scenes tour of the University of New Mexico’s Tamarind Institute, Lithography Studio & Workshop, an institution with a longstanding tradition of collaborating with Native artists. Institute director Marjorie Devon showed us a Fritz Scholder print in several stages of production and we also got to watch interns pulling prints. Because the historical and ancient artifacts and buildings of the Southwest create the context in which contemporary artists work, the class made several visits to archaeological sites and Pueblo communities where the modern exists alongside the ancestral. In addition to hiking Canyon de Chelly and Bandelier National Monuments, we were lucky enough to be invited to a feast day at Laguna Pueblo. The trip gave students a rich understanding of the objects we had been studying as well as providing extensive opportunities to talk with the artists, curators, and art professionals who are shaping contemporary Native art of the Southwest. Our deep thanks go to Louise and Leonard Riggio, whose support of the Riggio Program Fund for Undergraduate Support made this trip possible.



FAR LEFT: Canyon de Chelly National Monument, Arizona. Photograph by Gabriel Rodriguez.
LEFT: Bandelier National Monument, New Mexico. Photograph by Gabriel Rodriguez.

ELIZABETH HUTCHINSON
AMERICAN ART HISTORY

Art Humanities and Visual Media, New and Old



Sonja Drimmer ’11 PhD teaching a class at the Metropolitan Museum of Art. Photograph by Seungjung Kim.

The Media Center for Art History, celebrating its 20th anniversary this year, was launched to enliven Art Humanities with three-dimensional animations and video (The Amiens Project; The Raphael Project). In 1998 work began to replace the 35mm slides long used to teach the course with fresh digital images. While these enterprises were once at the cutting edge of digital pedagogy, technology continues to advance and our tools must be constantly updated. Recently, the Department began an exciting new initiative to refresh its resources for the teaching of Art Humanities. We have begun video-recording pedagogical briefings as an ongoing reference for instructors, and will sharpen the design of the course website to make it more user-friendly while also integrating the site into the campus-wide network of sites for the Core Curriculum. We also are initiating a program to encourage faculty to rethink the digital resources for each component of the syllabus. Stephen Murray, for example, plans to revise the material on Amiens Cathedral beginning in Autumn 2014.

In addition, the department is planning, with help of the College and other sources of funding, to turn the west end of the 8th floor of Schermerhorn into a gallery centered on works specific to the teaching of Art Humanities, thus putting to new pedagogical use the space to be vacated by the Wallach Gallery when it moves to the new Manhattanville campus in 2016.

Even with these exciting developments, it is the instructors who make Art Humanities a cornerstone of Columbia’s curriculum. Below are perspectives from a first-time instructor, PhD student Michael Fowler, and a veteran, Anna Hetherington ’13 PhD, on their experiences teaching (and being taught by) Art Humanities.

A Reflection on Art Humanities

ANNA HETHERINGTON ’13 PhD

It is difficult to forget the mix of eager anticipation and gripping fear that I experienced as a fourth-year graduate student about to step into my first-ever Art Humanities classroom as an instructor. The thoughts “I just have to make it through today” and “I just have to get to Raphael” certainly went through my mind. It is equally hard to forget the sense of accomplishment and exultation after teaching that first class, which is inevitably much more than simply getting through it. In fact, the hardest sessions to teach turned out to be those in my specialty. Still, in my eighth semester of teaching the course, PhD in hand, Raphael, Bruegel, and Michelangelo are the most difficult units to teach. It is hardest to separate the layers and levels of knowledge and prejudices and firm beliefs from the objects themselves, yet it is crucial that we do so. Art Humanities perpetually reaffirms and strengthens my commitment to visual literacy. It forces me to directly engage with works of art and deal with them on their own terms instead of hiding behind secondary sources or even primary texts. In teaching Art Hum one sees how students become increasingly aware of the world around them. It is infinitely satisfying to hear an Economics major who claimed to have no interest in or knowledge of art make connections between Lipchitz’s *Bellerophon Taming Pegasus* and Bernini’s *Apollo and Daphne*. Art Humanities students are not

afraid of images: they look, they are critical, and they learn the vocabulary to express what they see in a manner that is both articulate and deeply considered. At its core, Art Humanities teaches students how to think. It has certainly made me a more critical thinker, a more astute observer, and fundamentally a better scholar.

MICHAEL ANTHONY FOWLER

In my predoctoral years of study, I often encountered the scholarly conviction—whether explicitly stated or implied—that aesthetics was not a particularly useful category of inquiry for the classical archaeologist. Repeated exposure to this judgment predisposed me to treat artifacts as indicative of broader socio-cultural and historical circumstances and less as objects whose visual characteristics actively contributed to their functional efficacy and impact. You can probably imagine, then, that when I was told as a prospective student that I would have the opportunity to teach a course devoted largely to visual analysis (and of *masterpieces* at that!), my response was ambivalent. Fortunately, my education at Columbia quickly disabused me of my received bias against formal analysis of works of art.

However, I still had one more reservation about teaching Art Humanities: achieving a happy and productive balance between the demands of the dissertation and teaching. Having just completed the first four weeks of

the semester, I can attest that this concern was well placed. Art Humanities is a challenging, time-consuming venture for first-time instructors like myself. In addition to designing and producing my own course materials, much of the material covered lies well outside my field of specialization. Yet, this is one reason why teaching Art Humanities has also been an immensely rewarding experience.

In order to teach this course, I have had to adopt a more panoramic perspective, one that extends well beyond my usual geographic and temporal frame of ancient Greece. In so doing, I have found that teaching Art Humanities has been not only an opportunity to improve my general proficiency in Western art history, but also a reminder of the prevailing themes and issues that confront the discipline as a whole.

Such an exercise could not come at a timelier point in the doctoral program, as I and my fourth-year cohort embark on focused multiyear research projects. Art Humanities guarantees that as we delve into our respective topics, our scholarly vision does not become myopic. Through sustained conversations about art from diverse periods and places, I am reminded of some of art history’s most enduring questions. And this gets at what I regard as the greatest lesson that teaching Art Humanities can offer to my dissertation research: while detailed visual analysis is fundamental to art historical method, the details should not distract from the big picture.

Structure Brought to Light, Argument Brought to Space



FOR A FEW WEEKS IN JUNE 2013 the temporary exhibition galleries at the Museum of Modern Art were dominated not by famed modern paintings or contemporary installations but by architecture as retrospective exhibitions of the work of the great 19th-century French architect Henri Labrouste and the Swiss-French titan Le Corbusier overlapped. As I had realized a year earlier, the overlapping exhibitions presented exciting opportunities but also interlocking problems of curatorial and scholarly logistics. No less challenging than bringing Labrouste's 19th-century architecture into the space of the 21st-century museum was installing paintings, architectural models, drawings, photographs, film projections, and full-scale rooms by Le Corbusier, which required its own palette of display techniques.

Most rewarding for me was conceiving and designing the installation of the Labrouste exhibition. Labrouste—who figured prominently in my doctoral dissertation—was famous for his challenge to academic orthodoxy at the height of French Romanticism, and for the design of two audacious but serene reading rooms for the Bibliothèque Sainte-Geneviève and for the Bibliothèque Nationale in Paris, both dominated by their elegant exposed cast-iron

