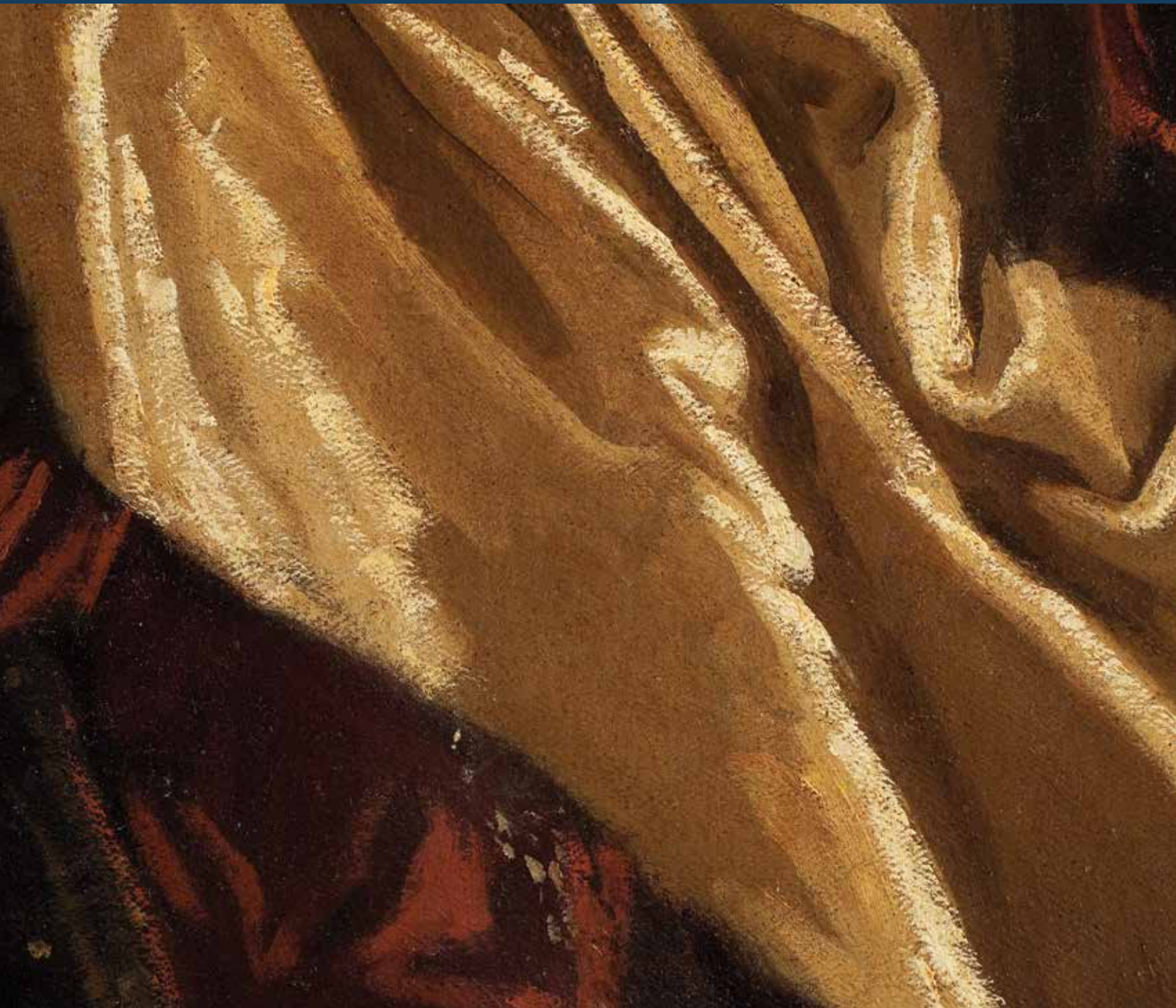


COLUMBIA UNIVERSITY

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

FALL 2014

# 826 *schermmerhorn*





Dear Alumni and Friends,



As my three-year term as Chairman of our distinguished department is beginning to wind down, I would like to take this opportunity to express my heartfelt thanks to all of you, who, through contributions large and small, have helped the Department of Art History and Archaeology to grow in scope and reputation, and to extend its reach well beyond College Walk and the Morning-side campus.

2014 has been marked by exciting new initiatives such as the Anna Hyatt Huntington research and exhibition project led by Professor Anne Higonnet (p. 9) and the research collaboration on the Frank Lloyd Wright Archive led by Professor Barry Bergdoll and the Director of Avery Library, Carole Ann Fabian (p. 10). Significant honors were bestowed on our faculty and students:


Professor Ioannis Mylonopoulos was a recipient of Columbia University's Distinguished Faculty Award, which, through the generosity of trustee Gerry Lenfest, recognizes faculty members for their demonstrated merits as teachers as well as for outstanding scholarship and service to the university. Equally impressive is the achievement of our PhD student Roberto Pesenti, who was honored for his skill and dedication as a teacher of Art Humanities and Art History with a Presidential Award for Outstanding Teaching. I encourage you to find a full list of faculty and student achievements in the *faculty highlights* (pp. 14–16) and *student fellowships and prizes* (pp. 17–19) sections of this publication.

This has also been a year of profound loss: David Rosand, Meyer Schapiro Professor of Art History Emeritus, our much admired colleague, trusted friend, and beloved teacher of many generations of Columbia students, passed away on August 8, marking an end of an era in the department. On pages 4 and 5, we have included testimonials from a few of David's many loving students as well as an all-too-brief tribute to his rich and accomplished career. A much longer acknowledgment of gratitude would be required to capture David's many contributions to the field of art history and the university. To continue to honor David's legacy as a great teacher and scholar, the department has initiated, in close collaboration with the Rosand family, the *David Rosand Tribute Campaign* that supports three distinct fundraising projects: the David Rosand Professorship in Italian Renaissance Art History; the Casa Muraro Program Fund in support of the department's study center in Venice; and the David Rosand Chair of Art Humanities. For further details about these fundraising projects and how to donate, please see the information on page 5.

Last year, I asked you especially to consider supporting two archaeological fieldwork projects in Italy and Greece led by Professors de Angelis and Mylonopoulos. These projects are now firmly established and have yielded some exciting results. (p. 12) I also asked you to consider donations to the *Fund for Graduate Language Training*, which enables our students to acquire the language skills necessary to immerse themselves in the scholarly literature and primary sources of their area of study. I am delighted to report that through a generous bequest of our alumna Sheila Edmunds (PhD '61), we are now able to create an endowment that will support graduate student language training in perpetuity.

Once again, I thank you on behalf of our faculty and students for your unwavering commitment and support to the Department of Art History and Archaeology. Enjoy reading about the activities you so generously supported in the past! I look forward to welcoming many of you back to Schermerhorn Hall for our annual CAA Alumni and Friends Reception on February 13, 2015, held in the Judith Lee Stronach Center on the eighth floor of Schermerhorn Hall from 5:30–7:30pm.

With best wishes for a joyous holiday season,

  
Holger A. Klein  
PROFESSOR AND DEPARTMENT CHAIR

## TRAVEL SEMINAR TO GREECE: Sacred Space from Greek Antiquity to Byzantium

As a sequel to their spring 2014 graduate seminar, *Sacred Space from Greek Antiquity to Byzantium*, Professors Holger Klein and Ioannis Mylonopoulos led a travel seminar to Greece in late May. Covering over 1,000 miles in a rather ancient bus, participants from the Department of Art History and Archaeology and the Classical Studies Program visited twenty-one Greek and Byzantine sites and eight museums. From Attica to Boeotia to Thessaly, and finally to the Peloponnese, the students acquired first-hand knowledge of sites, such as the Acropolis of Athens, the monastery of Hosios Loukas, the Pan-Hellenic sanctuaries of Delphi and Olympia, and the Byzantine cities of Mystras and Monemvasia. Thanks to the generosity of the Greek authorities, the seminar participants were able to enter areas that are usually inaccessible to the public: the interior of the Parthenon, the storage areas and laboratories for pottery and sculpture of the National Archaeological Museum in Athens, and the galleries of the katholikon of the monastery of Hosios Loukas. Often strengthened only by a snack rather than a proper lunch, students studied sites and monuments in-situ and addressed issues such as the definition of space, the dynamic relations between image and architecture, the



Students visiting the monasteries of Meteora.  
Photograph by Holger A. Klein.

interconnections between imaginary and physically experienced spatial environment, the religiously motivated transformations of sacred areas, and finally the political as well as social uses and abuses of sacred sites. All participants in the travel seminar had already acquired a deep knowledge of ritual and architectural practices as well as theories of sacred space and postmodern geographies in the graduate seminar that had preceded the trip to Greece. In an attempt to bridge theories and materials, Professors Klein and Mylonopoulos began the trip with an intensive hands-on workshop on Ancient and Byzantine ceramic production that supplemented the academic course program and helped students familiarize themselves with the techniques and practices of pottery production. The difficulties in the manufacture and decoration of even a simple bowl taught students and professors alike that studying art requires a deep understanding of the technical aspects of artistic production, just like space needs to be physically experienced before it can be imagined.

HOLGER A. KLEIN, EARLY CHRISTIAN AND BYZANTINE ART AND ARCHAEOLOGY  
IOANNIS MYLONOPOULOS, GREEK ART AND ARCHAEOLOGY

## UNDERGRADUATE SEMINAR: Travel to the Holy Land

The city of Jerusalem served as a case study for the spring 2014 travel seminar that critically examined how a city becomes and remains holy. Sacred to Judaism, Christianity, and Islam throughout history, Jerusalem has been made and remade as a sacred space. After several weeks of preparatory instruction, and accompanied by Professor Avinoam Shalem and PhD student Lindsay Cook, the undergraduates in *Medieval Jerusalem: The Making of the Holy* arrived in Israel at the beginning of spring break to take what they had learned in Schermerhorn Hall and Avery Library to the streets—and walls, sacred buildings, palaces, and museums—Jerusalem, Bethlehem, and Jericho.

The trip commenced with an exploration of the topography and image of Jerusalem: beginning on the Mount of Olives, the group descended to encircle the city walls, then proceeded from gate to gate in an academic equivalent of a stational procession.

The following days focused on the Jewish, Christian, and Muslim narratives of the city. Aware of its historical layers and approaching its monuments from a critical perspective, participants hiked through the Kidron Valley; walked along the Via Dolorosa and to the Holy Sepulcher; and visited several sites within the sacred precinct of the Haram al-Sharif including the Dome of the Rock, al-Aqsa mosque, the fountain of Qayt Bay, and the Qubbat al-Nahawiyya.

Seminar participants also spent a significant portion of the trip viewing the country's museums and active excavations. Highlights included visits to the Rockefeller Museum; Yad Vashem; The Tower of David Museum; the Israel Museum; and the new Museum on the Seam, which displays contemporary art that deals with different aspects of socio-political reality.

The carefully researched student presentations delivered at most stops on the itinerary breathed life into the intense ten-day excursion, and continued to drive the dialogue in the seminar room back in New York for the remainder of the semester. The Riggio Program Fund for Undergraduate Support made the trip—by all accounts, the highlight of the seminar—possible.

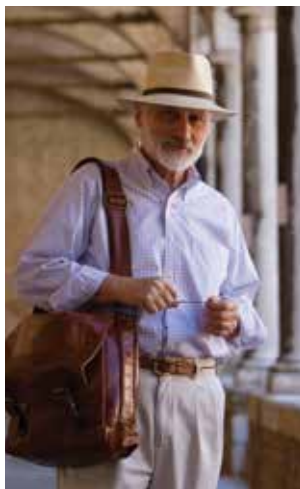
AVINOAM SHALEM, ART OF ISLAM AND LINDSAY COOK, PhD STUDENT



Jerusalem, Tomb of Zechariah.  
Photograph by Lindsay Cook.



