

COLUMBIA UNIVERSITY

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

826 *schermernhorn*

FALL 2017



Dear Students, Colleagues, and Friends,

There has been much to celebrate in Schermerhorn these last twelve months. The year began with the remarkable news that Kellie Jones had won a MacArthur Fellowship. The same semester, David Freedberg became the department's fourth faculty member in the last decade to serve as Slade Professor. One of his recent predecessors in this distinguished post, Barry Bergdoll, won the Society of Architectural Historians Philip Johnson Exhibition Catalogue Award. Barry and Ioannis Mylonopoulos each curated enormously successful exhibitions.

Two of our colleagues were promoted: Francesco de Angelis to full professor and Janet Kraynak to senior lecturer. And we were all thrilled see Noam Elcott, an expert in early twentieth-century art and media theory, awarded tenure. We also learned that his book *Artificial Darkness* won the Anne Friedberg Innovative Scholarship Award from the Society for Cinema and Media Studies. This coming year, Noam will become

director of Columbia's Institute for Comparative Media, which will have its home in our department.

The Media Center for Art History (MCAH), created by Stephen Murray two decades ago, continued to support groundbreaking work in art history. The MCAH team, under the direction of Stefaan van Liefvering, has been working closely with members of our faculty using innovative technology to virtually reconstruct ancient statues, digitally model ancient rock reliefs, experiment with deep learning to analyze the metadata of the department's vast slide collection, and enhance the Core Curriculum.

To meet the new demands of our thriving and growing department, we have been preparing to undertake our most ambitious architectural project in years: renovating the west end of Schermerhorn's eighth floor. For over three decades, that wing of the department has been home to the Wallach Art Gallery. Now that the Wallach has moved uptown to the

new Lenfest Center, the space will house the department's recently established Mary Griggs Burke Center for Japanese Art. The renovation provides a rare opportunity to add much needed classrooms and offices as well. By the time you read this, construction should be underway.

Thanks to generous gifts from alumni and friends, we were able in 2017–18 to offer a travel seminar to Cuba, a new installment of the Cambridge-Columbia Symposium, and several graduate and undergraduate fellowships and prizes as well as a wide array of lectures and other events. The coming year promises an equally lively schedule, with exciting speakers lined up for our annual Bettman Lecture Series and for the Collins/Kaufmann and Branner Fora. We hope to see you in Schermerhorn in the months to come.

Warm wishes for the holiday season,

Michael Cole

Michael Cole

Professor and Department Chair

COVER: Amiens Cathedral. Interior, west rose window. Photograph by Stephen Murray.



BACK ROW FROM LEFT: Stefaan Van Liefvering, Robert E. Harrist Jr., Elizabeth W. Hutchinson, Diane Bodart, Holger A. Klein, Jonathan Crary, Rosalind Krauss, Kellie Jones, Avinoam Shalem, Vidya Dehejia, Jonathan Reynolds.

FRONT ROW FROM LEFT: Michael Cole, Francesco de Angelis, Anne Higonnet, Eleonora Pistis, Stephen Murray, Michael J. Waters, Branden W. Joseph.

NOT PICTURED: Alexander Alberro, Zainab Bahrani, Frédérique Baumgartner, Barry Bergdoll, Noam M. Elcott, David Freedberg, Meredith Gamer, Janet Kraynak, Matthew McKelway, Ioannis Mylonopoulos, Simon Schama, Z. S. Strother.

Spanish Italy and the Iberian Americas

UNDER THE UMBRELLA of the Getty Foundation's "Connecting Art Histories" initiative, Michael Cole has been working with his colleague Alessandra Russo (of the Department of Latin American and Iberian Cultures) to build conversations between scholars who work in geographical areas that belonged to the Iberian atlas in the sixteenth century. With assistance from PhD candidate Isabella Lores-Chavez, Cole and Russo united seventeen scholars hailing from eleven European and Latin American countries in an attempt to develop a new field of study.

For the project's first phase, the scholars traveled in January 2017 to Milan and Naples, two historically Spanish Italian centers, to view and discuss selected objects and monuments. The wide-ranging areas of expertise represented in the group led to lively exchanges about research and method. Members of the group also began to see connections that took them outside the scope of established lines of argument in their home fields.



Aurelio Luini, *Noah's Ark*, ca. 1556, fresco in the Chiesa di San Maurizio, Milan.



The Spanish Italy and the Iberian Americas scholars on the steps of the pharmacy of the Ospedale di Santa Maria del Popolo degli Incurabili in Naples, January 2017.

The most engaging themes from the trip gave form to the next phase of the workshop, held at Columbia in September. Here, participants reconvened for panels on a series of key topics they had identified, each grounded in a specific region yet relevant to the shared early modern visual culture of Europe and Latin America—from the parallels between Neapolitan and Mexican reuses of antiquities to the flexibility of landscape as a genre in Milan, Mexico, and Peru. Profiting from the diverse areas of expertise and learning from the kinds of questions posed by scholars trained in different fields, participants looked together at geographically distant objects whose ready resonance with one another has been obscured by the boundaries that have too rigidly demarcated independent art historical territories.

ISABELLA LORES-CHAVEZ
PhD Candidate

Travel Seminar to Cuba

AT THE END OF THE SPRING SEMESTER, Professor Alexander Alberro led the seminar Directions in Modern and Contemporary Latin American Art to Havana, Cuba, to present a symposium at Casa de Las Americas. The first day, after settling into our *casas particulares* (rooms



in private homes), we went for a short tour through the neighborhood of Vedado with our guide for the weekend, Abel González Fernández, a curator and fixture in the local arts scene. After a dinner with some local artists introduced to us by Abel, we went to an opening at the gallery El Apartamento—so named because it is situated in a private apartment on the top floor of a residential building. Our second day in Havana was spent on an extensive guided tour of the Museo Nacional de Bellas Artes, a tour of Havana Vieja, a trip to the famous Instituto Superior de Arte, and an exclusive look into the studio of Los Carpinteros. Some students took time away from the group to visit artists' studios or local galleries. We spent the last day presenting final research papers at our symposium and toasting our hard work, an incredible trip, Professor Alberro, and the generous support of Ariel Aisiks and the Institute for Studies on Latin American Art (ISLAA), which made the trip possible.

GWEN UNGER
PhD Candidate

Alexander Alberro and students at the Instituto Superior de Arte, April 2017. Photograph by Charmaine Branch.

A World of Emotions . . . “a strange and wonderful exhibition”

Onassis Cultural Center in New York, March 9–June 24, 2017
Acropolis Museum in Athens, July 18–November 19, 2017

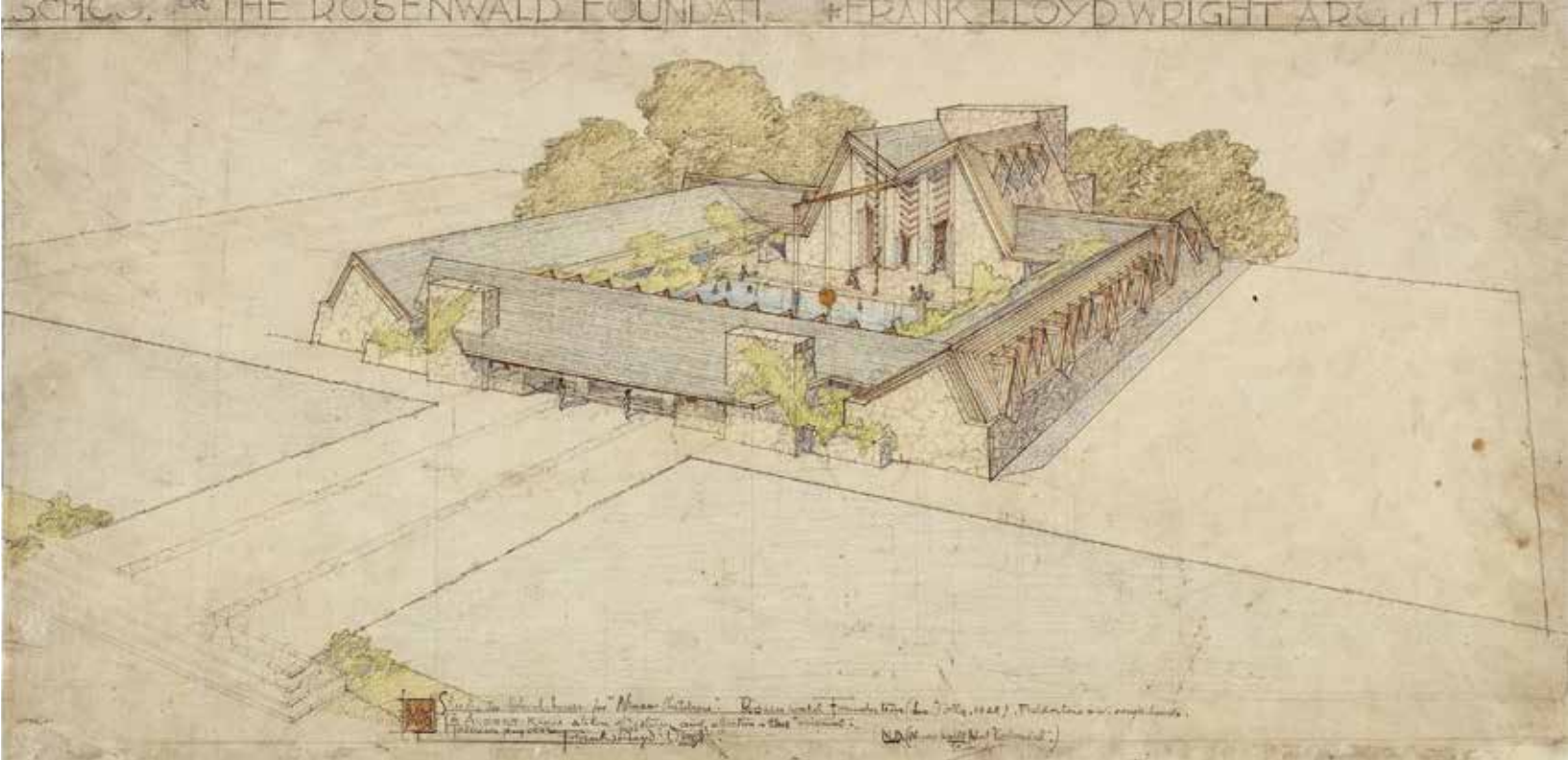
MANY ASPECTS OF GREEK ART make it unique in comparison to the artistic expressions of other major cultures of the ancient Mediterranean, though it is the emphasis on the depiction of emotions that transforms it into a forerunner of Western art. Vase-painters, such as Exekias in the sixth century BCE, and sculptors, such as Skopas in the fourth century BCE, were interested not just in portraying the actions of heroes and gods, but in humanizing them through purely visual psychographies: the fury of Medea, the wrath of Achilles, the erotic excitement of Zeus all captured the imaginations of ancient artists. The true magnificence of Greek art in its interest in the depiction of emotions, however, is that it did not exclude everyday human subjects. Themes such as the love of a mother for her newborn child, the sadness of a father for the loss of his son, or the joy of a child running in the streets were treated by Greek artists with the same rigor they displayed when trying to visualize the complex emotional world of immortals.