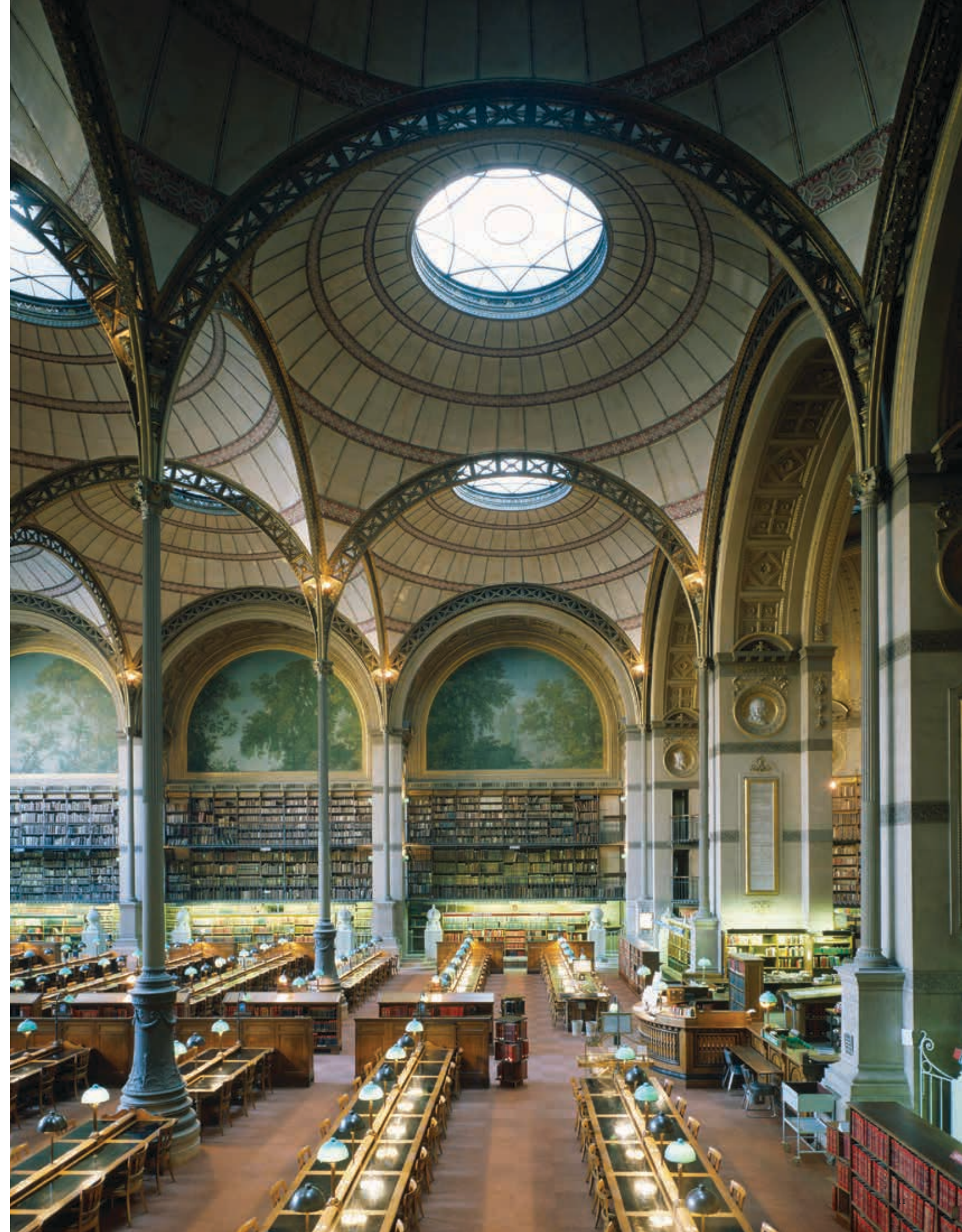
skeletal frames. The display at MOMA took form over the course of early 2011, during much of which I was commuting between Cambridge, England, where I was giving the weekly Slade Lectures, and Paris, where two French colleagues and I culled through some 1,500 drawings by Labrouste and his contemporaries. Our goal was to create a selection that portrayed Labrouste's career as an ongoing investigation, a modern language of architecture grounded in his historical analysis of the process of change, the adaptation of form to material, and response to societal shifts of his time.

Exhibitions differ from books in that the execution is not a correction of a manuscript but a construction of an argument in space. The solution was to create three different environments in the MOMA galleries: a dense hang of drawings and watercolors from Labrouste's Italian study years that evoked a 19th-century Salon installation, which gave way to twin galleries laid out to evoke the reading rooms of the two libraries—the material now displayed on tabletops, obliging viewers to adopt a different pace and mode of looking. Here the space of the exhibition provided some compensation for the inability to bring actual architectural space into a gallery. A clerestory opening to the MOMA garden was cut in order to create a display of one space inside another that resonated with a major theme of the show, expressed in the subtitle "Structure Brought to Light."

Then all was demolished, the power of its spatial demonstration now consigned to the museum archives and the arguments of the curators recorded in the pages of the accompanying book.

BARRY BERGDOLL
MEYER SCHAPIRO PROFESSOR OF ART HISTORY AND ARCHAEOLOGY

TOP: Installation view of the exhibition "Le Corbusier: An Atlas of Modern Landscapes." June 15–September 23, 2013. © 2013 The Museum of Modern Art, New York. Photograph by Jonathan Muzikar. BOTTOM: Installation view of exhibition "Henri Labrouste: Structure Brought to Light." March 10–June 24, 2013. © 2013 The Museum of Modern Art, New York. Photograph by Jonathan Muzikar. RIGHT: Henri Labrouste (French, 1801–1875). Bibliothèque nationale, Paris, 1854–75. View of the reading room. © Georges Fessy.





Multiple Occupancy: Eleanor Antin's "Selves"

Curator: Emily Liebert '13 PhD
Miriam and Ira D. Wallach Art Gallery
September 4 to December 7, 2013
ICA Boston from March 19 to July 16, 2014

ELEANOR ANTIN, A PIONEER OF CONCEPTUAL ART, has worked in the mediums of performance, photography, film, video, and installation for nearly fifty years. From 1972 to 1991, she focused on inventing multiple personae of different genders, races, professions, historical eras, and geographic locations. Antin called this motley group, which included a deposed king, an exiled film director, ambitious ballerinas, and dogged nurses, her "selves." The selves' manifestations were as diverse as their stories. Some were embodied by Antin and captured in photographs and on video; others had paper doll or puppet surrogates. At times their existence was known only through the drawings, texts, and films they had ostensibly left behind. The issues the selves personify—destabilized identity, fictionalized history, transformation, and archival slippage—reverberate in art of the present day. *Multiple Occupancy*, which stems from Dr. Liebert's doctoral research, is the first exhibition to focus exclusively on this critical body of work. In addition to the art on view, it features archival materials never before displayed.

The exhibition catalogue, edited and with an introductory essay by Dr. Liebert, features new texts by Huey Copeland, Malik Gaines and Alexandro Segade, and Henry Sayre, as well as an interview with Antin. Complementing the exhibition will be a series of public programs throughout the fall, organized in collaboration with Columbia's School of the Arts, as well as Art21, Electronic Arts Intermix, and Performa 13. These programs include a screening, performance, and lively conversation among artists across generations, all bringing into focus different aspects of Eleanor Antin's work.

Eleanor Antin, *The Two Eleanors*, 1973. Black-and-white photograph mounted on board, 11 x 14 in. Private Collection.



Tony Oursler, UFOs, and Effigies

Curators: Branden W. Joseph and Mark Wasiuta
Assistant Curator: Adam M. Bandler
Arthur Ross Architecture Gallery, Columbia University
April 16 to May 25, 2013

THE EXHIBITION PRESENTED TWO SETS OF IMAGES drawn from artist Tony Oursler's extensive photographic archives. The two collections serve not only to open new perspectives onto the more well-known aspects of Oursler's artistic production, but also to raise a larger set of questions about the "rhetoric" of the photographic image. Among other important distinctions, the two sets of photographs exhibit different mediatic temperatures. The heightened realism of the "hot" effigy photos and the "cool" objectivity of the UFO photography occupy competing and symmetrically opposite evidentiary positions. Each set strains against the outer edges of the truth claims that were culturally invested in photography, particularly as it functioned prior to the widespread adoption of digital photography and the electronic distribution of imagery via the Internet.



For the exhibition, Oursler produced a new video composed entirely of UFO and effigy imagery drawn from YouTube. Oursler's new piece embraces one medium (streaming digital video) in order to reflect upon the loss of another (pre-digital photography). In so doing, it suggests a dialectic between the persistence of popular customs and modes of belief and the mutability of the means and media by which they are culturally embodied and communicated.

Installation view of the exhibition *Tony Oursler, UFOs, and Effigies*.
April 16–May 25, 2013. Arthur Ross Architecture Gallery, Columbia University.
© James Ewing Photography.

faculty highlights

Alexander Alberro edited two volumes published in the past year: *John Miller: The Ruin of Exchange* (Zurich/New York, 2012) and *What Is Contemporary Art Today?* (Pamplona, 2012). He cowrote the introduction to *Parachute—The Anthology: Volume I (1975–2000)*, ed. Chantal Pontbriand (Zurich, 2012). His articles and essays included: "Life Models," *Frieze Magazine* (Summer 2012); "Michael Asher," *Art in America* 100 (January 2013); "Systems, Dialectics, and Castles in the Sky," in *Hans Haacke: Castles in the Sky*, ed. Manuel Borja Vilel (Madrid, 2012); and "Unconscious," in *Janet Cardiff and George Bures Miller*, ed. Okwui Enwezor (Ostfildern, 2012).

Zainab Bahrani was awarded a President's Global Initiative Grant to begin her field project *Mapping Mesopotamian Monuments*. The first season began in the 2013 Fall semester; the team is documenting and assessing damage to monuments in northern Iraq. Also this year she completed an essay on "Assyro-Babylonian Aesthetics" for the *Oxford Encyclopedia of Aesthetics*. She co-published the results of excavations at Tell Leilan, Syria, in Harvey Weiss et al., *Seven Generations Since the Fall of Akkad* (Wiesbaden, 2012), and wrote "Amnesia in Mesopotamia" for *Document* (March 2013). Her book *The Infinite Image: Art, Time and the Aesthetic Dimension in Antiquity*, based on her 2011 Slade Lectures at Oxford, is scheduled to be published in March 2014 by Reaktion Books London.

