

826 schernerhorn

COLUMBIA UNIVERSITY
DEPARTMENT OF ART HISTORY AND ARCHAEOLOGY
MIRIAM AND IRA D. WALLACH FINE ARTS CENTER
FALL 2015



Dear Students, Colleagues, and Friends,

This is an exciting moment to start my term as department chair. The searches we completed last year bring new faces to Schermerhorn. Meredith Gamer will be joining us as Assistant Professor of European Art, 1700–1900. Meredith earned her PhD from Yale with a dissertation on eighteenth-century British art, though her expertise extends to the broader Atlantic and British colonial worlds. She has already co-curated the major exhibition *Figures of Empire: Slavery and Portraiture in Eighteenth-Century Atlantic Britain* and has worked extensively on the cataloguing of Turner drawings at the Tate Britain. Michael J. Waters will be our new Assistant Professor of Renaissance Architectural History. Michael received his PhD from the Institute of Fine Arts, where he wrote a dissertation on the re-use of ancient building fragments and the transmission of architectural knowledge. He has published a highly regarded article in the *Journal of the Society of Architectural Historians* on Renaissance architectural engravings. He will be an anchor to the rebuilding of Columbia’s traditional strength in the history of architecture across all periods. Both Meredith and Michael are delaying their arrival by one year in order to complete post-doctoral fellowships, Meredith at Yale’s Institute of Sacred Music, Michael at Worcester College, Oxford University.



BACK ROW FROM LEFT: Anne Higonnet, Stephen Murray, Stefaan Van Liefveringe, Barry Bergdoll, Ioannis Mylonopoulos, Jonathan Reynolds, Alexander Alberro, Michael Cole, Branden W. Joseph, Jonathan Crary, Francesco de Angelis. FRONT ROW FROM LEFT: Elizabeth W. Hutchinson, Diane Bodart, Rosalind Krauss, Vidya Dehejia, Z. S. Strother, Avinoam Shalem, Keith Moxey, Matthew McKelway, Zainab Bahrani, Janet Kraynak, Noam M. Elcott. Photograph by Emily Shaw and Gabriel Rodriguez. Not included in the picture are: Frederique Baumgartner, David Freedberg, Robert E. Harrist Jr., Kellie Jones, Holger A. Klein, and Simon Schama.

“Rethinking Latin American Art and Culture” and “Scribbles and Scribbling in the Early Modern Period”; the conference we co-organized on Nazi-looted art was standing-room only. Equally distinguished were our activities in more distant places: Ioannis Mylonopoulos, Robert E. Harrist Jr., and Holger A. Klein inaugurated our new Art Humanities program in Paris, Stephen Murray took his undergraduates to Amiens, and students participated in the excavations that Francesco de Angelis continues to direct at Hadrian’s Villa in Tivoli and Ioannis Mylonopoulos at the sanctuary of Poseidon in Boeotian Onchestos.

In the spring, Vidya Dehejia will give the Mellon Lectures at the National Gallery in Washington. And this issue of *826 Schermerhorn* will reach you before the exhibition *Rembrandt’s Changing Impressions*, curated by our student Robert Fucci, ends its run at the Wallach Art Gallery on December 12. It’s a terrific show that I hope you all have a chance to see — you may just bump into Art Humanities classes, some of which are taking place in the galleries. While you’re here, please come and visit us in 826.

With best wishes for the holiday season,

Michael Cole

Michael Cole
Professor and Department Chair

Already with us is Janet Kraynak, the new director of our MA Program in Modern and Contemporary Art: Critical and Curatorial Studies (MODA). An authority on Bruce Nauman, Janet has also published extensively on Andy Warhol, Nan Goldin, Do-ho Suh, Rosemarie Trockel, and others. She comes to us from the New School, where she had taught since 2006. The MODA Critical and Curatorial Studies program, which is about to enter its twentieth year, has been extraordinarily successful, and its graduates now occupy major posts both in the United States and abroad. With Janet at the helm, we look to a still more dynamic future.

The 2014–15 year featured many memorable events. Generous gifts allowed us to continue our annual symposium with Cambridge University and to host the conferences

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Mapping Mesopotamian Monuments



Zainab Bahrani, the Edith Porada Professor of Ancient Near Eastern Art and Archaeology, established a project called *Mapping Mesopotamian Monuments* in 2012. In the summer of 2015 she continues to direct a team that has conducted on site fieldwork recording standing monuments and architecture across Iraqi Kurdistan in Dohuk, Erbil and Sulaymaniyeh, and in southeastern Turkey in the region of Diyarbakir and Mardin. Professor Bahrani hopes to continue this work in the rest of Iraq, into the south. The survey is focused specifically on monuments and architecture, and purposefully has no historical, cultural, or religious boundaries. The documentation is inclusive because the project aims to record the remarkably diverse history of this region, a diversity of peoples and religions that is being deliberately and violently erased.

The second season of fieldwork conducted from May to June 2015, focused on documenting rock reliefs, historical mosques and monasteries in southeastern Anatolia. The team documented the extensive circuit walls and towers of Diyarbakir, the ancient mosque with its reused classical capitals and columns. They also studied several rock reliefs dating to the Neo-Assyrian era and some early Christian monasteries.

The *Mapping Mesopotamian Monuments* team of archaeologists is international. It includes participants from the US and Western Europe, from Iraq and from Turkey, including colleagues from the State Board of Antiquities and Heritage in Baghdad. The first field season took place in 2013 in Iraq when Professor Bahrani and her team documented ancient Mesopotamian monuments and rock reliefs, early Islamic and early Christian architecture, mosques and madrasas, churches and monasteries, Yazidi sanctuaries and shrines, ancient bridges and aqueducts, Ottoman era buildings and early twentieth century buildings. The team uses a range of technologies including photogrammetry, perspectival stills, and 360° immersive panoramic records while mapping things geospatially. For each work the team assesses the condition and state of preservation, and provides detailed descriptions. *Mapping Mesopotamian Monuments* has to date an archive of thousands of images that the Columbia team has made on site.

They are currently curated in a closed archive. The work is funded and supported by a multi-year grant from Columbia University's President's Global Innovation Fund, awarded to Professor Bahrani in 2012. Although the proposal and the plan for the project, and the first season of fieldwork preceded the recent targeting of museums, monuments,

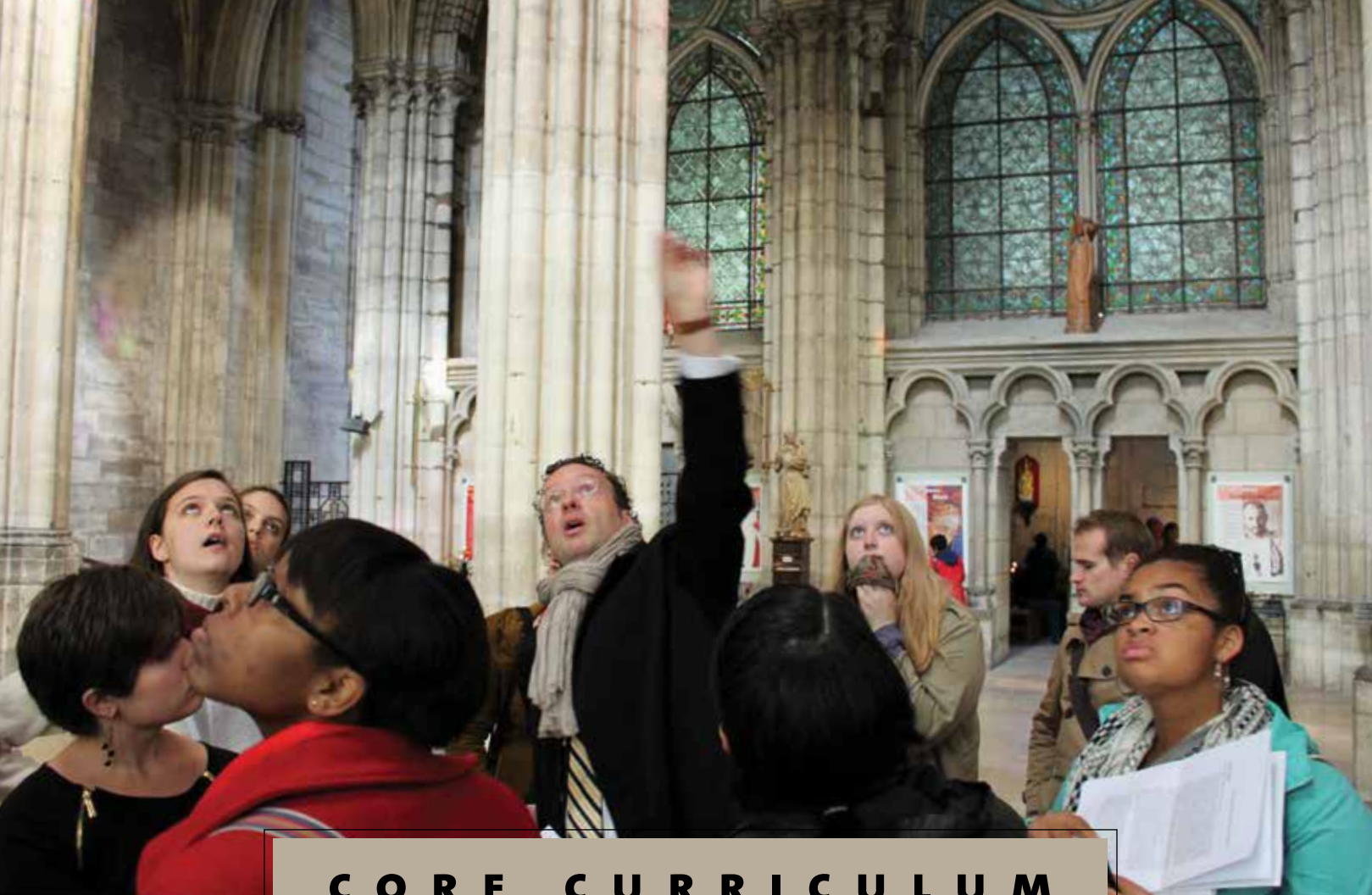


and archaeological sites in Iraq and Syria, the work has taken on a more urgent nature. The significance of the project, which is a long-term work, has been unfortunately borne out by the appalling recent events in Iraq, Syria, and southeastern Anatolia, all of which belong to the area archaeologists refer to as Mesopotamia, the ancient lands of the Tigris and Euphrates rivers. Heritage sites, historical architecture and monuments are in grave danger throughout the region but it is not only antiquity and archaeology that are in peril. As they continue to be destroyed as a means of erasing the presence of communities of people and their history, the project that began as an archaeological-historical survey, is now an even more urgent record of endangered historical monuments and sites.

ZAINAB BAHRANI
ANCIENT NEAR EASTERN ART AND ARCHAEOLOGY

OPPOSITE: Birkleyn, Diyarbakir Province, Turkey. Gabriel Rodriguez from the Media Center for Art History photographs an Assyrian relief in one of the sources of the Tigris River. Photograph by Zainab Bahrani. ABOVE: Dara, Mardin Province, Turkey. Ruins of rock-cut buildings from the Roman fortress of Dara, built c. sixth century CE. Photograph by Gabriel Rodriguez. RIGHT: Diyarbakir, Diyarbakir Province, Turkey. Mapping Mesopotamian Monuments team documenting the city walls at an area known as Dağkapı. Photograph by Zainab Bahrani.





CORE CURRICULUM

Art Humanities at Columbia University's Global Center in Paris

In the summer of 2013, the Department of Art History and Archaeology was among the first Arts and Sciences departments to secure university funding to deepen the global purview of the liberal arts at Columbia. Established under the auspices of the Andrew W. Mellon Foundation, Columbia's Global Liberal Arts Initiative was set up to enable departments to take advantage of Columbia's expanding network of international partnerships and Global Centers to develop innovative new curricular programs for undergraduates abroad.

Given the centrality of the Core Curriculum in Columbia's undergraduate education, the department was successful in its proposal to offer a sustainable program of at least one course of *Art Humanities: Masterpieces of*

Western Art each academic year, taught by a tenured or tenure-track faculty member at Reid Hall, Columbia University's Global Center in Europe.

Professor Ioannis Mylonopoulos was the first faculty member to teach *Art Humanities* in Paris during the spring semester of 2015. Thirteen students took full advantage of the cultural and artistic opportunities in Paris and visited famous collections and museums in the "City of Light:" from the celebrated Greek galleries of the Louvre to the Musée d'Orsay and the Musée Picasso. Classes on the Italian or Northern Renaissance and Baroque were not confined to the classroom, but brought the students in front of original paintings and sculptures in the Louvre. In addition, students visited famous monuments outside Paris, such

as the majestic cathedral of Amiens, the palace and gardens at Versailles, and Monet's house and garden in Giverny. Professor Mylonopoulos is followed by Professor Holger A. Klein, who currently teaches two sections of *Art Humanities* during the 2015–2016 academic year.