And yet the study of ancient emotions has traditionally been in the hands of philologists and historians who based their conclusions on texts. The exhibition *A World of Emotions: Ancient Greece, 700 BC–200 AD* that I co-curated with Angelos Chaniotis, professor of ancient history and classics at the Institute for Advanced Study, Princeton, and Nikolaos Kaltsas, director emeritus of the National Archeological Museum in Athens, for the Onassis Cultural Center in New York and the Acropolis Museum in Athens filled this gap by giving voice to 129 masterpieces from thirty-one museums in eight different countries. The exhibition received rave reviews and is currently under consideration for a 2017 Global Fine Art Award; Holland Cotter wrote in the *New York Times*: “a strange and wonderful exhibition . . . this is precisely what an object-rich museum like the Met could be doing with its undervisited permanent collections, but rarely does.”

Images from the exhibition may be seen at <https://onassisusa.org/exhibitions/a-world-of-emotions> and <https://onassisusa.org/events/a-world-of-emotions-travels-to-acropolis-museum-exhibition-opens-july-18>

IOANNIS MYLONOPOULOS
Classical Art and Architecture

Installation view of *A World of Emotions*, Onassis Cultural Center New York, 2017. Photograph by Joseph Coscia, Jr.



Frank Lloyd Wright (American, 1867–1959). Rosenwald Foundation School, Hampton Normal and Agricultural Institute, Virginia. Project, 1928. Perspective. Pencil and colored pencil on tracing paper, 12 3/4 x 25 7/8" (32.4 x 65.7 cm). The Frank Lloyd Wright Foundation Archives (MoMA | Avery Architectural & Fine Arts Library, Columbia University, New York) © 2017 Frank Lloyd Wright Foundation, Scottsdale, Arizona. All rights reserved.



Installation views of *Frank Lloyd Wright at 150: Unpacking the Archive*. MoMA, New York, June 12–October 1, 2017. © 2017 MoMA. Photograph by Jonathan Muzikar.

Frank Lloyd Wright at 150:
Unpacking the Archive

ONE FEATURE OF THE AGREEMENT struck in 2012 that brought the vast Frank Lloyd Wright archive into the joint ownership of Avery Library and MoMA was the commitment to an exhibition on the occasion of the architect’s one hundred fiftieth birthday. My interest in showcasing the potential for a new generation of scholarship gave rise to *Unpacking the Archive*, in which scholars with wide-ranging perspectives on twentieth-century architecture were invited to bring new questions and viewpoints to this most studied of designers. Each selected a single object—drawing, model, photograph—and developed a checklist of materials that could help to interpret the work. Like Walter Benjamin, rediscoveries come with moving (“Unpacking My Library,” 1931); each of the “unpackers” shed new light on well-known aspects of Wright, or in many cases, took up virtually unknown projects. For instance, a 1928 design for a Rosenwald School, a philanthropic program providing

schools for African American children in the segregated South, was studied by Columbia architectural historian Mabel Wilson. I chose one of the most puzzling of drawings: an outlandish project for the “Mile High Skyscraper” of 1956 in which the entire upper half of the drawing—more than eight feet tall—is taken up with a scroll of inscriptions that, once decoded, spell out Wright’s vision of his place in history and his bid for posthumous acclaim.

Unpacking the Archive was a mosaic-like anthology of chapters on entry points into Wright’s career that opened new paths of interpretation of key aspects of twentieth-century American culture. At the same time, it was a presentation of how the work of architectural historical interpretation takes place: each “unpacker” was filmed in the archive reading room of Avery explaining his or her thought and selection process behind the objects on display. These clips are now on YouTube under the rubric “Frank Lloyd Wright/How to See,” allowing an afterlife for this season of discovery.

BARRY BERGDOLL
Modern Architecture

Professor Murray Animates the Cathedral

Stephen Murray is the Lisa and Bernard Selz Professor of Medieval Art History

AS AN UNDERGRADUATE AT KEBLE COLLEGE, Oxford, Stephen Murray had decided to become a filmmaker. In the summer of 1966, he and three companions set out with a wind-up Bell and Howell movie camera to film and map Armenian churches. Arriving at the ancient city of Ani, they mounted the camera upon a flimsy tripod, pointed it at the cathedral, and set it going. “Looking back,” he recalls, “I am not quite sure what we expected to happen...” Yet, the desire to animate great works of architecture has remained with him ever since.



Amiens Cathedral. Exterior, chevet. Photograph by Stephen Murray.

Murray has also long been fascinated by Amiens Cathedral. When he joined the faculty of Columbia University thirty-one years ago, he was delighted to find Amiens as one of the two great buildings featured in the Art Humanities curriculum, and since then he has not ceased working to develop and refine methods and media to make the cathedral memorable for Columbia students. In 1993, wanting to convey more about Amiens than was possible with “slides,” a static medium, he initiated an NEH-funded project that used 3-D animation to show how the cathedral was planned and constructed. Two years later he created an interactive CD-ROM on the same subject; both were used by students and teachers of the Core for more than two decades. The success of the Amiens project allowed him to establish the Media Center for Art History and to raise the funds for its endowment.

Fast forward to 2014 and Stephen Murray is now conducting a briefing with a new crop of Art Humanities instructors. They are looking at his 1993 3-D animation of the cathedral. The young instructors are in awe not only of the cathedral, but also of Murray’s animation. Yet, Murray is not satisfied.

He wants to reveal the vital significance of the space in the middle of the cathedral, in medio ecclesiae... and technology has finally caught up with his vision. He spends the next three summers in the city of Amiens—partly in an apartment with a commanding view of the east facade—setting out daily with his camera and tripod to reexplore the cathedral. He photographs the misericords and hand rests, the pendentives, the sculptures of the four great portals. He climbs above the vaults to document the work of the carpenters in the roof and spectacular central steeple, then gazes down at the splendor below from the triforium. Even when he stands at ground level, his camera is powerful enough to capture the detail of the cathedral’s grand rose window some fourteen stories above.

Over the next three years, with the help of his graduate students, Emogene Cataldo and Tori Schmitt, and the staff of the Media Center for Art History, Murray constructed a website that enabled students to fully explore the cathedral: approaching from afar, students can assess the building from the outside, then enter and move through. The team assembled and mapped hundreds of images, creating a series of panoramas and high-resolution stills that can be navigated. Murray added an e-text recounting the story of the cathedral to further help students see not only what is there *but what is not there*: the presence of the clergy, the role of the artisans, the context of the medieval city. Medieval music actually performed in the cathedral choir will be incorporated next summer with the help of Susan Boynton of Columbia’s Music Department. This spring, Murray will teach his last class before he retires in June—fittingly, an undergraduate seminar in which he and the students will explore how the site can best be used as an instrument to study Amiens Cathedral on its own and as an entry into the world of architectural history.

EMILY ANN GABOR

www.learn.columbia.edu/amiens

Amiens Cathedral. Interior, sculptural detail, choir stall hand rest, *la baigneuse*. Photograph by Stephen Murray.



ABOVE: Amiens Cathedral. Exterior, flying buttresses at the southeastern corner of the crossing, panorama from the *Life of a Cathedral: Notre-Dame of Amiens* website. BELOW: Amiens Cathedral. Interior, crossing, panorama from the *Life of a Cathedral: Notre-Dame of Amiens* website. Photographs by Andrew Tallon.



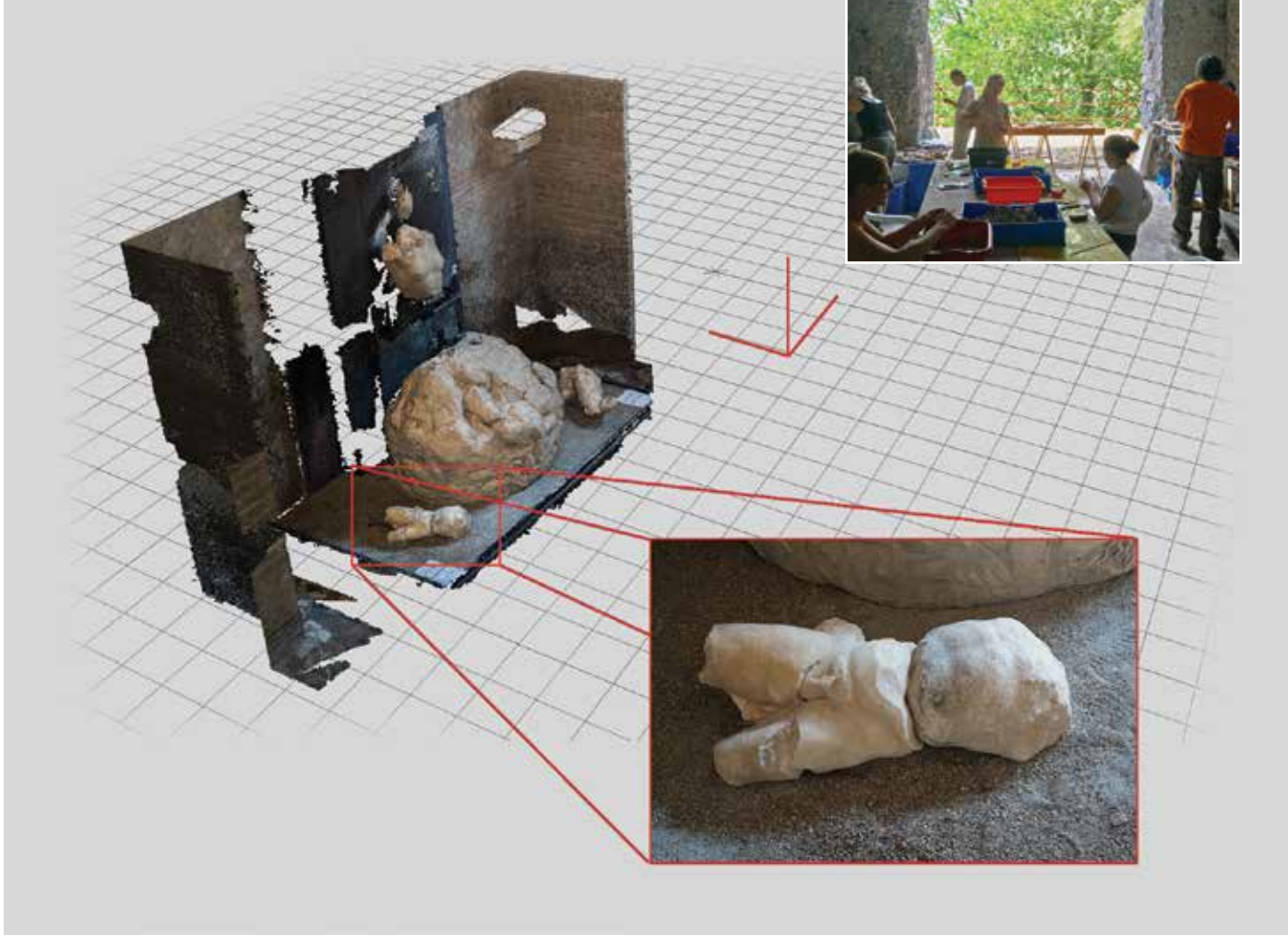
Sphinxes, Griffins, and Other Monsters: New Projects on Ancient Art at Hadrian’s Villa