Barry Bergdoll returned in September full time to the department as Meyer Schapiro Chair of Art History after serving since January 2007 as Philip Johnson Chief Curator of Architecture and Design at the Museum of Modern Art. This past year was a bumper

year for architecture exhibitions at MOMA, which he describes in this issue (see p. 10). He also delivered the 62nd annual Mellon Lectures in the Fine Arts at the National Gallery in March/April and was honored with the Architecture award of the American Academy of Arts and Letters. In February he delivered the Teetzel Lecture at the University of Toronto.



Diane Bodart coauthored with Hendrik Ziegler the critical edition of François Lemée, *Traité des statues*, Paris 1688 (Weimar, 2012). This treatise traces the history of monuments from biblical times through the reign of Louis XIV to justify the use of public statuary by the Sun King, who in 1686 had a golden colossus of himself erected on the newly built Place des Victoires in Paris. The publication includes a facsimile, a volume of commentaries, and an online database. Her book *Pouvoirs du portrait sous les Habsbourg d'Espagne* (Paris, 2011) received an award from the Académie Française.

From August to October 2012 **Michael Cole** was a visiting scholar at the Center for Advanced Studies at the Ludwig-Maximilians-Universität in Munich, where he largely completed the manuscript for a short book about the battle paintings that Leonardo da Vinci and Michelangelo conceived

for the Great Council Hall of Florence. While in Munich, Prof. Cole co-taught a seminar on South German sculpture with Ulrich Pfisterer; the two traveled in the region with a group of students from the LMU and Columbia. Last spring Prof. Cole was on parental leave, caring for his new daughter, Alice. He has completed his three-year term as reviews editor for the *Art Bulletin* and currently is co-curating an exhibition of sculptors' drawings for the Isabella Stewart Gardner Museum in Boston.

Jonathan Crary recently discussed his writing and research in an interview on the public radio program *Behind the News*, produced by station KPFA in Berkeley, and in an appearance on the New York-based television show *Book Case TV*.

While on leave, **Francesco de Angelis** has been working on his research project on the reception of state art in the Roman world. He also organized an overseas archaeological program on Hadrian's villa at Tivoli (see p. 7) and participated in conferences in Malibu and Seattle. In the fall he joined the editorial board of the *Bullettino della Commissione Archeologica Comunale di Roma*, a journal focusing the art and archaeology of Rome.

Vidya Dehejia is completing her manuscript "The Unfinished: Indian Stone Carvers at Work," which grew out of an NEH collaborative project with Peter Rockwell, sculptor and stone conservation consultant. Prof. Dehejia has accepted the Mario Miranda Visiting Research Professorship at Goa University for the next three years, which entails teaching in Goa for four weeks in July and August, the start of the academic year in India.

Noam M. Elcott completed his book-length manuscript titled "Artificial Darkness: A Modern Art and Media History" and became an editor of the journal *Grey Room*. In April 2013, he became a father. Prof. Elcott also organized "Séances: The Cinematic Event," an international conference held at Columbia University and Light Industry. He gave talks at UC Berkeley, Binghamton University, and Columbia's Deutsches Haus, and delivered the keynote address at "Playing with Shadows," an international conference held at Tate Modern, London.

David Freedberg frequently lectured in Germany and Italy, both on traditional art historical subjects and on the potential of neuroscientific research for the understanding of the history of images. His drive to establish joint programs in neuroscience, psychology, and art mostly found fruit in the multidisciplinary programs he has developed at the Italian Academy, at the Metropolitan Museum, and in Europe. His work in these areas was widely published, as well as his more recent research on iconoclasm and on Aby Warburg. A selection of his essays on Warburg and the Pueblo dances was published in Spanish under the title of *Las Mascaras de Aby Warburg* (Barcelona, 2012).

Anne Higonnet's essays from the past year include "The Social Life of Provenance" in *Provenance: An Alternate History of Art* (Los Angeles, 2013), "Picturing Childhood in the Modern West" for *The Routledge History of Childhood in the Western World* (London/New York, 2013), as well as two related essays on Manet in *Grey Room* and a Frick Collection exhibition catalogue. With a team of PhD, MA, and undergraduate students, she is currently preparing a Wallach Gallery exhibition and

online catalogue about the sculpture of Anna Hyatt Huntington, one of New York City's most successful early 20th-century sculptors.

Elizabeth Hutchinson's recent publications include "From Pantheon to Indian Gallery: Art and Sovereignty on the Early Nineteenth Century Cultural Frontier," *Journal of American Studies* (May 2013), and "A Narrow Escape': Albert Bierstadt's *Wreck of the Ancon*," *American Art* (March 2013). Her CAA session, "Indigenous Art on the Global Stage," brought together curators and artists from around the world. She also joined the academic advisory boards of the Georgia O'Keeffe Museum and the Women's International Study Center, organized a panel about photography and empire for the American Studies Association, and began a project on Edward Curtis that will be presented in Beijing this fall.

Kellie Jones' exhibition *Now Dig This! Art and Black Los Angeles, 1960–1980* received the award for Best Thematic Exhibition in the United States from the International Association of Art Critics. After closing at MOMA PS1 in March 2013, the exhibition opened at the Williams College Museum of Art, where it will be on view until December. Prof. Jones' lectures on Lorna Simpson at the Galerie nationale du Jeu de Paume in Paris, as part of the artist's first European survey exhibition, were well received this summer. She continues to work on her latest project on conceptual art.

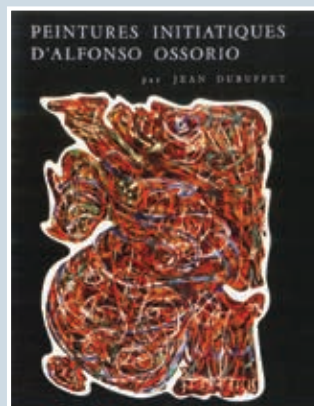
The French translation of **Branden W. Joseph's** first book, *Random Order: On Robert Rauschenberg, Artist, and the Neo-Avant-Garde* (Cambridge, MA, 2003), was published with a new preface on *Editions (sic)* and celebrated with

lectures at the Centre Pompidou in Paris and the WIELS, Contemporary Art Centre in Brussels. Prof. Joseph also lectured in Amsterdam, Buenos Aires, and Canberra, and published essays on John Cage, Antonin Artaud, Mike Kelley, Tony Conrad, and the relationship between Claes Oldenburg and Jackson Pollock. For his fall 2012 lecture course, "Neo-Dada and Pop Art," he brought to campus two legendary artists, filmmaker Ken Jacobs and filmmaker and performance artist Carolee Schneemann.

Holger A. Klein established a joint summer program in Byzantine Studies with Boğaziçi University in Istanbul and taught a seminar there, open to students from both universities, on the late antique, Byzantine, and early Ottoman monuments of the city. Students also participated in the first fieldwork campaign of the *Istanbul Research and Documentation Project* (see p. 4), a collaborative research and mapping program that received a substantial grant from the 2013 President's Global Innovation Fund. In the fall of 2013, Prof. Klein was one of twelve Columbia faculty members to be appointed Fellow in the newly established Provost Leadership Program.

In fall 2012 **Matthew McKelway** curated the exhibition *Silver Wind: The Arts of Sakai Hōitsu, 1761–1828*, at the Japan Society. The exhibition was reviewed in *The New York Times* and *The Wall Street Journal*, among other publications. In addition to the show's catalogue, Prof. McKelway also published two Japanese articles in *Kokka*, one of the oldest art historical journals in print (published since 1889), and an essay on Larry Ellison's Japanese screen paintings for the Asian Art Museum's exhibition *In the Moment: Japanese Art from the Larry Ellison Collection*. He also gave lectures on his recent research

in Jerusalem, Kyoto, New York, and San Francisco. In 2013–2014 he continues to serve as Director of Undergraduate Studies.



Kent Minturn co-organized and moderated a symposium on "Transatlantic Conversations and Abstract Expressionism" at the Phillips Collection Center for the Study of Modern Art in April, 2013. In August he gave a talk on "Dubuffet, Ossorio and Pollock" at the Pollock-Krasner House & Study Center, East Hampton, New York. This fall he wrote an essay for the catalogue *Alfonso Ossorio, 1949–1953* (New York, 2013), and in November gave a lecture at The Menil Collection in conjunction with its *Wols: Retrospective* exhibition. Dr. Minturn was also awarded a Morgan Library & Museum Drawing Institute Fellowship in support of his research on Jean Dubuffet's first book of phonetic poetry, *Ler dla canpane* (1948).