In addition to the semester-long program, the department also piloted a new joint summer program with the Music Department to teach *Art* and *Music Humanities* at Reid Hall as a "package deal." In the summer of 2015, a group of seventeen students took both courses, which met on alternate days. The two instructors, Professor Susan L. Boynton, chair of the Department of Music, and Professor Robert E. Harrist Jr., attended each other's classes, which were taught with the help of the program assistant, PhD candidate Lindsay Cook. Students



OPPOSITE: Professor Holger A. Klein and *Art Humanities* students in the nave of the Basilica of Saint Denis. Photograph by William Kenick.

ABOVE: PhD candidate Lindsay Cook, Professor Robert E. Harrist Jr., and *Art Humanities* students in the Jardin du Luxembourg in Paris. Photograph by Susan L. Boynton. BELOW: Professor Ioannis Mylonopoulos' *Art Humanities* students at Monet's gardens in Giverny. Photograph by Ioannis Mylonopoulos.

and instructors conducted all field trips to museums and monuments and all concert, opera, and other performance visits together. Both student demand and the pedagogical results of the joint courses were remarkable and give hope for an expanded offering of courses in 2016.

Thanks to the incomparable artistic and musical resources of Paris, the intellectual synergy that emerged between *Art* and *Music Humanities* in the summer, and the truly outstanding group of students who participated, all professors agree that teaching *Art Humanities* at Reid Hall is one of the best pedagogical experience they ever had.

PROFESSORS ROBERT E. HARRIST JR.,
HOLGER A. KLEIN, IOANNIS MYLONOPOULOS



Life of a Cathedral: Notre-Dame of Amiens

An Undergraduate Travel Seminar, Spring 2015



In spring 2015 I travelled for a week in March with ten of our best undergraduate students to the Notre-Dame of Amiens, the cathedral featured in our beloved Core Curriculum course, *Art Humanities*. The seminar focused upon the life of the cathedral — the human context in which the great monument was conceived and in which it functioned. That human context was understood in terms of the interacting worlds of the layfolk (medieval pilgrims as well as modern visitors including ourselves), the clergy, and the artisans — masons, carpenters, glaziers etc.

Our group first spent three nights in Paris at the Hôtel de Senlis, quite close to the Luxembourg Gardens. During that time we

undertook intense study visits to Notre-Dame of Paris, the Louvre, the Sainte-Chapelle and the Musée de Cluny. Some of us looked at additional churches (Saint-Germain-des-Prés, Saint-Gervais-and-Saint-Protais, Saint-Julien-le-Pauvre, Saint-Séverin etc.), but I like to leave some flexible time for others to visit the museums and monuments of their own choice. While in Paris we had our first group meal together at Le Polidor on the Rue Monsieur le Prince.

After our bitterly cold winter in New York it was a great joy to walk the streets of Paris in temperate weather. But on Tuesday, the day we went up to Amiens, the spring seemed to turn miraculously to early summer — sunny and

warm — ideal weather to walk by the River Somme in Amiens and undertake our climb into the upper parts of the cathedral. I had secured permission from the French authorities for the climb and was delighted when they left us to ourselves without the constraint of a guide. The high point of the day was the ascent into the central steeple — one of the last great Gothic steeples to have been built (begun 1528).

During the following two days the students presented their work. Each of them had prepared a presentation (topics included tombs, choir stalls, stained glass, portal sculpture etc.). It had turned very cold, but the students did extraordinarily well. We also enjoyed our visit



to the Musée de Picardi, which contains many bits and pieces from the cathedral.

On Thursday evening we caught the train back down to Paris to spend our last night in the Hôtel de Senlis — giving us a very easy ride on the RER up to the airport on Friday. We landed in New York in the last snowstorm of the season.

Of the more than twenty summer programs and extended excursions I have hosted, this was by far the most enjoyable and, I believe, the most successful. The combination of gifted and highly motivated students, wonderful museums and churches (and dinners) made the whole experience come together in a way

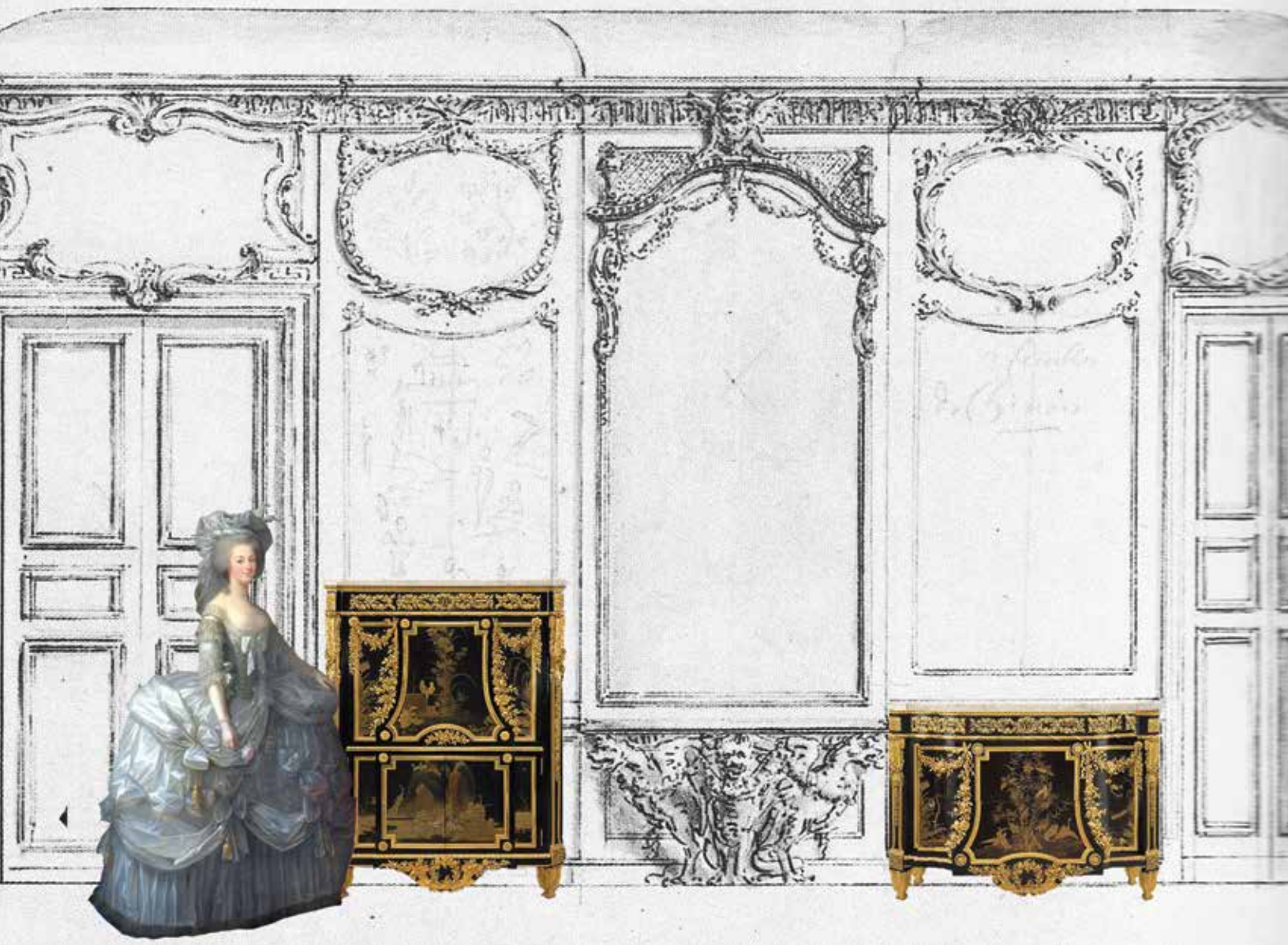
that was entirely magical. A key element in this success was the presence and skills (organizational and pedagogical) of Lindsay Cook, a doctoral candidate beginning her dissertation on Parisian Gothic architecture. I would like to express my warmest thanks to Louise and Len Riggio who made this wonderful experience possible.

The challenge now is to attempt to funnel some of this excitement and energy into the website that we use to teach *Art Humanities*. We are currently engaged in reworking our website and making it interact dynamically with the way we teach. I hope to write an electronic book on Amiens Cathedral that will interact with the hundreds of high-resolution

images, panoramas, and animations that we have gathered online. I should very much like to engage the interest and support of our alumni in our attempt to energize the *Art Humanities* website.

OPPOSITE: Amiens Cathedral. Exterior, upper chevet and buttresses. Photograph by Stephen Murray. TOP: Amiens Cathedral. Interior, choir facing west. Photograph by Stephen Murray. INSET: Professor Stephen Murray and students at Amiens Cathedral. Photograph by Jacob Kayen.

STEPHEN MURRAY
MEDIEVAL ART AND ARCHITECTURE



A *Virtual* Enlightenment

BARNARD AND COLUMBIA seminar students have repopulated one of the Metropolitan Museum of Art's period rooms and brought its objects to digital life.

Thanks to a generous grant from the Mellon Foundation, *A Virtual Enlightenment* put the art history department at the forefront of Columbia's move toward digital humanities, with a new seminar format that combines traditional teaching with both museum sessions and a digital lab.

Danielle Kisluk-Grosheide and Jeffrey Munger, curators at the Metropolitan Museum's Department of European Sculpture and Decorative Arts, led four sessions at the Met. Students were thrilled to go behind gallery cordons and stand next to historic desks, handle small objects, and see countless details no ordinary museum visitor notices.

Students were challenged to invent digital ways to show how the space and objects of the Met's *Tessé Room* expressed Enlightenment values. One team studied the intimate mother-daughter story and the global trade story behind an exceptionally important furniture pair commissioned by Queen Marie-Antoinette. A second team revealed how the space of an eighteenth-century room was used by owners, guests, and servants. A third team brought artisans back into the room's story by studying tools and materials, and by linking objects in the room to plates from images in Diderot's *Encyclopédie*.

To see snuffboxes revolving as if twirled in a hand, servants replacing candles, the original bright colors of marquetry, a table set with Sèvres porcelain, and much more, go to: <http://cool.barnard.edu/ave/>

ANNE HIGONNET
NINETEENTH-CENTURY ART



OPPOSITE: Composite image of Marie-Antoinette and lacquer furniture from the website *A Virtual Enlightenment: A Lacquer World* (<http://cool.barnard.edu/ave/>)
TOP: Composite image of Marie-Antoinette at a desk in the *Tessé Room* from *A Virtual Enlightenment: Materials and their Makers* (<http://cool.barnard.edu/ave/>)
BOTTOM: Composite image of servants at work in the *Tessé Room* from *A Virtual Enlightenment: Uses of Space* (<http://cool.barnard.edu/ave/>)

Disclosing New Perspectives on Hadrian’s Villa

The second fieldwork season at Hadrian’s Villa led by Professor Francesco de Angelis and his colleague Professor Marco Maiuro (Columbia University, Department of History) has yielded unexpected and exciting results. In an expansion of the boundaries of the previous campaign, the excavation has started uncovering a previously unknown residential building with largely preserved decoration: floor mosaics with both abstract and figural patterns, precious marble revetments, wall paintings with red and yellow panels divided by delicate vegetal motifs — even ceiling frescoes, populated by griffins and sphinxes. Comparanda from both the villa and elsewhere (especially Ostia) suggest that, despite the richness of the decoration, the building was not used by the emperor himself but rather by a high-ranking member of the staff. Geophysical prospections in the surrounding area have furthermore revealed a vast network of similarly oriented edifices forming a mini-neighborhood within the villa. These and other findings provide a new vantage point from which to investigate the ancient life at Hadrian’s Villa and better understand the complexity of its art and architecture.

In addition to new activities and initiatives (such as guided site visits for Columbia alumni; fieldtrips to Tivoli and Ostia; the cataloguing of marble architectural fragments), the 2015 season also saw a substantial increase in the number of participants. Over a period of two months, thirty-three new and fifteen returning students joined the six core team members and the ten assisting specialists (ancient and medieval ceramics, architectural decoration, geophysical prospections, palaeobotanical analyses, Renaissance architecture) from the University of Rome La Sapienza and other American and Italian institutions. A fellowship program established thanks to the generosity of anonymous donors and sponsoring institutions supported student participation: the Department of Art History and Archaeology, the Classical Studies Graduate Program, and the Departments of Classics and History.

FRANCESCO DE ANGELIS
ROMAN ART AND ARCHAEOLOGY



LEFT: Fragment of ceiling fresco, from Columbia’s excavation at Hadrian’s Villa, July 2015. RIGHT: Detail of fragment. Photographs by D. Nocera.



East end of the northern wall of the monumental rectangular building at Site B, Onchestos Excavation Project. Photograph by Ioannis Mylonopoulos.

Excavation at the Sanctuary of Poseidon in Boeotian Onchestos

In the summer of 2015, Columbia University’s excavation at the sanctuary of Poseidon in Boeotian Onchestos continued with great success. For six weeks (June 8 to July 18), Professor Ioannis Mylonopoulos and a group of students from Columbia University, Barnard College, and Oxford University explored Site A and — more intensively than in 2014 — Site B, the religious and the administrative centers of the sanctuary, respectively. The results of the campaign place the site in a firm historical context.