THE ARCHAEOLOGICAL PROJECT at Hadrian’s Villa, directed by Francesco de Angelis and Marco Maiuro as a part of Columbia’s Advanced Program of Ancient History and Art (APAHA), generated two spin-off initiatives: one on painting and the other on sculpture. The first APAHA Workshop on Ancient Painting, organized in partnership with the École Française de Rome, took place in July. For three weeks, advanced students from Europe, the Near East, and the US studied fresco restoration in the inspiring setting of the Sanctuary of Hercules in Tivoli. Under the direction of leading specialists, they cleaned, restored, and reassembled the fragments of a ceiling fresco from Hadrian’s Villa and reconstructed its exquisite decorative layout, replete with floral motifs, masks, griffins, and sphinxes. Future iterations of

the workshop will extend the study and restoration efforts to the other paintings recovered by Columbia’s excavations. With the support of the Media Center for Art History and the use of advanced technology, Francesco de Angelis has also launched a project to study and three-dimensionally record the statues of the Canopus, one of the most celebrated complexes within Hadrian’s Villa. The project devotes particular attention to the sculptural group of Skylla, once placed in the center of the Canopus’s scenic water canal. This group, representing the Homeric sea-monster devouring Odysseus’s shipmates, was found broken in more than one hundred pieces. By creating virtual models of each individual fragment, APAHA will produce a new, thorough reconstruction of the ancient group that will lead to a better understanding of its art historical relevance and its function in the context of the villa.

FRANCESCO DE ANGELIS
Classical Art and Archaeology

BELOW: 3-D photogrammetric model of the Skylla sculptural group with inset of a photograph of a figure from the group. Model and photograph by Tim Trombley. RIGHT: Students on site at Hadrian’s Villa. Photograph by Francesco de Angelis.



ABOVE: Landscape near the village of Zewe, at the base of Pira Magrun mountain in the Sulaymaniyah Province of Iraqi Kurdistan. Photograph by Gabriel Rodriguez. INSET: Gabriel Rodriguez photographing the Kur-u-Kich tomb, overlooking the Kanikhan Valley, Sulaymaniyah Province, Iraqi Kurdistan. Photograph by Zainab Bahrani.

News from the Media Center for Art History

THIS YEAR, the Media Center for Art History (MCAH) made progress toward answering a question that has long vexed the department: what to do with the department’s extraordinarily extensive but now rarely used slide collection. With the generous support of a grant from the Institute of Museums and Library Services, the Media Center will research automated techniques for the detection of valuable slides among the more than 400,000 items collected by the department over the course of half a century. Last spring, Assistant Curator Kate Burch conducted preliminary tests using computer vision software and deep learning. Together with Digital Curator Gabe Rodriguez, Kate will continue to investigate how software can improve the way we make analog resources accessible in the digital age. The Media Center also continued its work supporting departmental documentation projects. As lead photographer on Zainab Bahrani’s Mapping Mesopotamian Monuments project, Gabe Rodriguez traveled

to Iraqi Kurdistan to photograph and digitally model ancient rock reliefs and other sites. These reliefs were in remote mountainous areas, on the tops of peaks or in mountain passes, and required the team to hike distances with a full load of equipment. While there were some safety concerns, Gabe was most worried about the Media Center’s photographic equipment when it was pelted with hail on mountainsides near the Iranian border. Educational Technologist Tim Trombley joined the department’s two archaeological teams in Europe. The goal of the trip was in part to streamline the on-site documentation processes in ways that can be immediately integrated with the databases that the Media Center has created in support of the excavations. Additionally, Tim conducted extensive panoramic and photogrammetric imaging, which will be added to the Media Center’s growing collection of 3-D and virtual reality assets. STEFAAN VAN LIEFFERINGE
Associate Research Scholar
Director of the Media Center for Art History

Istanbul Documentation Project

ISTANBUL IS A CITY with a fascinating history that stretches over three millennia. Having served as capital of first the Byzantine and then the Ottoman Empire, Istanbul is today a rich palimpsest of cultures and artistic traditions, in which architectural monuments of its past serve as sites of historical and cultural memory woven into the ever-changing fabric of a twenty-first-century metropolis. It is also a city facing enormous political, religious, and infrastructural pressures which have begun to threaten the preservation and study of its Late Antique, Byzantine, and Ottoman

architectural monuments. The steady rise of Turkey’s construction industry and urban renewal projects have had an immediate—and largely negative—impact on the city’s built heritage.

The Istanbul Documentation Project was conceptualized in 2011 with the primary goal of creating an open-access, state-of-the-art digital research and documentation platform to serve scholars, students, and the public at large as a reliable source of information on the city’s history and monuments. In 2013 it was awarded a generous three-year grant under the aegis of Columbia University’s Presidential Global Innovation Fund. Since then the team has conducted several photographic campaigns in Istanbul in connection with a joint summer program in Byzantine and Ottoman Studies with colleagues at Boğaziçi University.

Last year, the Global Innovation grant supported Georgios Makris, who served as post-doctoral fellow and coordinator for the Istanbul Documentation Project. Over the course of the year, Makris produced scholarly content for a great number of Byzantine monuments featured in the project. He also helped digitize some of the rare book and archival holdings at Columbia’s Avery and Butler Libraries, which will facilitate the study and teaching of Istanbul’s Byzantine and Ottoman monuments through the newly created digital platform. The official launch of the platform is scheduled for later in the academic year.

HOLGER A. KLEIN
Early Christian and Byzantine Art and Archaeology



Hagia Sophia, interior, narthex, imperial gate mosaic. Photograph by Gabriel Rodriguez.



Hagia Sophia, imperial gate mosaic. Plate XXVII from Salzenberg, W. *Alt-christliche Baudenkmale con Constantinopel vom V. bis XII. Jahrhundert*. Berlin: Ernst & Korn, 1854.



View of the Hippodrome of Constantinople. Illustration from Bunduri, Anselmo M. *Imperium orientale; sive, Antiquitates constantinopolitane in quatuor partes distributae...* Paris: J.B. Coignard, 1711.

Seeking Transparency: The Medieval Rock Crystals

AVINOAM SHALEM AND CYNTHIA HAHN (Hunter College) organized “Seeking Transparency: The Medieval Rock Crystals,” a two-day conference held in Florence in May 2017. Sponsored by the Kunsthistorisches Institut in Florenz, the conference brought together international scholars of early medieval and medieval European, Mediterranean, and Near Eastern arts to discuss this precious material.

Jens Kröger opened with an overview of modern studies of rock crystal. His lecture was followed by sixteen speakers—Hannah Baader, Isabelle Bardiès-Fronty, Farid Benfeghoul, Brigitte Buettner, Patrick R. Crowley, Beate Fricke, Stefania Gerevini, Jeremy Johns, Geneva Kornbluth, Ingeborg Krueger, Elise Morero, Bissera V. Pentcheva, Marcus Pilz, Stéphane Pradines, Venetia Porter, Gia Toussaint—and was concluded with remarks by Gerhard Wolf. The sections focused on manufacturing techniques, trade and availability, style, lucidity and optics, meanings, legends and metaphors, and histories of reuse.

The interdisciplinary conference was the first of its kind to reveal the global and cross-cultural histories of rock crystal production in and beyond the lands of the Mediterranean Sea.

AVINOAM SHALEM
Arts of Islam



Rock crystal vase, Fatimid, ca. 1000 CE. Fermo Cathedral Treasury, Fermo, Italy.

Hagia Sophia, mosaic and marble decoration of the bema. Plate XXI from Salzenberg, W. *Alt-christliche Baudenkmale con Constantinopel vom V. bis XII. Jahrhundert*. Berlin: Ernst & Korn, 1854.

Introducing “MA in Art History Presents”

FOR THE FIRST TIME IN THE HISTORY of the MA program, first-year students conceived an exhibition based on Columbia University’s art collection as part of the spring 2017 Materials and Practices of Art History colloquium. The pilot exhibition, which will open this February at the Wallach Study Center for Art & Architecture in Avery Library, will feature engravings by Robert Nanteuil (ca.

1623–1678), portraitist to the court of Louis XIV. The prints, selected from the collection of Frederick Paul Keppel (1875–1943), former dean of Columbia College, were donated to Columbia by his wife Helen Brown Keppel in 1947. For the MA students to learn best exhibition practices, professionals from Columbia and beyond shared their expertise on topics including provenance, conservation, display, and audience. The students’ extensive work on the exhibition, which ranged from writing curatorial proposals and interpretive material to creating an exhibition website and organizing

educational programs, will greatly contribute to the knowledge and visibility of Columbia’s vast art collection. A new step toward the MA students’ professional development, this initiative, entitled “MA in Art History Presents,” should become a permanent feature of the colloquium.

