

# 826 *schermmerhorn*

COLUMBIA UNIVERSITY  
DEPARTMENT OF ART HISTORY AND ARCHAEOLOGY  
MIRIAM AND IRA D. WALLACH FINE ARTS CENTER  
FALL 2016



FROM THE CHAIR’S OFFICE

Dear Students, Colleagues, and Friends,

We proudly start the 2016–2017 academic year with a newly strengthened faculty in the Early Modern European fields. In addition to Meredith Gamer and Michael J. Waters, whose arrival was announced a year ago but who both began teaching with us this fall, we are joined by Eleonora Pistis. A specialist in seventeenth- and eighteenth-century architecture and urban planning, Eleonora took her PhD at the Università Iuav in Venice, where she wrote a dissertation on Nicholas Hawksmoor, also the subject of her first book. One of her primary interests is in the education of architects and the architectural education of amateurs, a topic that has led her to study a community of letters that extended across Europe. Before moving to Columbia, she taught at Oxford University and at Grinnell College.



From left: Holger A. Klein, Ioannis Mylonopoulos, Michael J. Waters, Meredith Gamer, Francesco de Angelis, Vidya Dehejia, Michael Cole, Branden W. Joseph, Kellie Jones, Stephen Murray, Eleonora Pistis, Rosalind E. Krauss, Barry Bergdoll, Anne Higonnet, Alexander Alberro, Stefaan Van Liefferinge. Photograph by Gabriel Rodriguez. Not included in the picture are: Zainab Bahrani, Frédérique Baumgartner, Diane Bodart, Jonathan Crary, Noam M. Elcott, David Freedberg, Robert E. Harrist, Jr., Elizabeth W. Hutchinson, Janet Kraynak, Matthew McKelway, Jonathan Reynolds, Simon Schama, Avinoam Shalem, Z. S. Strother.

We are also delighted to report that our colleague Ioannis Mylonopoulos has been awarded tenure. Ioannis anchors a curriculum in architectural history that now stretches from antiquity through the middle ages to the modern world, though his expertise in ancient Greek religious history has made him a leading thinker on a wide range of other topics as well, including sacred landscape, the ritual use of objects, the practice of human sacrifice, and the changing identities of a wide variety of deities. Not least, Ioannis carries on Columbia’s great tradition as a center for archaeology; the excavation he leads at Onchestos is the university’s first ever in Greece.

We are sad only to see the retirement of our dear Barnard colleague Keith Moxey, who leaves us at the height of his powers: his most recent book, *Visual Time: The Image in History*, appeared in English just three years ago, and already it has been translated into French and Spanish. Students will miss his famous courses on Brueghel and on the Reformation, as well as his recent proseminar on the methods of art history.

The 2015–2016 academic year saw the most successful fundraising in the department’s history. A \$13 million gift from the Mary Livingston Griggs and Mary Griggs Burke Foundation has allowed us to establish the new Burke Center for Japanese Art, to be led by Matthew McKelway. We also completed fundraising for the David Rosand Professorship of Italian Renaissance Art History, naming Diane Bodart as the incumbent chairholder.

Among the faculty and students accorded honors this past year, two stand out: in February, Rosalind E. Krauss received the College Art Association’s Distinguished Lifetime Achievement Award for Writing on Art. And this September, Kellie Jones won a MacArthur “Genius” Fellowship. This is the second MacArthur in the department’s history: the first went to its founder, Meyer Schapiro.

The past year was as busy as ever in the department, with a conference on “Global Latin America,” sponsored by the Institute for Studies on Latin American Art; a conference on “Biennale Cultures in Africa”; a new installment of our Cambridge-Columbia Graduate Student Symposium; a series of talks on moments of rupture in the historiography of Islamic art; and a memorable group of Bettman Lectures among the highlights. We hope to see you at an event in the months to come.

With best wishes,

Michael Cole  
Professor and Department Chair

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Background: Amanohashidate, Kyoto Prefecture, Japan. Photograph by Valerie Zinner.

Front and back covers: Detail of *Birds and Flowers of the Four Seasons*, Japan, Momoyama Period (1573–1615), second half of the sixteenth century, Metropolitan Museum of Art, New York City; Purchase, Mrs. Jackson Burke and Mary Livingston Griggs and Mary Griggs Burke Foundation Gifts, 1987.

## NEW FACULTY

### MEREDITH GAMER

Eighteenth- and Nineteenth-Century  
European Art



I am thrilled to be joining the Department of Art History and Archaeology at Columbia this fall as assistant professor of European art, 1700–1900.

My research centers on the visual and material culture of Britain and the British colonial world. My current book project, *The Sheriff's Picture Frame: Art and Execution in Eighteenth-Century Britain*, draws together a wide range of sources— from simple woodcuts and graphic satires to history paintings and human-cast anatomical models—to trace the connections between rituals of capital punishment and practices of art-making in Britain's long eighteenth century. I am also at work on a shorter study of the material history of William Hunter's richly illustrated obstetrical atlas, *The Anatomy of the Human Gravid Uterus* (1774).

My work has been published in edited volumes on the representation of slavery in European art and on the sensory culture of religion, as well as online as part of Tate Britain's *JMW Turner: Sketchbooks, Drawings and Watercolours*. In 2014, with Esther Chadwick and Cyra Levenson, I co-curated *Figures of Empire: Slavery and Portraiture in Eighteenth-Century Atlantic Britain* at the Yale Center for British Art. This exhibition explored how portraiture became—and remains—an important means negotiating the relationships and tensions that arose with the institution of slavery, both in Britain and its colonies.

At Columbia, I look forward to teaching courses on print culture, the visual culture of empire, and European art history—as well as, of course, Art Humanities.

### ELEONORA PISTIS

Seventeenth- and Eighteenth-Century  
European Architecture



As an architectural historian, the opportunity to join the Department of Art History and Archaeology at Columbia is the fulfilment of a lifelong dream. I grew up reading

publications by the great scholars who have taught at Columbia over the years— Hilary Ballon, Barry Bergdoll, Joseph Connors, Robin Middleton, and Rudolf Wittkower, to name just a few.

The department is currently rebuilding Columbia's traditional strength in the history of architecture across all periods, and I cannot express my own excitement in joining the faculty at this point in its history. I have been trained as both an architect and an architectural historian, and my approach to architecture is also closely allied with cultural history.

My research projects and publications span European architecture and urbanism of the seventeenth and eighteenth centuries, with a focus on Britain, Italy, and France. I am currently working on two book manuscripts: one on the architect Nicholas Hawksmoor, and the other on the antiquarian Scipione Maffei. My current major research project, which I started at the Italian Academy for Advanced Studies last year, investigates the rise of a global architectural history in Europe at the beginning of the eighteenth century.

Over the years, I have consulted Avery Architectural and Fine Arts Library often for research projects, and each time its architectural collection has exceeded my wildest expectations. I look forward to using this unsurpassed library as a teaching tool; my spring graduate seminar on Giovanni Battista Piranesi could not be a better start.

### MICHAEL J. WATERS

Renaissance Architecture, Prints,  
and Drawings



It is with much excitement and delight that I am joining the department as an assistant professor. I am an architectural historian whose work focuses on the Renaissance

period. My current book project rethinks architectural production in fifteenth- and early sixteenth-century Italy, focusing on issues of materiality and exploring the significance of building materials, methods of facture, processes of construction, and the development of building technology. It also investigates questions of architectural mimesis, and how architecture was shaped by other modes of artistic production. Furthermore, my project seeks to resituate spolia within a broader dialogue of contemporary architectural practice and the material revival of antiquity.

I have also worked extensively on the study of antiquity as well as the use and transmission of architectural prints, drawings, and treatises. In 2011 I co-curated *Variety, Archaeology, and Ornament: Renaissance Architectural Prints from Column to Cornice* with Cammy Brothers at the University of Virginia Art Museum. I am excited to return to this material at Columbia, and to once again utilize the incomparable resources of the Avery Architectural and Fine Arts Library, a second home to me as a doctoral student at the NYU Institute of Fine Arts. It is my intention to offer several seminars that explore the vast holdings of Avery Classics and other New York collections. I look forward to teaching a wide variety of courses, including *Introduction to Architecture* and Art Humanities, and becoming involved in the Columbia Summer Program in Venice.



**Top:** Professor Keith Moxey speaking at the colloquium “Las tres eras de la imagen: actualidad y perspectiva en los Estudios visuales” in Mexico City, 2015. **Bottom:** Professor Alexander Alberro (left) and Professor Moxey on the Barnard Campus, November 2014. Photograph by Elisabeth Sher.

## Renowned Barnard Professor Keith Moxey Retires

PROFESSOR KEITH MOXEY, the longstanding chair of the Department of Art History at Barnard, retired in July. Professor Moxey completed his primary and secondary education in Buenos Aires and went on to receive degrees from the University of Edinburgh (MA, 1965) and the University of Chicago (MA, 1968; PhD, 1974). Prior to joining the Barnard and Columbia art history departments in 1988, he taught at Tufts University and the University of Virginia. He has also served as a visiting professor at Northwestern University, the Massachusetts Institute of Technology, the Folger Institute, Williams College, and various other institutions over the years.

Professor Moxey began his career as a specialist in the art of the Northern Renaissance, publishing his dissertation on Pieter Aertsen and Joachim Beuckelaer, Antwerp painters of the sixteenth century, and a book on the role of popular prints in the propaganda wars of the German Reformation. Later identified with what became known as the “new art history,” he turned attention to issues of method and interpretation in volumes such as *The Practice of Theory* (1994) and *The Practice of Persuasion* (2000), both of which probed the symbiotic relationship between historical and theoretical approaches to the study of art.

With his partner, Michael Ann Holly, Professor Moxey directed summer institutes addressing art theoretical issues for the National Endowment for the Humanities (1987–1989) and the Getty Foundation (1998–1999). These collaborations resulted in publications such as *Visual Theory* (1991), *Visual Culture* (1994), *The Subjects of Art History* (1998), and *Art History, Aesthetics, Visual Studies* (2002). Most recently, Professor Moxey became interested in the temporal dimension of art historical studies, an exploration that culminated in *Visual Time* (2013).

Professor Moxey remains active on the public lecture circuit and maintains a robust research agenda. He will spend the 2016–2017 academic year at the Getty Research Institute in Los Angeles working on a historiographic essay that mobilizes literature, history, philosophy, and art history to explore what might be described as “post-global” history.

ALEXANDER ALBERRO  
Modern and Contemporary Art

## The Mary Griggs Burke Center for Japanese Art



THANKS TO AN EXTRAORDINARILY GENEROUS GIFT of \$13 million from the Mary Livingston Griggs and Mary Griggs Burke Foundation, the Mary Griggs Burke Center for Japanese Art has been established at the Department of Art History and Archaeology at Columbia University. The Burke Center will support the study of Japanese art at Columbia and advance the understanding of the art and culture of Japan, examining their relevance to other fields of inquiry, including Japanese history, religion, and literature, as well as other fields of East Asian art. Mary Griggs Burke, renowned for her collection of Japanese art, was a steadfast supporter of the department's programs in Japanese and East Asian art for over three decades, and it is in the spirit of her generous commitment that the center will shape its activities. A portion of the gift will endow a new professorship in East Asian Buddhist art. The center will support individual scholars through postdoctoral fellowships and invited professorships, as well as provide funding for conferences and workshops and support for related programs and publications. The Burke Center will be located in Schermerhorn Hall, in space to be vacated by the Wallach Art Gallery in 2017. Professor Matthew McKelway will serve as the center's director.

### Mary Griggs Burke



Mary Griggs Burke (née Mary Livingston Griggs) grew up in St. Paul, Minnesota. She spent her entire adult life in New York City and earned her MA in Psychology at Columbia in 1943. In the 1960s she enrolled in courses at Columbia in the history of Japanese art with Professor Miyeko Murase. "Mrs. Burke,"

as students knew her, always kept a close connection to Columbia. For three decades she provided scholarships, underwrote seminar travel to study Japanese art in the U.S. and abroad, and most importantly, made her collection available for research at her homes in Manhattan and Oyster Bay. Mrs. Burke understood that supporting the direct study of works of art at the graduate level could contribute to the understanding of her collection, as well as to the growth of the field as a whole.

Thanks to Mrs. Burke's vision and encouragement, New York City is home to some of the finest collections of Japanese art in the world and remains the most active place for collecting and researching Japanese art, from ancient to modern, and in all media. After her death in 2012, her private collection, which spanned five millennia and which was considered the largest and most important

private collection outside Japan, was divided between the Metropolitan Museum of Art and the Minneapolis Institute of Art. Her legacy continues with the Mary Griggs Burke Center for Japanese Art.

### Midori Oka Associate Director of the Burke Center



Midori Oka comes to the Mary Griggs Burke Center for Japanese Art from the Metropolitan Museum of Art, where she was a research associate for Japanese art. She has held positions at Japan Society, the Peabody Essex Museum, the Museum of Fine Arts, Boston, and the Donald Keene Center at Columbia University, where she was

associate director. She guest-curated the reinstallation of the Asian galleries at the Rhode Island School of Design, which opened in 2014. She received her MA from the University of Kansas, specializing in later Edo period painting. She brings extensive experience from her career in the museum field to her new role as associate director of the Burke Center.

**Opposite, top:** Garden, Shisendō, Kyoto, Japan. Photograph by Eric Wong. **Opposite, bottom:** From left to right: Professor Matthew McKelway, Cathy Zhu, Eric Wong, Xiaohan Du, Valerie Zinner, Trevor Menders, Kuma Yutaka, and Professor Shimizu Shigeatsu. Image courtesy of Matthew McKelway.