At Site A, the excavation showed that the annex next to the impressive sixth-century stoa was a large closed room that stored dedications and not a portico-like structure, as was suggested after the 2014 campaign. Thanks to a bronze coin from the reign of Philip II of Macedonia, the building can be now dated between 338 BCE, when Philip moved the center of the Boeotian Confederacy to Onchestos, and the king’s assassination in 336 BCE. Silver coins attest to the close, albeit short, connection between the sanctuary and the important Euboean city of Chalkis, member of the confederacy between 308 and 304 BCE. At Site B, parts of a substantial round structure (with a diameter of over 131 feet) were excavated. Its date is still uncertain, but it seems to predate the mid fourth century BCE. In addition, a large part of the northern wall of a monumental building from the late fourth century was unearthed. The wall is over 13.1 feet wide and 91.8 feet long. Several architectural terracottas bearing floral and abstract decoration in black, white, and red color on a beige background were uncovered.

IOANNIS MYLONOPOULOS
GREEK ART AND ARCHAEOLOGY

Sight of Memory: When Nature Becomes Ideology



Al-Ruwayyis, Lower Galilee (Palestine/Israel), graveyard. Photograph by Avinoam Shalem.

With Mostafa Minawi, Assistant Professor, Department of History, Cornell University

Cities, villages and other forms of human settlement, like works of art, are in constant flux, a process of shaping and reshaping, of being erased, demolished, newly designed, renovated and preserved. Like a canvas on which marks of artistic activities — lines, scratches, stains of colors and spots — are visually documented, the urban and rural landscapes accumulate and display through their particular structures, urban planning, architecture, streets, allies, parks and public monuments histories of urban creativity and imagined landscapes of inhabitants. Thus the plethora of built substance and nature that turns spaces into places could be read like historical text, markers of remembering and forgetting.

In December 2014, Shalem and Minawi travelled to Palestine/Israel and started to collect visual and oral material for the research project *Sight of Memory: When Nature Becomes Ideology (The Topography of Palestine Rural Landscape after 1948)*. The modern era and especially the age of nationalism have brought with them a specific agenda for the re-structuring the whole of the Levant. This era resulted in the exodus, relocation, migration, and expulsion of people. The destruction of cities, villages and other rural settlements, de jure or de facto as part of governmental plan, and, more importantly, the desire to eradicate a specific history of these sites from the collective national memory, had their impact on the landscape of this region. Palestine and the present



Al-Damun, Lower Galilee (Palestine/Israel), graveyard. Photograph by Avinoam Shalem.

state of Israel offer a large amount of historical evidence that shed new light on the history of forgetfulness in this region. It is hoped that this research will help in shaping the platform for a multitude of narratives and to establish a common system of comprehending time that could help to bridge the gap between collective and personal accounts for Palestinians and Israelis alike.

AVINOAM SHALEM
ARTS OF ISLAM

Scribbles and Scribbling in the Early Modern Period



Titian, Pala Gozzi, 1520, Museo Civico, Ancona: scribbles on the back of the painting.

SCRIBBLES AND SCRIBBLING in the early modern period is a joint project between Columbia University and the Université Paris I, supported by Columbia’s Alliance Program and co-directed by Diane Bodart, Francesca Alberti, and Philippe Morel, that investigates the creative process of scribbling and scribbles by artists. During the past decades, scribbles and schematic drawings have been found on the margins of early modern artworks by artists such as Leonardo, Michelangelo, Raphael, and Titian. This graphic production, which has not received much attention from scholars, echoes the ideas of “controlled regression” and “scribbling style” that Ernst H. Gombrich and Ernst Kris used in their seminal essay “The Principles of Caricature” when questioning the late appearance of caricature at the end of the sixteenth-century. The newly discovered material belongs to an earlier chronology, which predates the official birth of caricature, and therefore should be rethought within the wider field of visual culture of that period. In order to understand the status, perception and uses of such “unlearned” drawings at a time when art was dominated by the laws of *disegno*, the project intends to consider artists’ scribbles in relation to the wider popular and anonymous practices of the images. A methodological workshop, associated with the creation of a digital archive of early modern scribbles, will be organized in spring 2016 with the goal of bringing to light this little known portion of Renaissance visual culture.

DIANE BODART
SOUTHERN RENAISSANCE AND BAROQUE ART

REPATRIATING INDIGENOUS ART Messages Across Time and Space: Inupiat Drawings from the 1890s at Columbia University

WHEN THE NEW CURATOR OF Art Properties, Roberto C. Ferrari, alerted Elizabeth W. Hutchinson to the fact that Columbia owns a few hundred objects of Native American art, the associate professor knew exactly what to do. She was committed to curating an exhibition for the gallery at Columbia’s Center for the Study of Ethnicity and Race and had been looking for an exhibition concept that could involve students. She decided to frame the exhibition around a group of ten pen, pencil, and ink drawings by Inupiat artists of north-west Alaska in the late nineteenth-century that are part of Columbia’s collection. The nine students enrolled in her spring 2015 graduate seminar, *Repatriating Indigenous Art*, conducted research on these drawings while learning about developments in source community consultation and collaboration in museums and other collections.

The drawings were donated to Columbia in 1935 as part of the Bush Collection of Religion and Culture, a collection assembled by philosophy professor Wendell Ter Bush, a student of John Dewey who was interested using objects in the classroom as a means of enriching students’ understanding that aesthetic values existed in all cultures. Bush gave no information about where or when they were acquired. Exhibition research began with a close examination of the works themselves. The close resemblance of the drawings to documented works in the Smithsonian and the Alaska Museum identified this work as the product of students working closely with missionary teachers Tom and Ellen Lopp in

the native village Kingigan on the Bering Strait. The drawings may have been made as part of a school lesson, but their dispersal suggests that they were made to be given away or sold to non-Natives. Members of the class were impressed with the care used by the artists to capture the specifics of the regalia worn by the figures in the drawings and to convey the details of the actions of the dancers and musicians. The study of the works led to a list of questions that were subsequently answered by research, including tracking down the event being depicted (the Kivgik, or Messenger Feast, still an important event in many Inupiat communities), the significance of the clothing and other objects depicted, the history of this community’s interactions with non-Natives, and the ways in which these drawings fit into a longer history of visual culture in this community and region. The answers to these questions were tracked down by consulting the work of both scholars and Inupiat community members, the latter primarily through resources available on the Internet.

The exhibition opened in September and is accompanied by a website that has been shared with the community of Kingigan, which today hosts an annual dance festival in September that continues the tradition depicted in these works of a century ago. The exhibition can be accessed at: <http://cool.barnard.edu/InupiatDrawings>

ELIZABETH W. HUTCHINSON
NORTH AMERICAN ART TO 1914; FEMINIST AND CULTURAL THEORY



Inupiat Drawing, *Dance with Two Women at the Center*, c. 1890, Bush Collection, Columbia University.

Cambridge-Columbia Symposium



Taylor McCall, Julia Vazquez, Álvaro Lima, Leah Werier, Stephanie O'Rourke, Margot Bernstein, Claire Pierce, Charles Kang, and Max Bryant.

year's theme was *Art and the Acquisition of Knowledge*, inviting papers addressing topics ranging from the interaction of artworks with historical epistemes to the use of new technologies in art education. The symposium was followed by a visit to the Fitzwilliam Museum, walks along the River Cam, and a tour of Jesus College with Professor Donal Cooper, all coordinated by Margot Bernstein, who served as Columbia's graduate student liaison. We are grateful for the generous gifts from Dr. John Weber whose support has made possible the ongoing exchanges between Columbia and Cambridge.

JULIA VAZQUEZ, PhD STUDENT

Conference: "Rethinking Latin American Art and Culture"



ALEXANDER ALBERRO, CHAIR OF Barnard's Art History Department, and Graciela Montaldo of Columbia's Department of Latin American and Iberian Cultures, organized a conference devoted to "Rethinking Latin American Art and Culture," held on October 2, 2015. Speakers included professors from Princeton, Harvard, Cornell, the Art Institute of Chicago, USC, UC Berkeley, and the CUNY Graduate Center. The papers were broadly interdisciplinary, and the speakers represented a range of different methodological backgrounds: some literary scholars, some art historians, and most working with and

between aspects of both disciplines. Papers covered topics as diverse as Cuban art of the past ten years, political video art in the 1970s and 80s, and the politics of cosmopolitanism. Several papers shared an interest in the question of the relationship between Latin American art and the global contemporary art world: Others asked timely questions such as: "How can Latin American art subvert or question contemporary regimes of global surveillance and governmental control?" The conference was made possible by the generous support of the Institute for Studies on Latin American Art (ISLAA).

NICHOLAS MORGAN, PhD STUDENT

Media Center Offers New Digital Framework for Research Projects

The Media Center for Art History has continued its mission to serve the Art History Department and the Columbia University as a center for education and research in digital art history. Embedded within the Department of Art History, the Media Center's unique research and educational agenda is defined specifically for art historians, architectural historians, and archaeologists.



Four views of a 3D photogrammetric model of the Roman togate torso in the Stronach Center in the Department of Art History and Archaeology, Columbia University. Source photographs by Gabriel Rodriguez, model by Tim Trombley.

This year, the experimental digital mapping project Archmap has been converted into a production platform, *Art Atlas*. Currently, *Art Atlas* provides the production framework for two research projects: *Mapping Mesopotamian Monuments* (Professor Zainab Bahrani), the *Istanbul Research and Documentation Project*. (Professor Holger A. Klein), and this new framework is currently being evaluated as the digital platform for archaeological research on *Hadrian's Villa in Tivoli* (Professor Francesco de Angelis). Other research projects are currently driving new technological developments at the Media Center as well. Professor Diane Bodart's research project on *Scribbles and Scribbling in the Early Modern Period* triggered the development of a framework to store data and to exchange findings and research results in a transcontinental collaborative project.

Besides these faculty projects, close collaboration between the Media Center and the Center for the Core Curriculum resulted in the migration of the *Art Humanities* website. Students who visit their *Art Humanities* website now will uncover an experience integrated with other courses that make up the Core Curriculum. The Media Center is also working closely with Professor Stephen Murray to create resources for the Amiens section of *Art Humanities* that leverage the abilities of the new website in engaging ways.

Furthermore, the Media Center's curated image database, MCID, has significantly grown with the addition of several thousands of images from fieldwork around the world.

In the coming year the Media Center will work relentlessly to further develop its role as a reference for evaluating the potential of these new technologies and work with our students and faculty to adopt them in order to innovate teaching and research in the fields of art history, archaeology and architectural history.

STEEFAAN VAN LIEFFERINGE
ASSOCIATE RESEARCH SCHOLAR AND DIRECTOR OF THE MEDIA
CENTER FOR ART HISTORY

The Bettman Lecture Series

SINCE ITS INCEPTION in 2004, the Bettman Lecture Series of the Department of Art History and Archaeology has hosted over fifty speakers. The Lectures are endowed by a bequest of Linda Bettman, a former graduate student in the department. The department was honored to host six highly esteemed professors for Bettman Lectures during the 2014-2015 academic year: Lina Bolzoni, Marc Gotlieb, Jesús Escobar, Etienne Jollet, Bernhard Siegert, and Julia Bryan-Wilson. These speakers were the first to participate in a new program inaugurated as part of the lecture series called the "Bettman Brunch." Through the program, department members could meet separately with a speaker for an informal conversation over bagels and coffee. Such gatherings created a collegial environment in which speakers and students were able to discuss their academic research and ideas, as well as other professional topics.



During the 2015-2016 academic year the department looks forward to hosting six speakers for the Bettman Lecture Series: Charles Barber (November 23: "Reading an Icon of the Black Moham- med: Georgios Klontzas and Islam"), Mary Miller (December 7: "The Trouble with 864: Maya Art of the Late Ninth Century"), Huey Copeland (December 14: "In the Shadow of the Negress"), Michael Ann Holly (February 29: "The Back of the Painted Beyond"), Kavita Singh (March 28: "Frictional Heritage: Museums between Cultures"), and Stephen J. Campbell (April 25: "Against Titian"). Lectures take place at 6pm in the Bettman Lecture Hall (Schermerhorn 612) and are followed by a reception. We look forward to seeing you at this year's Bettman Lectures!

RAYMOND CARLSON, EMOGENE CATALDO,
AND DAVID SCHNELLER, GRADUATE STUDENT
COORDINATORS, BETTMAN LECTURE SERIES

JANET KRAYNAK Named New Director of MA Program in Modern and Contemporary Art: Critical and Curatorial Studies (MODA)



I am very excited to join the faculty in the Department of Art History and Archaeology at Columbia and assume the directorship of the MA Program in Modern and Contemporary Art: Critical and Curatorial Studies (MODA). After nine years at the New School, where I was Associate Professor of Art History, I am looking forward to the new opportunities and challenges the position affords.