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



First-year MA students Hanna Wiegers, Drew Lash, Mark Paul, Julia Reynolds, Sarah Bigler, Elizabeth Lightfoot, Pauline Delmar, Amy Hummerstone, and Tori Schmitt examine engravings by Robert Nanteuil from Columbia University’s collection (overseen by Art Properties) with print specialist Susan Schulman, January 26, 2017. Photograph by Frédérique Baumgartner.



Caroline Wamsler teaches her students in Venice during the summer of 2017. Photograph by Meg Booth.

Columbia University Summer Program in Venice

THE LATE PROFESSOR DAVID ROSAND planted the seed for a summer program in Venice. Over the past thirteen years, the program has grown from a single class in art history to a large and multidisciplinary program. This summer, over forty undergraduate and graduate students traveled to the Lagoon City and selected art history coursework from several offerings: Art in Venice taught by program director Caroline Wamsler, Portraiture in Renaissance Venice by Diane Bodart, Contemporary Art at the Biennale by Alexander Alberro, and The Conservation of Venice’s Built Heritage by Venetian colleague Mieke van Molle. Columbia’s Italian Department, which co-sponsors the program, offered four intensive language and culture classes. A highlight in this summer’s program was Department of Music Professor Giuseppe Gerbino’s course Venice and its Musical Identity. All courses are taught in situ, and the city comes alive as faculty and students turn Venice’s churches, piazzas, museums, and exhibitions into their classrooms.

CAROLINE WAMSLER ’06 PhD
Program Director, Columbia Summer Program in Venice

Cambridge-Columbia Symposium

THE SEVENTH ANNUAL Cambridge-Columbia Graduate Student Symposium on March 3, 2017 featured the work of Cambridge graduate students Amy Jeffs, Kamila Kocialkowska, Lizzie Marx, Lorraine de la Verpillière, and Tom Young, and Columbia graduate students Sofia Gans, Matthew Gillman, Clare Kobasa, Kathryn Kremnitzer, Siddhartha Shah, and Roxanne Smith. This year’s theme—*The Materiality of Art*—inspired papers across a range of geographic, temporal, and tangible topics, from medieval elephant and walrus ivories to the visual representation of early modern olfactory experiences.

Cambridge students and faculty welcomed us to Pembroke College with a celebratory dinner the evening before a full day of presentations. Tom Young and Lindsay Cook, Cambridge and Columbia student liaisons, coordinated a tour of King’s College Chapel and Roof with Professor Jean Michel Massing and a tour of King’s College Paintings Collection with Professor Caroline van Eck. The symposium’s proceedings, generously supported by Dr. John Weber, fostered meaningful relationships that will certainly carry across the pond and beyond.

KATHRYN KREMNITZER, PhD Candidate

MODA Highlights 2016–17

THE MODA PROGRAM enjoyed a busy year. The Critical Colloquium hosted art critic Martha Schwendener; artist Glenn Ligon; composer/sound artist Marina Rosenfeld; and art historian Susan Cahan, who spoke about her book *Mounting Frustration: The Art Museum in the Age of Black Power*. The Curatorial Colloquium featured several walk-throughs: MoMA curator Thomas Lax ’13 MA spoke about *Unfinished Conversations*; art historian/curator Melissa Rachleff led the group through *Inventing Downtown: Artist-Run Galleries in NYC 1952–65*; and curator/PhD candidate Leah Pires spoke about her exhibition *Finesse* at the Wallach Art Gallery. Elizabeth Baribeau of the Swiss Institute hosted MODA students for a workshop on curatorial fundraising, and Inesa Brasiske ’17 MA and Zhuofan Huang ’17 MA organized a lively CAA panel, “The Post-Socialist Object.” Finally, MA Director Frédérique Baumgartner and MODA Director Janet Kraynak initiated a two-part event where thesis writers from both programs presented works in progress and final theses, followed by a celebratory reception.

JANET KRAYNAK
Director, MA in Modern and Contemporary Art
Post-War and Contemporary Art



TOP: Installation view of *Invisible Cities: The Still Life as Political Object* showing Latzhose 1, “Relaxed” and Latzhose 3, “Kicking Leg” by Annette Kelm, and an untitled work by Leslie Hewitt from her “Still Life” series. BOTTOM: Installation view of *Invisible Cities: A Slow Drift* showing *Color Studies* by Rosa Barba. Photographs courtesy of the Wallach Art Gallery.

Invisible Cities—MODA Curates

INVISIBLE CITIES, presented April 18 to May 20, 2017 at the Wallach Art Gallery, was organized into three “cities” curated by MODA students Page Benkowski, Taylor A. Fisch, and Georgia Horn. Borrowing its title from Italo Calvino’s 1972 novel, the exhibition took viewers on a journey through a trio of complementary media as it examined the complicated relationship between representation and mediation.

Benkowski’s contribution, “#digitalbaroque,” presented works by Anthony Antonellis, Cameron Askin, Carla Gannis, Joe Hamilton, Jillian Mayer and Lucas Leyva, Lorna Mills, Allison Parrish, and Katie Rose Pipkin. These new media artists all engage with the dynamic, participatory aesthetic of the digital baroque, creating artworks sited in the fold between the physical and the cyber.

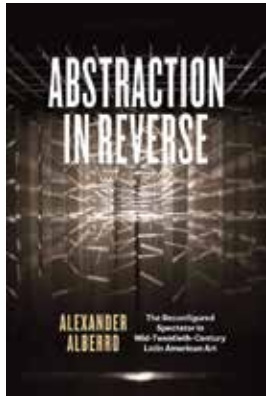
Horn’s project included a sculpture and three films by Rosa Barba. Interweaving a fiction of her own creation with a pre-existing reality, Barba’s works are suspended between dichotomies—permanent and impermanent, real and fictional, obsolescent and modern—emphasizing the liminality characteristic of contemporary experience.

Fisch’s section, “The Still Life as Political Object,” examined artists engaging conceptually and photographically with the still life tradition. Presenting works by Petros Efstathiadis, Roe Ethridge, Shadi Ghadirian, Leslie Hewitt, Annette Kelm, Rashaad Newsome, Indrė Šerpytytė, Taryn Simon, and Christopher Williams, Fisch evaluated the genre’s imaging of material culture as intrinsically bound to geopolitical networks.

Collectively, *Invisible Cities* mapped the imaged dreams, the hidden anxieties, and the real desires of contemporary culture.

PAGE BENKOWSKI ’17 MA
TAYLOR A. FISCH ’17 MA
GEORGIA HORN ’17 MA

BOOK EXCERPT

Abstraction in Reverse: The Reconfigured Spectator in Mid-Twentieth-Century Latin American Art

During the mid-twentieth century, Latin American artists working in several different cities altered the nature of Modern art in ways that have never been fully appreciated. In this critical transformation, art's relation to its public was reimagined, and the spectator was granted a more significant role than ever before in the realization of the artwork. . . My thesis, in brief, is that in breaking in various ways with the core dictums of Concrete art, Latin American artists in the mid-twentieth century reimagined the relationship of art to its public and produced artworks to challenge prevailing notions of the interconnection between subject and world, perceiver and perceived, objective reality and subjective experience. In this new conceptualization, art was no longer considered entirely autonomous and internally coherent but relationally dynamic, prompting the imaginative engagement of the spectator and producing meaning through this very relationality. The rationales underlying the generation of this art varied, as did the degrees and conditions of subjective agency it actualized, but the new post-Concrete art in Latin America fundamentally reconfigured the aesthetic field and Modernist spectatorship more generally, and the particular forms these new modes of sensibility took are the primary concern of this book.

Excerpt from Alexander Alberro's *Abstraction in Reverse: The Reconfigured Spectator in Mid-Twentieth-Century Latin American Art* (Chicago: University of Chicago Press, 2017), p. 1.

ALEXANDER ALBERRO'S recent books include *Abstraction in Reverse: The Reconfigured Spectator in Mid-Twentieth-Century Latin American Art* (University of Chicago Press, 2017) and *Working Conditions: The Writings of Hans Haacke*, edited (MIT Press, 2016).

ZAINAB BAHRANI published *Art of Mesopotamia* (Thames & Hudson, 2017), which has been translated into Italian as *La Mesopotamia: Arte e Architettura* (Einaudi, 2017). She organized a conference and photographic documentation workshop for Iraqi and Syrian colleagues at Columbia's Middle East Research Center in Amman, Jordan last November and led another season of fieldwork in Iraq in March. She published catalogue essays for exhibitions on both Modern and ancient art.

BARRY BERGDOLL'S exhibition *Frank Lloyd Wright at 150: Unpacking the Archive* opened at MoMA in June (see p. 5). He gave accompanying lectures at the Martin House in Buffalo and in Turin, Paris, and Montreal. He contributed catalogue essays for exhibitions on Mies van der Rohe's collages, held in Aachen, and on Pacific Northwest architect John Yeon, held at the Portland Museum of Art. The Society of Architectural Historians awarded the 2017 Philip Johnson Exhibition Catalogue Award to *Latin America in Construction: Architecture 1955–1980* (MoMA, 2015).

DIANE BODART was a 2016–17 visiting scholar at the Kunsthistorisches Institut in Florence. She was awarded a Provost's Junior Faculty Diversity Grant for her project *Renaissance Scribbles and Doodles*. She co-edited the

volumes *Le grand âge et ses œuvres ultimes. XVIe–XXIe siècles* (Presses Universitaires de France) and *Rire en images à la Renaissance* (Brepols), both forthcoming, and published a catalogue essay for *Rubens. Portraits princiers*, currently on view at the Musée du Luxembourg in Paris.

The essay "Vincenzo Danti's Deceits," which **MICHAEL COLE** co-authored with Diletta Gamberini, appeared in the December 2016 issue of *Renaissance Quarterly*. It was subsequently awarded the Renaissance Society of America's 2017 William Nelson Prize. Cole gave a keynote lecture for the conference "What Was Beauty?" at Indiana University and co-organized the conference "Creating Sculpture: The Drawings and Models of Renaissance Sculptors" at the Victoria and Albert Museum. With Alessandra Russo

he coordinated the project *Spanish Italy and the Iberian Americas* (see p.3).