## Kyoto-Nara Painting and Architecture Field Seminar 2016

In May 2016, Professor Matthew McKelway and a group of five students travelled to Japan for a field seminar on relationships between painting and architecture, co-organized with Professor Shimizu Shigeatsu of Kyoto Kōgei Sen'i Daigaku (Kyoto Institute of Technology). This trip, funded by the Murase Travel Fund for Japanese Art, was the first of its kind organized for Columbia students of East Asian art history. For ten intensive days, the group—which also included art history and architecture students from K.I.T.—studied temples and shrines in the region around Kyoto and Nara. The itinerary included appointments at Onjōji, Daijōji, Enryakuji, Tōdaiji, Jūkōin, and other subtemples at Daitokuji, as well as visits to the Nara National Museum and Kyoto National Museum. On the final day the group visited Hōryūji, where they were permitted to view the temple's seventh-century gate from scaffolding recently erected for conservation work. The students—Xiaohan Du, Eric Wong, Cathy Zhu, Valerie Zinner, and undergraduate Trevor Menders—gave presentations on their observations and findings at a symposium on May 24, the proceedings of which will be published by Kyoto Institute of Technology.

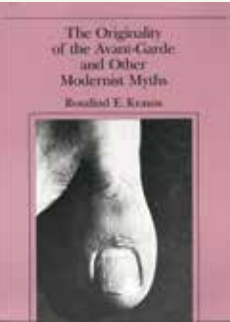
MATTHEW MCKELWAY, Japanese Art History



# Noam Elcott interviews Rosalind Krauss, recipient of CAA’s 2016 Lifetime Achievement Award

**Noam Elcott:** You have just received the Distinguished Lifetime Achievement Award for Writing on Art from the College Art Association. In its citation, CAA affirmed that: “No area of contemporary visual art is unmarked by [your] writing, and [your] work constitutes a legacy of unavoidable positions we must negotiate, shaped by them—whether we agree or disagree—in our writings, our histories and our studio practices.” I count myself among the legions of students shaped by your writing and hope to revisit with you the broad contours, dramatic transitions, and punctual interventions in your work.

In addition to your pioneering books on sculpture—*Terminal Iron Works: The Sculpture of David Smith* (1971) and *Passages in Modern Sculpture* (1977)—and groundbreaking exhibitions and catalogues—such as *L’amour fou: Photography and Surrealism* (1985) and *Richard Serra: Sculpture* (1986)—a steady stream of revolutionary essays, many of them collected in *The Originality of the Avant-Garde and Other Modernist Myths* (1985), were a touchstone of your early career. Among these, perhaps none has had as vast a cultural impact as your essay “Sculpture in the Expanded Field” (1979), with its famous Klein Group diagram. Can you speak to impetus behind that essay?



*Unconscious*—the last chapter on Conrad’s *Lord Jim*. Jameson creates a Klein Group expansion based on the binary labor/value. The

**Rosalind Krauss:** “Sculpture in the Expanded Field” came about because one of the words commonly used by art critics to characterize certain periods of contemporary art—pluralism—exasperates me. I agree with Heinrich Wölfflin, who famously wrote: “Not everything is possible in every period.” The idea of the Klein Group to produce the expansion came from Fred Jameson’s book *The Political*

idea is to resist authoritarian restrictions of an absolute Either/Or (the Complex), with the permissiveness of a Maybe (the Neutral). The expansion was able to weave earthworks, site-specific work, and minimalism into a logical whole. At least I hoped so.

**NE:** In 1976 you co-founded *October*, a journal that, in your words, aimed to forge a relationship between contemporary concerns and scholarship and to practice criticism as an act of opening the history of modernism to theory—that is, to an examination of its fundamental premises. Can you speak to the moment when you recognized the need to found a new journal?



**RK:** My exasperation with the idea of “pluralism” was heightened by my work on *Artforum* where my co-editors on the board used it all the time. When I started at *Artforum*, the editor-in-chief was the brilliant Phil Leider, who unfortunately left at the end of the ’60s to be succeeded by John Coplans, who became hopelessly “politicized” by Max Kozloff and Lawrence Alloway. After Annette

Michaelson and I jumped ship to found *October*, he told the *Village Voice* in an interview that “we have purged the formalists.” The “formalists” wanted to do several things to which Coplans was allergic: to publish important essays from the advanced French theoretical discourse and to write essays at the length we thought the subject deserved (at *Artforum* the editorial space was hopelessly compressed by the massive amount of advertising). The first issue of *October* published Michel Foucault’s *Ceci n’est pas une pipe*, in English. We also announced that we would run NO ads.

**NE:** Once a renegade, *October* has become a standard bearer in modern and contemporary art criticism and scholarship. A little over a decade ago, you, Hal Foster, Yve-Alain Bois, and

**Benjamin Buchloh** codified its teachings in the Thames & Hudson textbook *Art Since 1900*. What was the deficiency you aimed to redress?

**RK:** When I first came to Columbia I was asked to teach the twentieth-century art survey. Having come from the CUNY Graduate Center, where I only taught seminars, this move to an undergraduate course was perplexing. But then I thought about Meyer Schapiro, who had changed the lives of so many Columbia students through his course on the twentieth century. So I put my shoulder to the wheel. It was a very heavy wheel, indeed, because there was no decent textbook, which meant that students had no image repertoire to study from. It was Yve-Alain Bois, first contacted by Thames & Hudson, who raised the project with us. Luckily we had as a model the Harvard survey of French literature by Denis Hollier. It is divided up into little entries by date (e.g., 1959: André Malraux becomes Minister of Culture under de Gaulle). We liked the flexibility of this format—abandoning the monotone of a single authoritative voice reciting just one version of history. I dislike the title—*Art Since 1900*—but that was Thames & Hudson’s choice, not ours.

**NE:** Your curriculum vitae reads like a chronicle of the triumphs of modern art theory and criticism. And yet you have also encountered setbacks and disappointments along the way. Can you speak to any of the bumps in the road?

**RK:** When I was considering *The Optical Unconscious* (1993), intended to deconstruct the teleological progression of modern and contemporary art in postwar criticism (Clement Greenberg and Michael Fried), I suddenly realized that I must disassemble the conjoined forms of neatly inevitable exposition paired with the homogeneous writing style such neatness requires. The disjunctive styles I admired were Roland Barthes’s and Denis Hollier’s. The idea of starting a whole book with the phrase “And what about . . . ?” was very appealing in its insouciance. The book’s argument goes



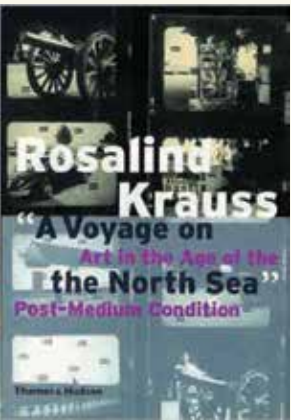
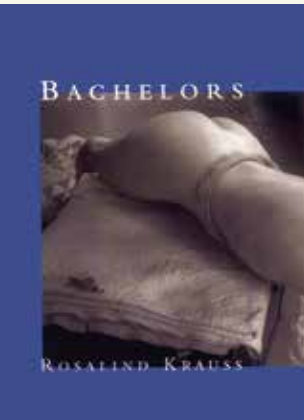
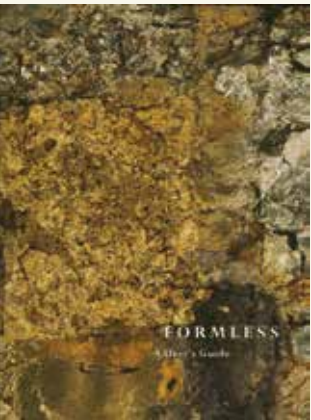
against the grain of the certainties of modernist art history. The idea of opticality (disembodied vision) is challenged by Duchamp’s solicitation of the bodily response to his *Rotoreliefs* and in Ernst’s work’s appeal to what Jean-François Lyotard calls the “figural”—the realm of unconscious vision—in *Discourse, Figure* (1971). It is also challenged by the idea of

“formlessness” taken from Georges Bataille’s notion of *l’informe*. Formlessness is a rejection of the march of modernist art toward abstraction, since abstract art must be formally ballasted by a self-referential appeal to the work’s support.

The last chapter of the book is a savaging of Clement Greenberg’s reading of Jackson Pollock in particular and of Greenberg’s character in general. On the occasion of his eightieth birthday, Harvard University organized a conference devoted to him. I was to speak at it. I thought, “I just can’t tear him apart; what I say must be respectful, after all.” On the train to Boston, I remembered the introduction to Barthes’s *Sade, Fourier, Loyola* (1971), where he differentiates the writing style of each author by reference to its specific “charms.” I will speak of the “charms” of Clem’s writing, I thought. A writing so careful, succinct, accurate.

I began with Clem’s “How Art Writing Earns Its Bad Name,” pointing out that Greenberg was allergic to Latinate words and so *art writing* is substituted for *criticism*. The *charm* of this is that *art writing* captures and repeats the separation Lessing’s *Laocoön* makes between the sequential character of writing and the instantaneousness of vision—at the source of Greenberg’s own insistence on modernism’s separation of the two in its drive toward the specificity of each medium.

Perhaps *The Optical Unconscious* is important within the history of modernism, and I believe in it fully. It has not been successful, however; perhaps it is too eccentric—especially in its style.



UNDERGRADUATE TRAVEL SEMINAR

Travels to a “City of Knowledge”

OVER THE 2016 SPRING BREAK, Professor Avinoam Shalem visited Jordan with the students of his undergraduate seminar *Cities of Knowledge: Displaying Archaeological Knowledge in the Public Spaces of Amman*. They were joined by graduate students Olivia Clemens and Matthew Gillman, Gabriel Rodriguez from the Media Center for Art History, and, for much of the week, Professor Holger A. Klein.

Their focus was Amman, a city whose present form is scarcely one century old but whose foundations are among the most ancient in the world. Seminar sessions, both in New York and on site, took an interdisciplinary approach to the city and its environs, combining archaeology, architectural history, historiography, museology, and urban studies. Students discussed strategies by which the material past becomes embedded within the urban fabric as well as in the civic and national consciousness.

Much of the first two days was spent on Jabal al-Qal’a, the hilltop site of the biblical city Rabbath-Ammon, which is home to a Roman temple to Hercules, a small Byzantine basilica, and an Umayyad gubernatorial palace. On the first afternoon, the group descended into the historical downtown to visit a Roman-era fountain (Nymphaeum) and theater. Subsequent days included trips beyond the city to the Cave of the Seven Sleepers, a site of Christian and Muslim legend; Mshatta, a late Umayyad palace; the desert castles of Qasr Kharana, Qusayr ‘Amra, and Qasr al-Azraq; mosaics and early churches in Madaba and Mount Nebo; and the sprawling, remarkably preserved Roman city of Jerash.

In Amman, students gave on-site presentations and met with a series of professionals including Dr. Mohammed el-Khalili, in charge of the Nymphaeum’s ongoing restoration; Dr. Yosha al-‘Amri, curator at the recently founded Jordan Museum; Dr. Barbara Porter, archaeologist and director of the American Center of Oriental Research; and Yanal Janbek, manager and librarian of Darat al-Funun, a modern art gallery occupying a series of homes from the British Mandate. Jawad Dukhgan, a curator at Columbia’s Studio-X Amman, led a walking tour on the final day of the trip. Guiding the travelers down one of Amman’s “seven”—now nineteen—hills into the city’s longtime axis, a river valley (*wadi*), he discussed issues of rapid urban development since the early twentieth century, tying together many threads of discussion from the trip.

Toward the end of the week, participants met with staff from the Columbia Global Center in Amman and were hosted for dinner by a group of local alumni. The students, mostly seniors, called the visit a “capstone experience” to their Columbia education. Such a fruitful trip was made possible through the generosity of the Riggio Program Fund for Undergraduate Support.

MATTHEW GILLMAN, PhD Candidate



**Top:** Travel seminar students with Professors Avinoam Shalem and Holger A. Klein (at left and right, respectively) and Dr Mohammad El-Khalili (middle) at the Nymphaeum in Amman, Jordan. Students (left to right): Jonah Goldman-Kay, Ellie Dominguez, Kolleen Ku, Aidan Mehigan, Hannah Vaitsblit, Eyvana Bengochea, Sarah Rohrschneider, Abigail Thacher, and David Alexander; TAs Matthew Gillman and Olivia Clemens. **Middle:** The travel seminar group inside Qusayr ‘Amra, fifty-three miles east of Amman, an eighth-century Umayyad structure famous for its frescoes. **Bottom:** Jerash, Jordan. The Propylaeum, gateway to the Temple of Artemis, built ca. 150 CE. Photographs by Gabriel Rodriguez.



**Top:** Amman, Jordan. View north from the Amman Citadel. **Bottom:** St. George’s Church, Madaba, Jordan. Fresco map of the Holy Land, detail of Jerusalem. Photographs by Gabriel Rodriguez.

NEWS FROM THE MEDIA CENTER

Virtual Reality Tours – The Media Center’s Support for Research and Teaching

THE MEDIA CENTER FOR ART HISTORY continued pursuing its vocation to explore and apply technologies for education and research in art history and archaeology. Last spring, Professor Avinoam Shalem’s travel seminar in Jordan provided a wonderful opportunity to gather visuals of some of the finest artistic and archaeological sites in the Near East. The Media Center’s growing collection of resources will be updated to feature three-dimensional renderings and high-resolution images of the remnants of the great Umayyad palace of Mshatta near Amman, a virtual tour of the Umayyad bath at Qusayr ‘Amra, and 360-degree photography from inside the Cave of the Seven Sleepers, one of the most sacred sites in Islam.