# DAVID ROSAND



DAVID ROSAND WAS OF THAT rare and blessed breed: both a consummate scholar and a much-loved and popular teacher. His academic career was spent at Columbia—first as an undergraduate (BA 1959), then as doctoral student (PhD 1965), and finally as professor of art history for over forty years. His teachers included the great art historians Rudolf Wittkower, Julius Held, and Meyer Schapiro. When he joined the Department of Art History and Archaeology at Columbia, they became his colleagues. Soon he was the equal of the best of them.

Although David wrote his dissertation on Titian's pupil, Palma Giovane, Titian remained his first love, and his great area of expertise. It was not long before his standing as the foremost authority in America on Venetian painting became clear. His monograph on Titian (1978) was followed by his magisterial *Painting in Cinquecento Venice: Titian, Veronese, Tintoretto*. Eloquent testimony to his long-standing interests in the phenomenology of painting and drawing appeared in his *The Meaning of the Mark: Leonardo and Titian* (1988), and then, magnificently, in his *Drawing Acts: Studies in Graphic Expression and Representation* (2002). The final monograph, on the work of Veronese (the subject of his first and last articles on Italian art) appeared in Paris in 2012. It was a monumental work, the fruit of a lifetime's engagement with the artist whom he loved almost as much as Titian.

David was equally concerned with painting, drawing, and printmaking. In his work on Italian art, he transcended the traditional distinction between *colore* and *disegno*, color and drawing, the first usually associated with Venetian painting, the second with Florentine. David produced the groundbreaking monograph *Titian and the Venetian Woodcut* in 1976. Few knew more about the art of the print than he, and he continued to teach classes on the subject for many years.

Always involved with contemporary art, he was close to Robert Motherwell, and in 1997 edited and contributed to *Robert Motherwell on Paper*, which also included essays by Arthur Danto, Stephen Addis, and Mary Ann Caws. Though he rarely taught the subject, his interest in early American painting produced *The Invention of Painting in America* in 2004, a novel and beautifully concise introduction to the subject based on his 2002 Schoff Lectures.

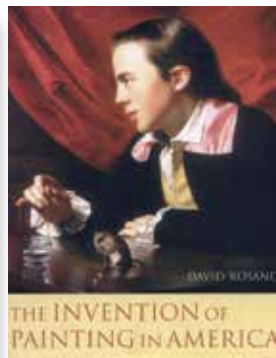
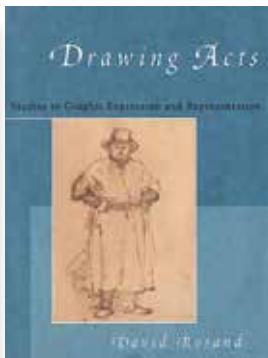
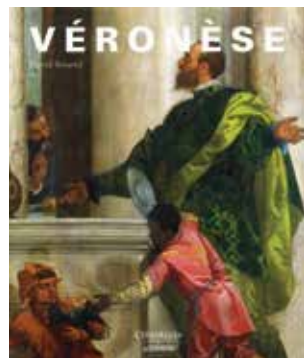
David himself was an accomplished painter and draftsman, and his academic work was marked by his deep interest in artmaking. It accounts for his interest in the role of the hand in producing the strokes of the brush and the lines of the pen. It generated the exhibitions on Motherwell's drawings and prints and on Edward Koren's cartoons at Columbia's Wallach Art Gallery (to which he was devoted and which he was instrumental in establishing). Above all, it lay at the heart of his intensely visual approach to works of art, both in his writing and his teaching.

David was a scholar and teacher of unparalleled generosity. He devoted a good portion of his energy to the protection and conservation of the Venice he loved, especially in his untiring work on behalf of Save Venice Inc. He led one successful fundraising campaign after another for the benefit of the Department of Art History, securing funds for the establishment of several endowed chairs in both Western and non-Western art. He was responsible for securing the home of his closest Venetian friend and colleague Michelangelo Muraro for Columbia. Given his focus on the making of art from the Renaissance to the 20th century, it was only fitting that he should have been named the first Meyer Schapiro Professor Art History at Columbia (in 1995); two months before he died he received the University's highest honor, the degree of Doctor of Letters *honoris causa*.



Everyone who knew David Rosand—students and colleagues alike—loved him. His lectures on Italian painting were legendary, and they attracted large audiences. Without ever compromising his rigorous intellectual standards, he became an unfailingly popular teacher in Columbia's Core Curriculum. No one could have been a more dedicated proponent of the Art Humanities program within it. One of his most remarkable projects was the film he made about Raphael's *School of Athens* in the Vatican to accompany the study of that artist in the Core.

Graduate students flocked to work with David Rosand. He produced almost 100 PhDs. His instruction was attentive and loving, his solicitude for students endless. His best students have gone on to form a critical core of those teaching Renaissance art in the US and of curators in the field. His impact will remain, in New York, Venice, and the wider worlds of the history of art and culture.



ABOVE: Prof. David Rosand in Venice. Photograph by Matteo de Fina, courtesy of Save Venice Inc. INSET: Prof. David Rosand and Titian's *Assumption of the Virgin*, on top of the altarpiece. Photograph by Lorenzo Buonanno

## Ensuring David Rosand's Legacy: The David Rosand Tribute Campaign

Mindful of their enduring impact for him, his teachers, students and colleagues, David was a devoted and grateful supporter of the Department, the College and the University. To honor David's legacy and ensure that his contributions and the values he upheld be available to future generations, the Rosand family and the Department of Art History And Archaeology have initiated the *David Rosand Tribute Campaign* to support the three core initiatives that were closest to David's heart:

The *David Rosand Professorship of Italian Renaissance Art History* will ensure that there will always be a distinguished scholar and teacher devoted to the Italian Renaissance at Columbia.

The *Endowment for Casa Muraro* will secure programmatic and restoration funds for the house and library of David's teacher and colleague Michelangelo Muraro, which was bequeathed to Columbia in 2005. Embodying the welcoming spirit Muraro showed David in introducing him to the history and culture of Venice, it has served as the core of Columbia's Summer Programs in Venice ever since.

The *David Rosand Chair in Art Humanities* will provide permanent support for the faculty member who supervises Art Humanities as well as for course-related programming. David's name will thus be permanently associated with the course through which his impact on Columbia undergraduates was so fundamental.

To make contributions to the *David Rosand Tribute Campaign* please use the enclosed mailer and check the box for the *David Rosand Memorial Fund*, visit our secure website for online giving at: <http://www.columbia.edu/cu/arhistory/rosand>, or contact Shalini Mimani, Senior Director of Development for the Arts & Sciences at Columbia at (212) 851-7980 or [sm2486@columbia.edu](mailto:sm2486@columbia.edu).

## Tributes to David Rosand

**Venice energized him.** His pace quickened when he was there. Standing on the scaffolding covering Titian's *Assumption of the Virgin*, Professor Rosand was a sight to behold, and an inspiration. The enormous painting was an old friend, one he knew so well, but his delight in being so close was that of someone seeing it for the first time. He listened intently to the conservators as they shared their latest discoveries about the painting's condition, its pigments, and the restorations from its afterlife. "I always learn so much from you," he told them. He beamed when he saw the visible brushstrokes that Titian had left on the painted surface of the Virgin's face. He held out his hand to mimic the way the Virgin held hers. Professor Rosand taught us to look, and to look again.

—LORENZO G. BUONANNO '14 PhD

**Oh no—the blank canvas** was far too daunting," he said. I had asked if he'd ever painted again. It was my first year of graduate school, and we were talking about our shared histories as painters. Understanding the work of art from the point of creation—including its great thrills and its fears—made him such a powerful art historian. His empathy for the artist permeated his approach to his students: he had been there, struggled with the blank canvas just as the blank page, and smiled knowingly, reassuringly, when we came to him with exasperation. Go back to the object, he would say, and then come back and talk. And we would, unforgettable conversations with a scholar and mentor so gracious, human, and full of heart.

—AIMEE NG '12 PhD

**"Start with the object"** Professor Rosand would always say. It took me years to understand what that really meant. Perhaps I began to comprehend when I had the privilege of attending the *Titian, Prince of Painters* exhibition at the Palazzo Ducale with him in Venice in 1990. I marveled at how intensely he searched the surface of the canvas, seemingly oblivious to fatigue, while I, much younger, had to prop myself against the wall in exhaustion. For him, it was the interaction of oil paint and canvas, of pen and paper, of chisel and stone that held the secret to meaning and that embodied the essence of image-making. This was something that I too, came to believe and have kept that approach throughout the years. I recently visited the Metropolitan Museum of Art after having been away for a number of years and, of course, quickly hurried up to view the Venetian paintings. I gazed at the *Venus and Adonis*—perhaps by Titian's hand, perhaps by his workshop—and tears filled my eyes.

—PAULA CARABELL '94 PhD

**"It's all there"** he would say, sounding like a seer, while twisting his hands as if building my dissertation out of the office air. And David Rosand's "all" included everything; he would devote time to footnotes, text, and of course titles, leafing through a dictionary finding just the right word while I tried to absorb each sentence he uttered to later mine for meaning and ultimately insert into my text. He led me through every step of the writing process, his editorial hand guiding my way. For him it was all there, and he never wavered in his generosity and belief in my ability. David Rosand inspired me to write, but more importantly, he taught me and countless others to see.

—ANNA HETHERINGTON '13 PhD

**My sharpest image of David Rosand** is that of him seated behind a desk, framed by tottering stacks of papers while listening patiently to my words regardless of the number of fidgeting graduate students waiting outside his door. His warm interest in my newest idea (no matter how far-fetched) was enough to transfigure the darkest dissertation-writing gloom into the spectacular hues of a Venetian canvas. It was a thrill, of course, to study with such a phenomenal Renaissance scholar. There will be others—I hope—as good, though it is hard to believe that any of them will possess the same delicate balance of erudition, integrity, eloquence, self-knowledge, empathy, humor, and grace. Yet it is equally difficult to imagine that the spirit of one so selfless will ever abandon his students, department, or university.

—IRINA ORYSHEKOVICH '03 PhD

**Professor Rosand was** unmatched in his ability to educate students holistically, to tend to our individuality and teach us how to cultivate our own voices to impact art history in new and exciting ways. Over the course of eight years, I watched how my interests became his interests, how my ideas about Renaissance dance were translated into the swirling motion of his arms and the flourish of his hands, and how he never failed to transform these graceful gestures into beautiful words. With *sprezzatura*, Professor Rosand choreographed my doctoral studies from beginning to end. He taught me that I am more than just an art historian: I am a dancer who studies art history.

—OLIVIA POWELL '12 PhD



# MAPPING MESOPOTAMIAN MONUMENTS

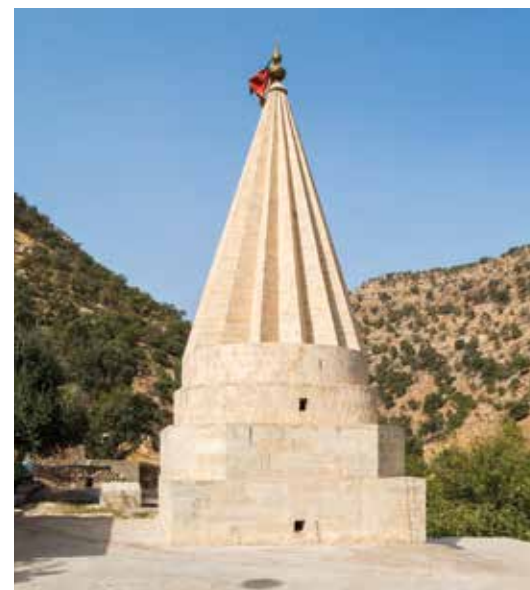
MAPPING MESOPOTAMIAN MONUMENTS is a project that aims to survey and document the condition of standing monuments and historical architecture in Mesopotamia, from Kurdistan to southern Iraq. A work in progress, the survey covers all historical periods from ancient to modern. Professor Zainab Bahrani first conceived of the idea for this survey of monuments when working in Iraq in 2003–2004. It became clear in the aftermath of the war that a comprehensive survey and condition assessments were needed, as Iraq had been cut off from the world due to years of war and economic sanctions.