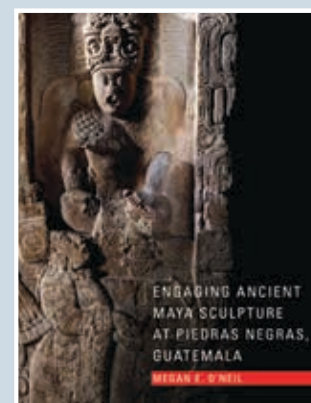


Keith Moxey's book *Visual Time: The Image in History* was published by Duke University Press. An interview he conducted with Partha Mitter is included in *Art Bulletin* 95 (September 2013). Prof. Moxey gave the keynote address "Truth and Method: The Challenge of the Image" and led the seminar "Contemporaneity: Or, What Time Is Tomorrow?" for the annual meeting of the Estonian Graduate School in Tartu in January 2013. He took part in "Histories of Art History in South-East Asia," a colloquium organized by the Clark Art Institute and the University of the Philippines in Manila in March, and was a member of a panel "Going Global in the Humanities? The Practices and Politics of Global Liberal Studies" held at New York University in April.

Stephen Murray took on the role of Director of Art Humanities with a view to initiating a new look at the role of the digital media in the teaching of the Core. He continues with his mapping enterprises: the development of Mapping Gothic France, an online database, and the extension of the concept through a new program known as Archmap (see p. 5). In his book *Plotting Gothic* (Chicago, forthcoming), Murray invites three medieval witnesses to become interlocutors, sharing their stories of Gothic, which are then woven together into various plots. He now looks forward to his next book, *The Life of a Cathedral: Notre-Dame of Amiens*, which he will undertake during a sabbatical next year.

Ioannis Mylonopoulos completed articles on subjects ranging from Athenian funerary imagery and the depiction of emotions in Greek art, to sacred architecture, dedicatory inscriptions on temples, and the transformation of 'things' into sacred objects. He lectured in Rome, Geneva, London, Oxford, and Copenhagen. In September

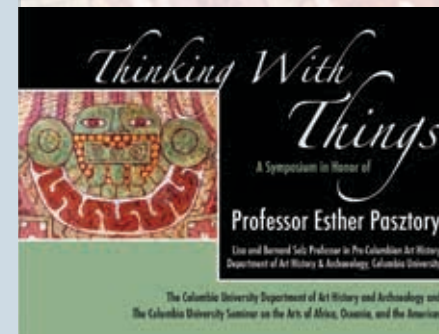
2012 he delivered a keynote lecture at the conference "The Aesthetics of the Inscribed Text in Greek and Roman Antiquity" held at the University of Durham. In April 2013 he taught at Université Paris I: Panthéon-Sorbonne as *professeur invité*. He was also invited to curate an exhibition on emotions in ancient Greece at the Onassis Cultural Center in New York (2016). In August the Greek Ministry of Culture approved his project to excavate the sanctuary of Poseidon in Boeotian Onchestos (see p. 6).



Megan E. O'Neil, Term Assistant Professor of Art History at Barnard College, specializes in ancient Maya art and archaeology. Her book *Engaging Ancient Maya Sculpture at Piedras Negras, Guatemala* was published (Norman, OK, 2012). A related book, *The Lives of Ancient Maya Sculptures*, a comparative study of sculptures from multiple Maya sites, is in progress. Her essay "Marked Faces, Displaced Bodies: Monument Breakage and Reuse among the Classic-Period Maya" is in *Striking Images, Iconoclasm Past and Present*, recently published by Ashgate.

Esther Pasztory taught her last Pre-Columbian art courses at Columbia in 2013 and will retire in 2014. The University Seminar in the Art of Africa, Oceania, and the Americas as well as the Department of Art History

Fest to Honor Esther Pasztory



THE DEPARTMENT OF ART HISTORY AND ARCHAEOLOGY and the University Seminar on the Arts of Africa, Oceania, and the Americas sponsored a daylong symposium in honor of Professor Esther Pasztory on May 17, 2013. Organized by graduates Andrew Finegold and Ellen Hoobler in conjunction with Francesco Pellizzi, Chair of the University Seminar, the symposium included six speakers—Holland Cotter (New York Times), Cecelia Klein (UCLA), Leonardo López Luján (INAH), Joanne Pillsbury (Metropolitan Museum of Art), Richard Townsend (Art Institute of Chicago), and Gary Urton (Harvard)—whose scholarly talks paid tribute to Esther's impact on the field. These papers and many others contributed by Pasztory's former students will appear in a volume edited by Finegold and Hoobler, to be published by the University of Oklahoma Press.

arranged an all-day conference entitled "Thinking with Things: A Symposium in Honor of Esther Pasztory," which was held on May 17, 2013. A Festschrift of the symposium talks and other papers by former students, currently being edited by Andrew Finegold and Ellen Hoobler, will be published by the University of Oklahoma Press. Fortunately, Prof. Pasztory's most recent book of short stories, *Conversations with Quetzalcoatl and Other Stories* (Solon, ME, 2013), was published just before the symposium.



Avinoam Shalem coauthored and edited *Constructing the Image of Muhammad in Europe* (Berlin, 2013), which gives an overview of the making of the image of

Muhammad in Europe. He contributed a long comment, "The Invention of the Sacrosanct or 'Sacred Making' as an Aesthetic Praxis: A Very Short Voyage from Barthes to Agamben via Eliade," to the online magazine *Review of the Witte de With Center for Contemporary Art*, and a shorter comment, "Transition, Flow, and Divergent Times," on the artwork of Walid Raad's *Scratching on Things I Could Disavow: A History of Art in the Arab World* for the *International Journal of Middle East Studies*. Prof. Shalem also lectured at the conference "Objects in Motion in the Early Modern World," which was held at the Getty Center in Los Angeles.

In 2013 **Z. S. Strother** received a fellowship from the National Endowment for the Humanities to work on her manuscript "Iconoclasm in Africa." She has also completed, with Jeremy Howard and Irēna Bužinska, the book manuscript "Vladimir Markov and Russian Primitivism: A Charter for the Avant-garde." Her recent articles include "A Photograph Steals the Soul": The History of an Idea," in *Portraiture and Photography in Africa* (Bloomington, 2013), and the English-language version

of "Looking for Africa in Carl Einstein's *Negerplastik*," *African Arts* 46, no. 4.

EMERITUS FACULTY

Richard Brilliant has written a memoir. He is teaching an alumni seminar, *Framing the Visual Experience of Artworks*, at Columbia University this fall.

David Rosand's paper "The Color of Justice and Other Observations" appeared in *Yale Journal of Law & the Humanities* (2012). "Paolo Caliari: A Veronese Painter Triumphant in Venice" was his contribution to *Paolo Veronese: A Master and His Workshop in Renaissance Venice*, the book accompanying the exhibition co-curated by Frederick Ilchman at The John and Mable Ringling Museum of Art, Sarasota (2012). "Time Lines: The Temporal Dimensions of Marking" was Prof. Rosand's contribution to the conference "Moving Imagination: Explorations of Gesture and Inner Movement (2013)." "*Incitamentum amoris musica [picta]*" appears in *Word, Image and Song: Essays on Early Modern Music* (2013), a Festschrift in honor of his wife, Prof. Ellen Rosand.

Dissertation Fellowship Awards for 2013–2014

Ary Stillman Departmental Dissertation Fellowship
Thomas Campbell: “Real to Reel: The Cassette Publication as Networked Space”

Ary Stillman Finishing Grant
Eszter Polonyi: “Physiognomic Perception in Bela Balazs’s Early Cinema Aesthetics”

Center for Advanced Study in the Visual Arts, David E. Finley Predoctoral Fellowship
Robert Fucci: “Jan van de Velde II (c. 1593–1641): The Printmaker as Creative Artist in the Early Dutch Republic”

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 Finishing Grant
Eliza Butler: “The Public Murals of Frank Millet”
Amanda Gannaway: “Visualizing Divine Authority: An Iconography of Lordship on the Late Intermediate North Coast of Peru”
William Gassaway: “Extraordinary Bodies: Divine Deformation among the Aztecs”
Megan McCarthy: “The Empire on Display: Exhibitions of Germanic Art and Design in America, 1890–1914”
Türkan Pilavci: “Drinking a God and Sacrificing a Drink: Hittite Libation Vessels in Art and Ritual”

Frick Collection, Anne L. Poulet Curatorial Fellowship
Adam Eaker: “Van Dyck against

Rubens: The Portraitist between Court and Studio”

Fulbright Institute of International Education Dissertation Fellowship
Talia Andrei: “Mapping Sacred Spaces: Representations of Pleasure and Worship in shaji sankei mandara”