Columbia students have already discovered the strengths of these resources: for the fall 2015 seminar, *Architecture of the 11th and 12th Centuries in the Digital Age*, the Media Center experimented with head-mounted displays and virtual reality tours to explore buildings in Western Europe and the Mediterranean. Students’ enthusiastic reception of this technology indicates that we must further our efforts to develop new means of integrating art into teaching. To this end, the Media Center has provided support for two new faculty projects this year, developing a collaborative platform with graduate student Isabella Lores-Chavez for Professor Michael Cole’s *Spanish Italy and the Iberian Americas* project, and a virtual tour of Notre-Dame of Amiens with Professor Stephen Murray and graduate student Emogene Cataldo.

The Media Center’s web-based platform *Art Atlas*, developed in 2014, geographically and chronologically presents images of art and architecture from faculty members’ ongoing collaborative research projects at international sites. Professor Zainab Bahrani’s *Mapping Mesopotamian Monuments* project continued its documentation of endangered monuments from Iraq and Turkey, and now includes high-quality visual materials collected during a trip to eastern Turkey along with archival materials contributed by associate research scholar Helen Malko. Professor Holger A. Klein’s *Istanbul Research and Documentation Project* was updated with entries prepared by graduate student Ayse Ercan; postdoctoral research fellow Georgios Makris joined the team in fall 2016 and has further shaped the project’s profile and online representation. To help analyze field results from Professor Francesco de Angelis’s excavations at Hadrian’s Villa, the Media Center developed a component that renders the connections between related stratigraphic contexts. Also developed this year, a tailored version of the *Art Atlas* platform allowed the students of Professor Diane Bodart’s spring 2016 seminar *Scribbles and Scribbling in the Renaissance* to analyze and classify images of little known and under-studied scrawls.

STEFAN VAN LIEFFERING ’06 PhD  
Associate Research Scholar and Director of the Media Center for Art History

Lines of Flight — MODA Curates

*Lines of Flight*, presented April 20 to June 4, 2016 in the Miriam and Ira D. Wallach Art Gallery, encompassed three related projects—two exhibitions and one series of educational programming—curated by MODA students Katherine Cohn, David Crane ’16 MA, and Leah Hartman ’16 MA.

The three co-curators faced the challenge of transposing their research into the physical space of the gallery, and their dialogues revealed distinct points of view, allowing unforeseen resonances to take shape between the projects. Each project investigated ruptures within current discourses in order to propose intersections between the art-historical, the political, and the educational, as developed in the writings of Gilles Deleuze and Félix Guattari. The exhibition aimed to draw previously unexamined links between art and the world in which we live.

*Life Serial*, organized by David Crane, presented the work of a diverse group of

artists who use serial methods to posit a new form of subjectivity as a means to explore issues of race, sexuality, history, and the body. The artists included Bethany Collins, Felix Gonzalez-Torres, Wade Guyton, Leslie Hewitt, Ragnar Kjartansson, Emily Kloppenburg, and Glenn Ligon.

*Contemporary Ruins: Resistance to the Spectacular Image*, curated by Leah Hartman, featured a selection of artists who engage with the aestheticization of cultural heritage destruction and its reception by the global media. Works on view by Lida Abdul, Kader Attia, Tammam Azzam, Wafaa Bilal, Rokni Haerizadeh, and Yujin Lee responded to the spectacle of modern iconoclastic imagery, encouraging visitors to consider more closely where mediated images of violence and destruction fall within the intersection of art, propaganda, and documentary.

Katherine Cohn presented the podcast “Lines in Real Time” with co-producer

Sarah Diver ’16 MA. The pair took a cue from Deleuze and Guattari’s life work, which explored all manners of learning and communication that might disrupt dominant educational models and create a collaborative space. Each episode aimed to contextualize pedagogical debates that arise when the fields of art and education intersect. Hosts and guests included Bethany Collins, David Crane, Marit Dewhurst, Jasmin Eli-Washington, Daniela Fifi, Edith Gwathmey, Leah Hartman, Pablo Helguera, Jessica Holmes, Emily Kloppenburg, David Levi-Strauss, Michelle Marques, Ann-Marie Mott, and Allison Freedman Weisberg. The podcasts are available at the Wallach Art Gallery website.

KATHERINE COHN, MODA Student  
DAVID CRANE ’16 MA  
LEAH HARTMAN ’16 MA



**Above:** Emily Kloppenburg, *Rumination* (White Castle, December 20, 2014; October 12, 2015), 2016. Installation photograph by Gerald Sampson. **Top right:** Leah Hartman at Argot Studios, New York, conducting a phone interview with David Levi-Strauss. Production photo from the recording of “Lines in Real Time” podcast episode two on March 11, 2016. Photograph by Sarah Diver. **Bottom right:** Wafaa Bilal, *Lovely Pink: David I, II, and III*, 2015. Installation photograph by Gerald Sampson.



The Expanded Subject: New Perspectives in Photographic Portraiture from Africa

From September 7 to December 10, 2016, the Miriam and Ira D. Wallach Art Gallery presents *The Expanded Subject: New Perspectives in Photographic Portraiture from Africa*. Curated by Joshua I. Cohen ’14 PhD, Sandrine Colard ’16 PhD, and Giulia Paoletti ’15 PhD, *The Expanded Subject* features the work of four photographers—Sammy Baloji, Mohamed Camara, Saïdou Dicko, and George Osodi—who have produced experimental portraits over the past fifteen years. Whereas African photo-portraits are most commonly understood as windows into African realities, the exhibition presents highly inventive photographic compositions that elude the expected documentation of social identity.

The practice of Sammy Baloji (b. 1978, Democratic Republic of Congo) involves transposing colonial portraiture—pictures taken by and for colonizers in the former Belgian Congo—into alternate backdrops: the post-colonial site of an abandoned mine, or landscape paintings by colonial explorers. Baloji’s series repurpose the colonial archive, activate historical awareness, and challenge common assumptions about photographic authority.

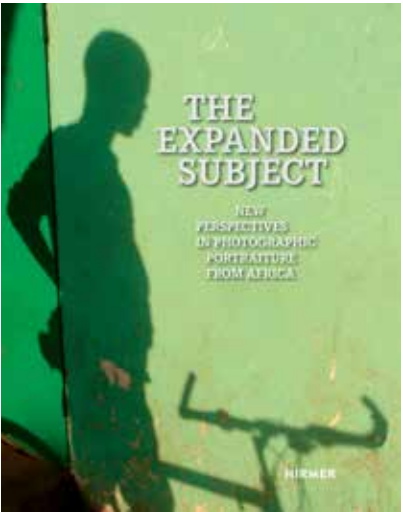
Pictures by Mohamed Camara (b. 1985, Mali) remove their subjects from

clearly defined locales, creating effects at once disorienting and vaguely familiar. Identifiable contextual elements serve to reinstate subjectivity, albeit uneasily, while at the same time posing critical questions about the nature of photographic representation.

Saïdou Dicko (b. 1979, Burkina Faso) captures the shadows of people on sunny streets in West Africa, thus unsettling the conventions of portraiture while managing to capture his subjects’ expressiveness and individuality and making reference to the photographic recording of light and shadow.

Photographs by George Osodi (b. 1974, Nigeria) are grounded in a strong social and political commentary whose targets range from the oil industry to corruption in African politics. Osodi’s pictures consistently include a subject—often anonymous or fictional—who dominates the composition but reveals thought-provoking dissonance with his or her surroundings.

Viewed together, these works complicate prevailing Western notions of portraiture from Africa and offer new ways of imagining portraiture and subjectivities, whether in or beyond Africa. A symposium in collaboration



with the Walther Collection took place on October 21, and a fully illustrated catalogue with texts by the curators and an introduction by Professor Z. S. Strother is co-published by Hirmer Verlag and the Wallach Art Gallery.

JOSHUA I. COHEN ’14 PhD  
SANDRINE COLARD ’16 PhD  
GIULIA PAOLETTI ’15 PhD

Finesse

“It is no longer a matter of trying to subvert or intrude. Those strategies are now recognized and invited. Now it is a matter of finessing, which is certainly not enough,” the artist Louise Lawler observed in 1994, reflecting on the shifting relationship between artists and institutions in New York at the turn of the 1980s. At a moment when the rise of neoliberalism increasingly foreclosed the possibility of an “outside” to the system, inherited notions of critique were productively thrown into crisis by an emerging generation of artists.

A group exhibition at the Miriam and Ira D. Wallach Art Gallery from January 18 to March 11, 2017 will explore the continued resonance of Lawler’s observation for younger artists whose work, like hers, insistently finesses the relationship between the artist and the institutional and social structures he or she occupies.

Their approach rests on the premise that those attuned to the codes and relations that reproduce a system are best positioned to transform it from within.

The exhibition, curated by doctoral candidate Leah Pires and accompanied by an illustrated publication, will bring together site-specific and newly commissioned work by Lucy McKenzie, Carissa Rodriguez, and Karin Schneider alongside works by Pia Backström, Phoebe D’Heurle, Emma Hedditch, and Jill Magid. It will complement the retrospective glance of *WHY PICTURES NOW*, a large-scale exhibition of Lawler’s work at MoMA opening in April 2017.

LEAH PIRES, PhD Candidate

Classical Studies Graduate Program (CLST)

In fall 2016, the Department of Art History and Archaeology began hosting the Classical Studies Graduate Program. Classics-centered but not classicizing, CLST addresses the challenges posed by the rapidly changing intellectual and scholarly landscapes of the present world, using them as an opportunity to expand and reshape the study of the ancient Greeks and Romans and the cultures they were in contact with. The program’s interdisciplinary scope is reflected in the wide range of research interests of its PhD and MA students, who work with faculty members across Columbia and constitute a vibrant intellectual community that strengthens and enriches the bonds among the four departments that participate in the program: Art History and Archaeology, Classics, History, and Philosophy.

The history of ancient art and the study of material culture are among the core areas of CLST. The program variously supports art historical and field research, and encourages the investigation

of their links with other disciplines such as comparative literature, political theory, philosophy, and cultural anthropology. The global class offered through CLST at Hadrian’s Villa, for example, uses archaeology as the common ground for the study of social and economic history, the history of art and architecture, the history of technology, and religion studies.

Among the initiatives organized by CLST is The Classical Dialogues, a successful “author meets critics” series that discusses innovative work in ancient studies as well as in fields bearing theoretical and methodological relevance for the understanding of classical antiquity. Recent meetings have addressed Greek theories of color, tombs and burial customs in third-century Rome, Stoic notions of time, and Inkan iconoclasm.

The new chair of CLST, Professor Francesco de Angelis, succeeds Professor Katja Vogt (Philosophy) and will continue to build on the program’s potential.

FRANCESCO DE ANGELIS  
Classical Art and Archaeology

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

The MODA program enjoyed a busy and productive 2015–2016 year. In fall 2015, Director Janet Kraynak led a group of second-year students on a workshop trip (the third international trip in the program’s history) to view the 2015 Venice Biennale. Students viewed the main exhibitions of the Biennale, including internationally acclaimed curator Okwui Enwezor’s *All the World’s Futures*, in addition to numerous off-site pavilions throughout Venice, including the Armenian pavilion on the Island of San Lazzaro degli Armeni. The group also visited several important museums, such as the Punta della Dogana and the Peggy Guggenheim Collection. At Columbia, the fall 2015 Critical Colloquium hosted guest lecturers Jason Farago, U.S. art critic for *The Guardian* and editor of the new journal *Even*, and art historians Liz Kotz ’02 PhD (Comparative Literature) and Siona Wilson ’05 PhD. The spring 2016 Curatorial Colloquium welcomed guest speakers Carlos Basualdo, senior curator of contemporary art at the Philadelphia Museum of Art; David Platzker, curator of drawings and prints at MoMA; and independent curator and critic Joseph Wolin, who curated *Open This End: Contemporary Art from the Collection of Blake Byrne*, which was on view at the Wallach Art Gallery last spring. The Curatorial Colloquium also visited a number of NYC-area exhibitions, including *Open Plan: Andrea Fraser* at the Whitney Museum of American Art, where students attended a special session with MODA graduate Megan Heuer ’06 MA, now director of public programs and public engagement at the museum.



MODA students David Crane, Sarah Diver, Anne Cicco, Elleree Erdos, Leah Hartman, Maria Filas, and Natasha Rosenblatt in Venice. Photograph by Janet Kraynak.

MODA is pleased to announce that Page Benkowski, Taylor Fisch, and Georgia Horn each had their exhibition proposals selected for *MODA Curates*, to be held at the Wallach Art Gallery in spring 2017. Fellow MODA students Inesa Brasiske and Zhuofan Huang will be organizing a symposium, tentatively titled *The Post-Socialist Object*, to be held during the CAA conference in February 2017.

JANET KRAYNAK  
Director, MA in Modern and Contemporary Art: Critical and Curatorial Studies

MA in Art History

In spring 2016, first-year MA students participated in the *Practices of Art History* colloquium. Integrated into the curriculum the previous spring, this course, which examines the range of careers involving art history, was designed to help MA students imagine and shape their professional paths. Each year, leading art professionals are invited to share their expertise on topics such as curatorship, conservation, museum education, provenance research, connoisseurship, art writing, and digital humanities. Guest presenters this year included Colin Bailey, director of the Morgan Library & Museum; Deborah Cullen, director and chief curator of the Wallach Art Gallery; Mecka Baumeister, conservator at the Metropolitan Museum of Art; Rika Burnham, head of education at the Frick Collection; MaryKate Cleary, research director at Art Recovery Group; Susan Schulman, dealer of Old Master European and American prints; Prudence Peiffer, senior editor at *Artforum*; and Samantha Deutch, assistant director of the Center for the History of Collecting at the Frick Collection. With Carole Ann Fabian, director of Avery Architectural and Fine Arts Library,

Samantha Deutch lectured on Digital Humanities. This session was complemented by workshops intended to familiarize participants with essential digital tools, such as citation management and image management, in order to prepare students in the best possible way to continue in academia or enter the job market after they graduate. MODA students, as well as Paris 1 Panthéon-Sorbonne students enrolled in the Dual MA Degree Program, were invited to take part in these workshops. Two Paris 1 students and one Columbia student graduated from the Dual MA Degree Program in 2016 after having spent one semester at the partner institution during their second year of study. The Dual MA Degree Program, which is part of the Alliance Program and allows selected Paris 1 and Columbia students the unique opportunity to earn MA degrees from both institutions, entered its sixth year this fall.