Last March **JONATHAN CRARY** participated in a two-day conference at Columbia honoring the work of art critic and novelist John Berger, where he lectured on the cultural politics of Berger's later writings. An expanded version of his talk was published in the Spring 2017 issue of *Politics/Letters*. He conducted a graduate seminar at RISD and met with MFA students in the school's Digital + Media program.

Part of a delegation of Columbia archaeologists visiting China, **FRANCESCO DE ANGELIS** presented lectures in Changchun and Beijing. He participated in workshops at the British Museum and in Paris, and was keynote speaker at the conference "Ancient Luxury Residences" in Berlin. He co-organized "Figural Hybridity in Ancient Furnishings," a Radcliffe Exploratory Seminar. His excavation at Hadrian's Villa led to the discovery of a new building and several fine decorative artifacts, inscriptions, and coins (see p. 8).

VIDYA DEHEJIA is converting the 65th A.W. Mellon lecture series that she delivered in 2016, *The Thief Who Stole My Heart: The Material Life of Sacred Bronzes from Chola India, ca. 855–1280*, into a book to be published by Princeton University Press. She has been revisiting temples and museums, researching the nearly ten thousand Tamil inscriptions on the temple walls. While retaining the accessibility of the verbal presentations, the book will be expanded into nine chapters in light of the amount of unexplored material.

NOAM M. ELCOTT'S first book, *Artificial Darkness: An Obscure History of Modern Art and Media* (University of Chicago Press, 2016), received the 2017 Society for Cinema and Media Studies Anne Friedberg Innovative Scholarship

Award and was a finalist for the 2017 Modernist Studies Association First Book Prize. He is at work on his second book, *Art in the First Screen Age: László Moholy-Nagy and the Cinefication of the Arts* (University of Chicago Press). He gave lectures at Harvard, Princeton, Stanford, and Yale, and over the summer he was a senior fellow at the International Research Institute for Cultural Techniques and Media Philosophy (IKKM) in Weimar. Elcott continues his work as an editor of the journal *Grey Room* and will assume the directorship of the Institute for Comparative Media at Columbia.

DAVID FREEDBERG completed his directorship of the Warburg Institute in London with the creation of two new chairs—one in Neuroscience and the other in History of Art, History of Science and Folk Practice—and the establishment of the Body and Image in Arts and Science (BIAS) project. He gave the Siemens Foundation Lecture in Nymphenburg, Munich, entitled "Per Monstra ad Sphaeram: Aby Warburg and the Future of the Humanities," and the series of eight Slade Lectures at Cambridge on *Art, History and Neuroscience in the Age of Digital Reproducibility*. He was awarded an honorary doctorate by the University of Ghent on the occasion of its two hundredth anniversary.

MEREDITH GAMER delivered a Rewald Lecture at the Graduate Center, CUNY last November. She traveled to Glasgow to participate in a workshop for the William Hunter Tercentenary Research Project at the Hunterian Museum and Art Gallery and conduct research for an essay on Hunter's illustrated anatomy of pregnancy, *The Anatomy of the Human Gravid Uterus* (1774).

ROBERT E. HARRIST, JR. published an essay on Willem de Kooning and Zao Wu-Ki, lectured at Brown, co-taught a new undergraduate seminar on public outdoor sculp-

ture at Columbia with Roberto Ferrari, curator of Art Properties, and again taught in the Art Humanities/Music Humanities program in Paris over the summer.

ANNE HIGONNET'S essay "Through a Louvre Window" appeared in *Journals* 8. She spoke at several Barnard and Columbia alumni events and taught Art Humanities at Reid Hall over the summer. Last fall she gave the second of her Mellon-funded digital seminars, which can be explored at <http://bt.barnard.edu/avirtualenlightenment/>.

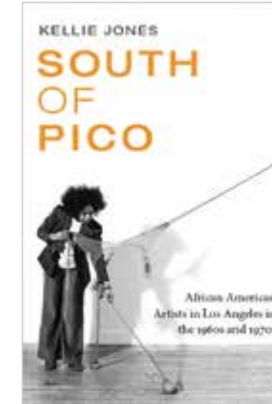
The highlight of **ELIZABETH HUTCHINSON'S** year was a trip to Melbourne, where she participated

in a symposium at the Ian Potter Museum of Art, gave a class to University of Melbourne students on contemporary Native North American art, and discussed contemporary Aboriginal Australian and Tasmanian art with artists and curators.

In 2016 **KELLIE JONES** received a "genius grant" from the MacArthur Foundation for her work as "an art historian and curator deepening our understanding of contemporary art of the African Diaspora and securing its place in the canons of modern and contemporary art." In spring 2017 she published *South of Pico: African American Artists in Los Angeles in the 1960s and 1970s*. (Duke University Press, 2017).

BRANDEN W. JOSEPH published *Experimentations: John Cage in Music, Art, and Architecture* (Bloomsbury, 2016) and the articles "Disparate Visual Facts," in the catalogue for the Robert Rauschenberg retrospective at MoMA; "Torture Tech: Seth Price's Weapons," for the exhibition *Seth Price: Social Synthetic* at the Stedelijk Museum in Amsterdam; and "Reciprocal Topography," in the catalogue *Ellsworth Kelly: Last Paintings* for Matthew Marks Gallery, New York. He gave a lecture at the International Musicological Society Congress in Tokyo. *Carolee Schneemann: Kinetic Painting*, for which Joseph was consulting curator, opened at MoMA/PS1 in October.

BOOK EXCERPT

South of Pico: African American Artists in Los Angeles in the 1960s and 1970s

It is the work's indeterminacy, and particularly as "black art," that both vexes and frees artists such as David Hammons, Houston Conwill, Maren Hassinger, and Senga Nengudi. As [Robert] Pincus-Witten noted, this was not the "propagandistic representationalism of putatively insurgent and rebellious anecdote" that described much of the work collected under the Black Arts Movement in the 1960s and 1970s.¹ As Nengudi later remembered, for the most part neither mainstream nor ethnic-oriented institutions knew what to do with the art made by these practitioners, who kept making it anyway.²

The indeterminacy of practice marked these artists, in a fashion similar to one identified by [Lucy] Lippard a decade earlier, as those who had been trained as painters but chose to

work sculpturally. That formula applied to only one artist in this group, Houston Conwill. The others traveled to sculpture along different paths: Hammons was a draftsman and commercial artist; Nengudi and Hassinger were dancers. This trend toward sculptural and three-dimensional form from somewhere else implied movement, something "between kinesthetic and kinetic," as Lippard declared.³ For all these artists based in Los Angeles, sculpture led to and from bodily movement, viewer participation, and performance.

1. Robert Pincus-Witten, "Postminimalism: An Argentine Glance," in Richard Armstrong and Richard Marshall, *The New Sculpture 1965–1975: Between Geometry and Gesture* (New York: Whitney Museum of American Art, 1990).
2. Senga Nengudi, opening lecture for her solo exhibition *Senga Nengudi: Warp Trance*, Fabric Workshop and Museum at the Pennsylvania Academy of Fine Arts, Philadelphia, June 8, 2007.
3. Lucy Lippard, "Eccentric Abstraction," *Art International* 10 (9) (November 1966).

Excerpt from Kellie Jones's *South of Pico: African American Artists in Los Angeles in the 1960s and 1970s* (Durham: Duke University Press, 2017), pp. 187 and 189.

HOLGER A. KLEIN spent his sabbatical leave in New York, Venice, and Berlin. He completed work for an edited volume on the *stauroteca* of Cardinal Bessarion, published by the Istituto Veneto. As an international fellow at the Prussian State Museums in Berlin he advanced a new book project

on the Guelph Treasure. He is serving as 2017–18 interim director of Columbia’s new Sabancı Center for Turkish Studies.



Last June **ROSALIND KRAUSS** gave a lecture entitled “Knighthood: The Medium Strikes Back” at the Castello di Rivoli in Turin.

JANET KRAYNAK published a catalogue essay for the recent Philippe Parreno retrospective at the Museo Jumex in Mexico City. Her essay “How to Hear What is Not Heard: Glenn Ligon, Steve Reich and the Audible Past” will appear in the Winter 2017 issue of *Grey Room*. She co-chaired the panel “The (Object) as Exhibition as Event” at CAA in New York and delivered a talk at the Philadelphia Museum of Art. She is on leave this fall to work on her book *Contemporary Art and the Digitization of Everyday Life*.

MATTHEW MCKELWAY spent the spring semester teaching Art Humanities at Reid Hall while continuing to serve as chair of Art Humanities. Through the Mary Griggs Burke Center, the department welcomed Professor Takagishi Akira from the University of Tokyo to teach a seminar on medieval Japanese painting during McKelway’s absence. While in France he participated in several colloquia at the Musée Guimet and the Institut National des Langues et Civilisations Orientales, where he also lectured on Kano Sansetsu, the subject of a forthcoming article. A highlight of the sojourn in Europe was viewing Titian’s newly

restored *Pesaro Madonna* with Diane Bodart.

STEPHEN MURRAY is wrapping up his three-year project to develop an interactive website on Amiens Cathedral for use in the Core Curriculum and to finish a new book. Both projects are entitled “Life of a Gothic Cathedral, Notre-Dame of Amiens” (see p. 6).

IOANNIS MYLONOPOULOS co-curated an exhibition on emotions in the ancient Greek world for the Onassis Cultural Center in New York that has been nominated for a 2017 Global Fine Arts Award (see p. 4). A slightly revised version of the exhibition opened in July at the Acropolis Museum in Athens. He gave public lectures at Harvard and at NYU’s Institute for the Study of the Ancient World and delivered the keynote lecture at a conference on “The Face” at the University of Tübingen. Over the summer he continued his excavation in Boeotian Onchestos.

ELEONORA PISTIS was awarded a Lenfest Junior Faculty Development Grant to advance her book

projects. Last June she delivered the papers “Scipione Maffei, Piranesi, and the Construction of Etruscan Magnificence” at the Annual International Conference of the Society of Architectural Historians in Glasgow and “Leggere con altri occhi: George Clarke e Inigo Jones” at the International Seminar on the History of Architecture in Vicenza, Italy, where she also presented a chapter from her book manuscript on Nicholas Hawksmoor. She was invited to give a talk at Sapienza University’s summer school on “Renaissance Architecture in Rome.”