GSAS-CU International Travel Fellowship
Marta Becherini: “Staging the Foreign: Niccolò Manucci (ca. 1638–1717) and Early European Collections of Indian Paintings”
Sandrine Colard: “Photography in the Colonial Congo”

GSAS Giles Whiting Foundation Fellowship
Joshua Cohen: “Masks and the Modern: African/European Encounters in 20th-Century Art”

GSAS Research Excellence Dissertation Fellowship
Lorenzo Buonanno: “Sculpted Altarpieces, Devotion, and Artistic Interaction in Early Renaissance Venice”
Colby Chamberlain: “George Maciunas and the Art of Paperwork”
Connie Choi: “A Matter of Building Bridges: Photography and African American Education across the Century”
Sophia D’Addio: “Adorning the *re degl’istrumenti*: Painted Organ Shutters in Renaissance Italy”
Michaela de Lacaze: “Marta Minujin and the Politics of Participation”
Elizabeth Gollnick: “Diffusion: Light and Space Art in Postwar Los Angeles”

Alexandra Helprin: “Art and Servitude on the Sheremetev Estates”
Francesca Marzullo: “Italian Overdoors, 1200–1500”
Michael Sanchez: “System 1970: Art as Logistics”
Zachary Stewart: “The East Anglian Parish Hall-Church: Architecture and Identity in Late-Medieval England”
Andrea Vazquez: “Portraits, Pots or Power Objects? On the Imagery and Ontology of Wari Faceneck Jars”
Lorenzo Vigotti: “From Palazzo Davanzati to Palazzo Medici: Private Architecture during the Florentine Oligarchy, 1382–1444”
Brigid von Preussen: “The Antique Made New: Commercial Classicism in Late Georgian Britain”

Japan Foundation, Japanese Studies Fellowship
Jens Bartel: “Style, Space, and Meaning in the Large-Scale Paintings of Maruyama Ōkyo (1733–1795)”
Yu Yang: “At the Crossroads of Japanese Regional Modernism and Colonialism: Architectural Interaction between Manchuria and Western Japan, 1905–1945”

Japanese Government (Monbukagakusho/MEXT) Scholarship for Research Students
Frank Feltens: “The Arts of Ogata Kōrin (1658–1716): Succession and Renewal”

Metropolitan Museum of Art, Jane and Morgan Whitney Fellowship
Sarah Schaefer: “Gustave Doré, the Bible, and the Shaping of Modernity”

Anne Hunnell Chen: “Elusive Empresses and Divine Dads: The Politics of Family in Tetrarchic Art and Architecture”

Metropolitan Museum of Art, J. Clawson Mills Fellowship
Giulia Paoletti: “La Connaissance du Réel: Fifty Years of Photography in Senegal (1910–60)”

Museum of Modern Art, Beaumont and Nancy Newhall Curatorial Fellowship
Drew Sawyer: “Walker Evans’ Cultures of Work and the Politics of Style”

Museum of Modern Art, Museum Research Consortium Fellowship
Stephanie O’Rourke: “Bodies of Knowledge: Fuseli, Girodet, and Spectatorship at the Turn of the Nineteenth Century”

Pierre and Marie-Gaetana Matisse Finishing Grant
Rachel Silveri: “The Art of Living in the Historical Avant-Garde”

Rudolf Wittkower Finishing Grant
Alessandra Di Croce: “Sacred Fragments: Studies in the Reception of Early-Christian Art in Post-Tridentine Rome”
Gabriella Szalay: “Materializing the Past: The Romantic Narrative of German Art”
Kori Lisa Yee Litt: “Lippo Vanni (fl. 1344–76): Between Wall and Page”

The Shincho Graduate Fellowship for Study in Japan
Aaron Rio: “Painting China in Medieval Kamakura”

2012–2013 Dissertations Defended

Kim Benzel: “Pu-abi’s Adornment for the Afterlife: Materials and Technologies of Jewelry at Ur in Mesopotamia” (Zainab Bahrani)

Katherine Boivin: “Holy Blood, Holy Cross: Architecture and Devotion in the Parochial Complex of Rothenburg ob der Tauber” (Stephen Murray)

Diana Bush: “The Dialectical Object: John Heartfield 1915–1933” (Alexander Alberro)

Roberta Casagrande-Kim: “The Journey to the Underworld: Topography, Landscape, and Divine Inhabitants of the Roman Hades” (Richard Brilliant)

Kathryn Chiong: “Words Matter: The Work of Lawrence Weiner” (Rosalind Krauss)

Susanna Cole: “Space into Time: English Canals and English Landscape Painting 1760–1835” (Jonathan Crary)

Marie-Stéphanie Delamairie: “An Art of Translation: French Prints and American Art (1848–1876)” (Elizabeth Hutchinson)

Anna Hetherington: “Melancholy Illusions: From Bosch to Titian” (David Rosand)

Susan Kart: “From Direct Carving to Recuperation: The Art of Moustapha Dimé in Post-Independence Senegal 1974–1997” (Zoë Strother)

Katherine Kasdorf: “Forming Dorasamudra: Temples of the Hoysala Capital in Context” (Vidya Dehejia)

Dipti Khera: “Picturing India’s ‘Land of Princes’ between the Mughal and British Empires: Topographical Imaginings of Udaipur and Its Environs” (Vidya Dehejia)

Emily Liebert: “Roles Recast: Eleanor Antin and the 1970s” (Alexander Alberro)

Martina Mims: “August Endell’s Construction of Feeling” (Barry Bergdoll)

Denise Murrell: “Seeing Laure: Race and Modernity from Manet’s Olympia to Matisse, Bearden, and Beyond” (Anne Higonnet)

Arianna Packard: “The Catafalque of Paul V: Architecture, Sculpture, and Iconography” (David Rosand)

Nassim Rossi: “Italian Renaissance Depictions of the Ottoman Sultan: Nuances in the Function of Early Modern Italian Portraiture” (David Rosand)

Anna Seastrand: “Praise, Politics and Language: South Indian Murals 1500–1800” (Vidya Dehejia)

Yuthika Sharma: “Art in between Empires: Visual Culture and Artistic Knowledge in Late Mughal Delhi, 1748–1857” (Vidya Dehejia)

Undergraduate Awards and Prizes

The Department awarded its senior thesis prize to Isabel J. Losada Sabando for “Pilgrimage and the New Jerusalem: A Reconstruction of the Enameled Plaques of St. Martin’s Cathedral in Ourense, Spain.”

WE WOULD LIKE TO THANK Gabe Rodriguez ’08 BA and Emily Shaw ’11 MA for the beautiful images they provided; Luke Barclay ’07 BA for all sections related to graduate students; Josh Sakolsky and Sonia Sorrentini for production management; and Jim Hall and Chris Newsome for preparing the sections on alumni news.



Cambridge University from the roof of St. John’s Chapel. Photograph by Rachel Boyd.

Cambridge/Columbia Research Exchanges

Six Columbia students spent a wonderful long weekend at Cambridge University in March, taking part in the 3rd Cambridge-Columbia Graduate Student Symposium. The setting could hardly have been more fitting for the symposium’s theme, the persistence of tradition in art and art history. After a series of presentations that spanned a huge geographical, temporal, and methodological range, we were shown the university’s architectural treasures by some of Cambridge’s students, and Professor Jean Michel Massing treated us to a thrilling tour of King’s College Chapel, where we peered through holes in the vault for a heart-stopping view of the floor below.

The next edition of the annual symposium, on spaces of art, will take place at Columbia in March 2014, with a methodological focus on the use of digital media in art history. Students from all stages of the program are encouraged to submit papers. We are especially grateful to Dr. John Weber for his generous donation that makes the symposium, and the exchange of ideas between Cambridge and Columbia, possible.

SONIA COMAN AND BRIGID VON PREUSSEN

Katharine Abrams ’10 BA recently started working at Marian Goodman Gallery as an assistant director. She was previously employed at Gladstone Gallery from October 2010 to January 2013.

A German-language edition of *When Buildings Speak* by **Anthony Alofsin** ’87 PhD, Roland Roessner Centennial Professor at the University of Texas, was published (2011). His latest book, *Frank Lloyd Wright, Art Collector* (2012), is the first catalogue raisonné of the architect’s unique collection of German and Austrian art prints.

Stanford Anderson ’68 PhD, Honorary Professor, College of Architecture and Urban Planning, Tongji University, Shanghai, China, coedited *Aalto and America* (2012) with Gail Fenske and David Fixler.

Julia Assante’s ’00 PhD recent book *The Last Frontier* (2012) won the Nautilus Gold Award 2013 for books in the category of grief, death, and dying. *Publisher’s Weekly* called it “the most important book on the enigma of death since the groundbreaking work of Elisabeth Kubler-Ross.”