FRÉDÉRIQUE BAUMGARTNER  
Director, MA in Art History  
Eighteenth- and Nineteenth-Century Art



First-year MA students Sarah Eisen, Basak Araz Nalbantoglu, Laura Polucha, Emma Le Pouésard, Manabu Yahagi, Amy Chang, Roxanne Smith, Pierre Von-Ow, and John Webley at the Frick Collection on April 22, 2016, following a session on museum education led by Rika Burnham and Professor Frédérique Baumgartner. Photograph by Frédérique Baumgartner.

Diane Bodart named to the David Rosand Professorship of Italian Renaissance Art History

DIANE BODART WAS APPOINTED the David Rosand Assistant Professor of Italian Renaissance Art History in April 2016. Bodart is a specialist of sixteenth- and seven-teenth-century art in Italy, France, and Spain. She is particularly known for her work on Venetian painting, including *Tiziano e Federico II Gonzaga* (1998), now the standard reference on Titian’s relationship with his key early patron, and her prize-winning *Pouvoirs du portrait sous les Habsbourg d’Espagne* (2011), a substantial part of which was dedicated to Titian’s portraits for King Charles V. In addition to her teaching on campus, Professor Bodart has taught for the past two summers in Columbia’s Summer Program in Venice.

David Rosand, a revered scholar of Italian Renaissance art and Meyer Schapiro Professor Emeritus of Art History, left an indelible mark on the Department of Art History and Archaeology and on his field more broadly. Such is Rosand’s legacy that following his passing in August 2014, his family, friends, students, and colleagues came together to honor his memory by raising funds for an endowed professorship, programming in Venice at Casa Muraro, and a memorial fund to support special opportunities within the department. A lead gift to launch the campaign for the professorship came from Don and Sally Anderson, longtime friends of Rosand and his widow, Ellen. The contributions toward the professorship notably also included a significant commitment from Bob Berne ’60 BA, ’62 MBA, who was, like Rosand, a Columbia College alumnus. Berne and Rosand first met as art



history majors. Ellen Rosand, together with her sons, Jonathan and Eric, made a leadership gift in support of the professorship fund as did the Morris and Alma Schapiro Fund. David’s graduate students also vigorously supported this effort, including generous gifts received from Arianna Packard Martell ’06 MA, ’13 PhD and Francesca Price-Aspetto ’04 MA and her husband Marco Aspetto ’04 MBA. Finally, Art History Advisory Council members Steven Schwartz ’70 BA and Leo Swergold ’62 BA made contributions to the professorship and spearheaded a fundraising initiative among members of the department’s Advisory Council. More than \$3 million was donated to the professorship fund by Rosand family members, friends, and Columbia alumni.

IN DAVID ROSAND’S HONOR, Otto Naumann ’73 MA and Robert Simon ’73 BA, ’75 MA, ’82 PhD organized a special exhibition, *In Light of Venice*, at the Otto Naumann Gallery in New York City in January 2016. The exhibition featured important works from the Renaissance to the eighteenth century. Otto Naumann and Robert Simon graciously opened their doors to many alumni, faculty, and friends throughout the exhibition, sharing their love of Venetian painting and their devotion to David Rosand’s memory. In addition to showcasing beautiful Old Master paintings, Otto and Robert generously donated a portion of the sales to benefit the David Rosand Tribute Fund.



Giovanni Bellini and Workshop, *Venus at Her Toilet*, oil on panel, 26.5 x 34 inches (67.3 x 87 cm)

THANKS TO THE GENEROSITY of a number of donors, namely Ellen Rosand, John G. and Carol Finley ’83 BA, ’86 JD, ’87 MBA, Caroline A. Wamsler ’98 MA, ’06 PhD and DeWayne N. Phillips, and the Morris and Alma Schapiro Fund, the department has established endowment, fellowship, and current use funds to benefit academic programming, structural upgrades, and renovations at Casa Muraro—the house and library of David Rosand’s teacher and colleague Michelangelo Muraro—which was bequeathed to Columbia in 2003 and has served as the physical heart and spiritual center of Columbia’s Summer Program in Venice ever since. Embodying the welcoming spirit Muraro showed Rosand in introducing him to the art, history, and culture of Venice, Casa Muraro will be transformed into a Columbia Center for Venetian Studies in the coming years, providing students and scholars with research interests in the art and culture of Venice and the Veneto with rich resources and opportunities for scholarly exchange.

Professor Kellie Jones named MacArthur Fellow

THE DEPARTMENT OF ART HISTORY and Archaeology celebrates the award to Kellie Jones of a MacArthur “genius” grant. We are not entirely surprised, because as both a curator and a historian, Jones has reshaped what we know about modern art. She has asked the most fundamental questions our field is responsible for, with passion and with rigor. What conditions make art possible? How does art express individual and collective identities? What is the relationship between art and history?

Jones has gone to the heart of the American experience to find great artists and great art. Looking where race blinded us, she has retrieved individual careers and entire movements from ignorance and neglect. Jones’s essays, many of them collected in her 2011 book *EyeMinded: Living and Writing Contemporary Art*, vividly dismantle one unquestioned assumption after another. Among the artists whose work she has brought to a wide public are Jean-Michel Basquiat, David Hammons, Martin Puryear, Noah Purifoy, Betye Saar, Lorna Simpson, and Carrie Mae Weems.

Jones’s many exhibitions, some of them undertaken even before she became a graduate student, have reached public audiences across the country. Her 2006 Studio Museum in Harlem exhibition and catalogue *Energy / Experimentation: Black Artists and Abstraction, 1964-1980* asked us why we expect African diaspora artists to make art about race. Her 2011 exhibition and catalogue *Now Dig This! Art and Black Los Angeles, 1960-1980* revealed a major urban art scene. With her 2014 Brooklyn Museum exhibition *Witness: Art and Civil Rights in the Sixties*, she demonstrated the vital role of art in the struggle for American equality. In all her work, Jones has explored how art has been constrained by injustice, analyzing the effects of race and gender and how art can sometimes transcend its circumstances.

At Columbia, Jones has recently been valiantly serving the department as director of undergraduate studies. She is also a veteran of Art Humanities.

Before coming to Columbia in 2006, she taught at Yale University, where she received her PhD in 2009. Her



Professor Kellie Jones in her office in Schermerhorn Hall. Image courtesy of the John D. & Catherine T. MacArthur Foundation.

1981 BA is from Amherst College. She has held curatorial positions at the Studio Museum in Harlem (1981–1983), Jamaica Arts Center (1986–1990), and Walker Art Center (1991–1998); was U.S. Commissioner for the Bienal de São Paulo (1989); and was a curator of the Johannesburg Biennale (1997).

Jones has always been a scholar with a plan to challenge. Systematically, she has devoted one project after another to expanding the boundaries of art history, to reaching new public audiences with beauty they did not anticipate. The department looks forward to what comes next. Prepare to be surprised.

ANNE HIGONNET  
Nineteenth-Century Art

Biennale Cultures in Africa

Since 1985, various African constituencies have organized biennales as a means to participate in the world dialogue on contemporary art and to nourish local imaginaries. Professor Z. S. Strother partnered with Maureen Murphy (University of Paris 1 Panthéon-Sorbonne) and the Institute of African Studies to explore this phenomenon in *Biennale Cultures in Africa*, an international symposium which took place at Columbia on March 4, 2016. The event was a runaway success and testifies to the ever rising profile of African artists in the global contemporary.

Toma Muteba Luntumbue opened the day in conversation with Sandrine Colard '16 PhD. As artistic director, Luntumbue made it his mission to anchor the fourth edition of the Biennale in Lubumbashi in the complex reality of the Democratic Republic of the Congo, rather than produce an additional contemporary art “comptoir” (trading post) for the globetrotting international art world. He drew on site-specific artworks, an important contingent of Congolese artists, and the integration of a local audience—particularly school students—to create a genuine and productive encounter between the local and the global, in phase with Edouard Glissant’s conception of “meteoric realities” that was the curatorial rationale of the event.

Three academic papers explored specific histories in francophone Africa. Ugochukwu-Smooth C. Nzewi (co-curator, eleventh edition of Dak’Art Biennale; curator of African art, Hood Museum of Art, Dartmouth College) argued that Dak’Art made strategic use of a loose pan-Africanism to achieve a distinctive profile for itself in the global circuit of biennales and had been successful in launching the careers of an impressive number of African artists and curators. Murphy examined the fascinating conflict between two biennales in Bénin in 2010, which centered on a debate on the nature and role of French influence. Professor Strother examined the history of French patronage of the arts in Africa as a form of “soft power” and used the Biennale in Lubumbashi as an example of how independent artists’ associations are beginning to find means to assert more control over their finances and mission.

In the third section, iconoclastic South African artist Kendell Geers gave an insider’s view into the success and polemics that drove biennales in Johannesburg in 1995 and 1997. Discussant Chika Okeke-Agulu (Princeton University) ended the symposium by considering the reasons for which biennales have gained much greater traction in the Francophone world, whereas repeated efforts in English-speaking countries have not had the same longevity.

The day concluded with a well-attended reception hosted by the Department of Art History and Archaeology.

Z. S. STROTHER  
African Art



Immersed: A Mellon Postdoctoral Fellows Symposium

In a May 3, 2016 symposium, *Immersed*, this year’s outgoing Mellon Postdoctoral Fellows presented an evening of talks highlighting their latest research. Joseph Salvatore Ackley’s talk, “Submerged and Swallowed into the Late Medieval German Altarpiece,” explored the technical and visual strategies employed by late medieval altarpieces to simultaneously distance and pull the viewer into the glorified space of the altar ensemble. Anastassiia Botchkareva, in “Compelling Contrasts: The Rhetoric of Aesthetic Heterogeneity in Early Modern Persianate Albums,” theorized how both the viewer and artist of the early modern Persian album could commune via trace, gesture, and sign. In “Outside In: The Immersive Painted Decors of French Royal Hunting Interiors,” Catherine Girard reconstructed a rarified viewing experience, connecting the actual unfolding of a royal hunt with its subsequent recollection in painted spaces. The symposium’s theme exploring immersion and immersive environments broadly connected each of the fellows’ distinct areas of focus.

JOSEPH SALVATORE ACKLEY  
Term Assistant Professor, Barnard College

Disrupting Unity and Discerning Ruptures: Focus Aleppo

Developed jointly by Professor Avinoam Shalem and the Center for Spatial Research at GSAPP, this spring 2016 lecture series addressed the historiography of Islamic art by looking at significant moments of rupture in its development. Focusing on the city of Aleppo, Syria, invited speakers addressed topics from the middle ages to our contemporary moment: Yasser Tabbaa spoke on the remaking of Aleppo in the medieval period; Heghnar Watenpugh on Ottoman Aleppo and depictions of urban space; Patrick Ball on contemporary human rights concerns; and Sussan Babaie on urbanity and the houses of Aleppo.

The series ran in conjunction with a graduate seminar, *Conflict Urbanism: Aleppo*, taught by Laura Kurgan, director of the Center for Spatial Research, and provided historical and art historical context for the examination of the urban and cultural cost of civil war. The multidisciplinary seminar was first in a series that will be offered as a part of the multi-university Mellon Foundation initiative in Architecture, Urbanism, and the Humanities.

Recordings of all lectures are available through the Center for Spatial Research website. Many thanks to the co-sponsors of the lecture series: the Department of Art History and Archaeology, the Middle East Institute, and the Center for Spatial Research.

DARE ANNE S. BRAWLEY  
Adjunct Assistant Professor, GSAPP



Global Latin America

Organized by Professor Alexander Alberro in collaboration with Graciela Montaldo of the Department of Latin American and Iberian Cultures, the April 8, 2016 conference *Global Latin America*, sponsored by the Institute for Studies on Latin American Art, brought invited scholars to Columbia to speak on the region’s relationship to globalization.

George Yudice opened with a presentation of the work of several collectives that critically address globalization in Latin America and its local effects. Ana Luiza Nobre examined the way nineteenth-century photographs of Rio de Janeiro depict the turbulent process of the city’s modernization. Her panel talk was paired with Adele Nelson’s presentation on Mario Pedrosa, the Brazilian art critic whose role in the evolution of twentieth-century Latin American art is increasingly a subject of scholarly attention.

A second panel featured a presentation by Heloisa Espada on midcentury abstract photography in São Paulo, followed by Tatiana Flores’s talk surveying contemporary art practices that can broadly be considered Caribbean and drawing upon works by artists that may be included in her upcoming exhibition.

Both panels suggested that an array of interdisciplinary and art historical approaches are necessary to conceptualize the idea of a “global Latin America,” whose very meaning remained a dialectical spur to discussion.

NICHOLAS MORGAN, PhD Candidate

Cambridge-Columbia Graduate Student Symposium

The sixth annual Cambridge-Columbia Graduate Student Symposium on April 8, 2016 featured the work of Cambridge graduate students Neylan Bağcıoğlu, Julien Domercq, Angelica Federici, Taylor McCall, Tom Young, and David Zagoury, and Columbia graduate students Margot Bernstein, Amy Chang, Lindsay Cook, Nina Horisaki-Christens, Hwanhee Suh, and Matthew Teti. While each year’s unique theme affords participants from both sides of the Atlantic an opportunity to present their work and exchange insightful feedback, this year’s theme—*Reception as Creation, Interpretation, Transformation*—seemed particularly fitting as it attracted several scholarly papers on cultural cross-pollination.