AVINOAM SHALEM held the 2016–17 Robert Sterling Clark Visiting Professorship at Williams College. He delivered the keynote lecture at the “Many Renaissances” conference at the Deutsches Historicum Zentrum in Rome and two lectures at Berkley. He co-organized the conferences “Site/Border: The Fragility of Narration” at the Clark Institute and “Seeking Transparency: The Medieval Rock Crystals” at the Kunsthistorisches Institute in Florence (see p. 11), as well as a

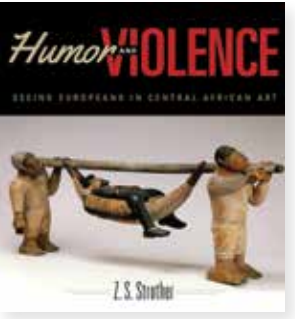
panel discussion at CAA in New York. He co-edited a special volume of *New German Critique* on “Nazi-Looted Art and Its Legacies” and published two journal articles.

Z. S. STROTHER published *Humor and Violence: Seeing Europeans in Central African Art* (Indiana University Press, 2016). In October she delivered the annual Getty Research Institute Council lecture, “Masks and the Uncanny, in Africa and Beyond,” which addressed the aesthetic emotions aroused by masks in performance and why they have posed such a challenge for theorists. She will be scholar in residence at the Getty Research Institute in spring 2018.

MICHAEL J. WATERS published an article on spolia and the development of Roman Renaissance architecture in *Architectural History* and another reinterpreting the Milanese Palazzo Talenti da Fiorenza in *Arte Lombarda*. He presented papers at conferences in Cambridge and Italy as well as at the Renaissance Society of America annual meeting in Chicago. In

BOOK EXCERPT

Humor and Violence: Seeing Europeans in Central African Art



Vili sculptors made some of the only surviving visual representations of human trafficking by Africans and their interpretation is of paramount importance. Contemporary European commentators wrote of their desire to laugh out loud in response to carnivalesque juxtapositions of different social types on carved elephant tusks from Central Africa. However, the clash of humor and brutality on some of the ivories dated to the 1880s will strike viewers today as incomprehensible. There are captives choking; writhing; dying. Guards pull their sabers; threaten; bellow; and sometimes kill. There are chains, padlocks, and keys. Violence, emotion, naturalistic detail are all tools in the

iconography of “truth-telling” for European or American viewers. Nevertheless, it is essential that we should never to be seduced into forgetting that these heart-rending scenes are representations. And in order to take these images seriously, we need to ask, “Who is speaking to whom?” On the tusks, allegory is used by both Europeans and Africans to their own ends. Naturalistic details such as padlocks or sack suits made it all believable.

Excerpt from Z.S. Strother’s *Humor and Violence: Seeing Europeans in Central African Art* (Bloomington: Indiana University Press, 2016), adapted from pp. 83 and 86.

May he received a Lenfest Junior Faculty Development Grant.

Emeritus Faculty

RICHARD BRILLIANT published *Death: From Dust to Destiny* (Reaction Press, 2017). He is writing an essay on the selfie, to be included in a revised edition of his 1991 book *Portraiture*. He has recently welcomed two new great-grandchildren, for total of seven.

DISSERTATION
FELLOWSHIP
AWARDS
2017–2018

American Academy in Rome, Anthony M. Clark Predoctoral Rome Prize Fellowship
RAYMOND CARLSON: “Michelangelo between Florence and Rome: Art and Literary Culture in Sixteenth-Century Italy”

The American Australian Association and American Friends of the National Gallery of Australia AusART Fellowship for Fine Arts
NICHOLAS CROGGON: “Reconstructing the Utopian Moment: Experimental Video Practices in the Late 1960s and 1970s”

American School of Classical Studies Samuel H. Kress Fellowship
DAVID SCHNELLER: “Strangers in the Shrine: Itinerant Objects in Greek Sanctuaries of the Geometric and Archaic Periods”

Ary Stillman Fellowship
NATASHA LLORENS: “Imagining Violence, Imagining the Nation: Algerian National Cinema between 1965 and 1979”

Ary Stillman Finishing Fellowship
ALVARO LUIS LIMA: “Revolutionary (Dis)associations: Modern Art in Mozambique”

KEITH MOXEY spent much of the 2016–17 academic year at the Getty Research Center in Los Angeles. He lectured at the Getty, participated in the Mellon Sawyer seminar “Visual History” at the University of Southern California, and conducted a seminar on his 2013 book *Visual Time* at Rice University. He finished co-editing an anthology, *Time in the History of Art: Temporality, Chronology, Anachrony*, to be published by Routledge.

Bibliotheca Hertziana, Max Planck Institute for Art History Predoctoral Fellowship
CLARE KOBASA: “Sacred Impressions: Printmaking in Seventeenth-Century Sicily”

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, David E. Finley Predoctoral Fellowship
RACHEL BOYD: “Experimentation and Specialization: The Glazed Terracotta Sculpture of the Della Robbia Workshop, ca. 1430–1550”

Center for Advanced Study in the Visual Arts, Wyeth Predoctoral Fellowship
CAITLIN BEACH: “Sculpture, Slavery, and Commerce in the Nineteenth-Century Atlantic World”

Christ Church Oxford University Junior Research Fellowship
BRIGID VON PREUSSEN: “Manufacturing Classicism: Reproduction and Authorship in Late Georgian Britain”

C.V. Starr Finishing Grant
GALE BERNINGHAUSEN: “Kangra’s Folios in Fresco Secco: Eighteenth to Nineteenth Century Wall Paintings in Royal Temples and Palaces of the Kangra Valley”

ESTHER PASZTORY will soon publish *Exile Space: Encounters with Ancient and Modern America*, a personal/professional hybrid work consisting of a memoir, “Multiple Horizons”; an essay, “Stone Age Civilization in the New World”; and a novella, “The Maya Vase.” Some of it was inspired by her interview with the BBC for their series *Civilizations*, to air on PBS this spring.

MATTHEW PEEBLES: “Act as Attribute: The Attacking Body in Ancient Greek Art”
HWANHEE SUH: “Dynamics of Collaboration and Competition in Seventeenth-Century Chinese Painting”
ROBERT WIESENBERGER: “Visible Language: Muriel Cooper at MIT”

Fulbright Fellowship
ANDREA HORISAKI-CHRISTENS: “VIDEO HIROBA: Contingent Publics and Video Communication, 1966–1985”

GSAS-CU International Travel Fellowship
AYŞE ERCAN: “A City within the City: The Sacred Topography and Archaeology of the Mangana Quarter in Constantinople (330–1453 CE)”
SIDDHARTHA SHAH: “Ornamenting the Raj: Opulence and Power in British India, 1851–1947”
ALEX WEINTRAUB: “Swift Passages: Van Gogh’s Media and the Production of Modernism”

GSAS Research Excellence Dissertation Fellowship
MARGOT BERNSTEIN: “Carmontelle’s Profile Pictures and the Things that Made Them Modern”
SUSANNAH BLAIR: “Constantin Guys and Modern Life: 1840–1870”
CARRIE CUSHMAN: “Temporary Ruins: Miyamoto Ryūji’s Architectural Photography in Postmodern Japan”

Hilary Ballon (in Memoriam)

We note with sadness the death on June 16, 2017 of Hilary Ballon, former colleague, teacher, and friend. Hilary taught in the department from 1985 to 2007 and served as chair from 2002 to 2004. She was awarded the Philip and Ruth Hettleman Teaching Award for Junior Faculty in 1989, the Presidential Award for Outstanding Teaching in 1999, and the Great Teacher Award from the Society of Columbia Graduates in 2000. After leaving Columbia, Hilary joined New York University where she was a professor of Urban Studies and Architecture at the Robert F. Wagner Graduate School of Public Service, a University Professor, and Deputy Vice Chancellor of NYU Abu Dhabi. Memorial contributions to honor Hilary may be made to the Hilary Ballon Scholarship Fund at New York University supporting first generation college students and community college transfers.

XIAOHAN DU: “On a Snowy Night: Yishan Yining (1247–1317) and the Development of Zen Calligraphy in Medieval Japan”
YASMINE ESPERT: “Epicenters of Transnational Media”
COURTNEY FISKE: “Rethinking Post-Minimalism: Gordon Matta-Clark and the Cut c. 1970”
DARIA FONER: “Andrea del Sarto and his Circle”
RATTANAMOL JOHAL: “Dissolving Margins: Indian Art in the Globalized 1990s”
ALVARO LUIS LIMA: “Revolutionary (Dis)associations: Modern Art in Mozambique”
NICHOLAS MORGAN: “Displaying Queerness: Art and Identity, 1988–1993”
MIKAEL MUEHLBAUER: “‘Bastions of the Cross’: Medieval Rock-cut Cruciform Churches of Tigray, Ethiopia”
JACOB STAVIS: “The Formation of Achaemenid Art: New Approaches to Persian Material Culture”
ALEXIS WANG: “Walled in: Embedded Devotional Objects in Late Medieval Wall Painting”

LEAH WERIER: “From Vitrine to Screen: An Archaeology of the Shop Window”
JOSEPH WOLDMAN: “Look at Me: Faces and Gazes in Sixth-Fifth Century Etruria”

GSAS Teaching Scholar Fellowship
SONIA COMAN: “New Values in Art: Japanese and Japoniste Ceramics, 1866–1904”
LINDSAY COOK: “Architectural Citation in the Lands of the Parisian Cathedral Chapter”

Howard Hibbard Fellowship
SOFIA GANS: “Politics, Identities and ‘Identity Politics’: the Many Meanings of the Tomb of St. Sebald in Nuremberg”

Medici Archive Project, Samuel H. Kress Fellowship
LORENZO VIGOTTI: “The Origin of the Renaissance Palace: Private Architecture during the Florentine Oligarchy, 1382–1432”

Metropolitan Museum of Art Jane and Morgan Whitney Fellowship
JENS BARTEL: “Style, Space, and Meaning in the Large-Scale Landscape Paintings of Maruyama Ōkyo (1733–1795)”

Museum of Modern Art, Andrew W. Mellon Museum Research Consortium Fellowship

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

National Gallery of Art Joseph F. McCrindle Foundation Curatorial Fellowship
JULIA VAZQUEZ: “The Artist as Curator: Diego Velázquez, 1623–1660”

Pierre and Marie-Gaetana Matisse Finishing Fellowship
MATTHEW TETI: “From Minimalism to Performance Art: Chris Burden, 1967–1971”
GILLIAN YOUNG: “Joan Jonas’s Tele Vision, 1968–1984”