In 2006 **Arlene Atherton** ’01 BA offered *Children Speak Tsunami* to the George W. H. Bush Library in honor of the 2005 SE Asia Tsunami. She collected children’s drawings in Sri Lanka, Thailand, and Indonesia. She also created a 51-minute video of Buddhist grieving ceremonies for each country.

Noit Banai ’07 PhD received an NEH grant to participate in the Summer Seminar for College and University Teachers (Paris, 2012) on 20th-century history and French national identity since 1990, which was organized by Richard J. Golsan and

Henry Roussio. She also wrote “Simulating Iraq: Cultural Mediation and the Effects of the Real,” *Public Culture* (Spring 2012).

Jessica (Marshall) Basciano ’12 PhD was a visiting assistant professor at Bucknell University in spring 2013. She presented papers at the New Directions in Gothic Revival conference at the University of Kent (2012) and the Sang Sacré symposium at Pratt Institute (2013). She also contributed a paper on modern monastic architecture at the SAH conference in Buffalo.

Frédérique Baumgartner ’03 MA received her PhD from Harvard University in 2011. She focuses on 18th- and 19th-century European art.

Colleen Becker ’08 PhD is a visiting fellow at the University of London. In July 2013 she presented a paper on Aby Warburg at the “Negotiating Boundaries” conference at the University of Birmingham. Curators Ricarda Vidal (King’s College) and Jenny Chamarette (Queen Mary) commissioned her flash-fiction piece *What We Made* by Colleen Becker for “Translation Games.”

Adrienne Baxter Bell ’05 PhD received the 2013 Teaching Excellence Award at Marymount Manhattan College, where she is an associate professor of art history and director of the College Honors Program. Her recent presentations include “Mark-Maker: The Gnostic Body in Gilded Age American Art and Psychology” (SECAC, 2012) and “George Inness and the Poetry of Place” (April 2013, Montclair Art Museum). She is chair of the sessions “We Are Where We Are Not: Picturing Invisibility in Nature Representations” (SECAC, 2013) and “Still on Terra Firma?:

The American Landscape in Contemporary Art” (CAA, 2014).

In July 2013 **Susanna Berger** ’07 BA began a postdoctoral fellowship in the Society of Fellows at Princeton University, where she will also be a lecturer in the Department of Art and Archaeology.

Priya Bhatnagar ’09 MA is Director of Publications for Urs Fischer’s imprint *Kiito-San* and edited the catalogue for his exhibition currently on view at MOCA in Los Angeles.

An all-day symposium devoted to **Benjamin Binstock**’s ’97 PhD first book on Vermeer and his daughter was held at the New York Humanities Institute of NYU in May 2013. Participants included Anthony Grafton, Chuck Close, and Lawrence Weschler.

Annette Blaugrund ’87 PhD is curating the exhibition “Albert Bierstadt in New York and New England,” which opens October 27, 2013, at the Thomas Cole Historic Site in Catskill, NY, and is accompanied by an illustrated catalogue. The show covers Bierstadt’s paintings and oil studies, his involvement with stereography, and his various studios in NY.

Babette Bohn ’82 PhD co-curated, with Judith Mann, the Federico Barocci exhibition at the Saint Louis Art Museum (October 2012–January 2013) and the National Gallery, London (February–May 2013), and coauthored the accompanying catalogue, *Federico Barocci: Renaissance Master of Color and Line* (2012). She coedited, with James Saslow, *A Companion to Renaissance and Baroque Art* (2013).

Mary Ann Bonet ’10 BA has been teaching school and family programs at the Brooklyn Museum, MOMA, El Museo del Barrio, and the Museum of the City of New York. She returned to Columbia in summer 2013 to start her EDM in Art and Art Education at Teachers College.

Elizabeth Childs ’89 PhD was appointed Etta and Mark Steinberg Professor of Art History at Washington University, where she is chair of the Department of Art History and Archaeology. Her book *Vanishing Paradise: Art and Exoticism in Colonial Tahiti* was published in May 2013, and she is contributing to the catalogue for the Gauguin show at MOMA in spring 2014.

Elizabeth Currier ’87 BA writes that her photography has taken off this past year, with invitations to several group exhibits and prizes in juried competitions. Her recently launched website shows an eclectic array of work that includes pinhole, infrared, and gold-toned images.

Elizabeth Denny ’10 MA has started Denny Gallery, a contemporary art gallery located on the Lower East Side at 261 Broome Street.

Kim Dramer ’02 PhD trained in online course design by JesuitNET. She taught “Chinese Culture for Marketing” at Fordham’s Gabelli School of Business, taking her Columbia art history education into the world of Sino-American business.

Sonja Drimmer ’11 PhD is now an assistant professor of medieval art at UMass Amherst. She was awarded a Riley Fellowship by the Huntington Library and spent the summer in residence as the Frankfort Fellow at the Warburg Institute. Sonja contributed to

the *British Library Journal* and *Antenna: The Journal for the Royal Entomological Society*, and to the book *Manuscripts and Printed Books in Europe, 1350–1550: Packaging, Presentation and Consumption* (2013).

Mary D. Edwards ’86 PhD published “‘Straight and without Deviation’: The Mission of Saint Lucy as Told in Fresco by Altichiero, 1379–84,” in *Il Santo: rivista francescana di storia dottrina arte* 50 (2012); “Tipi: Heritage of the Great Plains,” a review of the Brooklyn Museum exhibit in 2011, in *SECAC Review* 16 (2012); “A Memento Mori Motif in Nicola Pisano’s Pulpit in the Baptistery at Pisa,” in *Medieval Perspectives* 27 (2012); and a short story, “The New Pistol,” in *Paterson Literary Review* 40 (2012–13).

Lisa Florman ’94 PhD has been promoted to professor in the history of art department at Ohio State University. Her book *Concerning the Spiritual—and the Concrete—in Kandinsky’s Art*, will be published by Stanford University Press in January 2014.

Michelle Finocchi ’02 BA runs her own communications consultancy, specializing in press relations for art-related clients, including galleries and artists. She is based in NYC.

Tatiana Flores ’03 PhD was promoted to associate professor with tenure in the Department of Art History at Rutgers, The State University of New Jersey. Her book *Mexico’s Revolutionary Avant-Gardes: From Estridentismo to 30–30!* has just been released by Yale University Press.

Raymond Foery’s ’88 MA book *Alfred Hitchcock’s Frenzy: The Last Masterpiece* was published in 2012.

Kimberli Gant ’09 MA is a PhD candidate in art history at the University of Texas at Austin specializing in contemporary African/African Diaspora art. She is currently in Lagos, conducting research. In 2012 she was the inaugural Mercer Graduate Curatorial Fellow at AMOA-Arthouse in Austin, where she guest-curated “De-Luxe: Collections Selections” and “New Works: April Wood.” She also published exhibition essays, the Studio Museum’s “Fore” and AMOA-Arthouse’s “Texas Prize 2012.”

In spring 2013 **Alex Gartenfeld** ’08 BA co-organized, with Sir Norman Rosenthal, a landmark survey of New York art, featuring new works by 25 artists. He was recently named curator at the Museum of Contemporary Art, North Miami, and he was honorably asked to join the nomination committees for the Louis Comfort Tiffany Foundation and Artissima.

Claudia Goldstein ’03 PhD writes that her book *Pieter Bruegel and the Culture of the Early Modern Dinner Party* was published in May 2013 as part of Ashgate’s Visual Culture in Early Modernity series.

Holly Greenfield ’04 MA is the head of Benefit Auctions for Paddle8, an online auction house that connects buyers and sellers of fine art and collectibles throughout the world.

Margaret B. (Hayden) Grossman ’06 BA is now a lawyer, practicing real estate law in New York at Paul, Weiss LLP. She married Ben Grossman, also a lawyer in New York, in September 2012.

Rachel Haidu ’03 PhD is the new director of the Graduate Program in Visual and Cultural Studies at

the University of Rochester. Her book *The Absence of Work: Marcel Broodthaers, 1964–1976* was published in 2010, and she was the Tomás Harris Visiting Professor at University College London in spring 2013. She has published essays on a range of artists.

Piri Halasz ’82 PhD was happy to see that the College Art Association added a section for “contingent faculty” on its website because she is on the board of an organization that such faculty might find helpful—the National Coalition of Independent Scholars, which is open to any serious scholar who is not in a full-time position with a college, university, or institution devoted to the academic field in which the scholar specializes.

As the Acting Chief Curator at Henie-Onstad Kunstsenter (HOK), **Milena Hoegsberg** ’04 BA recently published *Living Labor* (2013), a publication produced in conjunction with the group exhibition “Arbeidstid” (Work Time) in Oslo. She is currently working on a performative solo project with artist Lea Porsager (October 2013) and a large Bauhaus Stage Art exhibition in collaboration with Bauhaus Dessau Foundation, which will open in May 2014.