Following a long day of presentations (interspersed with delightful coffee breaks), the symposium participants, along with Professor Robert E. Harrist, Jr. and Dr. Alyce Mahon, dined with Dr. John Weber, who generously sponsors the Cambridge-Columbia Symposium each year. The next morning began with a walk along New York’s High Line and a visit to the Whitney Museum of American Art, organized by Julia Vazquez, graduate student liaison for the event.

MARGOT BERNSTEIN, PhD Candidate

Adam Eaker on Co-Curating *Van Dyck: The Anatomy of Portraiture* at the Frick Gallery

Adam Eaker in the galleries of the Frick Collection. Image courtesy of Michael Bodycomb, the Frick Collection.

IN THE FALL OF 2013 I began a two-year term as the Anne L. Poulet Curatorial Fellow at the Frick Collection, supported by a grant from the Andrew W. Mellon Foundation. This fellowship, subsequently extended by a one-year appointment as guest curator, gave me the opportunity to co-curate *Van Dyck: The Anatomy of Portraiture*, which was on view from March 2 to June 5, 2016. Working in tandem with Stijn Alsteens, curator of drawings and prints at the Metropolitan Museum of Art, I received a thorough introduction to the making of a major exhibition, from the initial conceptualization and research travel through the negotiation of loans, production of the catalogue, and installation of the show itself. Among my unforgettable experiences was a visit to Genoa, where many of Van Dyck's portraits remain in private palaces, off-view from the public. I also participated in the conservation of the Frick's own portrait of a Genoese noblewoman, which Michael Gallagher at the Met's Department of Paintings Conservation was able to restore its former glory.

*Van Dyck: The Anatomy of Portraiture* was the largest exhibition in the Frick's history, bringing together over one hundred paintings, drawings, and prints to

explore how Van Dyck set about making his celebrated portraits. My dissertation, which I completed during my time at the Frick, focused on Van Dyck's portrait sittings as a form of artistic performance that fascinated his contemporaries. Working on the Frick exhibition complemented my dissertation's engagement with literary sources by immersing me in the surviving physical evidence for Van Dyck's method of taking a likeness: his drawings and oil sketches. I also developed an interest in Van Dyck's reception as reflected in the collecting history of his portraits, which

became the eventual topic of my catalogue essay. To complement the exhibition, I collaborated with Frick staff members to develop extensive programming, including a symposium on the history of collecting Flemish Baroque art in America, a study day for scholars in the galleries, and a concert of music from the court of Charles I, performed on period instruments.

When I began my graduate education at Columbia, I fully intended to pursue a traditional career in academia. My years at the Frick Collection proved transformative, however, and gave me a real love for the variety, public engagement, and object-focused nature of museum work. One week after the Frick exhibition opened, I assumed the post of assistant curator of Northern Baroque paintings at the Metropolitan Museum of Art. I am deeply grateful to my professors at Columbia—in particular, my adviser David Freedberg—for the training that equipped me for this opportunity. Now that I have begun my work at the Met, I very much look forward to welcoming Columbia students to the galleries.

ADAM EAKER '16 PhD

Assistant Curator of European Painting,  
Metropolitan Museum of Art

Installation view of *Van Dyck: The Anatomy of Portraiture*. Image courtesy of Michael Bodycomb, the Frick Collection.

**ALEXANDER ALBERRO** published essays in *South as a State of Mind* and *October*, as well as in *Joaquín Torres-García: The Arcadian Modern* (MoMA), *Marta Minujín: Minucodes* (Americas Society), *Looters, Smugglers, and Collectors: Provenance Research and the Market* (Walther König), and *Parachute: The Anthology Volume IV* (JRP). His essay “To Find, To Create, To Reveal: Torres-García and the Models of Invention in Mid-1940s Río de la Plata” was published in Spanish translation by Fundación Telefónica. He presented public lectures in Oslo, Vienna, New York, Providence, Rio de Janeiro, and Miami, and organized and moderated two international symposia at Columbia University, *Global Latin America* (see p. 19) and *Rethinking Latin American Art*.

**ZAINAB BAHRANI** organized an international workshop in Istanbul in collaboration with the Metropolitan Museum of Art and Koç University, titled *The Future of the Past*, where she delivered the keynote speech “The Absent Past: Heritage Destruction and Historical Erasure Today.” She presented her paper, “The Biopolitics of Collecting,” at *Collecting and Empires* at the Scuola Lorenzo De Medici and Kunsthistorisches Institut in Florence and participated in two panels at GSAPP on the work of modernist Iraqi architect Rifat Chadirji. She continued work on her fieldwork project, *Mapping Mesopotamian Monuments*.

**FRÉDÉRIQUE BAUMGARTNER** participated in a spring 2016 symposium organized by the Louvre for the exhibition *Hubert Robert, 1733–1808: un peintre visionnaire*. She travelled to Paris with her daughter Joséphine, born on October 30, 2015. She wrote a book review and an exhibition review for *The Burlington Magazine*.

**BARRY BERGDOLL**'s teaching focused on the Frank Lloyd Wright archive in Avery Library in preparation for the 2017 Wright exhibition at MoMA. He enjoyed two short-term visiting positions during semester breaks, first as Simpson Visiting Professor at the University of Edinburgh, reconnecting with Richard Anderson '10 PhD, and later conducting an intensive workshop at Tel Aviv University School of Architecture. He delivered the Haley Lecture at Princeton and was elected a fellow of the Society of Architectural

Historians. Among his articles published was a contribution to David Hanks's *Partners in Design: Alfred H. Barr, Jr. and Philip Johnson*.

**DIANE BODART** was appointed the first David Rosand Professor of Italian Renaissance Art History. To celebrate the establishment of the Rosand professorship, she gave the keynote lecture, “Los borrones de Ticiano: the Venetian brushstroke and its Spanish translations.” She received a Lenfest Junior Faculty Development Award to translate her book *Pouvoirs du portrait sous les Habsbourg d'Espagne* (CTHS/INHA, 2011). In 2016–2017 she is on sabbatical leave to work on a book project, *Reflections in Renaissance Painting*.

While serving his first year as chair of the department, **MICHAEL COLE** published several short essays. “Leonardo contra natura,” in a volume edited by Alessandro Nova and Fabio Frosini, picks up on themes from his recent book, *Leonardo, Michelangelo, and the Art of the Figure* (Yale University Press, 2015). “What is a Bozzetto?,” in a volume edited by Evonne Levy and Carolina Mangone, focuses on sculptors' models, looking in particular at Bernini. He gave the keynote lecture for the conference *Renaissance-Zeichnungen für und nach Skulptur* at the Bibliotheca Hertziana in Rome, and in May and June served as *directeur d'études* at the École des Hautes Études en Sciences Sociales in Paris, where he gave lectures from his new book project on Sofonisba Anguissola. This past year saw the publication of an Italian translation of the *New History of Italian Renaissance Art*, co-authored with Stephen J. Campbell. Cole and Campbell are currently working on a second edition of the book.

The Italian translation of **JONATHAN CRARY**'s *24/7 Late Capitalism and the Ends of Sleep* was a finalist for the 2016 Terzani International Literary Prize. The prize is given annually for a work, fiction or non-fiction, of social and political significance.

**FRANCESCO DE ANGELIS** published a book on the mythological imagery of Etruscan funerary urns and contributed chapters to both the Etruscan and Roman volumes of the *Wiley-Blackwell Companion*. He participated in conferences at the Getty Villa, the Warburg Institute, and the annual

meeting of the Archaeological Institute of America. He co-organized the workshop *The Cup of Dionysos: New Approaches to the Kantharos* at Columbia. During the summer he directed the third archaeological campaign at Hadrian's Villa, with over eighty students, team members, and collaborators participating.

In spring 2016 **VIDYA DEHEJIA** presented the 65th annual A.W. Mellon Lectures in the Fine Arts at the National Gallery in Washington, DC. The six talks of the series, titled *The Thief Who Stole My Heart*, focused on the material life of sacred bronzes created by master artists during the rule of the Chola dynasty, ca. 850–1280.

**NOAM M. ELCOTT** published his first book, *Artificial Darkness: An Obscure History of Modern Art and Media* (University of Chicago Press, 2016). His second book, *Art in the First Screen Age: László Moholy-Nagy and the Cinefication of the Arts*, is under advance contract with Chicago. He published “The Phantasmagoric Dispositif” in *Grey Room* as well as several catalogue essays for museums including MoMA and the Whitney, and gave invited lectures at Yale and Rutgers. This fall Elcott launched *The August Sander Project*, a five-year collaboration with MoMA to explore *People of the Twentieth Century*, Sander's photographic portrait of German society. He was named a senior fellow at the International Research Institute for Cultural Techniques and Media Philosophy (IKKM Weimar) for 2017, as well as a fellow at the Center for Advanced Studies *BildEvidenz: History and Aesthetics* (Freie Universität Berlin) for 2018 and 2019.

**DAVID FREEDBERG** took on the directorship of the Warburg Institute, the first and once the greatest center for interdisciplinary cultural history in the world. Central to his activities was the organization of a two-and-a-half-day conference, attended by over twelve hundred guests, celebrating the 150th anniversary of the birth of Aby Warburg. He continues to chair the Academic Board of the Wissenschaftskolleg in Berlin and will be returning to Columbia in the spring to teach and continue running Columbia's Italian Academy for Advanced Studies in America.

## BOOK EXCERPT

## Artificial Darkness



In the beginning—the biblical beginning—“the earth was without form, and void; and darkness was upon the face of the deep.” All cosmogonies begin in formless darkness. Creations commence with the creation of light. Without form, darkness was the void, the nothing, from which God created ex nihilo. And yet darkness has a history and a uniquely modern form. Ancients and early moderns alike knew darkness as chaos and absence, night and shadow, evil gods and melancholic thoughts, the color or noncolor black. They knew darkness principally as negation. Moderns mobilized artificial light to conquer the dark, disenchant the night, and create new media and art. The dark corners untouched by artificial light retained the qualities of ancient darkness, whatever its modern labels: gothic, sublime, unconscious, uncanny. This much is well known.

Less familiar, but no less vital, is the history of artificial darkness. Modern artificial darkness negated the negative qualities ascribed to its timeless counterpart: divorced from nature and metaphor, highly controlled and circumscribed, it was a technology that fused humans and images. More precisely, controlled artificial darkness negated space, disciplined bodies, and suspended corporeality in favor of the production and reception of images. In the middle of the nineteenth century, physiologists cleaved blackness from darkness; inventors patented photographic darkrooms; and impresarios extinguished the lights in their theaters. By the late nineteenth century, darkness was controlled in a series of complementary sites, above all dark theaters and the velvet light traps known as “black screens.” These sites for the production and reception of images formed circuits of darkness that helped shape modern art, modern media, and their subjects.

An excerpt from NOAM M. ELCOTT's *Artificial Darkness: An Obscure History of Modern Art and Media*. Chicago: University of Chicago Press, 2016, excerpted and adapted from pages 1, 4–5.

**MEREDITH GAMER** spent the past year as a postdoctoral fellow at the Institute of Sacred Music at Yale University working on her book manuscript, *The Sheriff's Picture Frame: Art and Execution in Eighteenth-Century Britain*. She was appointed a fellow of the Center for the Study of Material and Visual Cultures of Religion for its current project cycle, *Material Economies of Religion in the Americas: Arts, Objects, Spaces, Mediations*. During the summer she participated in *Making Britain Modern*, held in honor of Professor David Solkin at the Courtauld Institute of Art.

**ANNE HIGONNET** won the Barnard Tow Award for Teaching Excellence and Innovation. She delivered a three-part lecture series in the *Met Speaks* program; gave endowed lectures at Bard and the University of Oregon, as well as the McKee lectures in Greenwich, CT; and presented a talk in a bar as part of the *Raising the Bar* program. She published an introduction to a website project in *Journal 18*, a review essay on Vigée Lebrun in *Apollo*, a review in *Public Books* picked up by *LitHub Daily* as “the best of the literary internet,” and an op-ed on the \$20 bill in *The Hill*.

**ELIZABETH W. HUTCHINSON** gave the 2015 Benjamin West Lecture at Swarthmore College, titled “Seeing Sovereignty in Early Portraits of Native Americans.” She was included in the exhibition catalogue for *Picturing the Americas: Landscape Painting from Tierra del Fuego to the Arctic*, which traveled from Toronto to Arkansas to São Paulo, and in *Picturing*, the first volume of the Terra Foundation Essays exploring the fundamental ideas and concepts that have shaped American art and culture. Her lectures included a presentation on twentieth-century painter Jaune Quick-to-See Smith in honor of a retrospective exhibition at the National Museum of American Art.

**KELLIE JONES** was named a 2016 MacArthur Fellow (see p. 17). She recently published catalogue essays for *Maren Hassinger... Dreaming*, Spelman College Museum, Atlanta; *Bruce Conner: It's All True*, San Francisco Museum of Modern Art; *David Hammons: Five Decades*, Mnuchin Gallery, New York; and *Betye Saar: Uneasy Dancer*, Fondazione Prada, Milan. Her second book with Duke University Press, *South of Pico: African American Artists in Los Angeles in the 1960s and 1970s*, will be published in spring 2017. She is excited to participate in November's “Black Portraitures III” conference at University of Witwatersrand, Johannesburg along with Columbia University colleagues Mario Gooden, Mpho Matsipa, and Mabel Wilson from GSAPP.