Work began on site in Iraqi Kurdistan in 2013. The project was awarded a President's Global Innovation Fund Planning grant that allowed a small team to travel to the region in order to begin fieldwork there, and to meet with colleagues locally with whom the team expects to continue future collaborative work. As a first step, the team was able to document and assess damage of more than twenty major monuments and heritage sites in Erbil, Dohuk and Suleymaniye. They documented ancient Assyrian rock reliefs and sites, early Christian churches and monasteries, early Islamic architecture, Yazidi temples and shrines, and Ottoman era buildings such as sarays and public buildings. The photographic documentation from this field trip is currently being prepared for the Art History Department's Archmap website: <http://archmap.org/mesopotamia>. This is a database that invites viewers to explore the multiple layers of the rich historical landscape of Mesopotamia.

What Professor Bahrani and her team accomplished in 2013 was the documentation of the standing monuments and rock reliefs high up in the mountains, their state of preservation and condition for historical and conservational purposes. The significance of this work is unfortunately borne out by the horrible events of the summer. Along with the expulsion of populations and slaughter of entire towns and villages, there have been targeted demolitions of historical monuments and shrines. These iconoclastic acts are destructions of history, but they are also well known forms of ethnic cleansing. Heritage sites, historical architecture and monuments are now in grave danger throughout the region. As they continue to be destroyed as a means of erasing the diverse ethnic and religious communities, the project has both art historical-archaeological scholarly value and has aspects that are directly linked to human rights.

In 2014, the project received an additional three-year Columbia President's Global Innovation Fund grant. The award will enable the continuation of this fieldwork in the region, including more sites in Iraqi Kurdistan, in Eastern Anatolia in Turkey, and in Jordan and Lebanon.

ZAINAB BAHRANI  
ANCIENT NEAR EASTERN ART AND ARCHAEOLOGY



OPPOSITE: Duhok, Iraqi Kurdistan. Maltai Reliefs, ca. 704–681 BCE. Detail: Assyrian deities carried by their symbolic animals/creatures. Photograph by Helen Malko. TOP: Erbil, Iraqi Kurdistan. Rashid Aga Saray, 19th century Ottoman house, courtyard and fountain. Photograph by Serdar Yalcin. BOTTOM: Lalash, Iraqi Kurdistan. Sanctuary of Sheikh Shemsî. Photograph by Serdar Yalcin.

## STEFAN VAN LIEFFERINGE New Director of the Media Center for Art History



The Art History Department is delighted to welcome Dr. Stefaan Van Liefferinge as the new director of the Media Center for Art History (MCAH). Van Liefferinge's research combines science, technology, and architectural history. He is especially interested in fostering the use of current technologies and means of communication for generating new avenues of research and developing innovative knowledge exchanges in art history and archeology.

Before becoming the director of the Media Center, Van Liefferinge taught medieval art and architecture at the University of Georgia, and was the principal investigator of a federally funded research project involving artificial intelligence. His dissertation, Columbia University 2006, investigated medieval mathematical knowledge in relationship to the design of the Gothic choir of the cathedral of Notre-Dame of Paris. His research has been published in journals on architectural history and in proceedings of conferences in computer science. In addition to his PhD, Van Liefferinge possesses a BS in physics and a MS in computer science. He has also extensive experience in the computer and software industry where he worked as a developer and project manager for many years. Selected publications include: "The Geometry of Rib Vaulting at Notre-Dame of Paris: Architectural or Exegetical Space?" in *Space in the Medieval West: Places, Territories, and Imagined Geographies*, (Aldershot, Ashgate, 2014) and the multi-authored "The ARC Project: Reasoning about Representations of Gothic Cathedrals with Artificial Intelligence" in *16th International Conference on Information Visualisation IV*, (IEEE Computer Society CPS, 2012).





CLOCKWISE FROM TOP: Attributed to Leone Leoni, *Four Profile Studies for the Head of Andrea Doria and Three Sketches of a Horse Tamer*, Morgan Library and Museum, New York. Benvenuto Cellini, *Mourning Woman*, 1552, Musée du Louvre, Paris. Baccio Bandinelli, *Hercules from a Side View*, 1560, Uffizi, Florence. Michelangelo, *Pietà*, ca. 1538–44, Isabella Stewart Gardner Museum, Boston.

## Donatello, Michelangelo, Cellini: Sculptors' Drawings from Renaissance Italy



The sculptor Baccio Bandinelli was one of the greatest draftsmen of the Renaissance, producing hundreds of surviving drawings. The sculptor Giambologna, who was equally long-lived and prolific, left only a handful of works on paper. This difference in the surviving material record corresponds to competing accounts from contemporaries about what the sculptor's art encompassed. The writer Pomponius Gauricus, for example, remarked that drawing was so essential to sculpture that Donatello used to tell his students that the entirety of his art could be taught to them in a single word: "draw." Giorgio Vasari, by contrast, remarked that most Renaissance sculptors did not draw, could not draw, and had no need of the practice.

The exhibition *Donatello, Michelangelo, Cellini: Sculptors' Drawings from Renaissance Italy*, to run at the Isabella Stewart Gardner Museum in Boston from October 23, 2014 to January 19, 2015, confronts these contradictions by surveying the graphic practices of Italian sculptors over two centuries. It brings together works on paper from major collections in Europe and the United States, as well as related three-dimensional objects by the featured artists. The exhibition allows visitors to compare various sculptors' approaches to similar problems (the study of an ancient fragment, the composition of a fountain) and to see the difference between sculptors who took up chalk or pen for the very occasional practical purpose and those who cultivated exquisite skills in the medium. Ultimately, it allows us to ask why sculptors made the choice to draw or not to draw. A full-color catalogue with more than two dozen contributors accompanies the show.

MICHAEL COLE  
ITALIAN RENAISSANCE ART



## THE ANNA HYATT HUNTINGTON PROJECT



When is an exhibition not just an exhibition, but also a course, a print catalogue, and a website? When it's the Anna Hyatt Huntington project. In fall of 2013, twenty-one PhD and MA students, together with Barnard and Columbia undergraduates, worked collaboratively with Professor Anne Higonnet to create a new hybrid. The result, *Goddess, Heroine, Beast: Anna Hyatt Huntington's New York Sculpture, 1902–1936* (January 22–March 15, 2014), went on public display in January 2014.

It began with the Media Center for Art History (MCAH) website devoted to the Hispanic Society of America. MA student Kitty Dare got involved, and discovered at the Hispanic Society of America a forgotten cache of sculptures by Anna Hyatt Huntington (1876–1973). Once one of New York's most successful public sculptors, Huntington is an artist whose work is everywhere around us in the city, yet who had been forgotten. She is

the author of, among other public works, the 1915 *Joan of Arc* at Riverside Drive, and a 1922 *Joan of Arc* in the Cathedral of Saint John the Divine. Casts of her life-size bronze 1922 *Diana* grace the National Academy of Design and the New-York Historical Society. Columbia itself, it turned out, owns a major sculpture of cranes by Anna Hyatt Huntington, languishing in the storage of Art Properties.

The Hispanic Society of America was willing to work with the The Miriam and Ira D. Wallach Art Gallery to make an exhibition of the forgotten sculptures possible. Excited by the discovery of the cache, the Metropolitan Museum of Art agreed to lend with exceptional alacrity, leading to similarly expedited loans from other collections. The New-York Historical Society's *Diana* was just barely squeezed into the Schermer-

horn elevator by inserting her diagonally from corner to corner.

But how to mount an exhibition in record time? Project proposal: May 2013. Exhibition opening: January 2014. By turning the exhibition into a course. Energized by the tight schedule, which offered a rare opportunity to prepare an exhibition one semester and see it open the next, the students divided up research, curatorial, and administrative tasks and got to work.

Students did original work in archives all over New York. For instance, second year PhD student Daria Foner went to the Bronx Zoo to hunt down Anna Hyatt Huntington's jaguar sculptures, and Lydia Ferraro (Barnard '14) went to New York University and Bronx Community College to excavate the history of the *Hall of Fame of Great Americans*, to which Huntington contributed paintings and served as a juror.

Why stage an exhibition of small sculpture

when you can redefine big? Rotational photography from MCAH captured a new 360-degree image of the 1915 Riverside Drive *Joan of Arc*. By hoisting their camera aloft, they allowed viewers to (virtually) fly around the monument. Then the larger-than-life digital image was projected on an entire wall of the Wallach Art Gallery. The exhibition was thus able to display Huntington's work on every scale, from the monument to the medal.

The exhibition is over. Thanks to a generous anonymous donor, however, a print catalogue and a website remain. Essays and catalogue entries preserve the work of a whirlwind semester. Meanwhile, Huntington's jaguars still hover in the Metropolitan Sculpture Court, ready to pounce, and the Riverside *Joan of Arc*, still holding her sword high, is about to celebrate her 100th anniversary. Now we know much more about the woman who created them, and about the city which nurtured her art.

ANNE HIGONNET  
19TH CENTURY ARTS, HISTORY OF THE HISTORY OF ART



LEFT: Anna Hyatt Huntington, *Joan of Arc*, 1915; cast after 1917. Bronze; 50 1/4 x 11 x 28 1/2 inches x 13 in. (130.2 x 72.4 x 33 cm.) Lent by Munson-Williams-Proctor Arts Institute Museum of Art, Utica, New York; gift of the Scottish Deerhound Club of America (52.5). Photo courtesy Munson-Williams-Proctor Arts Institute Museum of Art, Utica, New York. RIGHT: Anna Hyatt Huntington. *Diana of the Chase*, ca. 1922; cast between 1923 and 1939. Bronze and marble; 99 x 33 x 29 1/2 in. (251.5 x 83.8 x 74.9 cm). Collection The New-York Historical Society, gift of Mr. and Mrs. Archer B. Huntington (1939.252). Photo courtesy The New-York Historical Society.





# FRANK LLOYD WRIGHT *Collaboration*

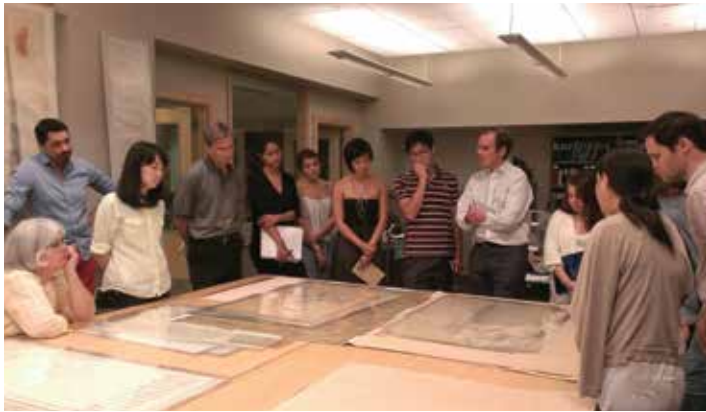
IN AUGUST 2012, after more than a year’s discussions and negotiations, Columbia University and the Museum of Modern Art announced a historic agreement between the Frank Lloyd Wright Foundation, the Museum of Modern Art, and the Avery Architectural and Fine Arts Library for the transfer of the archives of the great American architect (1867–1959), and those of the Taliesin Fellowship he founded, to the joint custody of the museum and university. The Wright archive is one of the most extraordinarily comprehensive and rich archives of an eight-decade career in architecture—including tens of thousands of drawings, photographs, letter and manuscript pages, alongside architectural models, fragments, building material studies, and even films. The Wright archive represents, a cross section of American culture and international architectural interchanges over the decades that marked the rise of modernism in the arts.