Jim Hoekema ’77 MPHIL continues to work as a user experience architect for the consulting firm Accenture. His recent projects included digital strategy for Bose and user interface design for the California healthcare exchange (“Obamacare”).

As the director of the Nancy Graves Foundation, **Christina Hunter** ’03 PhD is organizing a large retrospective, “Nancy Graves Project,” with the Ludwig Forum in Aachen, Germany, which opens in October 2013. She lectured at the CAA 2013 session

on Cartographic Practices in Art and Architecture, and taught the Senior Thesis Seminar in the art history and archaeology department. Under the name Christina Stahr she exhibited in group shows and a large site-specific installation at the Art Factory in Paterson, NJ.

Michael A. Jacobsen ’76 PhD continues to publish on vintage automobiles and road racing in the 1950s in *Vintage Racecar Journal*, *Classic MG Magazine*, and in the current *MMM Yearbook*. He also contributes to the website The Chicane. He raced his ’34 MG Magnette last year at the Pittsburgh Vintage Grand Prix and this year at the Sonoma Historics, and he entered for the Monterey Historics in August. He donated his art history library to the University of Georgia’s program at Cortona, Italy.

Jinyoung Jin ’04 MA is the gallery director at The Korea Society in New York. She recently curated “The Hidden Beauty of Korea Captured by Five Artists from Abroad 1920s–1950s” (2013), “10,000 Threads: The Collected Works of Quilt Master Kim Haeja” (2011), and “Missionary Photography in Korea: Encountering the West Through Christianity” (2009).

Trudy S. Kawami ’83 PhD lectured at Dar al-Athar Al-Islamiyah, Kuwait City, in April 2013. She also wrote “Cosmopolitan Splendor: The First Millennium BCE in West Asia,” in *Splendors of the Ancient East: Antiquities from the al-Sabah Collection* (2013), and “Parthian and Elymaean Rock Reliefs,” in *The Oxford Handbook of Ancient Iran* (2013). With John Olbrantz she co-curated the exhibition “Breath of Heaven, Breath of Earth: Ancient Near Eastern Art

from American Collections” and cowrote the accompanying catalogue (2013).

Laura C. Kenner ’13 BA worked with Rosalyn Deutsche to complete a senior thesis on Louise Lawler’s exhibition catalogue, *A Spot on the Wall*. Kenner was awarded Departmental Honors in Art History and Archaeology, graduated summa cum laude, and is a member of Phi Beta Kappa.

Danielle Klein ’08 BA is working for Ralph Lauren as a showroom designer in the Global Creative Services department.

Yumi Koh ’93 BA is currently a global consumer analyst at the hedge fund Tiger Asia. She is also on the committee for her 20th reunion at Columbia College and looks forward to reconnecting with classmates.

Juliet Koss ’90 BA Associate Professor and Chair of Art History, Scripps College, Claremont, spent spring 2013 as a Humboldt Research Fellow at the Institut für Kunst- und Bildgeschichte, Humboldt University, Berlin. She recently published “Bauhausfolket [Bauhaus People],” in *Kulturo: Tidsskrift for Kunst, Litteratur og Politik* 34 (2012); “Scalebound Bauhaus,” in *The Islands of Benoit Mandelbrot: Fractals, Chaos, and the Materiality of Thinking* (2012); and “Wagnerska Beroenden/ Wagnerian Addictions,” in *Mer än Ljud/More Than Sound* (2013).

Kathryn Kramer ’93 PhD has been promoted to full professor in the art and art history department at the SUNY Cortland. Beginning in fall 2013, Professor Kramer will begin a term as chair of the department.

Isabel Losada ’13 BA interned at the Frick Collection through mid-July 2013 and enrolled at The Courtauld Institute in the fall to complete an MA in art history.

Andrea Luján ’11 BA graduated with honors in art history from Columbia University. She lectured at the 2012 joint conference of the Society of Dance History Scholars and the Congress on Research in Dance, as well as the 2013 international joint conference co-hosted by the Society of Dance History Scholars, the Nordic Forum for Dance Research, and the Norwegian University of Science and Technology. She is pursuing an interdisciplinary MA degree at CUNY.

Susan Milbrath ’75 PhD, curator of Latin American art and archaeology at the Florida Museum of Natural History, published *Heaven and Earth in Ancient Mexico: Astronomy and Seasonal Cycles in the Codex Borgia* (2013), and was awarded an NEH Preservation and Access grant to document a large collection transferred to the museum from the Maya site of Cerros in Belize.

Janet Oh ’10 MA recently produced a performance and lecture series at the Art Institute of Chicago. She matriculated in the PhD in Art History program at CUNY Graduate Center, focusing on interwar photography.

Richard Pegg ’01 PhD published two articles: “World Views: Late 18th Century Approaches to Mapmaking in China and Britain,” *Orientations* 44 (2013); and “Maps of the World (Cheonhado) in Korean Atlases of the Nineteenth Century,” in *Arts of Korea: Histories, Challenges and Perspectives* (2013). He also presented public lectures at DePauw University, University of Florida, and China Institute in New York.

For the past two years **Megha Ralapati** ’04 BA has been curating an international residency program at Chicago’s Hyde Park Art Center. She researches, writes, and curates independently. Her background in South Asian contemporary art remains a focus, though she is interested in its intersection with the broader international context.

Catherine Roach’s ’09 PhD article “Domestic Display and Imperial Identity” recently appeared in the *Huntington Library Quarterly*, and she is also contributing to the catalogue of the upcoming exhibition of Victorian sculpture at the Yale Center for British Art and Tate Britain.

Janice Robertson ’05 PhD conceived and cochaired “Rock the Pedagogical Boat: Open Mic + Tweet #caa2013rock” for the 2013 CAA Conference that asked, “With or without technology, are you doing something to rock the pedagogical boat of art history?” She presented “Don’t just go to the museum: weave museum field trips into your art history survey with VoiceThread multimedia technology, and grow the ‘working space’ in your classroom” at the 2013 Baruch College/Rubin Museum of Art Conference “Museums and Higher Education in the 21st Century: Collaborative Methods and Models for Innovation.”

Judith Rodenbeck ’03 PhD is a fellow at the Clark Institute of Art in the fall of 2013.

Roger Rothman ’00 PhD has written a new book, *Tiny Surrealism: Salvador Dali and the Aesthetics of the Small* (2012).

Paige Rozanski ’08 MA works as the curatorial assistant in the department of modern art at the National Gallery of Art,

Washington, DC. The exhibition “In the Tower: Kerry James Marshall” opened June 28, 2013.

Recent publications by **Karen S. Rubinson** ’76 PhD include “Gender Archaeology in East Asia and Eurasia,” coauthored with Katheryn Linduff, in *A Companion to Gender Prehistory* (2012); “Some Metal Belts from Hasanlu,” *Nāmvarnāmeḥ: Papers in Honour of Massoud Azarnoush* (2012); and “Urartian Belts and Some Antecedents,” *Biajnili-Urartu* (2012). She serves as president of the American Research Institute of the South Caucasus (ARISC), and is a research associate at NYU’s Institute for the Study of the Ancient World.

Kate Rudy ’01 PhD prepared a TED talk about medieval manuscripts, which is available on YouTube. She invites everyone to watch the talk and welcomes any feedback.

Isaac Santos ’13 BA recently graduated from Columbia with a BA in art history. He is currently working at *Remezcla*, an online publication that “has established itself as the source for underground and emerging trends in Latin music, visual arts, film, nightlife, food, and more.”

David Shapiro ’01 BA has expanded his business Museo Publications to include fine art appraisal services and has launched a related website. His collaborative proposal to create the Rockaway Museum of Contemporary Art in Fort Tilden’s abandoned military bunkers was selected by MOMA and MOMA PSI for the exhibition “Expo 1.” Shapiro continues his work as an independent editor for Pearson-Prentice Hall’s Higher Education Art History list.

Jeffrey Chipps Smith ’79 PhD has been elected counselor of the Renaissance Society of America (2013–16). He gave talks in Brisbane, Melbourne, and Perth, as well as Riggisberg (CH), U. Toronto, Huntsville (AL), San Diego, U. Hamburg, FU Berlin, and Kupferstichkabinett Berlin. He also wrote articles on the historiography of Northern Renaissance and Baroque art, Hans Vischer, Peter Floetner, Christoph Schwarz, and Jesuit confraternities, among others. 2013 is his last year as associate editor of the *Journal of the Historians of Netherlandish Art*.

Della Clason Sperling ’93 PhD is currently doing research on Swiss folk art antecedents of Ferdinand A. Brader (1833–1901) for an exhibition of the artist’s drawings at the Canton Museum of Art in December 2014. Brader numbered his works and to date only 202 out of approximately 1,000 have been located. If anyone has knowledge of any works, please search “Brader Exhibit 2014” on the Web.