**BRANDEN W. JOSEPH** spoke at Yale University, the University of Chicago, the University of Notre Dame, the University of Paris, Cambridge University, the Brandhorst Museum (Munich), the Serpentine Gallery (London), and the LUMA Foundation (Zurich). He published “A Crystal Web Image of Horror: Paul Sharits' Early Structural and Substructural Cinema” in *Paul Sharits: A Retrospective*, “Unclear Tendencies: Carolee Schneemann's Aesthetics of Ambiguity” in *Carolee Schneemann, Kinetic Painting*, “Nose-to-Nose with a Mutant: UFO Photography” in *Imponderable: The Archives of Tony Oursler*, and the liner notes to the LP reissue of Tony Conrad with Faust, *Outside the Dream Syndicate*. With Sabine Breitwieser, he co-curated the exhibition *Carolee Schneemann: Kinetic Painting* for the Museum der Moderne, Salzburg, the first large-scale museum retrospective of the pioneering feminist artist.



**HOLGER A. KLEIN** taught Art Humanities at Reid Hall in fall 2015 and served as Alliance Visiting Professor at the Université Paris 1, Panthéon-Sorbonne. During the summer he held a visiting fellowship at the Center for Advanced Studies of the Ludwig-Maximilians-Universität (CAS<sup>LMU</sup>) in Munich to complete a book manuscript on the Byzantine church of Hagia Sophia in Vize, Turkey. His new book, *Saints and Sacred Matter: The Cult of Relics in Byzantium and Beyond* (Harvard University Press, 2015), co-edited with Cynthia Hahn, explores the veneration of saints and their relics in late antiquity and the medieval period.



**ROSALIND E. KRAUSS** published *Willem de Kooning Nonstop: Cherchez la Femme* (University of Chicago Press, 2016), in which she overturns accepted histories and identifies a tripartite template that informed de Kooning's long and varied career. After having received two degrees *honoris causa* (from

the Courtauld Institute of Art in 2004 and from Harvard University in 2011), Krauss also received the 2016 College Art Association's (CAA) Distinguished Lifetime Achievement Award for Writing on Art, whose commendation identified her as “a revolutionary in critical method and one of the most theoretically engaged of American art historians.”

Read more on Rosalind Krauss, see pp. 8–9.

**JANET KRAYNAK** published “Therapeutic Participation: On the Legacy of Bruce Nauman's *Yellow Room* (Triangular) and Other Works” in the MIT Press anthology *Practicable: From Participation to Interaction in Contemporary Art*. She completed a commissioned monographic text on contemporary artist Jon Pestoni for the forthcoming *Jon Pestoni: Family Plot*. She participated on the Whitney Museum panel for the book *Critical Landscapes: Art, Space, Politics*, in which she is a contributing author, and also moderated a panel, “Performativity and Methodology,” at the symposium *Step Into Liquid: Art and Art History in the Post-Fordist Era*, held at the Institute of Fine Arts, NYU. This September she presented her paper “Museum as Score” in the eighth annual Anne d'Harnoncourt Symposium held at the Philadelphia Museum of Art. She has also completed a busy first year as the director of MODA.

2015–2016 was a momentous year for **MATTHEW MCKELWAY**. The Mary Griggs Burke Center for Japanese Art, his brainchild, will transform both the field of East Asian art history and the department, which will be the center's home. He published an article on early representations of the Kabuki theater in *Kokka*, the Japanese art history journal founded in 1889. In May, McKelway and Shimizu Shigeatsu, professor of architecture at Kyoto Institute of Technology and visiting scholar at Columbia, organized a joint-field seminar on architecture and paintings *in situ* at temples in Kyoto and Nara. He gave lectures at the Metropolitan Museum of Art, Seoul National University, and the University of Heidelberg, and spent much of the summer researching Japanese art in Italian and German collections, exploring Rome, and hiking in the Alps.

**KEITH MOXEY**, who retired this year, gave lectures at the *Periodization* conference at the Folger Library in Washington, DC; in Tokyo and Kyoto last December; and at Harvard in March. He was a visiting expert

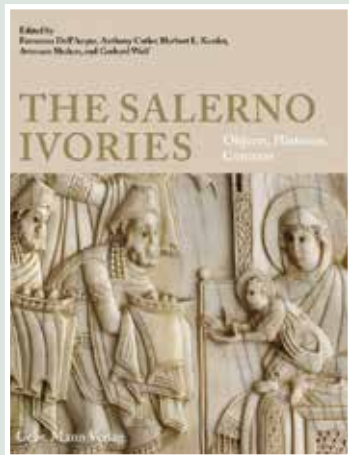
for one week at the Courtauld Institute of Art in May 2016. His article “Material Time” appeared in *Theorizing Images*, ed. Žarco Paić and Kresimir Purgar (Newcastle on Tyne: Cambridge Scholars Publishing, 2016), and he is currently working on an anthology of essays on art and time. In September 2016 he was a guest scholar at the Getty Institute in Los Angeles, where he will be in residence for much of the academic year.

**STEPHEN MURRAY** returned to Columbia in November 2015 after holding a fellowship at the Université de Picardie, Jules Verne. He delivered talks at Pennsylvania State University and at the University of Connecticut. He is busy at work on a new e-book, titled *Life of a Cathedral: Notre-Dame of Amiens*, to be accompanied by a website featuring over one thousand high-resolution images, panoramas, video, and animations. The project is intended to serve the teachers and students of Art Humanities. He was nominated an honorary member of the Société académique de l'Aube in recognition of his seminal publication, *Building Troyes Cathedral*.

**IOANNIS MYLONPOULOS** gave lectures at the Harvard Center for Hellenic Studies in Greece (Nafplio), UC Santa Barbara, UCLA, the University of Pennsylvania, the University of Tübingen, and the Free University of Brussels. He co-organized the international conference *Money and Ritual in the Greco-Roman World* at the University of Tübingen. He was elected member of the board of the Archaeological Society Foundation and became member of the editorial board of the *Tübinger Archäologische Forschungen*. During the summer he continued his excavation in Boeotian Onchestos.

While teaching art and architectural history at Grinnell College, **ELEONORA PISTIS** worked on her book manuscript on Nicholas Hawksmoor and published two articles, “‘Tironibus pro exemplo’: Henry Aldrich's *Elementa Architecturae* and architectural education at Oxford,” in the volume *Traduire l'architecture*, and “Nicholas Hawksmoor: Creating the Image of a New Oxford,” in the international journal *Annali di Architettura*. During the summer she co-taught a PhD seminar at Università Iuav in Venice, and this fall she was invited to give a talk at the department's Collins/Kaufmann Forum for Modern Architectural History.

## FACULTY HIGHLIGHTS



**AVINOAM SHALEM** gave the Khalili Lecture at the School of Oriental and African Studies, London on “Matisse’s Cairene Tent” and the lecture “Meyer Schapiro’s Early Travels and the United Mediterranean” at the Bibliotheca Hertziana, Rome. He co-edited *The Salerno Ivories: Objects, Histories, Contexts* with Francesca Dell’Acqua, Anthony Cutler, Herbert L. Kessler, and Gerhard Wolf (Berlin, Reimer Publishing, 2016), to which he also contributed the epilogue, and published “The Poetics of Portability” in *Histories of Ornament: From Global to Local* (Princeton University Press, 2016). He was awarded fellowships at the German Archaeological Institute in Rome and at the Center for Advanced Studies *BildEvidenz*:

*History and Aesthetics* at the Freie Universität Berlin. During the 2016–2017 academic year he will hold the Robert Sterling Clark Visiting Professorship at Williams College.

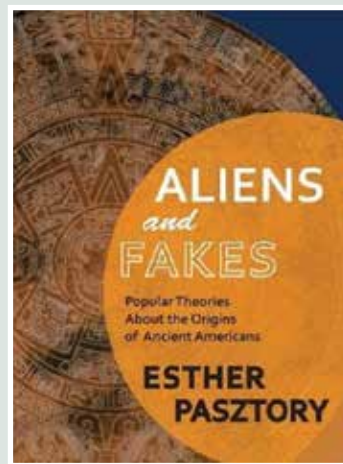
In fall 2015 **Z. S. STROTHER** conducted a research trip to the 4th Biennale of Contemporary Art in Lubumbashi (Democratic Republic of the Congo). This experience served as a springboard for co-organizing an international conference, *Biennale Cultures in Africa*, at Columbia in March 2016. Her book *Humor and Violence: Seeing Europeans in Central African Art* will appear with Indiana University Press later this year.

**MICHAEL J. WATERS** spent the past year as the Scott Opler Research Fellow in Oxford. His article on newly discovered architectural drawings after Francesco di Giorgio appeared in *Pegasus*. He presented research at the Renaissance Architecture and Theory Scholars Annual Meeting, the Renaissance Society of America Annual Meeting, and at the conference *Placing Prints* at the Courtauld Institute of Art. He delivered lectures at the Ashmolean Museum, University of Oxford, and University of York. In February 2016 he was elected to the Society of Fellows Council of the American Academy in Rome.

## Emeritus Faculty

**RICHARD BRILLIANT** completed the book *Death: From Dust to Destiny*, due out in spring 2017. His article “Not the Art History I Used to Know” was published in *Source*, Vol. 35, Fall 2015/16. He is currently working on a new book, *Antiquity and the Renaissance*, and an article on the selfie.

**ESTHER PASZTORY** gave readings from her book *Aliens and Fakes: Popular Theories about the Origins of Ancient Americans* (2015). She is working on a memoir, *Colors of the Horizon*, and a fantasy novel, *The Maya Vase*, a who-done-it, time travel, ghost story romp.



## Frick Interpretive Fellowship

**CHANGDUK KANG:** “Picturing Production: Plates in the *Encyclopédie* and the *Descriptions des arts et métiers*”

## Fulbright Fellowship

**CARRIE CUSHMAN:** “Temporary Ruins: Miyamoto Ryūji’s Architectural Photography in Postmodern Japan”  
**DARIA FONER:** “The Infant Artist: Images of Children in Italian Renaissance Art”  
**ALEX WEINTRAUB:** “Swift Passages: Van Gogh’s Media and the Production of Modernism”

*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 Kriebler Delmas Foundation Fellowship

**ROBERTO PESENTI:** “Gothic Encounters: Artistic Interaction between Venice and France in the Late Middle Ages”

## GSAS-CU International Travel Fellowship

**MARGOT BERNSTEIN:** “Carmontelle’s Facebook: Portraiture, Persona, and Permeability in Eighteenth-Century France”  
**RAYMOND CARLSON:** “Michelangelo: Art and Literary Culture in Sixteenth-Century Italy”  
**CARRIE CUSHMAN:** “Temporary Ruins: Miyamoto Ryūji’s Architectural Photography in Postmodern Japan”  
**YASMINE ESPERT:** “Epicenters of Transnational Media”  
**SOPIA GANS:** “Between Tradition and Innovation: Rethinking the Tomb of St. Sebald in Nuremberg”  
**NATASHA LLORENS:** “Imagining Violence, Imagining the Nation: Algerian National Cinema between 1965 and 1979”

## GSAS Research Excellence Dissertation Fellowship

**SONIA COMAN:** “New Values in Art: Japanese and Japoniste Ceramics, 1866–1904”  
**EMILY COOK:** “Legacies of Matter: Tradition, Innovation, and Re-mediation in the Materials of Roman Ideal Sculpture”

**LINDSAY COOK:** “Paris Match? Architectural Citation in the Parish Churches of the Chapter of Notre-Dame of Paris”  
**ALVARO LUIS LIMA:** “Dissociations: Liberalism and Modern Art in Mozambique”  
**HWANHEE SUH:** “Collaboration and Competition: The Dynamics of Seventeenth-Century Chinese Paintings”  
**ROBERT WIESENBERGER:** “Visible Language: Muriel Cooper at MIT”

## Heinrich Schliemann Fellowship

**DAVID SCHNELLER:** “Strangers in the Shrine: Itinerant Objects in Greek Sanctuaries of the Geometric and Archaic Periods”

## Josephine de Karman Fellowship

**ANDREA VAZQUEZ DE ARTHUR:** “Portraits, Pots, or Power Objects? On the Imagery and Ontology of Wari Faceneck Vessels”

## Kress Foundation, Kress Institutional Fellowship at Kunsthistorisches Institut in Florenz

**RACHEL BOYD:** “Specialization and Experimentation: The Technology of the Della Robbia Workshop, ca. 1430–1550”

## Kress/Meadows/Prado Curatorial Fellowship

**JULIA VAZQUEZ:** “The Artist as Curator: Diego Velázquez, 1623–1660”

## Luce/ACLS American Art Fellowship

**GILLIAN YOUNG:** “Electric Theater: Joan Jonas and the Emergence of Performance Art in the 1970s”

## Medici Archive Project, Eugene Grant Research Program on Jewish History and Culture in Early Modern Europe Fellowship

**LORENZO VIGOTTI:** “The Origin of the Renaissance Palace: Private Architecture during the Florentine Oligarchy, 1382–1432”

## The Metropolitan Museum of Art, Theodore Rousseau Fellowship

**ROZEMARIJN LANDSMAN:** “Art, Technology, and the City: The Work of Jan van der Heyden (1637–1712)”

## Morgan Library & Museum, Samuel H. Kress Predoctoral Fellowship

**ROBERT FUCCI:** “Jan van de Velde II (c. 1593–1641): The Printmaker as Creative Artist in the Early Dutch Republic”

## Museum of Modern Art, Museum Research Consortium Fellowship

**ELIZABETH GOLLNICK:** “Diffusion: The Art of Light and Space in Postwar California”

## Nippon Foundation Fellowship

**XIAOHAN DU:** “On A Snowy Night: Yishan Yining (1247–1317) and the Development of Zen Calligraphy in Medieval Japan”

## Paul Mellon Centre Junior Fellowship

**BRIGID VON PREUSSEN:** “The Antique Made New: Commercial Classicism in Late Georgian Britain”

## Pierre and Marie-Gaetana Matisse Fellowship

**MATTHEW TETI:** “Terrorism in American Art, Media, and Popular Culture of the 1970s”

## Rudolf Wittkower Finishing Grant

**SOPHIA D’ADDIO:** “Painted Organ Shutters in Renaissance Italy”

## Yale Center for British Art Visiting Scholar Fellowship

**BRIGID VON PREUSSEN:** “The Antique Made New: Commercial Classicism in Late Georgian Britain”

## OTHER PREDOCTORAL FELLOWSHIPS

## Museum of Modern Art, Contemporary and Modern Art Perspectives Fellowship

## SUMMER FELLOWSHIPS

## Cathedral Fund Summer Fellowship

**SUSANNAH BLAIR**  
**Dr. Lee MacCormick Edwards Doctoral Summer Fellowships**  
**CAITLIN BEACH, MARGOT BERNSTEIN, YASMINE ESPERT, DANIEL RALSTON, ALEX WEINTRAUB**