Rijksmuseum Andrew W. Mellon Fellowship
ROZEMARIJN LANDSMAN: “Art, Technology, and the City: the Work of Jan van der Heyden (1637–1712)”

The Smithsonian American Art Museum Fellowship
ABBE SCHRIBER: “David Hammons and the Ethics of Obscurity: Black Experimentalism 1974–1989”

Dr. Lee MacCormick Edwards Doctoral Summer Fellowships
MARGOT BERNSTEIN
SONIA COMAN

ELIZA BUTLER: “The Civic Art of Francis Davis Millet” (Elizabeth Hutchinson)

SANDRINE COLARD: “Photography in the Colonial Congo, 1885–1960” (Z. S. Strother)

CARLA D’ARISTA: “Building Blocks of Power: The Architectural Commissions and Decorative Projects of the Pucci Family in the Renaissance” (Francesco Benelli)

ALESSANDRA DI CROCE: “Sacred Fragments: The Reception of Christian Antiquity in post-Tridentine Rome” (Holger A. Klein, David Freedberg)

KATHRYN KREMNITZER
ROZEMARIJN LANDSMAN
HEATHER WOOLLEY

Cathedral Fund Summer Fellowship
SIDDHARTHA SHAH

UNDERGRADUATE
AWARDS AND
PRIZES
2016–2017

Departmental Honors
CANADA AUSTIN CHOATE: “It’s Only Music, John’: Dan Graham’s Rock Criticism, 1968–88” (Sponsor: Branden W. Joseph)
BENJAMIN PHILIP DAVIDOFF: “The Ancient Synagogue at Sardis: Religious Pluralism in the Late Roman Empire” (Sponsor: Ioannis Mylonopoulos)
MEGAN ANNE KINCAID: “Motherwell’s Modernism: The Universal Language of Automatic Drawings” (Sponsor: John Rajchman)

Senior Thesis Prize
BENJAMIN PHILIP DAVIDOFF, CC ’17

Meyer Schapiro Book Prize for Excellence in Art History
GEON WOO LEE: “Tradition Redux: Architecture of Kim

Swoo Geun” (Sponsor: Jonathan Reynolds)
ISABELLA MICHELLE STERMAN ROSNER: “‘The Neatest Worker of the Party’: Text, Stitching, and Sisterhood in Charlotte Brontë and Jane Austen’s Needlework” (Sponsor: Anne Higonnet)
AMANDA BROOKS-KELLY WEISS: “Italian Baroque Outsiders: Guercino and his Old Testament Subjects” (Sponsor: Michael Cole)
SAMANTHA R. WILLIGER: “Performing Anarchy: Christopher D’Arcangelo’s Rosa Esman Gallery Invitational Action—Look Out for what you Look At” (Sponsor: John Miller)

Summer Thesis Travel Grants
ADAM J. ELKHADEM, CC ’18 to research the late classical sculpture of Skopas of Paros in Greece
DIANA WINFIELD LUBER, CC ’18 to study the cultural and artistic exchange of medieval Islamic Spain
AMBER NOÉ, CC ’18 for research on Willem de Kooning’s lithographs in Japan
ALICIA SCHLEIFMAN, CC ’18 for research on Ed Ruscha’s paintings in Los Angeles
IPHIGENIA SEONG, CC ’18 to study the works of Nam June Paik in South Korea
SAM VELASQUEZ, CC ’18 for research on the works of Oswaldo Guayasamín in Ecuador

ESZTER POLONYI: “Ghost Writer: Béla Balázs’s Hauntology of Film” (Noam M. Elcott)

TINA RIVERS RYAN: “McLuhan’s Bulbs: Light Art and the Dawn of New Media” (Branden W. Joseph)

MICHAEL SANCHEZ: “The Rhine System: Konrad Fischer and the Logistics of Artists, 1967–1974” (Rosalind Krauss, Branden W. Joseph)

RACHEL SILVERI: “The Art of Living in the Historical Avant-Garde” (Branden W. Joseph)

ANNE E. GUERNSEY ALLEN ’93 PhD was appointed co-director of international programs, Indiana University Southeast.

C. EDSON ARMI ’73 PhD published *The Brick System of Romanesque Architecture: The Lombard Band and Its Transformation in Catalonia and France* (L’Erma di Bretschneider, 2017).

In fall 2016 **RENZO BALDASSO** ’07 PhD was Paul Mellon Visiting Senior Fellow at CASVA and a fellow at the John Carter Brown Library. He presented a paper at a series he co-organized with **CHRISTIAN KLEINBUB** ’06 PhD last spring in memory of David Rosand.

NOIT BANAI ’07 PhD co-founded Critical Matters, a platform for contemporary art criticism in Vienna.

COLLEEN BECKER ’08 PhD was a 2016 winner of the West Midlands Climate Innovation Challenge competition. Her industrial biotech start-up Sampson was awarded a grant by Innovate UK.

ADRIENNE BAXTER BELL ’05 PhD was promoted to professor of art history at Marymount Manhattan College. She delivered papers at the American Academy in Rome and at Bryn Athyn College, and participated in the Council of Independent Colleges’ “Landscape and Identity in Britain and the United States (1770–1914)” seminar at Yale.

EYVANA MARIA BENGOCHEA ’16 BA completed her first year at Columbia Law School.

JANET BISHOP ’88 MA co-curated *Matisse/Diebenkorn* at SFMOMA and was named a *Chevalier de l’Ordre des Arts et des Lettres* by the French Ministry of Culture.

ANNETTE BLAUGRUND ’87 PhD was primary author of *The Way Back: The Paintings of George A.*

Weymouth, A Brandywine River Visionary (Skira/Rizzoli Publications, 2017), which accompanied an exhibition at the Brandywine River Art Museum.

SVETLANA (BROOK) BOCHMAN ’95 BA is director of the Writing Center at the City College of New York.

ALEX BORTOLOTT ’08 PhD led an initiative at the Minneapolis Institute of Art to reconceive its seventeen historic interiors and supervised *The Collection: Highlights from the Minneapolis Institute of Art*. He is working on an IMLS-funded digital humanities project to present histories of art through mapping technologies.

ISOLDE BRIELMAIER ’03 PhD, assistant professor of critical studies in the Department of Photography, Imaging and Emerging Media at Tisch, was recently named to the Board of Trustees of the New Museum.

ANNA COMPAGLIA BROCKWAY ’92 BA co-founded Chairish, an online marketplace for one-of-a-kind furniture and decor.

HERBERT R. BRODERICK ’78 PhD published *Moses the Egyptian in the Illustrated Old English Hexateuch* (University of Notre Dame Press, 2017) and an entry for Oxford Bibliographies in Medieval Art. He delivered a paper at the Leeds UK International Medieval Conference.

LYNN CATTERSON ’02 PhD published *Dealing Art on Both Sides of the Atlantic, 1860 to 1940* (Brill, 2017), co-chaired a session at CAA in New York, and gave talks in Florence and Berlin.

CANADA CHOATE ’17 BA completed a year-long curatorial internship at the Whitney Museum and began as a researcher in *Artforum’s* editorial department.

STEVEN CLIFFORD’s ’64 BA book *The CEO Pay Machine* (Penguin, 2017) was rated one of the top ten books in business and economics for 2017 by *Publishers Weekly* and was featured on CSPAN2.

Last February **ADAM S. COHEN** ’86 BA delivered the ICMA’s Courtauld Lecture, “Local and Global: Medieval Art in an Age of New Nationalisms,” a version of which was presented at the Robert Branner Forum for Medieval Art.

EVELYN M. COHEN ’04 PhD was awarded a 2017 NEH Fellowship for her project “Illuminated Hebrew Manuscripts from Renaissance Italy: A Means to Acculturation without Assimilation.”

JOSHUA I. COHEN ’14 PhD published essays in *The Art Bulletin* and with the Centre Pompidou and Musée Picasso.

SANDRINE COLARD ’16 PhD began a postdoctoral position at New York University.

In recent years **HERBERT M. COLE** ’68 PhD has published *Invention and Tradition in the Arts of Southeastern Nigeria* (Prestel, 2012), *IGBO* (5 Continents, 2013), *Maternity: Mothers and Children in the Arts of Africa* (Mercatorfonds/Yale University Press, 2017), and the catalogue *Art in the Many Af-ricas*, which accompanied his 2014 exhibition at the Mint Museum in Charlotte. His “appreciation” essay on former Columbia professor Douglas Fraser appeared in the Autumn 2017 issue of *African Arts*.

SUSAN J. COOKE ’85 MPhil edited *David Smith: Collected Writings, Lectures, and Interviews* (University of California Press, 2017).

ELIZABETH CURRIER’s ’87 BA photographs have appeared in several group shows in Chelsea and Hell’s Kitchen. She presented a solo show at the Indian Road Cafe in September.

FERESHTEH DAFTARI ’88 PhD curated *Rebel, Jester, Mystic, Poet: Contemporary Persians* for the Aga Khan Museum in Toronto. The exhibition later traveled to the Museum of Fine Arts, Houston.

ANN DALTON ’82 BA sold several of her paintings from gallery spaces in Virginia; Tampa; and Eastport, Maine.

LILLIAN DAVIES ’02 BA co-authored a paper for the école d’automne, *Curatorial Practices and the Construction of Art Histories in the Muslim World*, at the École des hautes études en sciences sociales, Paris.

ELYSIA DAWN ’15 BA was named program associate for MetLiveArts.

After twenty-five years of teaching at Smith College, **JOHN DAVIS** ’91 PhD was appointed provost and under secretary for museums and research at the Smithsonian Institution.

SABINA DE CAVI ’07 published several book chapters this year. Her 2015 edited volume on ornamental and architectural drawing in southern Europe was reviewed in the July 2017 issue of *Burlington Magazine*.

In 2016 **SARAH DIVER** ’16 MA began as curatorial assistant at Storm King Art Center.

FIONA DONOVAN ’95 PhD published *Jasper Johns: Pictures Within Pictures, 1980–2015* (Thames & Hudson, 2017).

THEO DOWNES-LE GUIN ’86 BA presented multiple exhibitions at Upfor, a contemporary art gallery he opened four years ago in Portland, Oregon.

NINA DUBIN ’96 BA gave a keynote lecture at the National Gallery of Art, published a catalogue essay for *Casanova: The Seduction of Europe*, and began a fellowship at the Clark Art Institute.