As part of the agreement, Columbia and MoMA committed to opening the archive to researchers and to stage an exhibition within a year or so of the agreement. Avery opened the Wright drawings and correspondence for onsite research in fall 2013. At the same time, MoMA and Avery worked together to prepare for the February 2014 opening of the first exhibition of many to come in the Architecture and Design galleries at MoMA. *Frank Lloyd Wright and the City:*

**BARRY BERGDOLL**  
19TH- AND 20TH-CENTURY ARCHITECTURAL HISTORY,  
THEORY AND CRITICISM

**CAROLE ANN FABIAN**  
DIRECTOR, AVERY LIBRARY

*Density vs. Dispersal* curated by Professor Barry Bergdoll together with Avery Director Carole Ann Fabian and Janet Parks, Avery’s Curator of Drawings and Archives, not only proposed a view of Wright’s work with resonance of historic and current debates over the form of the American city, but involved Columbia students in the preparation of the display. Students in Professor Bergdoll’s fall 2013 undergraduate seminar, *Frank Lloyd Wright and Le Corbusier: City and Nature*, used both the final



ABOVE: Installation view of *Frank Lloyd Wright and the City: Density vs. Dispersal* on view February 1–June 1, 2014 at The Museum of Modern Art. Photo: Thomas Griesel. © 2014 MoMA, N.Y. INSET: Barry Bergdoll with undergraduate seminar students *Frank Lloyd Wright & Le Corbusier: City & Nature* Avery Architectural & Fine Arts Library

weeks of MoMA’s Le Corbusier exhibition and the reading room of the Avery Department of Drawings and Archives as their classroom. Members of the seminar each adopted one of Wright’s skyscraper projects, or an aspect of “Broadacre City,” his polemical design for a de-centralized city, as the subject of a seminar report. At the same time they studied the drawings in the archive to analyze the evolution of a single project and to place it in relationship to current debates on American cities, as well as to situate it in the evolution of Wright’s ideas and designs. They also discussed how the materials might be displayed. Research and curatorship merged, and the students were immersed in a type of first hand

research usually reserved for our doctoral students in their years away from campus conducting archival research for their dissertations.

The exhibition was both the result of the group’s research and an invitation to ponder the paradoxical legacy of Wright’s engagement with urban issues—rather than the issue of redefining the American domestic sphere for which he is more famous—as well as to contemplate how debates that go back to the Great Depression when Wright articulated his ideas seem quite contemporary with the issues of sprawl, transportation, and sustainability in the 21st century.

## *Messages and Means:* **MURIEL COOPER at MIT**

Co-curated by Robert Wiesenberger, PhD  
candidate in the Department of Art History

February 25 – April 17, 2014, Arthur Ross Architecture Gallery,  
Columbia University GSAPP



MURIEL COOPER (1925–94) worked at MIT for over four decades as a graphic designer, teacher and researcher, and is one of the 20th century’s few pioneers in both print and digital media. Hired at MIT in the 1950s to collaborate with the designer Gyorgy Kepes, Cooper went on to become the first design director at MIT Press, where she created their iconic seven bar logo and designed or oversaw some 500 publications, including *The Bauhaus* (1969) and *Learning from Las Vegas* (1972). Frustrated

with the limitations of publishing, in 1974 Cooper established the Visible Language Workshop in MIT’s Department of Architecture as a site for experimental printing. In the early 1980s, foreseeing the importance of software, Cooper was a founding researcher and the first woman tenured at the MIT Media Lab, where she devoted her energies to reimagining the human-computer interface and advising a generation of leading designers.

*Messages and Means: Muriel Cooper at MIT* was the first exhibition of the designer’s work since her death in 1994, and included photography, books, prints and videos. It was organized by Robert Wiesenberger, PhD candidate in the Department of Art History and Archaeology, and David Reinfurt, a graphic designer and instructor at Princeton who has also taught at Columbia Graduate School of Architecture, Planning, and Preservation (GSAPP). The exhibition was designed and produced by Mark Wasiuta and Adam Bandler of Columbia GSAPP Exhibitions, and will travel to the École cantonale d’art de Lausanne in Lausanne, Switzerland. An exhibition catalog, supported by the Graham Foundation, is forthcoming from MIT Press.



LEFT: Muriel Cooper, self-portrait with Polaroid SX-70, video imaged and printed at the Visible Language Workshop at MIT, c. 1982. Courtesy of the Massachusetts College of Art. TOP: Muriel Cooper with Ron MacNeil, *Messages and Means* course poster, c. 1974. Courtesy of the Massachusetts College of Art. BOTTOM: Installation view at Arthur Ross Architecture gallery. Photo: James Ewing Photography.





## Excavating Art, Architecture, and More, at Hadrian's Villa

IN JUNE 2014 the Advanced Program of Ancient History and Art (APAHA), led by Professors Francesco de Angelis (Art History) and Marco Maiuro (History), conducted the first fieldwork season at Hadrian's Villa in Tivoli. Twenty-four students at all levels, from Columbia and other universities, enthusiastically participated in the project. The dig was complemented by workshops, onsite presentations, and fieldtrips (which included sectors of the Villa that are privately owned and inaccessible to the public).

The campaign addressed all of APAHA's main research goals, namely the investigation of the role of everyday life at the Villa vis-à-vis the grandeur of its architecture and decorative apparatus; the documentation of the post-Hadrianic life of the site; and the study of its transitional and liminal spaces.

The exploration of the so-called Lararium, a shrine located off the Great Vestibule, at a

crucial node for the rituals governing access to the Villa, not only brought to light new structures and dozens of large architectural fragments made of different marble sorts, but revealed that the architectural history of the area is far more complex than previously thought.

At the so-called Macchiozzo, a previously unexplored sector placed roughly at the center of the Villa, the dig revealed a large compound of the Hadrianic age combining elements of luxury architecture (e.g., marble-faced walls) with utilitarian structures. In addition to copious amounts of kitchenware—an unusual feature for Hadrian's Villa, which is better known for the finds of statues—a highly exciting result was the identification of late antique and medieval phases: their analysis will contribute in a substantial way to filling the gap in our knowledge of the history of the Villa between 300 and 1300.

FRANCESCO DE ANGELIS  
ROMAN ART AND ARCHAEOLOGY

Professor Francesco De Angelis and his team excavating at Hadrian's Villa.



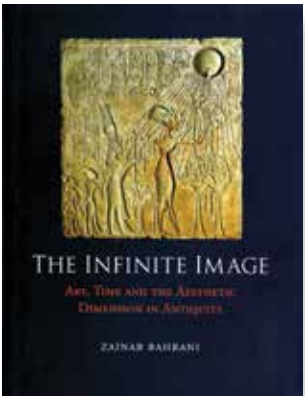
Silver *hemidrachmon* from Sikyon, first half of the 3rd cent. BCE, Onchestos/Site A © Onchestos excavation

## Columbia University's Excavation of the Sanctuary of Poseidon in Onchestos

THE SUMMER OF 2014 saw the beginning of Columbia University's excavation of the sanctuary of Poseidon in Onchestos, the seat of the Boeotian Confederacy. Its director, Professor Ioannis Mylonopoulos, led a group of graduate students on a fascinating journey into the secrets of a major sacred site of Greek antiquity. The team spent six weeks (June 2 to July 13) exploring two large areas (Site A: 0.6 ha; Site B: 1.03 ha) between Thebes and Haliartos. The campaign began with a geomagnetic survey that provided much information about the two areas and identified several points that are bound to become future foci of the project. Site A corresponds to the sanctuary's center, the site of the temple. Here, an impressive rectangular building with three, probably wooden, interior columns was explored. The structure dates back to the 6th century BCE and was enlarged in the late 4th or early 3rd century. Site B corresponds to the sanctuary's administrative center and includes a large square building with an interior courtyard surrounded by colonnades. The survey also revealed the existence of additional buildings, one of which – a substantial round structure with a diameter of over 131 feet – remains a puzzle. The excavation has already yielded a rich array of finds: vases and vase-fragments (several bearing graffiti), numerous bronze objects (including a strigil), bronze and silver coins, weapons (among them a fully preserved sword), objects associated with horse and chariot races, and a Doric capital with traces of color from the 4th or 3rd century BCE.

IOANNIS MYLONOPOULOS  
GREEK ART AND ARCHAEOLOGY

## The Infinite Image: Art, Time and the Aesthetic Dimension in Antiquity



[B]ETWEEN 1927–1935, the Surrealist sculptor, Alberto Giacometti, after viewing and sketching ancient statues at the Louvre, including a series of sketches of Gudea, the ruler of the ancient city of Lagash, incorporated ancient Near Eastern art forms and types into his work. Giacometti made a number of studies of Mesopotamian and Egyptian works of art that were exhibited at the Louvre, but also several more Near Eastern sculptures that were housed at other museums in Europe. The Giacometti

sketches of Mesopotamian antiquities, many of them drawn in blue ball point pen, have a sense of immediacy in the line that is evocative of the direct encounter with the work, an aesthetic experience that the Surrealists valued and sought in non-western and in ancient artefacts. They exemplified what Giacometti's contemporary, the jazz musician and assistant director of the Trocadéro Ethnographic Museum, Georges Henri Rivière, had called for in his 1926 essay on *Archéologismes* published in the leading art journal, *Cahiers d'art*, a means of dealing with a new range of art forms that had entered their world. The aims of [The Surrealist journal] *Documents*, which included ancient Near Eastern sculpture, was thus to include a wide range of works from outside the west, including pre-Classical antiquity. The journal's self-proclaimed aim was the promotion of experimental thinking spurred by these new discoveries and encounters with other worlds, both the ancient and unfamiliar, as well as the distant and exotic.

At the same time, New York City was fast becoming the world's new art hub for Modern art. The city's premier Museum of Modern Art opened in 1929 to much acclaim and became central to the construction of the narrative of the Modern. The flow chart of the historical development of Modernism created by Alfred H. Barr, the museum's first Director, in an attempt to raise the level of investigation to that of a science, was central to the seminal exhibition of 1936 called, 'Cubism and Abstract Art'. It was not only the cover of the catalogue, but also the genealogy or topology that guided the exhibition and the narrative of modern art advanced by the newly established museum. The chart constructed a logic for the organization of the museum's galleries, a logic which formed the underpinning of the early history of Modernism and especially abstract art. It channelled the various trajectories of modern art through Fauvism and especially Cubism, culminating in either to 'non-geometric abstract art' or to 'geometric abstract art'. Importantly, Barr's diagram gave ancient Near Eastern Art a prominent position of external influence on Cubism and Abstract art, a fact that has somehow escaped later scholarship.

Excerpt from Zainab Bahrani's *The Infinite Image: Art, Time and the Aesthetic Dimension in Antiquity* (Reaktion, 2014) pp. 16–17.

<sup>i</sup> Georges Henri Rivière, 'Archaeologisme' *Cahiers d'art* I:7 (1926) 177–180.

## Plotting Gothic



GOTHIC MAY BE SAID to live “out there” in the forms of thousands of churches, cathedrals, and other buildings and artifacts—including extraordinary edifices that appear to speak directly to the visitor, moving him or her to the core. Today our great cathedrals—Chartres, Notre-Dame of Paris, Florence—are overwhelmed by a continuing flood of tourists and pilgrims. No mode of artistic production—other than, perhaps, music and modern media, especially film—has anything like this kind of direct impact on so wide an audience.