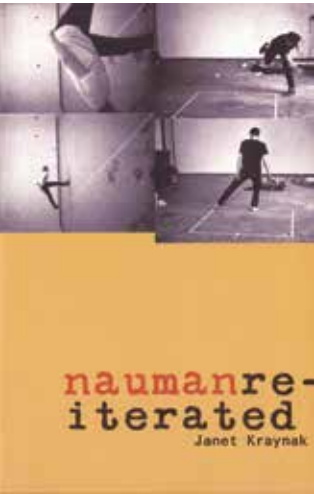
This is an exciting time for the MODA program. Founded by Professor Rosalind Krauss, and moving into its third decade, the program continues to expand as recognition of the significance of a free-standing MA program attuned to the specific demands

of the study of contemporary art increases. The MODA program is at the cusp of seismic changes in the field, offering students the knowledge and skills to grapple with theoretical and practical questions related to non-traditional media, alternative exhibition models, as well as the expansion of art under globalization — training they need to enter into professional careers as curators, critics and academics, among other pursuits.

Moving forward, I aim to solidify existing relationships between MODA and such institutions as the Museum of Modern Art and the Whitney Museum, while seeking out further ties to the full range of art and cultural institutions in New York City and the beyond. At the same time, I am working to formalize relationships that MODA has with related departments and schools at Columbia to further encourage students to take advantage of the wealth of academic offerings in fields significant to the methods of art historical and cultural analysis. With the pending move and expansion of The Miriam and Ira D. Wallach Gallery to the new Manhattanville campus, I am working in concert with director and chief curator Deborah Cullen, to increase collaborative programming and find more opportunities for students to work with the gallery and organize exhibitions (see page 20).

My background is highly suited to these challenges. Having taught undergraduate and graduate students in a range of departments, and with experience in museums and galleries, writing art criticism, curating exhibitions, and serving on editorial boards of various publications (including currently at *Art Journal*), I bring to the scholarship of contemporary art an integrated, interdisciplinary perspective, with a strong pedagogical interest in the shifting meaning and identities of artistic institutions and curatorial practice. I have particular expertise in the interdisciplinary turn of art in the 1960s and its legacy in contemporary practices, including the ways in which art responds to and registers political and social crises and upheaval. I have written extensively about performance, language, sound, participatory practices, issues of mediation, reproduction, and digitization among others. This experience informs current and planned graduate seminars on focused topics (including *Contemporary Art and the Conflicts of Globalization* and *The Performative Object*) as well as related programming. Most immediate is our exciting fall *Critical Colloquium*, which features the critic Jason Farago and art historians Siona Wilson and Liz Kotz, as well as our "capstone" trip to the Venice Biennale.

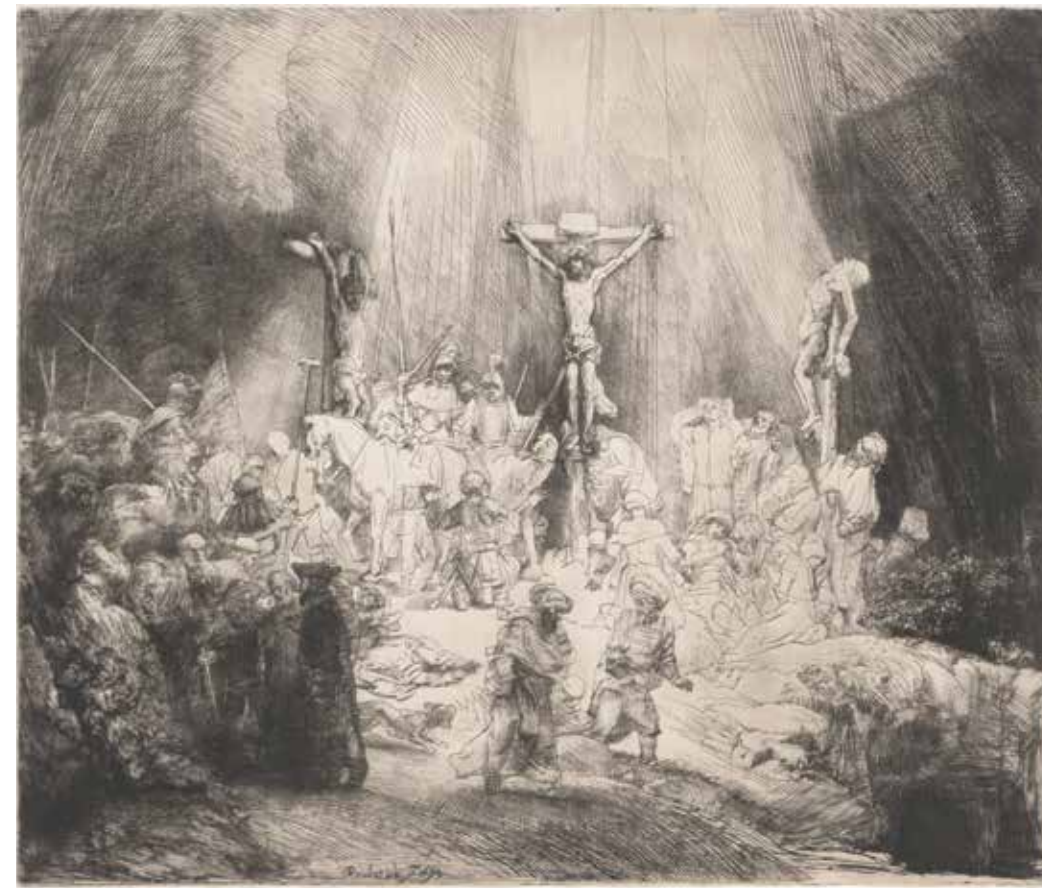
JANET KRAYNAK
DIRECTOR, MA IN MODERN AND CONTEMPORARY ART:
CRITICAL AND CURATORIAL STUDIES (MODA)



Rembrandt's Changing Impressions

EXHIBITION CURATED BY ROBERT FUCCI, PhD
CANDIDATE

SEPTEMBER 9 TO DECEMBER 12, 2015 AT THE
MIRIAM AND IRA D. WALLACH ART GALLERY,
COLUMBIA UNIVERSITY



OPPOSITE: Rembrandt van Rijn, *Christ Crucified between the Two Thieves: The Three Crosses*, fourth state of five, 1653, Davidson Art Center, Wesleyan University, Middletown, Connecticut.
RIGHT: Rembrandt van Rijn, *Christ Crucified between the Two Thieves: The Three Crosses*, third state of five, 1653, Metropolitan Museum of Art, New York. Photograph by Gerald Sampson.
BELOW: Curator Robert Fucci.

REMBRANDT VAN RIJN (1606–1669) manipulated his copperplates in unprecedented ways to achieve printed images that were often in flux. That many of the different results were circulated as finished works in their own right marked a new moment in the appreciation of printmaking and the collecting of prints in the seventeenth century. Rembrandt not only treated the print medium as a means of crafting visibly changing images, he was also the first printmaker to fully explore the use of newly available Asian papers for their aesthetic and technical effects. Many of these variations were the outcome of Rembrandt's intense and restless search for results that satisfied his artistic sense. Others, especially certain portraits, were probably produced at the instigation of some of his print connoisseur patrons.

Rembrandt's Changing Impressions was curated by PhD candidate Robert Fucci for The Miriam and Ira D. Wallach Art Gallery. The exhibition highlights eighteen of the artist's most notably intriguing or dramatically altered prints by gathering fifty-two works from various public and private collections in order to compare different states of the same work side by side. This is the first time in over forty years that such an exhibition focused on Rembrandt's printed changes has taken place

in this country. The prints lent to the Wallach for the exhibition represent some of the finest in quality found in US collections. All of the works exhibited were likely printed by the artist himself or under his direct supervision.



Rembrandt has been a mainstay in the Core Curriculum at Columbia since the introduction of the *Art Humanities* course, a course that is taken by nearly every undergraduate at the university. *Rembrandt's Changing Impressions* provides instructors and students with a near-at-hand selection of original works that also functions to introduce Rembrandt's prints and aspects of print connoisseurship to all *Art Humanities* classes over the course of the fall 2015 semester. A scholarly symposium,

held on November 5 during the IFPDA print fair, presented the newest scholarship. A fully illustrated catalogue, co-published by Verlag der Buchhandlung Walther König, Cologne, accompanies the exhibition.

This project has been generously supported by the Netherland-America Foundation, the Dutch Culture USA program by the Consulate General of the Netherlands in New York, the International Fine Print Dealers Association / IFPDA Foundation and the European Institute at Columbia University.

LENDERS TO THE EXHIBITION:
The Baltimore Museum of Art
Davison Art Center, Wesleyan University
Harvard Art Museums / Fogg Museum
Hood Museum of Art-Dartmouth College
Library of Congress
The Metropolitan Museum of Art
The Morgan Library & Museum
The Museum of Fine Arts-Boston
The National Gallery of Art
The New York Public Library
Philadelphia Museum of Art
Yale University Art Gallery
Two private collections, with thanks to C. G. Boerner Gallery

The Wallach Art Gallery Readies for 125th Street

The Miriam and Ira D. Wallach Art Gallery, an independent unit in Arts and Sciences that works closely with Art History, School of the Arts, and the Libraries, is readying for its expansion into a new building on Columbia’s “Manhattanville” campus.

After so many years in the planning, the first two structures at 125th Street and Broadway have quickly risen. The elegant, silver Renzo Piano-designed Lenfest Center for the Arts, into which The Wallach Art Gallery will move, includes a film/video screening room; a studio theatre; a dramatic large gallery floor; and a skylit, flexible floor for public programming. The Wallach will relocate from Schermerhorn sometime during 2017.

This exciting move positions The Wallach as a welcoming gateway to the new campus. As the sole fine art venue on Harlem’s western edge (one mile west of the Studio Museum in Harlem), The Wallach will fill a crucial role. We are working hard to amplify our offering by building resources. Our program will run all year long and attract a larger public.

One crucial area we will develop is contemporary art. Currently, two exhibition series focus on art of the present-day. *MODA* Curates, a partnership with the MA in Modern and Contemporary Art: Critical and Curatorial Studies program fosters outstanding thematic curatorial projects related to students’ theses.

The *First Year MFA Exhibition* highlights work by graduate Visual Arts students. The Wallach has been collaborating with Miller Theatre on an annual, site-specific wall work and, with GSAS, we are about to start a new annual spotlight of a recent MFA graduate’s work in Philosophy Hall’s Café Nous. At Lenfest, The Wallach intends to do even more with uptown artists, in addition to presenting the *MFA Thesis Exhibition*.

The Wallach has long-supported projects shedding new light on Columbia’s special collections. In our new space, we will have a “project room” that offers opportunities for intimate, rapidly-changing examinations of Columbia’s treasures that offer more curatorial opportunities to students, classes, and faculty.

We’re pioneering postdoctoral curatorial opportunities as well. Our first postdoc, Denise Murrell ‘14 PhD, is specially supported by the Ford Foundation as she develops *Posing Modernity* from her dissertation for us. Ideally, we can offer such posts regularly to recent graduates who present outstanding proposals for exhibitions and have evinced a commitment to curatorial work.

Finally, visitors may be noticing more and more youth in the Gallery. In addition to our established adult public programming, The Wallach has been piloting free educational offerings for schools in our neighborhood.



A grant from The Altman Foundation stimulates our outreach, while our Samuel H. Kress Interpretive Fellow, Daniela Fifi (an EdD candidate at Teachers College) has pioneered our youth and family programming. In 2014–2015, we served 8,500 visitors, 1,174 K–12 pupils and 801 Columbia students who visited the Gallery largely through the Romare Bearden initiative, supported by President Lee Bollinger.

As we ready for The Lenfest Center for the Arts, we are working very hard to make The Wallach Art Gallery more meaningful, open, thoughtful, and engaged. We will be sure to let you know when the opening celebrations will be!

DEBORAH CULLEN
DIRECTOR AND CHIEF CURATOR,
THE WALLACH ART GALLERY

BOOK EXCERPT

CIVIL / RIGHTS / ACT



as the scholar Alondra Nelson has written, over the centuries suffered from an unrelieved sense of withered or emaciated citizenship; in other words, a relationship to the nation that was not full and proper.²

In her book on the Black Panther Party, Nelson focuses on how health advocacy, specifically, became an approach to political and civil equality, a way to press for the “proper function of the state” regarding its population; “health was a site where the stakes of injustice could be exposed and a prism through which struggles for equality could be refracted. Health could also connote inalienable human attributes and freedoms.”³

For the Panthers, the notion of health became a mutable sign that could signify many ideals; encompassing the individual and the larger polis, the healthy body became a symbol of social justice.