After the birth of her second son in San Francisco, **Jennifer Moussa Spring** ’01 BA left her office job at Chronicle Books to take up freelancing. She is

currently clearing image rights for the Richard Diebenkorn Foundation for their upcoming catalogue raisonné of the artist’s work.

Nancy Stula ’97 PhD was named executive director of the William Benton Museum of Art at UConn, in July 2013. She is the author of *At Home: The Transcendental Landscapes of Christopher Pearse Cranch (1813–1892)* (2007), and currently serves on the board of the Connecticut Arts Alliance. She received the 2013 University of Hartford Distinguished Alumni Award.

Yuma Terada’s ’05 BA book *Tokyo yutopia: Nihonjin no kodoku na rakuen* was published in Japan in September 2012 by the publisher Bungeisha. The book, which offers cultural criticism on Japanese society as seen from abroad, is now in its second printing.

Erin Thompson ’10 PhD, having obtained her JD from Columbia Law School and practicing as an attorney, will return to academia in Fall 2013 as an assistant professor of art law and crime at John Jay College (CUNY).

Catherine Elise Trucks ’07 BA received an MA from the

Courtauld Institute of Art in 2009. She currently teaches art history as an adjunct at the University of Tampa. In October she presented a paper at the Universities Art Association of Canada in Banff. She will be a regular contributor to the forthcoming bimonthly *International Street Photographer Magazine*.

Elizabeth Valdez del Alamo ’86 PhD published *Palace of the Mind: The Cloister of Silos and Spanish Sculpture of the Twelfth Century* (2012).

Samantha Warren ’13 BA competed at the Under-23 World Rowing Championships in Linz, Austria, in July 2013.

Virginia-Lee Webb ’96 PhD published the essay “I just like looking at objects: Douglas Newton, Collector,” in *Collecting New Guinea Art: Douglas Newton, Harry Beran, Thomas Schultze-Westrum*, edited by Michael Hamson (2013).

Rachel Weidenbaum ’08 BA (now Rachel Claire) began the NYU Tisch Graduate Acting Program in September 2013 to earn her MFA. She is a member of Actors’ Equity Association and has collaborated with Marvell Repertory Theatre, Target Margin

Theatre, and Trusty Sidekick. In the HBO film *Muhammad Ali’s Greatest Fight* she had a scene opposite Christopher Plummer and Kathleen Chalfant.

Laura Weinstein ’11 PhD is Ananda Coomaraswamy Curator of South Asian and Islamic Art at the MFA, Boston. In July 2013 her show “Sacred Pages: Conversations about the Qur’an” opened at the MFA, with 30 pages from Qur’an manuscripts on view, accompanied by labels written by members of Boston’s Islamic community.

Irene Winter ’73 PhD was named an honorary fellow of the Institute of Fine Arts at commencement exercises in May 2013.

Aida Yuen Wong ’99 PhD was selected as fellow of the American Council of Learned Societies (2012–2013) and conducted research in China on the aesthetic theory and legacy of the modern reformist Kang Youwei (1858–1927). She also edited *Visualizing Beauty: Gender and Ideology in Modern East Asia* (2012).

Teriha Yaegashi ’08 BA is preparing to launch a private art advisory in New York and Tokyo, with the official opening scheduled for fall 2013.



News from the Stronach Center

Inaugurated in 2009, the Judith Lee Stronach Center quickly became the most popular space in the Department, in use daily by students and faculty and for frequent special events. The creation of the Center was made possible by a bequest from Judith Lee Stronach (BS ’67, MA ’69). Her husband, Professor Ray Lifchez (MAR ’57, MA ’67) of the University of California, Berkeley, has become a faithful friend of the Department. It is thanks to his generosity that handsome new tables and chairs were recently installed in the Center, replacing the odds and ends it formerly contained.

In Memory of Caleb Smith (1970–2013)



Born in Wisconsin and raised and educated in New Mexico, Caleb Smith moved to New York City in 2000, becoming an integral member of Columbia University’s Department of Art History and Archaeology. As Director of the Media Center for Art History from July 2009 onward, Caleb actively shaped the Department’s global media projects. Through his unique vision and collaborative leadership style he championed the adoption and use of new approaches, resources, and technologies for art historical pedagogy and research.

Caleb pursued his abiding interest in urban environments by famously and systematically walking every street in Manhattan, documenting the 500-mile walk through photography and his own brand of accessible, humorous, and engaging commentary at newyorkcitywalk.com. Caleb’s website is now archived at the Library of Congress thanks to Avery Library. His photographs are in the New-York Historical Society’s collection and included in the Museum of the City of New York’s exhibition *The Greatest Grid*. He taught New York: Architecture and Cultural History in Columbia’s Summer Session, and conducted architectural tours of New York City for Big Onion Walking Tours. As a project editor for *The Encyclopedia of New York City*, he contributed numerous entries including, significantly, the one on Broadway, which fascinated Caleb as a multifaceted historical monument and a challenging opportunity for hiking within the dense urban environment.

Caleb will be remembered as a gifted scholar and teacher, an inspiring leader, and a generous colleague and friend.

Tributes to Caleb

LIKE MANY GRADUATE students in our department, I considered Caleb one of my best among few true allies on campus. He taught me to batch scan slides, make QTVRS, and actually used what I produced under his direction when so often it felt as though my work might not be relevant to anyone but me. He was an absolute light, a kind and generous person, and a beloved champion of the underdog.

Like everyone who was lucky enough to have encountered Caleb, I have really been struggling to come to terms with his passing.

—Amanda Gannaway *PhD candidate*

WORKING WITH CALEB meant sharing a friendship and an infectious enthusiasm for whatever task was at hand. For me and many others, he was inseparable from New York City. I was lucky to teach a course on the history and architecture of New York with Caleb. His insights into the basic elements of everyday life—from iron boot scrapers to the stoops of row houses—will stay forever with me: not for their historical value, but for the way his view of the city had an effect of re-enchantment and brought a sense of wonder to the places and objects we often overlook or take for granted.

—Richard Anderson *’10 PhD*

CALEB’S ABILITY TO SPREAD enthusiasm for history was equal parts genius and generosity. He wasn’t just sharing facts, he was sharing a piece of himself. Conjuring this enthusiasm was one of the goals of the Caleb Smith Memorial Walk held this past spring. As our group of nearly fifty people walked the length of Broadway in Manhattan, from Marble Hill to Bowling Green, we interpreted and interrogated the city that Caleb loved. Every now and then, as we gazed upon some graceful old building or long-forgotten monument, we felt the enthusiasm he

We are honored to tell you that Caleb’s family has dedicated a bench in Riverside Park in his memory. The bench is on the upper portion of the park and is very much part of the park’s Olmsted design. Slightly south of 115th Street, it faces the city and has views of Riverside Drive’s elegant architecture. Caleb’s family also intends to inaugurate a yearly memorial prize for a thesis in American Studies.



Caleb Smith in Angkor Wat, Cambodia, January 2013. Photograph by Subhashini Kaligotla.

had once distributed so freely, and for a brief, beautiful moment it was like he was right there beside us.

—Jørgen Cleemann *’12 MS Historic Preservation*

CALEB MADE ME LOVE THE city I took for granted because I was lucky to be born here. Whenever I’m out walking, I look up the address of any building that I find interesting because, they all have a history and they’re all important. I wish I could have told him about an old theater I “discovered” in my neighborhood. It has a discount clothing store in it now, but the facade is still festooned with sculpted comedy-tragedy masks. I bet he noticed it, too, when he walked along that street. I miss Caleb, and I will continue to miss him, but it matters tremendously that, no matter where I step in Manhattan, I can say to myself, “Caleb was here.”

—Sonja Drimmer *’11 PhD*

IF THERE IS A HEAVEN, Caleb would be there now exploring. He’d check the Pearly Gates to see if each gate is built of one pearl or many; to see if their arches are Moorish or Gothic or Roman. He’d climb the Golden Ladder of Contemplation that stretches from Saturn to Empyrean, wearing awesome sunglasses. Then he’d explore further—to Jannah, Valhalla, the Elysian Fields, the Chinvat Bridge of Judgment, documenting all along the way. He’d meet with luminaries: Beatrice, David, Krishna...and be there for each of them with a warm smile, fresh ideas, and, if needed, a hug.

Caleb—wherever you are—thank you for being both colleague and friend; for gracing my brief moment surrounded by stardust and sleep.

—Emily Ann Gabor, *Department Administrator*

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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, and corporations, as well as those who wish to remain anonymous, for their generous contributions in the fiscal year 2012–2013:

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Canyon de Chelly National Monument, New Mexico. White House Ruin. Photograph by Gabriel Rodriguez.

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