Yet the phenomenon was not created through the media of masonry, wood, and glass alone: “Gothic” is also a rhetorical construct. Far from being content to allow the great church to communicate directly through architectural form, space, light, and liturgical performance, visitors continue both to demand and to provide rhetorical responses: verbal explanations delivered by an *interlocutor* who interposes self between building and audience, pointing and speaking for the building. We are all familiar with the sight of the group of weary tourists struggling through the crowded cathedral, led by one who pauses periodically to point and talk as they dutifully look and listen. By extension, interlocutors can also provide mediation in the pages of books, classroom lectures, or media productions. Inspired by the synchronic, and interactive potential of the space of the computer screen, I propose in the following pages to lay out a *spatial* mechanism capable of reconciling the various kinds of story...

Excerpt from Stephen Murray's *Plotting Gothic* (University of Chicago Press, 2014) p. 1.

ABOVE: Cover Illustration from *Dictionnaire raisonné de l'architecture française du XIe au XVIe siècle* (1856) by Eugène Viollet-le-Duc.



faculty highlights

**Alexander Alberro** published essays in the journal *Modernism/Modernity*, the anthologies *Parachute: The Anthology: Volume II*, and *John Knight*, and the exhibition catalogues *Julio Le Parc: Kinetic Works*, and *Whitney Biennial 2014*. He presented public lectures in New York, Nuremberg, Germany, São Paulo, Brazil, Sydney, Australia, Karlsruhe, Germany, and Palo Alto, California. He also organized and moderated “Hélio Oiticica in New York: Baby-lonest, Cosmococas, and other Projects at the Threshold of Art, Cinema and Architecture,” an international symposium that took place at Columbia University in November 2013 with the support of the Institute for Studies on Latin American Art (see p. 19).

**Zainab Bahrani’s** new book, *The Infinite Image: Art, Time and the Aesthetic Dimension in Antiquity* (London: Reaktion) appeared in

June of 2014. The book is a publication of Bahrani’s Slade Lectures in the Fine Arts, delivered at Oxford in 2010–2011. From October to November 2013, Bahrani began a new fieldwork project that documents and assesses damage to standing monuments in Iraq, Kurdistan, and the surrounding regions. With a small team of archaeologists, she documented sites in Erbil, Dohuk, and Suleymaniye. The project, which was awarded a Columbia President’s Global Innovation Fund grant, will continue to document historical architecture and monuments in the region (see p.6).

Last spring **Frédérique Baumgartner** was invited to speak at “Rendez-vous: An International Seminar on French Art” held at NYU’s Institute of Fine Arts; she spoke about the representation of women artists in Hubert Robert’s views of the

Louvre’s Grande Galerie. Her essay “Peinture d’histoire et histoire de l’art: *Léonard de Vinci mourant dans les bras de François Ier* par F.-G. Ménageot” is coming out in November in *Le Salon de l’Académie Royale de Peinture et Sculpture: Archéologie d’une institution*, a volume edited by Isabelle Pichet and published by the Éditions Hermann (Paris).

**Barry Bergdoll** was appointed Meyer Schapiro Professor of Art History, and returned to full time teaching. He began the year with a week’s stint as Bruce Goff Visiting Professor in Creative Architecture at the University of Oklahoma, and ended it antipodally giving the keynote address to the Society of Architectural Historians of Australia and New Zealand. His 2013 MoMA exhibition catalogue on Henri Labrouste received the Philip Johnson Award from the US

SAH. He contributed an essay to the catalogue for the US Pavilion at the Venice Architecture Biennale, and lectured from Princeton to Porto in conferences.

**Diane Bodart** co-directed, with Valérie Boudier, the last monographic issue of *Predella* (Pisa, ETS, 2014 ) on *Le banquet de la Renaissance: images et usages* (available online: [www.predella.it](http://www.predella.it)). She has published an essay on the scale of public statues in urban space: “La statue à l’échelle urbaine”, in Stephanie Hanke and Alessandro Nova (ed.), *Skulptur und Platz. Raumbesetzung – Raumüberwindung – Interaktion* (Berlin, Deutscher Kunstverlag, 2014).

Over the past year **Michael Cole** published articles on discovery and invention in Renaissance art history, on scale in the sculpture of Francesco Mochi, and on the new art history of sixteenth-century Spanish Italy. With Christopher Wood, he also co-authored a review essay for *The Art Bulletin* on Eugenio Battisti’s classic book *L’antirinascimento*. For the 2014–15 academic year, he will be a member of the Institute for Advanced Study in Princeton.

Since its publication last year, **Jonathan Crary’s** *24/7* was featured as a “Book of the Week” in *Le Monde* and as the “Paperback of the Week” in the *Guardian*, and interviews with him have appeared in *Libération*, *Newsweek*, *Télérama*, *Le Point*, *Tages-Anzeiger*, *Süddeutsche Zeitung*, *Die Tageszeitung*, and on Globo TV in Brazil. Excerpts from the book were published in *Le Nouvel Observateur*, *Le Monde diplomatique*, and *Politis*. Twelve foreign translations are in print or forthcoming. His public lectures included presentations at the Media and Modernity Colloquium at Princeton, at the Shared

Spaces: Social Media and Museum Structures symposium held at the Whitney Museum, and the keynote address at the “Fields of Vision: Observation and Surveillance” symposium at the Whitney Humanities Center at Yale.

**Francesco de Angelis** directed the first fieldwork season and study abroad program at Hadrian’s Villa in Tivoli (with Marco Maiuro, History Department), involving 24 students and 6 team members during June 2014 (see p. 12). He published articles and book chapters on ancient technical treatises, myth in Roman art, Trajan’s Column, and *contrapposto* in Etruscan art. He has been invited to speak at the conference “Wandering Myths” in Oxford, participated in a panel on antiquarianism at the annual meeting of the Renaissance Society of America and gave talks at the IFA, the University of Illinois, and Washington University in St. Louis.

**Noam M. Elcott’s** first book, *Artificial Darkness: A History of Modern Art and Media*, was accepted by the University of Chicago Press. He gave invited lectures at the Institut national d’histoire de l’art in Paris, the Stedelijk Museum in Amsterdam, the Oslo National Academy of the Arts, and the CUNY Graduate Center.

**Robert E. Harrist, Jr.** curated an exhibition, for which he also wrote the catalogue, titled *Color and Time: Paintings by Roy Newell* shown at the Pollock-Krasner House and at Long Island University.

**Anne Higonnet**, together with 21 graduate and undergraduate students, carried out the Anna Hyatt Huntington project: a course, an exhibition at the Wallach Art Gallery, a print catalogue, an essay in



lunar landscape. I loved also the way the paintings looked *old*. Although the top layers of paint were fresh and luscious, everywhere there were traces of earlier layers underneath; in some areas the pigment was so thick it resembled strips of felt. Overlapped by strata of red, blue, yellow and bright green, the edges of some of the unframed paintings exposed roughly-constructed wooden supports that looked as venerable as those of a Renaissance altarpiece.

*Antiques*, and a website (see p.9). In the spring, she gave a three-part lecture series for the events program of the Metropolitan Museum of Art. She is now designing and organizing a prototype undergraduate digital humanities seminar, thanks to a major grant from the Mellon Foundation.

The highlight of **Elizabeth Hutchinson’s** year was a trip to Beijing to give a keynote address at the opening conference of the World Art History Institute at Tsinghua University where she presented a paper about an internationally-circulating exhibition of Edward Curtis photographs in light of contemporary global indigenous rights struggles. The conference and the publication of the papers were supported by the Terra Foundation for American Art.

**Kellie Jones** was the recipient of a Creative Capital / Warhol Foundation Arts Writers grant in support of her upcoming book *Art is An Excuse: Conceptual Strategies, 1968–1983*. During spring 2014, she delivered the three-part Richard Cohen Lectures in African and African American Art at Harvard University based on her book which is slated to be published by

Yale University Press. Professor Jones’s latest exhibition, *Witness, Art and Civil Rights in the Sixties*—celebrating the fiftieth anniversary of the Civil Rights Act—opened at the Brooklyn Museum in March 2014. It will travel to the Hood Museum of Art at Dartmouth College, and the Blanton Museum of Art at the University of Texas, Austin.

**Branden W. Joseph** published the essays “Fake Rock: Mike Kelley’s Music” in the catalogue to the artist’s retrospective at MoMA PS1 and “Minor Threat: The Art of Cameron Jamie” in the October 2014 issue of *Artforum*. He lectured at Södertörn University, Stockholm, the Yerba Buena Center for the Arts, San Francisco, and the University of Melbourne, Australia. His edited collection of Kim Gordon’s writings, *Is It My Body? Selected Texts*, also appeared on Sternberg Press.

**Holger A. Klein** delivered two distinguished lectures at the University of Virginia, Charlottesville (McIntire Lecture Series) and Penn State University (Dickson Memorial Lecture). He also received the Wm. Theodore de Bary Award for Distinguished

Excerpt from Robert E. Harrist, Jr.’s *Color and Time: Paintings by Roy Newell* (Pollock-Krasner House and Study Center, 2014)

Stepping into the Chelsea gallery where I first saw Roy Newell’s paintings in the winter of 2010, I, like most people, knew nothing about this artist, who had died four years earlier at the age of ninety-two. My response to the paintings, none of them very large, was immediate and intense. I loved their glowing colors and compositions made up of interlocking geometric shapes. I was fascinated by their surfaces, which resembled fine-grained relief maps of a colored

Service to the Core Curriculum at Columbia. Professor Klein continues to direct the joint summer program with Boğaziçi University in Istanbul, which added a new course on Ottoman architecture during the summer of 2014, and the *Istanbul Research and Documentation Project*.

**Matthew McKelway** was promoted to full professor in the spring of 2014. Over the course of the year he published articles in the Japanese journal *Shūbi* and *The Art Bulletin*, and was invited to lecture at the Metropolitan Museum, Asian Art Museum in San Francisco, the Japan Society, the University of Michigan, Princeton University, and the St. Louis Art Museum, where he delivered the Nelson Wu Memorial Lecture. He is spending the current academic year on sabbatical at Seijō University in Tokyo.

In 2013 **Kent Minturn** received a fellowship from The Drawing Institute at the Morgan Library and Museum. In the spring of 2014 he led a MODA curatorial travel workshop to Madrid, Spain, and gave a lecture entitled “Toward a Materialist History of Art” at the Menil Collection



the memory of an earlier pose remained. Drawing preserved more, as we are reminded by the pentimenti in Ghiberti’s individual figures, no less than in the group of *pensieri* his page collects.

ABOVE: Donatello, *Triumph of David*, 1446–50, Musée des beaux-arts de Rennes.



in Houston. More recently, he was invited to participate in NYU’s Institute of Fine Arts’ fourth annual Summer Institute in Technical Art History, and co-translated Hubert Damisch’s 1962 article, "Dubuffet, or the Reading of the World," in *Art in Translation* (2014).

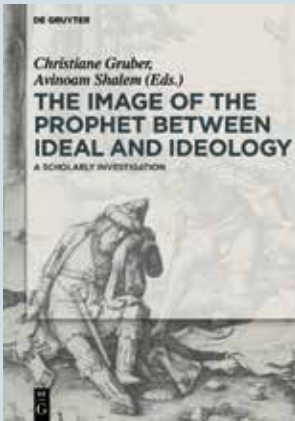
**Keith Moxey** began teaching part-time in anticipation of his retirement at the end of the 2016 spring term. A Spanish translation of his latest book *Visual Time* (Durham: Duke University Press, 2013) will be published in 2015 by Sans Soleil press of Barcelona. His talk “Imagining the Times of Art’s Histories,” was the keynote speech at a conference on “Innovation and its Contestants” held at McGill University, Montreal in April 2014, while another talk reflecting on “Agency and Time in the Image,” was delivered at the Power Institute of Art History at the University of Sydney in August.