THE CIVIL RIGHTS ACT of 1964 reaffirms the entitlement to constitutional rights for all U.S. citizens and relief from discrimination.¹ In the most basic sense, it speaks to the bonds that hold civil society together, and the ways that a nation can best secure the well-being of its citizens. The act seeks to assure access to the benefits of nationhood particularly for African Americans, who,

It is this idea of a “total well-being”⁴ that I want to retrieve here as the intersection, too, between art and civil rights. Art was also a way to access or extend the sense of well-being, as numerous artists during this period understood. Practitioners from Noah Purifoy in Los Angeles to Lygia Clark in Brazil shared participatory practices that were meant to engage and enhance the social and mental ease of their audiences; Purifoy in particular endeavored to address African American youth in Watts, an area where an entire population had been dismissed, subjected to a failing economy and deindustrialization. In this way, creativity and beauty encouraged and helped engender a feeling of individual satisfaction, self-love, and, in this sense, health. Just as lay medical activism practiced by the Panthers and other progressive groups can be seen as the further democratization of medicine during this period, that claim can also be made for art’s life with the rise of alternative spaces, homegrown galleries, and community exhibitions that brought art to the people and gave them agency, entitlement to their own aesthetics and beauty. Health and art were among the myriad ways that politics and collective action were accessed during this period of societal change in the mid- to late twentieth century.

An excerpt from KELLIE JONES’ catalogue essay for *Witness, Art and Civil Rights in the Sixties* (2014), p. 11–13

1. For the full text of the Civil Rights Act, see: <http://www.ourdocuments.gov/doc.php?flash=true&doc=97&page=transcript>
2. See Alondra Nelson, *Body and Soul: The Black Panther Party and the Fight against Medical Discrimination* (Minneapolis: University of Minnesota Press, 2011), p. 10
3. *Ibid.*, p. x, 5
4. *Ibid.*, p. 19



Ghosts of the Past: Nazi-Looted Art and Its Legacies

EVER SINCE THE DISCOVERY of Cornelius Gurlitt’s hidden collection of more than 1200 works of art in his Munich apartment at the end of February 2012 — and 200 additional works found in Gurlitt’s second home in Salzburg two years later — the story of the Gurlitt Collection has made headlines around the world. Beyond the bizarre obsession of Mr. Gurlitt, who lived with and for his artworks hidden from public view, the case has raised fundamental questions about the role of art dealers during and after the Third Reich, the

mechanics of a largely secretive market in looted art, the complicity of art historians, the shortcomings of post-war de-nazification, and the provenance not just of Mr. Gurlitt’s holdings, but of many works of so-called “Degenerate Art,” expropriated by the Nazis and sold for hard currency by state authorities. It has also raised a host of legal and ethical questions concerning restitution and what one might call belated transitional justice for stolen art and its former private or public owners. In order to take up these important issues, the Art History Department hosted an international conference entitled *Ghosts of the Past: Nazi Looted Art and its Legacies* from February 19 through February 21, 2015. Co-organized with Columbia University’s Deutsches Haus and developed in collaboration with the Goethe-Institut New York and the Jewish

Museum, the conference brought together art historians and historians as well as scholars of provenance research and legal practice, museums directors, curators and journalists.

Organizing a conference on Nazi-looted art and its manifold legacies seemed only natural following the heated debates and controversial discussions about the responsibilities of both governments and representatives of professional groups that ensued very quickly after the Gurlitt affair. However, our conference was not a conference on the Gurlitt case. While it seemed unavoidable at times to speak about the German government’s handling of the Munich and Salzburg Art troves and the consequences and problems it posed for lawyers and legal scholars, provenance researchers, art historians as well as museum

curators and directors, it was our goal to ask broader questions and open up the discussion to one of a more general nature, that is of our historical, professional, and moral responsibilities vis-à-vis the legacies of Nazi-looted art. The problems we encounter today are bound up with questions of the rise of modernism in European art and culture during the first half of the twentieth century, and its continuation after the devastation of the Second World War. They are also bound up with our own attitudes towards the past and with what we believe our historical, political, and ethical responsibilities are, resulting in controversial views and discussions, all of which we encountered during our conference, and which led to a productive engagement with the past and the issues at the core of our interest.

An estimated 250 people attended this conference, and the discussions were engaged and lively. The conference was live streamed, and had very broad international coverage. Articles in the *Frankfurter Allgemeine* and *Süddeutsche Zeitung* reported and assessed the conference’s contribution to the ongoing debate. The conference’s papers will be published in *New German Critique* by the four conference organizers Andreas Huyssen, Holger Klein, Elisabeth Rochau-Shalem, and Avinoam Shalem.

HOLGER A. KLEIN
EARLY CHRISTIAN, BYZANTINE, AND WESTERN
MEDIEVAL ART AND ARCHAEOLOGY

Alexander Alberro published essays in the journals *October*, *Mousse*, *e-flux*, and *Art Newspaper*, as well as in *Parachute: The Anthology Volume III*. His “The Groupe de Recherche d’Art Visuel and Instability in the 1960s” was published in Spanish translation by MALBA in Buenos Aires, and the book-length volume *Luis Camnitzer In Conversation With Alexander Alberro* was published in both English and Spanish by the Fundación Cisneros in New York. He presented public lectures in New York, Rio de Janeiro, Toronto, Philadelphia, Vilnius, Beijing, Vienna, Vancouver, and Berlin. He also organized and moderated two international symposia at Columbia University: Critique and the Contemporary (see p. 16) and Neoliberalism at the Margins.

Zainab Bahrani’s book *The Infinite Image: Art, Time and the Aesthetic Dimension in Antiquity* (Reaktion/University of Chicago Press, 2014) won the 2015 Lionel

Trilling Book Award. The book was based on her 2010–2011 Slade Lectures at Oxford University. She delivered a lecture on “Sumerian Art and the Modernist Avant-Garde” at New York University, another titled “The Discourse of Artefacts and Things” at Mardin Artuklu University in Turkey, and a paper at the Metropolitan Museum of Art in New York in connection with the exhibition, *Assyria to Iberia*. During the summer, she continued her fieldwork project, *Mapping Mesopotamian Monuments* (see p. 4–5), documenting endangered monuments and heritage sites in southeastern Anatolia and Iraq.

Barry Bergdoll curated the exhibition *Latin America in Construction: Architecture 1955–1980* (March to July 2015) at MoMA and was immersed in related symposia and panel discussions for much of the spring and summer. In fall 2014 he co-hosted the biannual convention of the meeting of the International Confederation of

Architecture Museums (ICAM) in Montreal and in New York. Lecture invitations took him to Sydney, Berlin, Munich, Massachusetts, Oregon, and Auburn, Alabama, as well as to the New York School of Interior Design where he delivered the inaugural Michael I. and Patricia M. Sovern Lecture on Design.

Diane Bodart received a grant from the Columbia University Alliance Program for her joint project with the Université Paris 1, *Scribbles and Scribbling in the Early Modern Period* (see p. 15). The first workshop related to the project, *Sgraffio to Graffiti: Archaeology of a Gesture*, was devoted to graffiti. She was named the MacDonald Summer Fellow for 2015 for her research project, *Forbidden Images in the Italian Judicial Archives*. She participated in a panel on the double-sided object at the annual meeting of the CAA and was invited to speak at the Surface symposium at the IFA and at the conference Leonardo in Dialogue

at the Kunsthistorisches Institut in Florenz. She wrote an essay review on portraiture in the *Revue de l’Art*.

Jonathan Crary and his fellow editors at Zone Books will be celebrating the 30th anniversary of the founding of the press this winter. Zone is the product of a collaboration begun at Columbia in the mid-1980s when Crary and two fellow graduate students distracted themselves from their dissertation research with far-fetched schemes for starting a small press. Most recently, he was the sponsoring editor for Zone’s translation of Alexander Kluge’s *History and Obstinacy*, Ben Kafka’s *The Demon of Writing*, and Felicity Scott’s forthcoming *Outlaw Territories*.

The exhibition on Renaissance sculptors’ drawings that **Michael Cole** co-curated at the Isabella Stewart Gardner Museum closed in January, having been named the best old masters exhibition of 2014 by *The Boston Globe*. In the same month, Cole’s new book appeared from Yale University Press.

Entitled *Leonardo, Michelangelo, and the Art of the Figure*, it centers on the battle paintings that the two artists designed for Florence’s Great Council Hall (see p. 22). The year also saw the publication of a Japanese translation of *A New History of Italian Renaissance Art* that he co-authored with Stephen J. Campbell. In 2014–2015 Cole published articles on Renaissance allegory, on the photography of sculpture, on the aesthetic of impoverishment, and on medallic images of political resistance. Together with Professor Alessandra Russo (LAIC) he has been awarded a major multi-year grant from the Getty Foundation to investigate connections between sixteenth-century art in Italy and Latin America.

Francesco de Angelis was named corresponding member of the Istituto Nazionale di Studi Etruschi e Italici, and is now the president of its American section. He published articles on Etruscan sarcophagi, on the reconstructions of Homeric artifacts by Hellenistic antiquarians, and on the visual memory of Greece in Rome. He presented parts of his current research projects on Roman ornament and on embodiment in Etruscan art at conferences at Stanford and the Wissenschaftskolleg in Berlin. His summer was largely spent directing a group of nearly fifty committed and enthusiastic student participants of the Advanced Program of Ancient History and Art (APAHA) at Hadrian’s Villa (see p. 12).

Vidya Dehejia’s new book *The Unfinished. Stone Carvers at Work on the Indian Subcontinent* will be released in November 2015 by Roli Books, New Delhi, bringing to a conclusion the NEH-funded collaborative project she undertook with Peter Rockwell, sculptor and stone conservator (see p. 25).

In spring 2016, she will be presenting the 65th annual Andrew W. Mellon Lectures in the Fine Arts at the National Gallery in Washington DC, to be held on six consecutive Sundays between April 3 and May 8.

Noam M. Elcott’s first book, *Artificial Darkness: An Obscure History of Modern Art and Media*, is forthcoming this spring from University of Chicago Press. This past year, he published essays on contemporary photography (MoMA), Paul Scheerbart and Bruno Taut (UCP), and Tony Oursler (LUMA), penned multiple reviews, and gave and conducted interviews in Europe and South America. He presented invited lectures at the Museu de Arte do Rio (Rio de Janeiro), Austrian Film Museum/Internationales Forschungszentrum Kulturwissenschaften (Vienna), Vrije Universiteit (Amsterdam), Sonic Acts Festival (Amsterdam), the Princeton University School of Architecture, and Rice University (Houston). He was named a senior fellow at the Internationales Kolleg für Kulturtechnikforschung und Medienphilosophie (IKKM, Weimar) for 2017.

David Freedberg spent his fall 2014 on leave at the Wissenschaftskolleg in Berlin, of which he is chairman of the Academic Advisory Board; in the spring he was senior research scholar at the Getty Research Institute; and in March he accepted the directorship of the Warburg Institute at the University of London. His longstanding interdisciplinary concerns will be reflected in his restoration of the anthropological and biological dimensions of responses to the Warburgian program, as well as his commitment to the better understanding of the global and political contexts of the uses of images and art. Part

A. W. Mellon Lectures in the Fine Arts at the National Gallery in Washington



I will be presenting the 65th annual A.W. Mellon Lectures in the Fine Arts at the National Gallery in Washington DC in spring 2016. The talks will be held on six consecutive Sundays from April 3 – May 8, and will focus on the superb festival bronzes created by master artists during the 400 years of the rule of the Chola dynasty, c. 850–1280. I will go beyond the sensuous (having curated

the 2002 exhibition *The Sacred and the Sensuous* on this aspect of the bronzes), asking questions of the material that have never before been asked. Where does the copper come from? There is none in the Chola kingdom. What was the source of wealth that enabled superb bronzes to be cast despite constant warfare? Why did the Chola citizens use their temple walls as the public records office, covering them with inscriptions relating to the temple, from gifts of bronzes and jewelry to judicial matters relating to misappropriation of temple funds and the like? How did a widowed queen become one of the most influential patrons of art in a male-dominated society? Was the quest for pearls behind the conquest of Sri Lanka? Did the desire to control the lucrative trade between Aden and China motivate Chola raids into southeast Asia?

VIDYA DEHEJIA
INDIAN AND SOUTH ASIAN ART

the project will also be to examine the critical dialectic between contemplation and the new technologies of speed and proliferation in the age of digital reproduction.

Robert E. Harrist Jr. writes: The highlight of my year was teaching *Art Humanities* in Paris this summer — the best pedagogical experience I’ve ever had. And how could it not be? Teaching about art in Paris is like teaching about angels in heaven (see p. 6–7). About a month after returning from Paris, I went to China to work with students at the China Academy of Art in Hangzhou and traveled with them and two colleagues to Mt. Tai to study stone inscriptions.

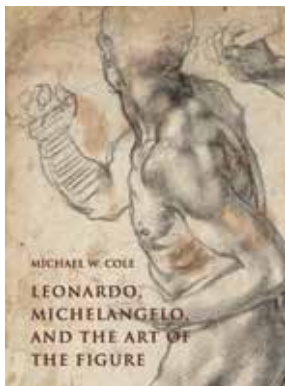
Anne Higonnet was the PI for an \$800,000 grant to Barnard from the Andrew W. Mellon Foundation, with which she launched a digital seminar on the material world of the Enlightenment (see p. 10–11). She delivered a series of lectures in the Metropolitan Museum of Art’s “Met Museum

presents” program, was named a Columbia Public Fellow, and spoke in a bar as part of New York’s Raising the Bar lecture series. She also participated in a Getty Research Institute workshop, and published essays on Turner and on Impressionism, as well as exhibition and book reviews in *Apollo* and *Public Books*.