## DISSERTATION FELLOWSHIP AWARDS FOR 2016–2017

## Ary Stillman Departmental Dissertation Fellowship

**VIVIAN CROCKETT:** “‘The Skin of All’: The Racial Politics of an Anthropophagic Return in Hélio Oiticica and Lygia Pape”

## Asher Family Fellowship

**ARATHI MENON:** “Kerala Hipped and Gabled: An Atypical Sacred Style”

## Bibliotheca Hertziana, Max Planck Predoctoral Fellowship

**CLARE KOBASA:** “Printmaking in Sicily, 1624–1685”

## Center for Advanced Study in the Visual Arts, 24-Month Chester Dale Predoctoral Fellowship

**CATHERINE DAMMAN:** “Unreliable Narrators: Laurie Anderson, Julia Heyward, and Jill Kroesen Perform the 1970s”

## Center for Advanced Study in the Visual Arts, Wyeth Predoctoral Fellowship

**CAITLIN BEACH:** “Sculpture, Slavery, and Commodity in the Nineteenth-Century Atlantic World”

## C.V. Starr Fellowship

**GALE BERNINGHAUSEN:** “Kangra Folios in *Fresco Secco*: Wall Paintings in Royal Temples and Audience Halls, Eighteenth to the Nineteenth Centuries”  
**MATTHEW PEEBLES:** “Act as Attribute: The Attacking Body in Ancient Greek Art”

## C.V. Starr Finishing Grant

**LUCAS COHEN:** “Port of Flanders”  
**NOMADUMA MASILELA:** “Set Setal’s Imaginaire: Intervention in Public Space, Historiography, and Conceptualism”  
**MAGGIE MUSTARD:** “Atlas Novus: Kawada Kikuji, The Map, and Postwar Japanese Photography”  
**LEAH PIRES:** “Finesse: Louise Lawler in Collaboration, 1978–1984”

MA FELLOWSHIPS

Caleb Smith Memorial Fellowship for MA Students  
SARAH DIVER

2015–2016  
DISSERTATIONS  
DEFENDED

EMILY BEENY: “Poussin, Ballet, and the Birth of French Classicism” (David Freedberg)

COLBY CHAMBERLAIN: “George Maciunas and the Art of Paperwork” (Branden W. Joseph)

CHRISTINA CHARUHAS: “The Disobedient Isle: Bermudian Aesthetic and Material Culture in the British Atlantic, 1609–1753” (Elizabeth W. Hutchinson)

HEATHER CLYDESDALE: “The Jiuquan Tombs: Reordering Art and Ideas on China’s Frontier” (Robert E. Harrist, Jr.)

JESSAMYN CONRAD: “The Meanings of Duccio’s Maesta: Architecture, Painting, Politics and the Construction of Narrative Time in the Trecento Altarpieces for Siena Cathedral” (Holger A. Klein)

ADAM EAKER: “Lore of the Studio: Van Dyck, Rubens, and the Status of Portraiture” (David Freedberg)

FRANK FELTENS: “Ogata Kōrin (1658–1716) and the Possibilities of Painting in Early Modern Japan” (Matthew McKelway)

HUFFA FROBES-CROSS: “Various Representational Tasks: Art and Activism in the Early Work of Martha Roster, Allan Sekula and Fred Lonidier, 1967–1976” (Branden W. Joseph)

JENNIFER E. JONES: “A Discourse on Drawings: Amateurs and Connoisseurs and the Graphic Arts in Early Eighteenth-Century Paris” (Richard Brilliant)

SUBHASHINI KALIGOTLA: “Shiva’s Waterfront Temples: Reimagining the Sacred Architecture of India’s Deccan Region” (Vidya Dehejia)

SANDRINE LARRIVE-BASS: “Embodied Materials: The Emergence of Figural Imagery in Prehistoric China” (Robert E. Harrist, Jr.)

RISHAM MAJEED: “Primitive before Primitivism: Medieval and African Art in the 19th Century” (Stephen Murray)

ANDREW MANSON: “Rationalism and Ruins in Roma Mussoliniana: The 1934 Palazzo del Littorio Competition” (Mary McLeod)

RORY O’NEILL: “Gothic on the Edge: Light, Leviation and Seismic Culture on the Evolution of Medieval Religious Architecture of the Eastern Mediterranean” (Stephen Murray)

STEPHANIE O’ROURKE: “Bodies of Knowledge: Fuseli and Girodet at the Turn of the Nineteenth Century” (Jonathan Crary)

GIULIA PAOLETTI: “Un Nouveau Besoin: Photography and Portraiture in Senegal (1860-1960)” (Z. S. Strother)

AARON RIO: “Ink Painting in Medieval Kamakura” (Matthew McKelway)

ANDREW SAWYER: “Frame Work: The Contexts of Walker Evans” (Elizabeth Hutchinson)

ALEXANDRA TUNSTALL: “Woven Paintings, Woven Writing: Intermediality in Kesi Silk Tapestries in the Ming (1368–1644) and Qing (1644–1912) Dynasties” (Robert E. Harrist, Jr.)

TARYN MARIE ZARILLO: “Artistic Patrimony and Culutral Politics in Early Seicento Venice” (David Rosand and Diane Bodart)

2015–2016  
UNDERGRADUATE  
AWARDS AND PRIZES

Meyer Schapiro Book Prize For Excellence In Art History (Awarded To Senior Thesis Writers)

MEGAN BAKER: “Peinte par elle-même: the Digital Reassertion of Female Artistic Style in Eighteenth-Century France” (Sponsor: Anne Higonnet)

EYVANA BENGOCHEA: “From Stalin to the Surrealists: Connecting Exhibition Practice Between the Wars in France and Germany” (Sponsor: John Rajchman)

SEAN DELANTY: “On UFO Photography” (Sponsor: Branden W. Joseph)

JACOB GAGNE: “Meat Monumentalized: the Slaughterhouses of Francisco Salamone” (Sponsor: Barry Bergdoll)

ELEANOR GOERSS: “Fragmented Temple & Maiden Intact: The Art of Sanctuary and Sermon Book in the Seventeenth-Century Amsterdam Begijnhof” (Sponsor: Diane Bodart)

KOLLEEN KU: “Figuring Sensation: Kazimir Malevich’s Late Figurative Paintings (1926–1935)” (Sponsor: John Rajchman)

AIDAN MEHIGAN: “Toward a Benedictine Architecture: The Campus of Portsmouth Abbey, 1952–present” (Sponsor: Barry Bergdoll)

KADY PU: “Taming the Bull: Bull-Leaping in the Ancient Mediterranean” (Sponsor: Ioannis Mylonopoulos)

SOFIA SILVA: “Guillermo Kuitca’s Produced Space in the Age of Globalization” (Sponsor: Kellie Jones)

Senior Thesis Prize  
ELEANOR GOERSS

Summer Thesis Travel Grants  
BENJAMIN DAVIDOFF, CC ’17 for research on the architecture of ancient synagogues in Israel, Turkey, and Italy.

GEON WOO LEE, CC ’17 for research on modern architect Kim Swoo Geun in Korea.  
ELIZABETH MONROE, CC ’17 for research on contemporary artist Mark Bradford in New Orleans.

ISABELLA ROSNER, CC ’17 for research on nineteenth-century needlework in England and Massachusetts.

ALUMNI NEWS

ANTHONY ALOFSIN ’87 PhD was named Wilder Green Fellow for 2015–2016 at the MacDowell Colony. His book *Ingenious Giant: Frank Lloyd Wright in New York* will receive publication from Oxford University Press in 2017.

ERIC ANDERSON ’09 PhD was named Fulbright-Freud Visiting Scholar of Psychoanalysis. He will spend the spring term at the Sigmund Freud Museum in Vienna.

JULIA A. ASSANTE ’00 PhD published “Men Looking at Men: The Homoerotics of Power in the State Arts of Assyria” in *Being a Man: Negotiating Ancient Constructs of Masculinity* (Routledge, 2016).

The catalogue for STEPHANIE BARRON’S ’74 MA LACMA exhibition *New Objectivity: Modern German Art in the Weimar Republic* 1919–1933 won the CAA Alfred H. Barr Jr. Award and first prize from the Art Museum Curators Association.

LOUISE STEWART BECK ’11 BA accepted a conservator position at the Henry Ford Museum on an IMLS-funded project focusing on early electrical objects.

COLLEEN BECKER ’08 PhD founded the low-carbon biotechnology company Sampson. She was nominated for the C3E Award in the Entrepreneurship category and in August her company was awarded a grant for prototyping through Climate-KIC.

ADRIENNE BAXTER BELL ’05 PhD published an essay in *Locating American Art: Finding Art’s Meaning in Museums, Colonial Period to the Present* (Ashgate, 2016). She presented papers at CAA in 2015 and at a Museo Correr conference in 2016.

ANNETTE BLAUGRUND ’87 PhD curated *Thomas Cole: The Artist as Architect* for the Thomas Cole National Historic Site and co-authored the accompanying book (Monacelli Press, 2016). The exhibition will travel to Ohio in November.

PHYLLIS BRAFF ’81 MPhil authored an essay for the *Philip Pavia, Drawings and Sculpture* catalogue and presented “Pavia as Editor, ‘It is,’ and Mid-Century Sculpture” in the Lichtenstein Lecture Series.

Since 2006 ADRIANNE BRATIS ’05 MA has curated a private contemporary art collection, now the subject of *Embracing the Contemporary: The Keith L. and Katherine Sachs Collection* at the Philadelphia Museum of Art. She contributed five essays to the exhibition catalogue.

MOLLY BRUNSON ’00 BA published *Russian Realisms: Literature and Painting, 1840–1890* (Northern Illinois University Press, 2016).

BETTINA SULSER BRYANT ’96 BA acquired the Palma il Vecchio painting, “A Shepherd and Two Women,” featured in the exhibition *In Light of Venice: Venetian Paintings in Honor of David Rosand*. A portion of the purchase will benefit the David Rosand Tribute Fund at Columbia University.

VICTORIA CAMBLIN ’06 BA was awarded a writing fellowship by the Rauschenberg Foundation. She co-curated the 2016 relaunch of the Atlanta Biennial.

ALLISON CAPLAN ’11 BA completed a graduate research internship at the Getty and was a contributing author for the Met-Getty exhibition *Golden Kingdoms: Luxury and Legacy in the Ancient Americas*. In September she began a two-year CASVA Ittleson Fellowship with the National Gallery of Art.

LYNN CATTERSON ’02 PhD was appointed to the board of the International Art Market Studies Association. She gave talks in London, Oxford, New York City, Florence, Heidelberg, Munich, and Ghent. Two articles and an edited volume, *The Art of the Deal: Dealers and the Global Art Market from 1860 to 1940*, are forthcoming.

ELIZABETH CHILDS ’89 PhD gave talks on Gauguin at the Phillips Collection, Middlebury College, CAA, and the Yale University Art Gallery. She published an essay in the catalogue for *Mata Hoata: Arts et société aux îles Marquises* at the Musée de Quai Branly. She was awarded an Outstanding Faculty Mentor Award from the Graduate Student Senate at Washington University.

ClampArt, a gallery opened by BRIAN PAUL CLAMP ’00 MA specializing in photography and modern and contemporary works,

will be expanding to a 3,000-square-foot storefront in the flower district this year.

ARIEL PAIGE COHEN ’16 MA was admitted to the History PhD program at the University of Virginia and spoke at the Association of Israel Studies conference in June on her MA thesis.

ALESSANDRA COMINI ’69 PhD published her fourth art history murder mystery, *The Munch Murders*, in January and a new edition of *In Passionate Pursuit: A Memoir* in July. She attended her Barnard College sixtieth reunion in June.

KATELYN CRAWFORD ’06 BA curated an exhibition on American watercolor at the Nelson-Atkins Museum of Art. She will complete her PhD at the University of Virginia in the fall.

SABINA DE CAVI ’07 PhD edited the volumes *Giacomo Amato (1643–1732): Catalogo dei disegni a Palazzo Abatellis. Architettura e decorazione nella Sicilia Barocca dal progetto alle manifatture* (De Luca Editori d’Arte, 2016) and *Dibujo y Ornamento: Trazas y dibujos de artes decorativas entre Portugal, España, Italia, Malta y Grecia* (De Luca Editori d’Arte, 2015).

MARIE-STEPHANIE DELAMAIRE ’13 PhD was named associate curator of fine arts at Winterthur Museum, Garden and Library. Her forthcoming exhibition, *Lasting Impressions: the Artists of Currier & Ives*, explores the career of Frances Bond Palmer.

SONJA DRIMMER ’11 PhD gave lectures at her alma maters Brown University and Columbia. She published two articles and spent time at the Houghton Library and the Beinecke Library as a Mellon Fellow in Critical Bibliography. She received a research grant from the British Academy.

MARY D. EDWARDS ’86 PhD presented a paper on Raphael’s “Madonna of the Goldfinch” at Villanova last fall. She teaches at Pratt Institute, where she offered a lecture on Native American art and architecture and a seminar on pictorial narrative.

THEODORE FEDER ’75 PhD continues to head Artists Rights Society and Art Resource, both of which he founded. He

published works on James Joyce, Günter Grass, Marcel Proust, and artists’ copyrights. In April the French government awarded him the title *Chevalier de l’Ordre des Arts et des Lettres*.