**Stephen Murray** announces the publication of his new book, *Plotting Gothic* (University of Chicago Press, November 2014).

**Ioannis Mylonopoulos** gave public lectures in the US at Columbia University, the Bard Graduate Center, and the University of Pennsylvania, and in Istanbul at the German Archaeological Institute. He published several articles and book reviews, one archaeological bulletin, and edited the 2014 volume of the periodical *Archiv für Religionsgeschichte*. In spring 2014, he was awarded the Distinguished Columbia Faculty Award (Lenfest). In the summer of 2014, he started his excavation at the sanctuary of Poseidon at Onchestos, the seat of the Boeotian Confederacy (see p 12). In spring 2015 he will teach *Art Humanities* at Reid Hall in Paris.



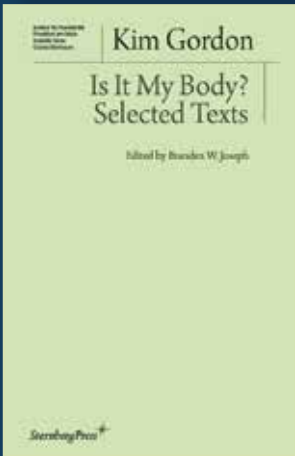
**Megan O’Neil** published the 2nd revised edition of *Maya Art and Architecture*, co-authored with Mary Miller (Thames and Hudson, 2014). In the last year she also published an essay about ancient Maya monument breakage and reuse in *Striking Images, Iconoclasm Past and Present* (Ashgate, 2013) and the multi-authored “In Conversation: The New Iconoclasm” in the *Journal of Material Religion* (September 2014). She delivered a paper on Maya carved bones at UNAM’s International Colloquium on the History of Art in Merida, Mexico. Upcoming is “Material Markers of Memory” for the conference “Things (Re) called: Memory and Materiality Across the Disciplines” at Yale University.



**Avinoam Shalem** edited (with Christiane J. Gruber,) *The Image*

*of the Prophet between Ideal and Ideology: A Scholarly Investigation* and authored the two-volume corpus of *Die mittelalterliche Olifante*. He contributed an essay to *Dalamatia and the Mediterranean: Portable Archaeology and the Poetics of Influence* (Leiden, Brill, 2013) and lectured at Cornell University and Harvard University. On September 16, 2014 he gave the inaugural lecture “Clothing the Ka’ba in Mecca” to celebrate his appointment as Riggio Professor of the History of the Arts of Islam. He served on the advisory board of the Getty’s Connecting Art Histories seminar *Framing Medieval Mediterranean Art and Archaeology* at the American Academy in Rome.

**Z. S. Strother’s** book, *Vladimir Markov and Russian Primitivism: A Charter for the Avant-Garde*



**From Introduction to Kim Gordon, *Is It My Body? Selected Texts*, ed. Brandon W. Joseph (Sternberg Books, 2014).**

In “American Prayers,” Kim Gordon’s discussion of cult leader Charles Manson—whom she provocatively (and presciently) proposed as the model for a generation of Southern California artists—relates to that of Glenn Branca. Setting

Manson against Andy Warhol as the two iconic figures of the 1960s, she describes how Manson testified to the wider domains of social violence and political repression that represented the underside of the 1960s’ utopian dreams. This is the significance of Manson’s “My father is the jailhouse” speech, wherein he indicted the social and political conditioning of himself and his followers. According to Gordon, an artist like Raymond Pettibon could only engage with such material because he had more than one foot in the Do-It-Yourself (DIY) subculture of Southern California hardcore punk.

*Emeritus Faculty*

**Richard Brilliant** is writing a big book on the imagery of death and he will be teaching a graduate seminar, *Portraits and Identity*, in the spring. In November he will be 85.

# MA Program Updates

2013–2014 WAS A PRODUCTIVE and rewarding year for students in the Modern Art: Critical and Curatorial Studies (MODA) program. In November, Eva Lu, Juliette Premmereur, and Valerie Werder organized a standing room only symposium on “Contemporary Performance Art and the Political Past.” Participants included scholars John Rajchman, Molly Nesbit, and Michael Hardt, as well as the artist Rosella Biscotti and the Raqs Media Collective. Students in the fall *Critical Colloquium* and spring *Curatorial Colloquium* heard guest lectures by artist-activist Coco Fusco, critics Hal Foster, Carter Ratcliff, and Michelle Kuo, and met with museum directors and curators, Thelma Golden, Simon Castes, Christian Rattemeyer, Sarah Suzuki, and Michelle White. In the spring second-year MODA students took a curatorial travel workshop trip to Spain to attend ARCO, Madrid’s International Contemporary Art Fair. And, rounding out the year, Alison Coplan, Heidi Hirschl, and Kathleen Langjahr curated *Hyper-resemblances* at Columbia’s Wallach Art Gallery, which was well-received by the press.

**KENT MINTURN**  
DIRECTOR, MA IN MODERN ART: CRITICAL AND CURATORIAL STUDIES

AS PART OF THE DEPARTMENT’S effort to enrich the MA students’ coursework experience, the MA program now includes a *Methods Colloquium* that students take in their first semester. Last year, this course culminated with a trip to Washington, DC and Baltimore that included meetings with curators and conservators from Dumbarton Oaks, the National Gallery of Art, and the Walters Art Museum. In spring 2015, the MA program will add a second core course, *Materials and Practices of Art History*. Based on the premise that art historians deal with actual objects, this course will examine a range of practices associated with art history, including connoisseurship, curatorship and restoration. The course will also include guest presentations from leading art professionals based in New York City and another study trip to the DC area In addition to offering MA students a more thorough academic and practical training, these core courses are also part of a larger aspiration to foster collegiality among MA students and create a more lively MA community.

**FRÉDÉRIQUE BAUMGARTNER**  
DIRECTOR, MA IN ART HISTORY

## DISSERTATION FELLOWSHIP AWARDS FOR 2014–2015

**ARY STILLMAN DEPARTMENTAL DISSERTATION FELLOWSHIP**  
**Stephanie O’Rourke:** “Bodies of Knowledge: Fuseli, Girodet, and the Turn of the 19th Century”

**ARY STILLMAN FINISHING GRANT**  
**Alexandra Helprin:** “Art and Servitude on the Sheremetev Estates”

**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, ROBERT H. AND CLARICE SMITH FELLOWSHIP**  
**Zachary Stewart:** “The Integrated Interior: Parish Church Architecture in Eastern England, c.1350–c.1550”

**C.V. STARR DEPARTMENTAL DISSERTATION FELLOWSHIP**  
**Amara Magloughlin:** “Art and the City: Walid Raad, Beirut, and the Question of Cosmopolitanism”  
**Nomaduma Masilela:** “*Set-Setal’s Imaginaire*: Intervention in Public Space, Historiography, and Conceptualism”

**C.V. STARR FINISHING GRANT**  
**Talia Andrei:** “Mapping Sacred Spaces: Representations of Pleasure and Worship in Shaji *Sankei Mandara*”  
**Marta Becherini:** “Staging the Foreign: Niccolò Manucci (ca. 1638–1719) and Early European Collections of Indian Paintings”  
**Kevin Dumouchelle:** “Traditions of Modernity in an African City: Continuity and Change in the Architecture of Kumasi”  
**Michaela de Lacaze:** “Marta Minujín and the Politics of Participation”  
**Michael Sanchez:** “The Rhine System: The Logistics of American Artists in Europe after 1967”

**FRICK COLLECTION, ANNE L. POULET CURATORIAL FELLOWSHIP**  
**Adam Eaker:** “Van Dyck against Rubens: The Portraitist between Court and Studio”

**GETTY RESEARCH INSTITUTE, GETTY PREDOCTORAL FELLOWSHIP**  
**Subhashini Kaligotla:** “Shiva’s Waterfront Temples: Reimagining the Sacred Architecture of India’s Deccan Region”

**GÖTTINGEN UNIVERSITY, GRADUIERTENKOLLEG, EXPERTENKULTUREN**  
**Gabriella Szalay:** “Materializing the Past: The History of Art and Natural History in Germany, 1750–1800”

**GSAS-CU INTERNATIONAL TRAVEL FELLOWSHIP**  
**Rachel Boyd:** “From Experimentation to Specialization: The Della Robbia Workshop, ca. 1430–1550”  
**Sophia D’Addio:** “Adorning the *re degl’strumenti*: Painted Organ Shutters in Renaissance Italy”  
**Changduk Kang:** “Visualized Production: Illustrations in the

*Encyclopédie* and the Descriptions *des arts et métiers*”  
**Maggie Mustard:** “Atlas Novus: Kawada Kikuji’s *Chizu (The Map)*”  
**Lorenzo Vigotti:** “The Origin of the Renaissance Palace: Private Architecture of the Florentine Oligarchy, 1382–1444”

**GSAS RESEARCH EXCELLENCE DISSERTATION FELLOWSHIP**  
**Jens Bartel:** “Style, Space, and Meaning in the Large-Scale Paintings of Maruyama Okyo (1733–1795)”  
**Michael Fowler:** “Human Sacrifice in Greek Antiquity: Between Myth, Image, and Reality”  
**Roberto Pesenti:** “Artistic Circulation and Sainly Competition in the Fourteenth Century Between Venice and Paris”  
**Julia Vazquez:** “The Curatorial Intelligence: Titian, Velázquez, and the Art Collection of Philip IV”  
**Yu Yang:** “At the Crossroads of Japanese Regional Modernism and Colonialism: Architectural Interaction between Manchuria and Western Japan, 1905–1945”



**HARVARD ART MUSEUMS, STEFAN ENGELHORN CURATORIAL FELLOWSHIP**  
**Robert Wiesenberger:** “Visible Language: Muriel Cooper at MIT”

**JAPANESE GOVERNMENT (MONBUKAGAKUSHO/MEXT) SCHOLARSHIP FOR RESEARCH STUDENTS**  
**Frank Feltens:** “Performative Pictures: The Arts of Ogata Kōrin (1658–1716)”

**KRESS FOUNDATION, KRESS INSTITUTIONAL FELLOWSHIP AT THE COURTAULD INSTITUTE OF ART**  
**Brigid von Preussen:** “The Antique Made New: Commercial Classicism in Late Georgian Britain”

**KUNSTHISTORISCHES INSTITUT IN FLORENZ, MAX PLANCK PREDOCTORAL FELLOWSHIP**  
**Francesca Marzullo:** “Overdoors in Medieval and Renaissance Italy”

**METROPOLITAN MUSEUM OF ART, HAGOP KEVORKIAN CURATORIAL FELLOWSHIP**  
**Colette LeRoux:** “In the Beginning was the Picture: Visual Culture in the Uruk Expansion”

**METROPOLITAN MUSEUM OF ART, JANE AND MORGAN WHITNEY FELLOWSHIP**  
**Aaron Rio:** “Painting China in Medieval Kamakura”  
**Tina Rivers Ryan:** “Lights in Orbit’: The Howard Wise Gallery and the Rise of Media in the 1960s”

**METROPOLITAN MUSEUM OF ART, SYLVAN C. COLEMAN AND PAMELA COLEMAN MEMORIAL FUND FELLOWSHIP**  
**William Gassaway:** “Extraordinary Bodies: The Art of Deformation in Postclassic Mexico”

**MUSEUM OF MODERN ART, BEAUMONT AND NANCY NEWHALL CURATORIAL FELLOWSHIP**  
**Andrew Sawyer:** “Walker Evans’ Cultures of Work and the Politics of Style”

**MUSEUM OF MODERN ART, MUSEUM RESEARCH CONSORTIUM FELLOWSHIP**  
**Rachel Silveri:** “The Art of Living in the Historical Avant-Garde”