Working with a spring 2015 class of nine graduate students, **Elizabeth W. Hutchinson** curated an exhibition featuring drawings from Columbia’s Art Properties in Avery Art and Architecture Library. *Messages across Time and Space: Inupiat Drawings from the 1890s at Columbia University* presents drawings of a festival called the Messenger Feast produced in the village of Kingigan at Wales, Alaska (see p. 15). Through the exhibition, which is on view at the Center for the Study of Ethnicity and Race from September 22 to November 20, and on an accompanying website — <http://cool.barnard.edu/InupiatDrawings> — Hutchinson and her students

BOOK EXCERPT

Leonardo, Michelangelo, and the Art of the Figure



SCHOLARS WHO HAVE WRITTEN about a Leonardo drawing in Windsor, showing a cannon foundry, have tended to dwell on Leonardo’s fascination with artillery and with large casting operations. (The drawing dates to around 1485–90, the period of Leonardo’s monumental bronze Sforza monument.) But of course this can not be a description of an actual foundry: the workers are nude. Perhaps the cannon here serves primarily as a representation of weight — a chief preoccupation of late medieval mechanics — in

which case the primary subject of the drawing would be, again, the human body’s actions in the operation of a lever.

This would bring it much closer to the diagrams from the mechanical literature that Leonardo surely knew, a chief difference being that Leonardo expands the field of investigation to include not only the moving weight but also the moving body. His drawing is both a depiction of engineering and an image of labor, but it is especially a demonstration of the inextricability of the two. The sheet describes how bodies operate machines and also shows how machines require specific movements from bodies.

One reading of the Windsor drawing would be to say that it depends on an analogy. Some of the earliest Renaissance engineering illustrations come from doctors; engineers like Taccola approached their machines as though they had “anatomies,” and their drawings subject machines to dissection. The important point for the longer history that this book follows, though, is that such drawings instrumentalize the human bodies they portray.

Excerpt from **MICHAEL COLE’S** *Leonardo, Michelangelo, and the Art of the Figure*, (Yale University Press 2015), p. 95–96

offer close visual analysis as well as contextualizing information provided by both scholars and members of Bering Strait Inupiat communities, including dancers who participate in the Messenger Feast today.

Kellie Jones's latest exhibition *Witness, Art and Civil Rights in the Sixties* — celebrating the 50th anniversary of the Civil Rights Act — opened at the Brooklyn Museum in March 2014 (see p. 21). It travelled to The Hood Museum of Art at Dartmouth College (fall 2014), and the Blanton Museum of Art at the University of Texas, Austin (spring 2015). Her book, *South of Pico: African American Artists in Los Angeles in the 1960s and 1970s*, will be published by Duke University Press in 2016. Yale University Press, in conjunction with the Hutchins Center for African and African American Research at Harvard University, will bring out her following book *Art is An Excuse: Conceptual Strategies, 1968–1983*.

Branden W. Joseph published the essays “A Shard in the Wound” in the monograph *Let's Destroy Work* by the artist Marco Fusinato and “Nose-to-Nose with a Mutant,” an essay on photographs of purported UFOs in *Imponderable: The Archives of Tony Oursler*, an exhibition catalogue sponsored by the LUMA Foundation in Zurich. He also lectured on the artist Carolee Schneemann at the Artist's Institute in New York and the Getty Research Institute in Los Angeles, and on the filmmaker Paul Sharits at Art Center in Pasadena, the University of California, Irvine, and the School of the Arts at Virginia Commonwealth University in Richmond.

Holger A. Klein spent the summer in Munich as a visiting fellow at the Center for Advanced Studies of the

Ludwig-Maximilians-Universität (CAS^{LMU}). In September 2015, he relocated to Paris, where he is teaching *Art Humanities* at Reid Hall as part of a program supported by the Mellon Global Liberal Arts Initiative (see also p. 6–7). As Alliance Visiting Professor, he will also be teaching at our partner university, Paris I, Panthéon-Sorbonne. While in Paris, Professor Klein continues to direct the *Istanbul Research and Documentation Project*.

Janet Kraynak's book, *Nauman Reiterated*, was published by the University of Minnesota Press (2014) (see p. 17) and her article on contemporary German artist, Rosemarie Trockel, was published in the *Journal of Visual Culture* (August, 2014). Her essay “The Land and the Economics of Sustainability” (recipient of the 2011 *Art Journal* Award of Distinction) was reprinted in the anthology, *Critical Landscapes: Art, Space and Politics* (University of California Press, 2015), co-edited by Emily Eliza Scott and Kirsten Swenson. She also gave a talk at the 2015 CAA annual conference on sound and violence, part of a new book project; also upcoming is a commissioned essay on the work of the contemporary painter, Jon Pestoni.

Matthew McKelway returned to the US in August after spending a year on sabbatical in Tokyo, where he gave lectures on Ogata Kōrin at the Nezu Museum and Nagasawa Rosetsu at the Tokyo Research Institute for Cultural Properties (Tōbunken). An article on paintings of the *Tale of Genji* by Iwasa Matabei appeared in the journal *Kokka* in May, and another, about one of the oldest painted depictions of the Kabuki theater, will follow this winter in the same journal. He also commenced an exchange program with Kyoto Institute of Technology (Kyoto

Kōgei Sen'i Daigaku) on collaborative research in architecture and painting with Francesco Benelli (University of Bologna) in early July. From this fall he is serving the University as the Director of *Art Humanities*.



Professor Matthew McKelway in the mountains at Nasu in Tochigi Prefecture.

Keith Moxey's book *Visual Time: The Image in History* (Duke University Press, 2013) was translated into Spanish as *El tiempo de lo visual: La imagen en la historia* (Sans Soleil, 2015), and will shortly appear in French as *Les temps du visuel: L'image dans l'histoire* (Les presses du reel, 2015). He lectured at the University of Sydney, the University of Salzburg, Duke University, the Institute for Critical Studies and the Center for the Image, Mexico City, the University of Minnesota, the University of Toronto, and the University of Virginia. He currently works on an anthology *The Time of the Image/The Image in Time*.

Stephen Murray's new book, *Plotting Gothic* (University of Chicago Press), scheduled for late 2014, appeared in March 2015. During his sabbatical leave in the fall he spent a month in Amiens, starting a new book project entitled *Life of a Cathedral*. In November 2014 he taught a mini seminar for our Alumni Association, entitled “Building

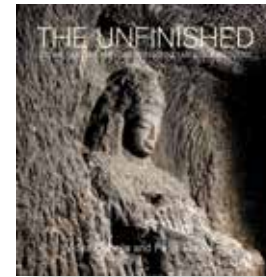
the Great Cathedrals.” The course was based upon the film of the same name that he had made with *Nova*. He gave three major public presentations: on November 3, a talk at Yale University, “Life of a Cathedral: Notre-Dame of Amiens”; on February 8, a talk on the Winchester Cathedral as part of the Metropolitan Museum's, “Sunday at the Met” series and in celebration of the presence of the famous twelfth century Winchester Bible, then on display; and on May 2, a talk in the *Colloque de Chartres*, “Qu'est-ce que l'architecture gothique?” The talk was entitled, “Le grand dessein gothique.” In October 2015 he worked in Amiens as a fellow at the University of Picardie on the *Digital Cathedral* project.

Ioannis Mylonopoulos gave public lectures at the Swedish Archaeological Institute in Athens, Free University Berlin, École Pratique des Hautes Études, University of Southern California, University of Thessaly, Humboldt University Berlin, and Université Paris 1. He has been invited to curate an exhibition at the Onassis Cultural Center NY. He prepared and submitted several new publications primarily on sacred architecture and religious iconography. In the spring term of 2015, he was the first faculty member to teach *Art Humanities* at Reid Hall in Paris. In the summer of 2015, he continued his excavation in Boeotian Onchestos (see p. 13).

Jonathan Reynolds published a new book, *Allegories of Time and Space: The Visualization of Japanese Identity in Photography and Architecture, 1940–1990* (University of Hawaii Press, 2015), and spent three weeks — with support from the Association for Asian Studies and Barnard College — conducting research in Japan on the architect Shirai Seiichi.

BOOK EXCERPT

The Unfinished



THE ‘WHY’ OF UNFINISHED WORK is an intriguing question to which there is no one single answer; the explanation varies from one

site to the next and, in fact, from one section of a monument to another. Thus far, the focus has been on uncovering the specific historical circumstances that led to incomplete work at one site or another (Ajanta and Mamallapuram are prime examples); this involved probing into the decline in the fortunes of individual patrons, which led to a withdrawal of funding and, in turn, to abandoning a monument. Our study of a range of unfinished work, both rock-cut and structural, has led us to come up with two major interpretations that emerge from two distinctly different methodological

positions. Our first explanation is the existence of a ‘flexible concept of finished work,’ in which completion meant the readiness of a shrine for consecration and use, rather than the perfection of every structural or sculptural detail. Such flexibility was perhaps embedded in sacred notions of impermanence and imperfection, and was hence readily acceptable to patrons, architects/foremen, sculptors, clergy and lay-people alike. It is intriguing to note that none of these various stakeholders came forward to complete pillars or images, to remove chisel marks, or provide clear framing devices for sculpted panels, even though such monuments remained in use as places of worship for several hundred years thereafter. While the original intention was undoubtedly to complete the shrine in every way, the final decision on unfinished work may be viewed as an intentional, perhaps collaborative choice, rather than an accident or a failure to successfully complete a commission. It also urges us to reconsider what exactly was considered to constitute an adequate sacred space. Our second explanation for the widespread occurrence of unfinished work emerges from

the exigencies of the process of a certain mode of construction. When decorative sculpture, whether architectural or figural, is carved along the building blocks of a monument prior to construction, as against being applied to the surface of blocks already in position, the issue of ‘the rhythm of construction’ comes into play. This rhythm demands that the supervising architect, constrained to meet a deadline for the consecration and hence completion of the shrine, must of necessity put such building blocks in place at the appropriate time, whether or not their decorative carving is complete. Only thus could a monument rise upwards to receive its crowning stone whose placement signaled its readiness for use. The rhythm of construction thus helps explain unfinished work on an entire category of built monuments.

Excerpt from VIDYA DEHEJIA'S and PETER ROCKWELL'S, *The Unfinished: Stone Carvers at Work on the Indian Subcontinent*, (Roli Books, 2015), p. 10–11.

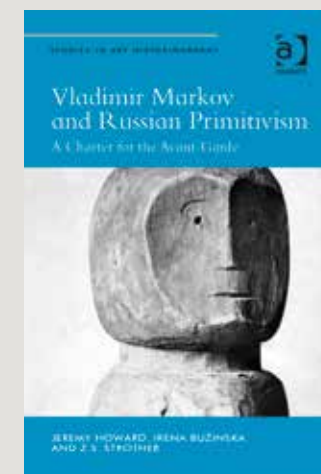


Avinoam Shalem edited (with Olga Bush) *Gazing Otherwise: Modalities of Seeing In and Beyond the Lands of Islam*. This publication appears in the Harvard University-based *Muqarnas: An Annual on the Visual Cultures of the Islamic World*. He contributed the essay “Reading between the Lines: Thinking with Matisse's ‘Cut-Outs’ to the catalogue of the exhibition *Matisse.Arabesque* held

at the Scuderie del Quirinale in Rome. He also lectured at CAA on “What is Contemporary in Islamic Art?” at the Art History Institute in Zurich on “Translating Images: When Art becomes Text” at Dumbarton Oaks in Washington on textile and architecture; and at the Free University in Berlin on figural knowledge. From December 2015 till end of January 2016 he will hold the Lester K. Little Scholar in Residence at the American Academy in Rome.

This past year, **Z. S. Strother** published *Vladimir Markov and Russian Primitivism: A Charter for the Avant-Garde* (with Jeremy Howard and Irēna Bužinska) (Ashgate 2015). She delivered guest lectures in São Paulo, Rio de Janeiro, and Riga (Latvia) and co-taught the first graduate seminar on African art in Brazil at Universidade Estadual de

Campinas (UNICAMP). Her book, *Humor and Violence: Seeing Europeans in Central African Art, 1850–1997* will appear in 2016 with Indiana University Press. At Columbia, she is preparing a symposium for the spring on Biennale Cultures in Africa for which she will be conducting research in Lubumbashi (DRC).



EMERITUS FACULTY

Richard Brilliant has completed a book, *Death: from Dust to Destiny*, and is giving a series of lectures at Columbia's Heyman Center for the Humanities entitled “Antiquity and the Renaissance”. He taught an undergraduate seminar on portraiture in spring 2015. He is considering a revision of his book *Portraiture* (Reaktion Books), which has been in print since 1991.

Esther Pasztory is working on two major projects; *Teaching the Aztecs*, a book about her teaching experiences, and a book collection of short vignettes from both her professional and personal life entitled *Colors of the Horizon*. Her book, *Aliens and Fakes: Popular Theories of the Origins of Ancient America*, was just published by Polar Bear Press.