**CHRISTINA FERANDO** ’11 PhD was appointed dean of Jonathan Edwards College at Yale University, beginning fall 2016.

**CARMEN FERREYRA** ’14 MA founded the Curatorial Program for Research, a nonprofit organization promoting art scenes in emerging cities, which produced three residency programs across Europe and South America and awarded scholarships to 26 curators this year.

**DAVID FIERMAN** ’05 BA opened the gallery FIERMAN, which features the work of Columbia graduates **NORA GRIFFIN** ’12 MFA and **JULIA PHILLIPS** ’15 MFA.

**ANDREW FINEGOLD** ’12 PhD joined the faculty of the University of Illinois, Chicago as assistant professor of art history. He co-edited the forthcoming volume *Visual Culture of the Ancient Americas: Contemporary Perspectives* (University of Oklahoma Press) with **ELLEN HOOBLER** ’11 PhD, which collects scholarly papers in honor of **ESTHER PASZTORY** ’71 PhD.

**ALIX FINKELSTEIN** ’09 MA writes for the communications and marketing department of Cooper Hewitt, Smithsonian Design Museum.

With Linda Hulin of the Center for Maritime Archaeology, Oxford, **SENTA GERMAN** ’99 PhD received a \$12,000 grant from the Honor Frost Foundation for the project “Down from the Sea: Mariners’ Lives Onshore in the Late Bronze Age Eastern Mediterranean.”

**ALMA GHARIB** ’09 MA studies stress and resiliency in infants and visual behavior in neurological disorders as a postdoctoral scholar in the Viterbi School of Engineering at USC. She completed her PhD at Caltech in spring 2015.

**AMY GOLAHNY** ’84 PhD reviewed Robert Fucci’s *Rembrandt’s Changing Impressions*, a fall 2015 exhibition at the Wallach Art Gallery, for *The Burlington Magazine*.

**CLAUDIA GOLDSTEIN** ’03 PhD wrote a festschrift in honor of David Freedberg and a chapter in Bloomsbury’s *A Cultural History of Furniture*. She will contribute a catalogue essay to the Kunsthistorisches Museum’s 2019 Bruegel retrospective and was interviewed for a BBC documentary on Bruegel’s “Harvesters.”

**MICHIKO SIMANJUNTAK GRASSO** ’97 BA joined Cooper Hewitt, Smithsonian Design Museum as director of membership and individual giving.

**BARBARA GUGGENHEIM** ’76 PhD published *Art World: The New Rules of the Game* (Marmont Lane, 2016).

**THOMAS V. HARTMAN** ’96 MA received the Distinguished Teaching at the Graduate Level award at Rosemont College, where he teaches in the graduate publishing program.

**JOHN HOBSON** ’13 BA completed his MA at George Washington University. He recently joined the National Gallery of Art as a staff assistant in the Office of the Congressional Liaison.

**PETER HOLLIDAY** ’75 BA published *American Arcadia: California and the Classical Tradition* (Oxford University Press, 2016), which explores how Californians shaped their world using the influences of classical Greece and Rome.

**MICHAEL A. JACOBSEN** ’76 PhD continues to publish on ’50s road racing, most recently on the Santa Barbara races of 1953 in *Vintage Racecar Journal*.

**JACQUELINE JUNG** ’02 PhD received tenure and was promoted to associate professor and director of graduate studies for the History of Art Department at Yale. Her book, *Eloquent Bodies: Movement, Expression, and the Human Figure in Gothic Sculpture*, is under contract with Yale University Press. She presented papers in Basel, Paris, Warsaw, Philadelphia, Toronto, and Washington, DC.

**JOHN KLEIN** ’90 PhD will publish *The Essential Quality of Art: Matisse’s Late Decorations* with Yale University Press in 2017.

**JULIET KOSS** ’90 BA was a visiting scholar at the Harriman Institute in 2015 and a visiting fellow at the Sterling and Francine Clark Art Institute in 2016.

**CORNELIA LAUF** ’92 PhD honed an ancient craft: her Gold Award-winning Italian olive oil.

**JENNIFER LEE** ’14 BA accepted a role on the CFO’s team at SpaceX.

**IAN MARSHALL** ’14 BA was appointed curatorial director of Uprise Art.

**STEPHANIE NASS** ’13 BA graduated culinary school at ICC. She founded Victory Club, a roving supper club that hosts meals in art spaces, and launched a line of edible textiles called “Chefanie Sheets.”

**SASHA NICHOLAS** ’04 MA advanced to candidacy at the CUNY Graduate Center and served as consulting curator for *Human Interest: Portraits from the Whitney’s Collection*.

**LAWRENCE W. NICHOLS** ’90 PhD published a monograph on the paintings of Hendrick Goltzius and reviewed the Joachim Wtewael retrospective for *The Burlington Magazine*. As senior curator at the Toledo Museum of Art he acquired Luca Giordano’s *Liberation of St. Peter*, Antioice Berjon’s *Still Life with Grapes, Chestnuts, Melons, and a Marble Cube*, Charles-François Daubigny’s *Auvers, Landscape with Plough*, and Laurits Andersen Ring’s *Rocks in a Field*.

**KATE NEARPASS OGDEN** ’92 PhD published *Yosemite* (Reaktion Books, 2016), a cultural history of the spectacular scenic location.

**ALEXANDRA ONUF** ’06 PhD received tenure and was promoted to associate professor of art history at the University of Hartford.

**ESTHER PASZTORY** ’71 PhD (see Faculty Highlights, pp. 21–24).

**RICHARD A. PEGG** ’01 PhD is special exhibition curator for *The Shogun’s World: Japanese Maps of the Eighteenth and Nineteenth Centuries* at the Art Institute of Chicago. He published articles on Japanese map plates and the Chinese world map of 1858.

In 2015 **OLIVIA POWELL** ’12 PhD returned to Columbia as the associate director of development initiatives. She continues to teach Art Humanities and publish in the field of museum education. In fall 2017 she will co-edit a special edition of the *Journal of Museum Education*.

**CATHERINE ROACH** ’09 PhD published *Pictures-within-Pictures in Nineteenth-Century Britain* (Ashgate, 2016).

**C. BRIAN ROSE** ’87 PhD, James B. Pritchard Professor of Mediterranean Archaeology at the University of Pennsylvania and Peter C. Ferry Curator-in-Charge of the Mediterranean Section of the Penn Museum, received the Archaeological Institute of America’s Gold Medal for Distinguished Archaeological Achievement. His book, *The Archaeology of Greek and Roman Troy* (Cambridge University Press, 2014), synthesizes the results of his last 25 years of excavations at Troy.

**ZAC T. ROSE** ’05 BA completed his PhD in History of Art at the University of Cambridge and joined the Asian Art Museum of San Francisco as manager of communications.

**DONALD ROSENTHAL** ’78 PhD published an expanded version of “Aubrey Beardsley’s Drawings of Tristan und Isolde” in *Leitmotive* and spoke on the drawings at a symposium organized by the New York Wagner Society.

**LUCILLE A. ROUSSIN** ’84 PhD represents families whose art was looted by the Nazis, combining her art history and law careers. She teaches at the Benjamin N. Cardozo School of Law and in the ArtMarket, a graduate program at FIT/SUNY. This year she gave a lecture on the mosaic from Lod, Israel and published an article on the Madaba Map.

**PAIGE ROZANSKI** ’08 MA will see the debut of three exhibitions she helped curate for the National Gallery of Art: *In Full Swing: Stuart Davis, In the Tower: Barbara Kruger, and Los Angeles to New York: Dwan Gallery, 1959–1971*. She authored an exhibition history for the *Dwan Gallery* catalogue.

**KATHRYN M. RUDY** ’01 PhD was on research leave as a Getty Scholar and as a Wanley Fellow at the Bodleian Library. In 2015 she published *Postcards on Parchment: The Social Lives of*

*Medieval Books* (Yale University Press) and four articles.

**ROKO RUMORA** ’14 BA joined the Brooklyn Museum’s digital initiatives team as lead audience engagement associate for European art, guiding visitors via the award-winning “Ask Brooklyn Museum” app.

**NICOLE RUMORE** ’13 BA joined Prentice Cultural Communications as account manager.

**TINA RIVERS RYAN** ’16 PhD joined the Met’s Department of Modern and Contemporary Art as a curatorial assistant. She is working on two shows at the Met Breuer for 2017: the first American museum retrospective of Lygia Pape, and the survey *Delirious: Modernism Beyond Reason, 1950–1980*. Recent publications include an interview in the Walker Art Center’s catalogue, a research module for the Tate, and articles for *Artforum*, *Art in America*, *Even*, and *Document*.

**TOMOKO SAKOMURA** ’07 PhD published *Poetry as Image: The Visual Culture of Waka in Sixteenth-Century Japan* (Brill, 2016).

**DONALD SANDERS** ’84 PhD company Learning Sites received NSF grants to develop a smartphone app for automatic translations of Mesopotamian cuneiform and Egyptian hieratic scripts. He was keynote speaker at the City of David archaeology conference and received the Tartessos Prize for lifetime achievement in virtual archaeology.

**JOHANNA SEASONWEIN** ’10 PhD was selected for the Association of Art Museum Curators’ mentorship program for 2016–17. She is organizing an exhibition of Indigenous contemporary women artists for 2019.

**PHOEBE SEGAL** ’07 PhD was promoted to Mary Bryce Comstock Curator of Greek and Roman Art at the Museum of Fine Arts, Boston. She collaborated on exhibitions and gallery reinstallations and made acquisitions of ancient coins.

**DAVID SHAPIRO** ’01 BA was a contributing author for “Appraising Art in the Realm of Fraud: The Luke Brugnara Case” in the *Journal of Advanced Appraisal Studies* (2016).

**MARY B. SHEPARD** ’90 PhD co-authored “Sufference fait ease en tempe: Word as Image at St Michael-le-Belfrey, York” in *Word & Image*, 32, no. 2 (2016).

**ELLEN SHORTELL** ’99 PhD attended the twenty-eighth international colloquium of the Corpus Vitrearum in Troyes where she was elected to a four-year term as vice president on the international board.

**ZACHARY SMALL** ’15 BA published articles in *Hyperallergic*, *BOMB Magazine*, and *The New Inquiry*. In February he was dramaturg for the Mabou Mines production, *Imagining the Imaginary Invalid*. His first play *VANITAS* received a mainstage workshop at Dixon Place in November.

Reelected counselor of the Renaissance Society of America (2016–19), **JEFFREY CHIPPS SMITH** ’79 PhD taught the fortieth international summer course at Herzog August Bibliothek in Wolfenbüttel, “Art, Reformation, and the Cult of Martin Luther.”

**FRANCESCO SPAMPINATO** ’06 MA published *Can You Hear Me? Music Labels by Visual Artists* (Onomatopée, 2015) to accompany the exhibition at Onomatopée, Eindhoven, later restaged at Printed Matter in 2016.

**JENNY MOUSSA SPRING** ’01 BA joined the publishing team at Pixar Animation Studios, where she works with Chronicle Books on the *Art of*. . . book series.

**SARAH STEIN-SAPIR** ’08 BA is the director of Pelham Holdings and heads her own art advisory company, Stein-Sapir Art, through which she acquired art for a number of major developments in Manhattan and the surrounding area.

**TATIANA SURIDIS** ’15 BA was promoted to sales assistant to the senior partner at the David Zwirner Gallery.

The Delaware Art Museum appointed **SAM SWEET** ’77 BA executive director and chief executive officer, effective July 1, 2016.

**JAMIE SHI** ’13 MA reconnected with fellow MODA graduate **LEIGH TANNER** ’14 MA while working on the Shanghai Project, an interdisciplinary ideas platform launched this fall. The pair look forward to an exciting year

of programming, exhibitions, workshops, and screenings.

**ERIN THOMPSON** ’10 PhD gave a talk at Columbia to mark the release of *Possession: The Curious History of Private Collectors from Antiquity to the Present* (Yale University Press, 2016). She co-curated an exhibit at John Jay on artists’ and scholars’ creative reactions to the destruction of cultural property.

**LEE ULLMANN** ’10 PhD co-edited a book on Hittite landscape and geography which has been accepted by Brill for publication.

**GARY VAN WYK** ’95 PhD curated two exhibitions combining modern and

contemporary Hungarian photography which ran from May through July as part of the Modernity X Hungary festival.

**ALAN WALLACH** ’73 PhD co-edited *Transatlantic Romanticism, British and American Art and Literature, 1790–1860* (University of Massachusetts Press, 2015) and organized “The Hudson River School Reconsidered,” a two-part session at CAA. He will join *Panorama* as an executive editor in 2017, in which his “bully pulpit” commentary on connoisseurship also appeared last fall.

**VIRGINIA-LEE WEBB** ’96 PhD published *Embodied Spirits: Gope Boards from the Papuan Gulf* (5 Continents Editions, 2016), the first book devoted exclusively to the study of these ritual objects.

**BARBARA EHRLICH WHITE** ’65 PhD will publish *Renoir: An Intimate Biography* with Thames & Hudson in 2018.

**VERONICA MARIA WHITE** ’09 PhD became curator of academic programs at the Princeton University Art Museum.

**CAROL WISEMAN** ’72 MA co-authored *The United Nations at 70: Restoration and Renewal* (Rizzoli, 2015) with Martti Ahtisaari, former president of Finland and winner of the 2008 Nobel Peace Prize. She is working on a book about Louis Kahn to be published by the University of Virginia Press.

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*Contributions provided funding for individual and group study and research; conferences, symposia, and lectures; projects by the Media Center for Art History; and various other department initiatives. This list reflects gifts received between July 1, 2015 and June 30, 2016. We regret any errors or omissions.*