**NATIONAL MUSEUM OF AFRICAN ART, SMITHSONIAN PREDOCTORAL FELLOWSHIP**  
**Giulia Paoletti:** “La Connaissance du Réel: Fifty Years of Photography in Senegal (1910–60)”

**PIERRE AND MARIE-GAETANA MATISSE FINISHING GRANT**  
**Thomas Campbell:** “Real to Reel: The Cassette Publication as Networked Space”  
**Colby Chamberlain:** “George Maciunas and the Art of Paperwork”  
**Connie Choi:** “A Matter of Building Bridges: Photography and African American Education across the Century”  
**Sandrine Colard:** “Photography in the Colonial Congo”

**TÜBINGEN UNIVERSITY, TEACH @ TÜBINGEN FELLOWSHIP**  
**Michael Fowler:** “Human Sacrifice in Greek antiquity: Between Myth, Image, and Reality” (*summer*)  
**Matthew Peebles:** “Act as Attribute: The Attacking Body in Archaic and Classical Greek Art” (*fall*)

**THE WALTERS ART MUSEUM, MELLON FELLOWSHIP**  
**Susan Wager:** “Boucher’s Bijoux: Luxury Reproductions in the Age of Enlightenment”

## GRADUATE TEACHING AWARDS

**Roberto Pesenti** was awarded the Presidential Award for Outstanding Teaching.

## 2013–2014 DISSERTATIONS DEFENDED

**Heidi Applegate:** “Staging Modernism at the 1915 San Francisco World’s Fair” (Elizabeth Hutchinson)

**Ellen Belcher:** “Embodiment of the Halaf: Sixth Millennium Figurines from Northern Mesopotamia” (Brian Boyd)

**Lorenzo Buonanno:** “Stone Mediators: Sculpted Altarpieces in Early Renaissance Venice” (David Rosand)

**Anne Hunnell Chen:** “From the Seed of the Gods: Art, Ideology, and Cultural Exchange with the Persian Court Under the Roman Tetrarchs, 284–324 CE” (Francesco de Angelis)

**Joshua Cohen:** “Masks and the Modern: African/European Encounters in 20th-Century Art” (Z.S. Strother)

**Christopher Dueker:** “The Entangled Aesthetics of Alex Janvier” (Elizabeth Hutchinson)

**Frederick Ilchman:** “Jacopo Tintoretto in Process: The Making of a Venetian Master, 1540–1560” (David Rosand)

**Katherine Isard:** “The Practice of Theory in Vincenzo Scamozzi’s Annotated Architecture Books” (David Rosand, Francesco Benelli)

**SeungJung Kim:** “Concepts of Time and Temporality in the Visual Tradition of Late Archaic and Classical Greece” (Ioannis Mylonopoulos)

**Soyoung Lee:** “Interregional Reception and Invention in Korean and Japanese Ceramics, 1400–1800” (Matthew McKelway)

**Jessica Maratsos:** “The Devotional Imagination of Jacopo Pontormo” (David Rosand)

**Heather O’Leary McStay:** “‘Viva Bacco e viva Amore’: Bacchic Imagery in the Renaissance” (David Rosand)

**Debra Nagao:** “An Interconnected World? Evidence of Interaction in the Arts of Epiclassic Cacaxtla and Xochicalco, Mexico” (Esther Pasztory)

**Neeraja Poddar:** “Krishna in his Myriad Forms: Narration, Translation, and Variation in Illustrated Manuscripts of the Latter Half of the Tenth Book of the *Bhagavata Purana*” (Vidya Dehejia)

**Sarah Schaefer:** “From Sacred to Spectacular: Gustave Doré’s Biblical Imagery” (Anne Higonnet)

and Modern German Culture, 1918–1933” (Jonathan Crary)

**Serdar Yalçın:** “Seals, Identity and Patronage in the Ancient Near East (ca. 1550–1050 BC)” (Zainab Bahrani)

**Alena Williams:** “Movement in Vision: Cinema, Aesthetics,

and Modern German Culture, 1918–1933” (Jonathan Crary)

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## UNDERGRADUATE AWARDS AND PRIZES

**SENIOR THESIS PRIZE**  
**Shirlynn Sham:** “A Shocking Split: Intrusions of the Phantasmagoric into the Embodied Perceptual Model” (Sponsor: Jonathan Crary)

**SUMMER THESIS TRAVEL GRANTS**  
**Sarah Bell** (for research on the Jackson House of Portsmouth, New Hampshire)  
**Angel Jiang** (for research on the Norwich Cathedral in the United Kingdom)  
**Elizabeth Lightfoot** (for research on Edith Elmer Wood in Europe)

## CALEB SMITH MEMORIAL FELLOWSHIP



Art: Critical and Critical Studies—should be given a chance to explore these techniques to further their development and understanding of the

When Caleb Smith became the director of the Media Center in 2009, he brought with him a commitment to enhancing the study of art history through the use of new and innovative digital documentation techniques. He also recognized that students in the department’s masters programs—the MA in Art History and the MA in Modern

discipline. With his untimely passing, the department has sought to create a fitting memorial to honor these two passions. Through a generous donation from his family, the department is pleased to announce the creation of the Caleb Smith Memorial Fellowship Endowment. This endowed fellowship will be awarded annually to support the research of a master’s student with the best thesis proposal that uses or develops new *insitu* digital photographic and documentation techniques that Caleb believed so strongly were an essential part of the art historian’s craft in the 21st century. The department hopes in the future to be able to expand the endowment to support larger or more awards, and donations can be made to the Fellowship fund to support this goal.

## “Hélio Oiticica in New York City: *Babylonests*, *Cosmococas*, and other Projects at the Threshold of Art, Cinema and Architecture”



The November 1, 2013 symposium “Hélio Oiticica in New York City: *Babylonests*, *Cosmococas*, and other Projects at the Threshold of Art, Cinema and Architecture” brought together an international array of scholars to explore numerous aspects of the projects the artist Hélio Oiticica designed during his eight-year stay in New York City from 1971 to 1978 from the rationale that led to their production, to the formal and thematic components of the artworks as they were initially exhibited by the artist, to the various types of spectatorial response they received in the

## Cambridge-Columbia Symposium

On April 4, 2014, the department hosted the fourth annual Cambridge-Columbia Graduate Student Symposium. A group of twelve students—six from each institution—presented papers tied to the theme of “The Spaces of Art” that were as broad in scope as they were ambition. The morning sessions included a study of the iconographies of Hindu temples in Assam, India, a critical reconstruction of the privatization of public space in Renaissance Florence, and an examination of an 18th-century gambling table. After lunch, the focus shifted toward works from the more recent past. One talk concerned the “mediatized” work of choreographer Trisha Brown, and another examined the responses of Japanese contemporary artists to the devastation of the Great Hanshin Earthquake of 1995. In the evening Dr. John Weber, whose generous support has made possible the ongoing exchanges between Cambridge and Columbia, hosted a dinner at his home for symposium participants. The next day students joined Professor Robert Harrist on a stroll through the former garages and factories that now house the galleries of Chelsea. As participants parted ways, everyone agreed that there was perhaps no better place to hold a conference about “The Spaces of Art” than New York City, where art is continuously finding new kinds of spaces to occupy. The next symposium will take place in Cambridge in March 2015.

GREGOR QUACK, PhD STUDENT



In October 2014 **Laurie Schneider Adams** ’67 PhD will publish *19th-Century Art* with Oneworld Publications. She has recently contributed the entry on “Art and Psychoanalysis” to *Oxford Online Bibliographies: Art History*, edited by Thomas DaCosta Kaufmann.

**Noit Banai** ’07 PhD was the inaugural critic-in-residence at the Irish Museum of Modern Art/ National College of Art and Design in Dublin from May 5–June 9, 2014. After seven years at Tufts University she has accepted a professorship of contemporary art in the Department of Art History at the University of Vienna and, beginning in September 2014, will be making Central Europe her home.

**Colleen Becker** ’08 PhD published “Aby Warburg’s Pathosformel as Methodological Paradigm,” in *Journal of Art Historiography* (December, 2013). In the past year she has presented conference papers at the University of London, the Chelsea School of Art and Design, and Queen’s University Belfast. She also has a new website called “Short Fiction Projects” (<http://colleenbecker.com>).

In 2014 **Adrienne Baxter Bell** ’05 PhD, associate professor of art history at Marymount Manhattan College, published essays in *A Seamless Web: Euro-American Art in the Nineteenth Century* (Newcastle upon Tyne: Cambridge Scholars Press, 2014) and *American Art Quarterly* (Winter 2014). In February 2014, she gave the Wanda Hollensteiner Conservation Endowment Lecture at the Wright Museum of Art, and chaired a session on nineteenth-century and contemporary American landscape representation at CAA.

**Phyllis Braff** is the co-editor of the Thomas Moran Catalogue Raisonné Project. She recently curated *Tracing Moran’s Romanticism & Symbolism* at the Guild Hall Museum in East Hampton, NY, and lectured at the Pollock-Krasner House and Study Center. She is preparing a book on eastern Long Island artists, scheduled for publication in spring 2016.

**Herbert R. Broderick** ’67 BA ’78 PhD recently published “Northern Light: Late Anglo-Saxon Genesis Illustration and the Mosaics of San Marco,” in *Das Atrium von San Marco in Venedig* (2014). His

book manuscript, *Moses the Egyptian in the Illustrated Old English Hexateuch*, has been accepted for publication by University of Notre Dame Press.

In February **David Cast** ’70 PhD published *A Companion to Giorgio Vasari* (Surrey: Ashgate Press, 2014).

**Lynne Catterson** ’02 PhD published *Finding, Fixing, Faking, Making: Supplying Sculpture in ’400 Florence* (Todi: Ediard, 2014) with generous support from the Kress Foundation. She works full-time on the Florentine dealer Stefano Bardini (1836–1922), and recently completed the first processing of his archive in Florence, with support from American Philosophical Society. In the coming year she has research fellowships at the Staatliche Museen zu Berlin-Preußischer Kulturbesitz and CASVA.

**Elizabeth Childs**, ’89 PhD published an essay on Gauguin’s sculpture in the exhibition catalog for MoMA’s *Gauguin: Metamorphoses*. She recently delivered the Devens Lecture at the Boston Museum of Fine Arts, and chaired a session on global Impressionism and transnationalism at the Midwest Art History Society conference. She is the chair of the Department of Art History and Archaeology at Washington University in St. Louis.

**Sonja Drimmer** ’11 PhD reports that she enjoyed her first year in the Department of Art History at the University of Massachusetts, Amherst. In addition to presenting papers at Kalamazoo and RSA, she published “Beyond Private Matter: A Prayer Roll for Queen Margaret of Anjou,” in *Gesta* as well as two essays in volumes devoted to late medieval manuscripts, literature, and music. She spent the summer in California as

a Riley Fellow at the Huntington Library, and in London as a fellow of the Bibliographical Society of America, researching the professional networks of manuscript illuminators in London.

**Mary Douglas Edwards** ’86 PhD has endowed in memory of her parents an annual two-week residency for a female Native American painter at the Virginia Center for the Creative Arts, and two annual travel grants for an ABD woman to read a paper at the International Congress on Medieval Studies in Kalamazoo and at CAA.

**Lisa Florman**’s ’94 PhD book, *Concerning the Spiritual—and the Concrete—in Kandinsky’s Art*, was recently published by Stanford University Press. She is now chair of the History of Art Department at Ohio State University.

As the founding director and chief curator of the Institute for Contemporary Art, Miami **Alex Gartenfeld** ’08 BA recently organized the US museum debut of work by Virginia Overton. Forthcoming are large-scale exhibitions for artists Ryan Sullivan, Shannon Ebner, and Barnard scholar John Miller.