DISSERTATION
FELLOWSHIP AWARDS
FOR 2015–2016

ATSUMI INTERNATIONAL
SCHOLARSHIP FOUNDATION
FELLOWSHIP

Frank Feltens: “The Art and Life of Ogata Kōrin (1658–1716)”
Yu Yang: “At the Crossroads of Japanese Regional Modernism and Colonialism: Architectural Interaction between Manchuria and Western Japan, 1905–1945”

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”

C.V. STARR FINISHING GRANT
Michael Fowler: “Human Sacrifice in Greek Antiquity: Between Myth, Image, and Reality”
Andrea Vazquez de Arthur: “Portraits, Pots or Power Objects? On the Imagery and Ontology of Wari Faceneck Jars”

**DEUTSCHER AKADEMISCHER
AUSTAUSCHDIENST (DAAD)
FELLOWSHIP**
Sofia Gans: “Between Tradition and Innovation: Rethinking the Tomb of St. Sebald in Nuremberg”

**DONALD KEENE CENTER OF
JAPANESE CULTURE, SHINCHO
GRADUATE FELLOWSHIP FOR
STUDY IN JAPAN**
Jens Bartel: “Style, Space, and Meaning in the Large-Scale Landscape Paintings of Maruyama Okyo (1733–1795)”

FULBRIGHT FELLOWSHIP (JAPAN)
Carrie Cushman: “Temporary Ruins: Miyamoto Ryūji’s Architectural Photography in Postmodern Japan”

**GEORG-AUGUST UNIVERSITY
IN GÖTTINGEN, CULTURES OF
EXPERTISE FROM THE 12TH TO**

**THE 18TH CENTURIES RESEARCH
FELLOWSHIP**
Gabriella Szalay: “Materializing the Past: The History of Art and Natural History in Germany, 1750–1800”

**GLADYS KRIEBLE DELMAS
FELLOWSHIP**
Sophia D’Addio: “Painted Organ Shutters in Renaissance Italy”

**GSAS-CU INTERNATIONAL
TRAVEL FELLOWSHIP**
Sonia Coman: “Japanese and Japoniste Ceramics in France: New Art Values, 1855–1889”
Emily Cook: “‘Clay-Modelling is the Mother’: Material Relations and Sculptural Replication in the Roman World”
Lindsay Cook: “Paris Match? Architectural Citation in the Parish Churches of the Chapter of Notre-Dame of Paris”
Clare Kobasa: “Printmaking in Sicily: 1587–1714”
Álvaro Luís Lima: “Revolutionary (Dis)associations: Modern Art in Mozambique”
Julia Vazquez: “The Artist as Curator: Diego Velázquez, 1623–1660”

**GSAS RESEARCH EXCELLENCE
DISSERTATION FELLOWSHIP**
Lucas Cohen: “Port of Flanders”
Catherine Damman: “Unreliable Narrators: Laurie Anderson, Julia Heyward, and Jill Kroesen Perform the 1970s”
Changduk Kang: “Visualized Production: Illustrations in the *Encyclopédie* and the *Description des arts et métiers*”
Clare Kobasa: “Printmaking in Sicily: 1587–1714”
Francesca Marzullo: “Overdoors in Medieval and Renaissance Italy”
Arathi Menon: “Kerala Hipped and Gabled: An Atypical Sacred Style”
Maggie Mustard: “Atlas Novus: Kawada Kikuji, The Map, and Postwar Japanese Photography”
Leah Pires: “Finesse: Louise Lawler in Collaboration, 1978–1993”
Gillian Young: “Electric Theater: Joan Jonas and the Emergence of Performance Art in the 1970s”

**JOE AND WANDA CORN
PREDOCTORAL FELLOWSHIP**
Caitlin Beach: “Commerce Configured: Sculpture, Slavery, and Commodity in the Nineteenth-Century Atlantic World”

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

**KRESS FOUNDATION, KRESS
INSTITUTIONAL FELLOWSHIP AT
KUNSTHISTORISCHES INSTITUT
IN FLORENZ**
Rachel Boyd: “Specialization and Experimentation: The Technology of the Della Robbia Workshop, c. 1430–1550”

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

**METROPOLITAN MUSEUM OF
ART, ANDREW W. MELLON
FELLOWSHIP**
Nicholas Fitch: “Technocratic Modernism: The Istituto Torcuato Di Tella and the *Avant-garde* in Argentina, 1945–1973”
**MUSEUM OF MODERN ART,
MUSEUM RESEARCH
CONSORTIUM FELLOWSHIP**
Nomaduma R. Masilela: “Set Setal’s *Imaginaire*: Intervention in Public Space, Historiography, and Conceptualism”

**PIERRE AND MARIA-GAETANA
MATISSE FINISHING GRANT**
Elizabeth Gollnick: “Diffusion: Postwar Light Art in California”
Stephanie O’Rourke: “Bodies of Knowledge: Fuseli and Girodet at the Turn of the Nineteenth-Century”

**QUAI BRANLY MUSEUM (PARIS)
FELLOWSHIP**
Sandrine Colard: “Photography in the Colonial Congo”

**RUDOLF WITTKOWER FINISHING
GRANT**
Roberto Pesenti: “Artistic Interaction between France and Venice in the Gothic Era”
Lorenzo Vigotti: “The Origin of the Renaissance Palace: Private Architecture during the Florentine Oligarchy, 1382–1444”

CURATORIAL
TRAINING
FELLOWSHIP

Metropolitan Museum of Art, Hagop Kevorkian Curatorial Training Fellowship awarded to **David Schneller**

DR. LEE MacCORMICK
EDWARDS DOCTORAL
SUMMER FELLOWSHIPS

Susannah Blair
Alexandra Helprin
Changduk Kang
Nicholas Morgan
Siddhartha Shah

2014–2015
DISSERTATIONS
DEFENDED

Amanda Gannaway: “Visualizing Divine Authority: An Iconography of Rulership on the Late Middle Horizon and Late Intermediate Period North Coast of Peru” (Esther Pasztory)

Megan McCarthy: “The Empire on Display: Exhibitions of Germanic Art and Design in America, 1890–1914” (Elizabeth W. Hutchinson)

Elizabeth Perkins: “Antonello da Messina and the Independent Portrait in Fifteenth-Century Italy” (David Freedberg)

Julia Siemon: “Bronzino, Politics and Portraiture in 1530s Florence” (Michael Cole, David Freedberg)

Therese Sjovoll: “Queen Christina of Sweden’s Musaeum: Collecting and Display in the Palazzo Riario” (David Freedberg)

Zachary Stewart: “The Integrated Interior: Parish Church Architecture in Eastern England, c.1330–c.1550” (Stephen Murray)

Chun-Yi Tsai: “Imagining the Supernatural Grotesque: Paintings of Zhong Kui and Demons in the Late Southern Song (1127–1279) and Yuan (1271–1368) Dynasties” (Robert E. Harrist Jr.)

Susan Wager: “Boucher’s Bijoux: Luxury Reproduction in the Age of Enlightenment” (Anne Higonnet)

UNDERGRADUATE
AWARDS AND PRIZES

**JUDITH LEE STRONACH
MEMORIAL PRIZE FOR
OUTSTANDING CONTRIBUTIONS
IN ART HISTORY OR
ARCHAEOLOGY BY A GENERAL
STUDIES STUDENT**
Sarah Bell, ‘15 GS

**MEYER SCHAPIRO BOOK PRIZE
FOR EXCELLENCE IN ART
HISTORY (AWARDED TO SENIOR
THESIS WRITERS)**
Sarah Bell: “The History of Preservation as a History Worth Preserving: William Sumner Appleton and His Work at Jackson House” (Sponsor: Barry Bergdoll)

Martha Scott Burton: “To Suffer a Sea-Change: The Afro-Future Female and the Aquatic in Ellen Gallagher’s *Watery Ecstatic*” (Sponsor: Kellie Jones)

Andrew Demas: “Born Out of Autocracy, Forged in Democracy: the Metamorphosis of the World Trade Center and the Mediation of Economic and Public Priorities” (Sponsor: Barry Bergdoll)

Alexandra Eynon: “Curious Cases: The Cabinet and the Contemporary” (Sponsor: Keith Moxey)

Alexander Hyman: “Constructed Regionalism: Architectural Eclecticism in Jewish and Arab Homes in Mandatory Palestine” (Sponsor: Jonathan Reynolds)

Julia Jarrett: “Reflections on the Polish Avant-Garde: Wladyslaw Strzeminski and the Theory of Unism” (Sponsor: Noam M. Elcott)

Angel Jiang: “Storied Cycles: Reading the Boss Sculpture of Norwich Cathedral” (Sponsor: Stephen Murray)

Elizabeth Lightfoot: “Form Follows Family: The Impact of Edith Elmer Wood on Modernism, Feminism, and New Deal Housing Reform” (Sponsor: Mary McLeod)

Daniel Merritt: “Build the Bridge: Felix Gonzalez-Torres and the Development of Memory, Recollection, and Contemporaneity” (Sponsor: Kellie Jones)

Zachary Small: “Sojourning Senescence: John Baldessari and his Late Works” (Sponsor: Branden W. Joseph)

Ione Wang: “Intimate Matters: Giorgio Morandi’s Still Lifes, The Museum of Innocence, and Waste Not” (Sponsor: John Rajchman)

SENIOR THESIS PRIZE
Martha Scott Burton, ‘15 CC

SUMMER THESIS TRAVEL GRANTS
Eleanor Goerss, ‘16 CC for research on religious identity in the sixteenth and seventeenth centuries in the Netherlands.

Aidan Mehigan, ‘16 CC for research on Pietro Belluschi at the Oregon Historical Society in Portland.

Patrick R. Crowley ’11 PhD received a postdoctoral fellowship supported by the National Endowment for the Humanities and the Getty Research Institute for the 2015–2016 academic year. He is presently Assistant Professor of Art History and the College at the University of Chicago.

John Davis ’91 PhD recently moved to Paris, to become executive director of the Terra Foundation for American Art’s European office and director of the Foundation’s Global Academic Programs. His co-edited volume, the *Blackwell Companion to American Art*, was recently published, and he has written an essay, “William Merritt Chase’s International Style,” for the catalogue of the forthcoming Chase retrospective organized by the Phillips Collection and the MFA Boston.

Currently living and teaching in Austria, **Julia Assante** ’00 PhD is awaiting publication of two articles: “Men Looking at Men: The Homoerotics of Power in the State Arts of Assyria” (Routledge) and “Text and Iconography: A Study in Object Agency,” prepared for Walter de Gruyter Press.

Based at the University of Vienna since October 2014, **Noit Banai** ’07 PhD is currently at work on her second book, tentatively titled “From Nation State to Border State: Imagining Europe, 1938–1972.” Her book on Yves Klein appeared in the Critical Lives series published by Reaktion in London.

Herbert R. Broderick ’67 BA ’78 PhD marked his 37th year teaching at Lehman College/ CUNY. In February 2015 he presented a paper at the Columbia University Medieval Studies Seminar based on his forthcoming book, *Moses the Egyptian in the illustrated Old English Hexateuch*, to be published by University of Notre Dame Press.

After beginning 2015 as a visiting senior fellow at CASVA, **Lynn Catterson** ’02 PhD spent several months in Florence thanks to the support of the American Philosophical Society. She continues her project working in the state archive of the Florentine dealer Stefano Bardini (1834–1922) and is working on a book to be published by Brill.

After four years working at the Smithsonian, **Milan (Rodriguez) Cox** ’10 BA left for graduate school at Georgetown University where she is completing a master’s degree in public relations and corporate communications.

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Sonja Drimmer ’11 PhD received an NEH Summer Stipend to support research for her current book project, as well as an Andrew W. Mellon Fellowship for Scholars in Critical Bibliography, 2015–2017. Her article, “Beyond Private Matter” (*Gesta* 2014) was awarded the History Prize from the Yorkist History Trust, and she gave a number of invited lectures and conference papers at Yale, Oxford, and UMass.

Mary D. Edwards ’86 PhD published “Cross-dressing in the Arena Chapel: Giotto’s Virtue Fortitude Re-examined,” in *Receptions of Antiquity, Constructions of Gender in European Art, 1300–1600* (Brill, 2015) as well as “Masaccio’s Shivering Neophyte” in *Source: Notes in the History of Art*, XXX-IV, No. 3 (Spring 2015). She also organized and chaired two panels at the 2015 CAA.

Kimberli Gant ’09 MA is currently the Mellon Predoctoral Fellow in the Arts of Global Africa Department at the Newark Museum in New Jersey and a PhD Candidate at the University of Texas-Austin. Her dissertation examines photographic and filmic depictions of Lagos, Nigeria from 1980–2001 through the themes of roads and pathways.

As president of the Historians of Netherlandish Art, **Amy Golahny** ’84 PhD invites you to look at their newsletter and journal at www.hnanews.org. HNA hosts a reception at the annual College Art Association, and welcomes all interested in Dutch, Flemish, and northern European art.

Piri Halasz ’82 PhD delivered a paper at a conference in New Haven of the National Coalition of Independent Scholars on “Transition from Mystery to History: How the Internet Revived My Faith in ‘Swinging

London.’” The paper dealt with the cover story on “Swinging London” that she wrote for *Time* magazine in 1966.

Michael A. Jacobsen ’76 PhD, in retirement, continues to publish on automotive history, especially sports car racing. His articles have recently appeared in *Vintage Racecar Journal* and *Classic MG Magazine*. He also races his 1934 MG NA special.

This year **Evelyn Karet** ’90 PhD published *The Antonio II Badile Album of Drawings: The Origins of Collecting in Early Modern Northern Italy* with Ashgate Publishing Limited. She continues to research on the topic of drawings and the origins of collecting which she began in her last book *The Drawings of Stefano da Verona and His Circle and the Origins of Collecting in Italy: A Catalogue Raisonné* published by the American Philosophical Society, Philadelphia.

Timothy King ’11 MA had an article accepted by *Ancient Meso-america* for publication in spring 2016. His essay, “The Goldsmith Emerges,” will be published in *Ancient Latin American Art: Contemporary Perspectives*, edited by **Andrew Finegold** ’12 PhD and **Ellen Hoobler** ’11 PhD, which will be published by the University of Oklahoma Press in 2017.

Alex Klein ’01 BA, the Dorothy and Stephen R. Weber (CHE’60) Curator at the Institute of Contemporary Art, University of Pennsylvania, recently organized the first major survey of artist Barbara Kasten, and edited the accompanying exhibition catalogue, *Barbara Kasten: Stages* (JRP Ringier / ICA, 2015). Also this year she completed her term as an agent in the Carnegie Museum of Art’s Hillman Photography Initiative where she co-edited the publication *Shannon Ebner: Auto*

Body Collision (Carnegie Museum of Art, 2015) as well as co-curated the CMOA exhibition *Antoine Catala: Distant Feel*.

Risha Lee ’12 PhD has been appointed curator of exhibitions at the Rubin Museum of Art in New York. Her first exhibition series will focus on the senses, starting with sound, and is scheduled to open in 2017.

Alexandra Lotero ’12 BA is the data manager at Student Success Network, a networked improvement community of education and youth development non-profits that have come together organically to ensure more New York City students are empowered with the social-emotional learning (SEL) competencies to succeed in college and in life.

Rome Measured and Imagined: Early Modern Maps of the Eternal City, by **Jessica Maier** ’06 PhD, was published in May by the University of Chicago Press.

Maxine Maisels ’62 MA continues work for a course on 20th–21st century art for the Open University in Israel (in Hebrew), and has written a number of articles on various modern art subjects which are due to be published next year.

Sanjana Malhotra ’15 BA has taken her interest in art and culture and merged it with her commitment to making the world a better place. She is now the director of development and strategy at Khushi Baby, an organization that has designed and developed wearable medical technology that aims to improve immunization rates in isolated rural areas. Khushi Baby, which placed in the top 10 in Unicef’s Wearables for Good challenge, has been awarded a \$250,000 grant by the Gates Foundation to test their design in the field.

Since completing her PhD, **Megan K. McCarthy** ’04 BA ’11 PhD has taken the position of major gifts officer at The Museum of Modern Art. She also serves on the GSAS Alumni Association Student Outreach Committee and the CAA Volunteer Development Committee.

Anne McClanan ’89 BA, professor of Byzantine art at Portland State University, received the Artstor Digital Humanities Award for her *Medieval Portland* project, which is connected with her ongoing work in the area of online pedagogy. Her research on the early Byzantine palace mosaics continues and received support from Dumbarton Oaks for summer research.

Elizabeth Merrill ’07 BA received her PhD in from the University of Virginia in May, with a dissertation entitled “Francesco di Giorgio and the Formation of the Renaissance Architect.”

Kent Minturn ’07 PhD is a visiting assistant professor at the Institute of Fine Arts, New York University. His article, “Damisch avec Dubuffet,” will appear in the fall issue of *October* magazine.

Lucy Oakley ’95 PhD has been head of education and programs at NYU’s Grey Art Gallery since 1997. In spring 2015, she co-led, for the New-York Historical Society, a walking tour in SoHo to sites associated with Abraham and Mary Lincoln, as well as Jewish congregations. This fall, she will deliver the paper “Dreaming Epic Cinema: Edwin Austin Abbey wand D.W. Griffith” at the symposium *Film Costume / Rendering Realities*, co-organized by NYU’s departments of Costume Studies and Cinema Studies.

Judith Ostrowitz ’96 PhD was coordinating curator for the exhibition *The Plains Indians: Artists*

of Earth and Sky at the Metropolitan Museum of Art. She also contributed an essay to *Native Art of the Northwest Coast: A History of Changing Ideas*. The book was awarded the Canada Prize in 2015.

Irene C. Papanestor ’99 MA founded Irene C. Papanestor Art Advisory LLC in 2012. Based in New York City, she sources artwork across all media by established and emerging artists and provides guidance to both beginning and experienced collectors interested in modern and contemporary art.

Juliette Premmeur ’14 MA is using her expertise in the art market to get involved with technology and successfully guide companies into the new digital space for art. She started her own consulting firm where she works as an advisor to fine art and technology startups.

Kathleen Reckling ’09 MA won a grant from the National Endowment for the Arts to curate the exhibition *SHE: Deconstructing Female Identity*, opening at ArtsWestchester in 2016. She was named a “2015 Wunderkind” by the magazine *914INC* as part of feature on business professionals under 30 changing Westchester.

Donald Rosenthal ’78 PhD has been working on a series of articles on nineteenth-century artists who depicted aspects of the operas of Richard Wagner. The most recent, “Aubrey Beardsley’s Drawings of *Tristan und Isolde*,” appeared in *Wagneriana* (Spring-Summer 2015). In addition, he has joined the board of directors of the William A. Percy Foundation for Social and Historical Studies as secretary/treasurer.

As a curator in the Manuscripts Department at the J. Paul Getty

Museum, **Christine Sciacca**, ’08 PhD, has recently organized two exhibitions: *Give and Ye Shall Receive: Gift Giving in the Middle Ages* and *Eat, Drink, and Be Merry: Food in the Middle Ages and Renaissance*, which will be on view at the Getty Center from October 13, 2015 to January 3, 2016.

Jeffrey Chipps Smith ’79 PhD spent the spring on research leave at the Zentralinstitut für Kunstgeschichte in Munich as a fellow of the Alexander von Humboldt-Stiftung. He continues to serve as counselor and member of the executive board of the Renaissance Society of America.

Janet Snyder ’96 PhD has been named the J. Bernard Schultz Endowed Professor in Art at the School of Art and Design, College of Creative Arts, West Virginia University. In 2015 she contributed essays to the volumes *Medieval Coins and Seals: Constructing Identity, Signifying Power* (Brepols) and *A Matter of Faith / Treasures of Heaven* (The British Museum).

In 2015 **Francesco Spampinato** ’06 MA published his first two books: *Come Together: The Rise of Cooperative Art and Design* (Princeton Architectural Press) and *Can You Hear Me? Music Labels By Visual Artists* (Onomatopoe).

Della Clason Sperling ’93 PhD is contributing to *Letters to Jill [Kornblee]*, an exhibition of early work by Pati Hill (1921–2014), which opens in February 2016 at Arcadia University.

In 2015, **Jenny Moussa Spring** ’01 BA published *Unexpected Art* with Chronicle Books. She has recently begun working at Pixar on the publishing team, where she will be liaising between the filmmakers and the art, editorial, and digital teams that create books

and apps in conjunction with the movie releases.

Tatiana Suridis ’15 BA is working as a gallery assistant at the David Zwirner Gallery in Chelsea.

Erin Thompson ’10 PhD will publish her first book, *Possession: The Curious History of Private Collectors* (Yale University Press), in January 2016. Currently, she is researching the ways in which terrorist groups both sell and destroy art in order to support their genocidal campaigns. She has recently discussed art crime topics in *The New York Times* and on CNN, NPR, Al Jazeera America, and the Freakonomics podcast.

Chun-Yi Tsai ’15 PhD just started her new job as assistant professor of East Asian arts and culture at her *alma mater*, National Taiwan University. She gave a talk on her dissertation at Academia Sinica, one of the world’s top research institutes for Sinology, and continues to develop her research project on the expression of humor in the visual arts of China.

Yasuko Tsuchikane ’09 PhD was awarded a Robert and Lisa Sainsbury Fellowship at the Sainsbury Institute for the Study of Japanese Arts and Cultures, UK, 2015–16.

As the program chair of the 2014 Triennial of the Arts Council of the African Studies Association, **Gary Van Wyk** ’95 PhD convened a panel on African-Asian links, and as the executive director of Alma On Dobbin foundation, he arranged an exhibition in Hungary of anti-semitic postcards to mark the anniversary of the 1944 Nazi invasion. He also produced the book and exhibition *József Jakovitz: Surrealist, Primitivist, Kabbalist*, at QCC Art Gallery, CUNY.

Hilda Werschkul ’06 PhD continues to teach at the School of Visual Arts and is working on a book about art and artists in New York City for Museyon Guides. In addition, she is launching a business training and consulting practice using art as a communication tool.

Barbara Ehrlich White ’60 MA, 65 PhD completed her 4th book, *Renoir Revealed*, and is looking for a publisher. For her writings on Renoir and impressionism, she received the honor of *Chevalier des Arts et des Lettres* from the French Minister of Culture. She also became a member of the steering committee of the Renoir House in Essoyes, France.

In 2015 **Susan Wood** ’79 PhD contributed a chapter on Roman portraiture to the *Oxford Handbook of Roman Sculpture*. Her article, “Women in Action: A Statue of Matidia Minor and its Contexts,” appeared in the 2015 *American Journal of Archaeology*.

IN MEMORIAM

Laurie Schneider Adams ’67 PhD died on June 19, 2015 at the age of 73. Adams joined the faculty of the newly-established John Jay College, City University of New York, in 1966. She taught there and at the CUNY Graduate Center until 2011. She specialized in the Italian Renaissance and in the application of psychoanalytic theory to art history. She was the author of many books, including *A History of Western Art, Art across Time, The Methodologies of Art, Art and Psychoanalysis*, and *Italian Renaissance Art*. She was the editor-in-chief of the journal *SOURCE: Notes in the History of Art* from 1984 until earlier this year.

As 826 Schermerhorn goes to press, we are pleased to announce that we have reached our fundraising goal to establish an endowed professorship in David Rosand’s name, one of the priorities within the David Rosand Tribute Campaign initiated by the Rosand family and the Department of Art History and Archaeology in fall 2014. The department is grateful to the Rosand family, friends, students, and colleagues who made generous pledges and gifts totaling more than \$3 million in support of the professorship endowment. The professorship helps to ensure that there will always be a distinguished scholar and teacher devoted to the Italian Renaissance at Columbia.

New Advisory Council Members

Caroline A. Wamsler, ’06 PhD



Caroline A. Wamsler, an art historian who lives in New York City, is a specialist in

Italian Renaissance art and focuses on Venice, municipal imagery in Renaissance Italy, Venetian city gardens, and public/private spaces in the urban fabric of Venice. She has held appointments as visiting professor of art history at Vassar College, Bard College, and Wesleyan University. She is currently an instructor at Columbia University. Dr. Wamsler also serves on the Boards of Trustees at The New York Botanical Garden, where she chairs the Education Committee, at Millbrook School (Millbrook, NY), and at START: Treatment and Recovery Centers (Brooklyn, NY).

Frederick Ilchman, ’14 PhD



Frederick Ilchman was appointed Chair, Art of Europe at the Museum of Fine Arts,

Boston (MFA) in 2014. He is also the Mrs. Russell W. Baker Curator of Paintings. A specialist in the Italian Renaissance, he has curated numerous exhibitions, including *Titian, Tintoretto, Veronese: Rivals in Renaissance Venice* (2009) and *Goya: Order and Disorder* (2014). His research on Tintoretto and love for Venetian Renaissance art were nurtured by Professor David Rosand, his dissertation adviser. Dr. Ilchman has been on the board of directors of Save Venice Inc. since 2005, and now is its project director, taking the baton from Professor Rosand, who held the position from 2003 to 2014.

Jonathan Rosand



Jonathan Rosand, MD MSc, is a neurologist and geneticist at Massachusetts General

Hospital where he is Chief of Neurocritical Care and Emergency Neurology, an investigator in the Center for Human Genetic Research and Professor of Neurology at Harvard. He graduated from Columbia College in 1988 with a BA in Classics, and received his MD in 1994 from the College of Physicians and Surgeons. He is one of two sons of Ellen Rosand, a professor emerita of music at Yale, and David Rosand (d. 2014), Meyer Schapiro Professor Emeritus of Art History. Dr. Rosand is married to Judy Polacheck, has two teenage sons, and lives in Cambridge, Massachusetts.

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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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FRONT AND BACK COVER: Diyarbekir, Diyarbekir Province, Turkey. View from inside of the turret of Yedi Kardeş tower, built c. thirteenth century C.E., part of Diyarbekir's city walls. Photograph by Gabriel Rodriguez.