As president of the Historians of Netherlandish Art, **Amy Golahny** ’84 PhD helped coordinate the international conference of the HNA and the American Association for Netherlandic Studies in Boston this past June.

**Claudia Goldstein**’s ’03 PhD book, *Pieter Bruegel and the Culture of the Early Modern Dinner Party*, was awarded the 2013 Joop Witteveen Prize for Best Publication on the History of Food from the University of Amsterdam. She recently published the article, “A Fool Goes to a Wedding,” in *Predella*.

**Jim Hokema** ’77 MPhil continues to work as a user experience design consultant at Accenture. Last year he helped design the healthcare exchange for the state of California (one that he happily reports did not make the national news).

**Michael A. Jacobsen** ’76 PhD publishes on the history of automotive styling and road racing. He has recently competed in the Brickyard Invitational at the Indianapolis Speedway and at the Monterey Historics.

**Lewis Kachuer** ’88 PhD co-authored a book on a New York collection of American modern art. He has given lectures in the past year on Marcel Duchamp and exhibitions, Maurizio Cattelan’s Guggenheim “un-retrospective,” and Kirk Varnedoe’s “Artist’s Choice” series at MoMA.

**Rachel Katz** ’10 BA has been working at the Breman Museum in Atlanta for the past three years. She was recently promoted to director of membership and visitor services.

As part of a *New York Times* feature on park monuments in January, **Jonathan Kuhn** ’83 MA

conducted a week-long online Q & A with readers regarding New York City monuments. In June he curated *Tomorrow’s World: The New York World’s Fairs and Flushing Meadows Corona Park* at Central Park’s Arsenal Gallery. As director of Art and Antiquities for NYC Parks since 1995, he continues to direct the Citywide Monuments Conservation Program, which this summer conserved Eduardo Ramirez Villamizar’s Columnade sculpture in Fort Tryon Park.

In 2013 **Cornelia Lauf** ’92 PhD was appointed the scientific director of European Glass Experience, a two-year European Union project to valorize glass-blowing traditions throughout Europe. She continues to teach at Università Iuav di Venezia, and lives mostly in Rome.

**Jeffrey Lee** ’01 BA is a partner at Ryan Lee Gallery, which recently moved to a new 8000 square foot space in Chelsea overlooking the High Line. He helped launch RL-Window, an art program designed to engage with High Line visitors.

**Jonathan Neil** ’10 PhD was recently named director of Sotheby’s Institute of Art, Los

Angeles, a partnership with Claremont Graduate University and the Masatoshi Ito and Peter F. Drucker School of Management. They offer a master’s degree in Art Business with the option, beginning next fall, of concentrations in Asian art, Latin American art, and contemporary art.

**Michelle Walters Nevius** ’94 MPhil has just published her third book about New York City, *Footprints in New York: Tracing the Lives of Four Centuries of New Yorkers* (Guilford: Lyons Press/ Globe Pequot, 2014). Co-written with her husband, James, the book uses the lives of two dozen notable New Yorkers to explore the history of the city from the Dutch settlement in the 17th century to today. When not lecturing, researching, or leading tours in New York, she lives on the island of Maui.

**Aimee Ng** ’12 PhD was named associate curator at The Frick Collection, a post she will begin in February 2015.

**Judith Ostrowitz** ’96 PhD currently a research associate working with Native American art at the Metropolitan Museum of Art in New York, contributed

“Democratization and Northwest Coast Art in the Modern Period: Native Emissaries, Nonnative Connoisseurship and Consumption” to *Northwest Coast Native Art: An Anthology of Changing Ideas* (Vancouver: University of British Columbia Press, 2013).

**Richard Pegg** ’01 PhD is the director of the Asian Art Museum and Map Library at Chicago’s MacLean Collection. He recently published a new book entitled *Cartographic Traditions in East Asian Maps* with University of Hawaii Press.

**Jeanette Favrot Peterson** ’65 MA co-edited *Seeing Across Cultures: Visuality in the Early Modern Period* (Ashgate, 2012) in which she wrote a chapter on the Black Christs in the Americas. This year University of Texas published *Visualizing Guadalupe: From Black Madonna to Queen of the Americas*, a book that follows the trajectory of several devotions to the Virgin of Guadalupe. She is currently working on a new Spanish edition of her 1993 book on the sixteenth-century murals of Malinalco as well as a study of the “three texts” in Bernardino de Sahagún’s Florentine Codex.

## EDMUNDS BEQUEST

Sheila Edmunds PhD ’61, a long-time resident of Aurora, NY, passed away on November 14, 2013. After graduating from St. Mary of the Woods College in Indiana, she taught art in a public school in Omaha, NE, before pursuing her PhD at Columbia. She then taught briefly at Smith College before settling in Aurora, where she taught art history at Wells College from 1965 until her retirement in 1989. Her later areas of interest and research included medieval books of memory, late medieval and Renaissance playing cards, and early printed books. The department gratefully acknowledges a generous bequest from Dr. Edmunds’s estate, which will be used to establish an endowment in her name for the support of graduate students.

## ATSUMI PROFESSOR EMERITA MIYEKO MURASE 90th Birthday Celebration

Generations of graduates in the history of Japanese and East Asian art gathered at Schermerhorn Hall on March 21–22 for a symposium to honor Atsumi Professor Emerita Miyeko Murase and to celebrate her 90th birthday. The 17 speakers included former and current museum directors, curators, professors, and independent scholars who earned MA and PhD degrees under Professor Murase’s direction. After earning her PhD at Columbia in 1962 Professor Murase was a professor in

the Department of Art History and Archaeology for 34 years. Upon her retirement from Columbia in 1996, she took on a decade-long second career as Special Advisor to the Chair, Asian Art Department at the Metropolitan Museum of Art, where she curated three major exhibitions of Japanese art. Never one to rest for very long, Professor Murase continues to guest-curate exhibitions, research, and write about Japanese art, and generally keep her former students on their toes.



**Kathleen Reckling** ’09 MA joined ArtsWestchester as their gallery director in 2011. She is currently working on the exhibition *Crossing Borders: Memory and Heritage in a New America*. The exhibition, which was awarded a grant from the National Endowment for the Arts, features commissioned works by artists from the New York metro area and will open in March 2015.

**Catherine Roach** ’09 PhD will be on research leave from Virginia Commonwealth University this academic year. She is working on two projects; an essay on art and the British Navy, and a new book, *The British Institution: A History*. This leave is made possible by support from the National Maritime Museum, UK, the Paul Mellon Centre, and the VCU School of the Arts Dean’s Research Reassignment program. Her first book, *Pictures-with-in-Pictures, Lineage, and Recognition in Britain, 1780–1901*, is under contract with Ashgate Publishing.

After three years as editor of the *New York Observer’s* art website, “Gallerist,” **Andrew Russeth** ’07 BA was named co-executive editor of *ARTnews*.

**Donald Sanders’s** ’84 PhD is the president of Learning Sites, which was recently awarded a National Science Foundation grant to pursue development of a smartphone app that will translate cuneiform tablets and build virtual reality 3D models of objects from phone-based photos. They are also working on a high-resolution fly-through of the 9th-century BCE Northwest Palace at Nimrud (ancient Assyria, present-day Iraq) for inclusion in the Metropolitan Museum of Art’s exhibition *Assyria to Iberia*.

**Johanna "Jody" Seasonwein** ’10 PhD was recently appointed the senior curator of Western art at the Jordan Schnitzer Museum of Art at the University of Oregon. She and her family relocated to Eugene, Oregon this summer.

**Aiko Setoguchi** ’12 BA is currently working on her master’s in International Relations at Salve Regina University. She will be teaching English in Tokyo this summer.

**David Shapiro** ’01 BA is an art appraiser at Victor Wiener Associates, LLC in New York.

**Darrell Silver** ’03 BA is founder of the education company Thinkful. He reports that they are currently hiring with the aim to double their staff to 35 by the end of 2014.

In addition to lecturing in Vienna, London, New York, Paris, and Boston in 2014, **Jeffrey Chips Smith** ’79 PhD began his three-year term as counselor of the Renaissance Society of America. He also edited *Visual Acuity and the Arts of Communication in Early Modern Germany*, which will be published in December 2014 by Ashgate.

**Della Clason Sperling** ’93 PhD worked on an exhibition of the drawings of the late 19th-century itinerant folk artist Ferdinand A. Brader which opens at the Canton Museum of Art in December 2014.

**Jennifer Moussa Spring** ’01 BA is based in San Francisco and continues to freelance in publishing services and image licensing. She has edited an art book entitled *Unexpected Art* for Chronicle Books due Spring 2015, and is licensing third party imagery for

the upcoming Richard Diebenkorn Catalogue Raisonné, due from Yale University Press in 2016.

**Ginia Sweeney** ’10 BA completed her MA in Art History at Williams College in 2013. She is currently the coordinator of museum interpretation at the High Museum of Art, Atlanta. She hopes to see many Columbia alumni at AAM in Atlanta in April 2015.

**Erin Thompson** ’10 PhD, assistant professor of art crime at John Jay College (CUNY), recently published a *New York Times* op-ed on the looting of archeological sites in Egypt. She is working on a book, *To Own The Past: How Collectors Reveal, Shape, and Destroy History*, on the history of the private collecting of classical antiquities, for Yale University Press.

**April Kim Tonin** ’99 MA is the director of visual education at the Nightingale-Bamford School, a K-12 independent school for girls in New York City. She collaborates with faculty to integrate museum collections from around the world as part of the school’s curricula. She additionally works as a freelance illustrator.

**Mary Vaccaro** ’94 PhD has been appointed a visiting professor at Villa I Tatti-The Harvard University Center for Italian Renaissance Studies for spring 2015.

**Alan Wallach** ’73 PhD is the co-editor of *Transatlantic Romanticism, British and American Art and Literature*, forthcoming from the University of Massachusetts Press. Derived from a conference held in London in 2009, the book plots the rise of a romantic anti-capitalist Weltanschauung

as well as the dialectic between Romanticism’s national and international manifestations.

Before retiring as curator of American paintings and sculpture at The Metropolitan Museum of Art, **Barbara Weinberg** ’72 PhD worked with Pari Stave, then Curator at AXA Equitable Life Insurance Company, to facilitate the company’s transformative gift to the Met of Thomas Hart Benton’s epic mural, *America Today*. Painted in 1930–31 for the boardroom of New York’s New School for Social Research, *America Today* is imbued with the spirit of the Machine Age. It was Benton’s first major mural commission and remains his best-known work. An exhibition that recreates the mural’s original installation is on view at the Met in fall 2014.

**Carter Wiseman** ’72 MA, a lecturer at the Yale School of Architecture, published his fourth book, *Writing Architecture* (Trinity University Press, 2014) in September. It is a practical guide to writing on design for students and professionals.

In Fall 2014, **Carolyn Yerkes** ’12 PhD started a new position as assistant professor in the Art and Archaeology department at Princeton University.

We would like to thank Gabe Rodriguez ’08 BA for his help with images and captions; Amanda Ruth Young for her editorial assistance; Chris Newsome for all sections related to graduate students; and Josh Sakolsky and Sonia Sorrentini for production management. A special thank you to Lorenzo Buonanno ’14 PhD for helping us to find a cover image.

## Columbia Art History and Archaeology Advisory Council

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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.

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## LEE MACCORMICK EDWARDS

Dr. Lee MacCormick Edwards passed away on April 19, 2014 at the age of 76. A member of the department’s Advisory Council, Lee was an accomplished art historian, consultant, and artist with a MA (1978), MPhil (1981), and PhD (1984) from Columbia University, which she earned under the mentorship of Professor Allen Staley. Specializing in

the arts and social history of the 19th century, she lectured and taught widely in the United States, Europe and Australia. Her generous donations to the department and the Wallach Art Gallery will be remembered and appreciated for years to come.



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