DISSERTATIONS
DEPOSITED
2016–2017

TALIA ANDREI: “Mapping Sacred Spaces: Representations of Pleasure and Worship in Sankei Mandara” (Matthew McKelway)

MARTA BECHERINI: “Staging the Foreign: Niccolò Manucci (1638–c. 1720) and Early Modern European Collections of Indian Painting” (Vidya Dehejia)

KEVIN DUMOUCHELLE ’17 PhD was appointed curator at the National Museum of African Art, Smithsonian Institution, in late 2016 after a decade as curator in charge of the Brooklyn Museum’s African and Pacific Island collections. He led a major reinstallation of the National Museum’s permanent collection, which opened in November.

MARY DOUGLAS EDWARDS ’86 PhD published the short story “Six Cents” in *Lock and Load: Armed Fiction* (University of New Mexico Press, 2017). She endowed an annual lectureship on the reception of classical culture in the Middle Ages to be held at the Congress on Medieval Studies in Kalamazoo each spring.

MARIA FILLAS ’16 MA is pursuing an MBA at Columbia Business School. She remains engaged in the arts as president of the business school’s Arts Society.

KIMBERLI GANT ’09 MA completed a PhD in art history at the University of Texas at Austin and began as McKinnon Curator of Modern and Contemporary Art at the Chrysler Museum in Norfolk, Virginia.

KATE GANZ ’68 MA is senior editor of the forthcoming *Catalogue Raisonné of the Drawings of Jasper Johns*. She curated *Drawing Then: Innovation and Influence in American Drawings of the Sixties* for the Dominique Levy Gallery in 2016.

LESLIE GEDDES ’01 BA was appointed assistant professor of Italian Renaissance art in the Newcomb Art Department at Tulane University.

AMY GOLAHNY ’84 PhD holds the Logan A. Richmond Chair at Lycoming College.

CELINE GOETZ ’03 BA is on faculty at Rush University Medical Center in Chicago in the Department of Internal Medicine.

AMBER (MOYLES) HARPER ’15 MA was appointed assistant curator at the Drawing Center. Her exhibition of works by Raha Raissnia opens in December.

MARGARET ADAMS HIGHLAND ’80 MA curated *The “Quiet Circle”: Women and Girls in 19th-Century America* at Bartow-Pell Mansion Museum. She authors the museum’s blog, *Mansion Musings*.

RUJEKO HOCKLEY ’05 BA was appointed assistant curator at the Whitney Museum after four years at the Brooklyn Museum. She co-curated *We Wanted a Revolution: Black Radical Woman, 1965–85*, which will travel to the California African American Museum, Los Angeles; the Albright-Knox Art Gallery, Buffalo; and the Institute of Contemporary Art, Boston this year.

JIM HOEKEMA ’77 MPhil published an account of the Art Game—a 1977 design from the office of Charles and Ray Eames—inspired in part by his experience teaching Art Humanities.

ELLEN HOOBLER ’11 PhD was appointed William B. Ziff, Jr. Associate Curator of Art of the Americas, 1200 BCE–1500 CE at the Walters Art Museum in Baltimore. Her first exhibition is due to open this February.

KATHERINE HOWE ’99 BA received the 2015 Massachusetts Book Award in the Young Adult category. She was a 2015–16 visiting scholar at the Center for Advanced Study in Behavioral Sciences at Stanford.

EILEEN HSIANG-LING HSU ’99 PhD published *Monks in Glaze: Patronage, Kiln Origin, and Iconography of the Yixian Luohans* (Brill, 2016). She is researching the Lo Archive at Princeton as part of the International Dunhuang Project.

FREDERICK ILCHMAN ’14 PhD served as a curator for *Botticelli*

and the *Search for the Divine*, which drew nearly one hundred fifty thousand visitors at the Museum of Fine Arts, Boston this past spring. He published a remembrance of David Rosand in *Studi tizianeschi*.

JACQUELINE JUNG ’02 PhD received the annual prize of the Aby Warburg Foundation and presented a lecture at the Warburg Library in Hamburg. She presented the Forsyth Lectures, sponsored by the International Center of Medieval Art, at the University of Oregon, Lewis and Clark College, and Portland State University. Her first book, *The Gothic Screen* (Cambridge University Press, 2013), was awarded the John Nicholas Brown Prize from the Medieval Academy of America.

SUBHASHINI KALIGOTLA ’15 PhD was appointed assistant professor of South Asian art at Yale.

NICHOLAS KALIKOW ’02 BA wrote and directed the forthcoming feature film *Carter & June*.

LILA KANNER ’04 MA has been serving as head of major gifts at the Courtauld Institute of Art since August 2016.

EVELYN KARET ’90 PhD presented a paper on Old Master drawings at a symposium organized by the Morgan Drawing Institute and the Frick Center for the History of Collecting.

KATHERINE KASDORF ’13 PhD was appointed assistant curator in the Department of Arts of Asia and the Islamic World at the Detroit Institute of Arts.

WILLIAM B. KELLER ’81 MA presented a paper, “The Ancient Oval and Bowl Enclosed: Modeling the Roofed Arena,” at the Annual Conference of the Society of Architectural Historians in Glasgow last June.

YUMI KOH ’93 BA continued her role as president of Koh Strategic Advisors.

JONATHAN KUHN ’83 MA directed the twentieth year of the Citywide Monuments Conservation Program. In April 2016 he moderated the panel discussion “How Can Art Activate Public Space.” In fall 2017 he curated *Over Here: A Centennial Commemoration of World War I Memorials in NYC Parks* at the Arsenal Gallery in Central Park.

DEBRA LAEFER ’89 BA/’91 BS was appointed professor of urban informatics at the NYU Center for Urban Science and Progress. She released the world’s densest urban LiDAR dataset through the NYU Spatial Data Archive, which focuses on the heritage-rich city center of Dublin and provides unprecedented detail of building facades collected through aerial laser scanning.

SUSAN LANDESMAN ’85 MA published the article “Tārā” in the Oxford Bibliographies in Buddhism.

In fall 2017 **JENNIFER LEE** ’14 BA began attending Harvard Business School.

GLORIA GARDNER LEMAY ’06 BA is pursuing an MA in creative arts therapy at Pratt Institute.

After two years at the Frick Collection **ISABEL LOSADA** ’13 BA was featured in a members’ magazine article about former Ayesha Bulchandani education interns who went on to become full-time staff.

JESSICA MAIER ’06 PhD was awarded tenure at Mount Holyoke College, as well as a 2017–18 fellowship from Villa I Tatti.

PATRICIA MARTIN ’97 BA opened the Veronica Martin Gallery in Bantam, Connecticut.

SALLY KING MCBRIDE ’11 MA is manager for Friends of Modern and Contemporary Art at the Met.

OLIVER CHARLES MEHCATIE ’86 BA published *Pictures of the catastrophe and catastrophic pictures: Through the theoretical perspectives of Günter Abel, Roland Barthes and Ulrich Baer an analysis of the pictorial production on the occasion of the 9/11 catastrophe in New York and the concept of trauma within this production, as exemplified by the “New York Times” and “Immediate Damage” archives*. (Cuvillier Verlag, 2016).

President of the Native American Art Studies Association, **KATE MORRIS** ’01 PhD was appointed associate dean of arts and sciences at Santa Clara University. She co-edited *Native Art Now: Native American Art 1992–2012* (Eiteljorg Museum of American Indians and Western Art, 2017) as well as the Fall 2017 special issue of *Art Journal* devoted to contemporary Native American art.

LAWRENCE W. NICHOLS ’90 PhD was Paul Mellon Visiting Senior Fellow at CASVA last spring. He published a catalogue essay for the upcoming exhibition *Frans Hals Portraits: A Family Reunion* at the Toledo Museum of Art.

MARGOT NORTON ’07 MA was promoted to curator at the New Museum.

GIULIA PAOLETTI ’15 PhD won the Roy Sieber Award for Best Dissertation, 2013–16, presented by the Arts Council of the African Studies Association (ACASA) in August 2017. She was appointed assistant professor of African art at the University of Virginia.

RICHARD A. PEGG ’01 PhD lectured at the Newberry Library, Yunnan Provincial Museum, Walters Art Gallery, Renmin University, and University of Michigan. He published articles and book chapters on Jesuit maps in East Asia, maps of Nagasaki, and nineteenth-century Korean and Chinese world maps.

TYLER PETERSON ’09 BA co-owns a promotional products, print, and signage business in Williamsburg, Brooklyn. As a contemporary artist he works primarily in ink drawings.

CHLOE PIENE ’93 BA gave talks at the Museum für Neue Kunst and the Hapsburg Staterooms at the Albertina. Her work was presented in a solo exhibition, *Surgery*, at the Galerie Barbara Thumm in Berlin.

OLIVIA POWELL ’12 PhD contributed an article to the Fall 2017 special issue of the *Journal of Museum Education*, which she also co-edited. She was promoted to senior associate director for principal gifts at Columbia and continues to teach for the department on occasion.

GEORGE NELSON PRESTON ’73 PhD was elected to the Academia Brasileira de Arte in Rio de Janeiro. His art was featured in group and solo exhibitions internationally this year.

MARTHA RICHLER ’89 MA is a political cartoonist in the UK. She has been part of a lobby at Westminster to allay cutbacks to art education.

JANICE ROBERTSON ’05 PhD published “Decolonizing Aztec Picture-Writing” in the volume *Visual Culture of the Ancient Americas: Contemporary Perspectives* (University of Oklahoma Press, 2017), edited by **ANDREW FINEGOLD** ’12 PhD and **ELLEN HOOBLER** ’11 PhD.

NICOLE DUFFY ROBERTSON ’07 BA is the co-founder and associate artistic director of the New York Dance Project. This fall she taught Dance and Cultural History at Marymount Manhattan College.

DONALD ROSENTHAL ’78 PhD published “Richard Wagner and the Artists of the Belgian Avant-Garde. Part 1: James Ensor” in the Winter 2017 issue of *Wagneriana*.

KATHRYN M. RUDY ’01 PhD published *Rubrics, Images and Indulgences in Late Medieval Netherlandish Manuscripts* (Brill, 2017) and was promoted to full professor at the University of St Andrews, School of Art History.

TOMOKO SAKOMURA ’07 PhD was appointed associate dean for academic affairs at Swarthmore College.

DONALD SANDERS’s ’84 PhD virtual heritage companies are working on 3-D digital reconstructions of Assyrian Nineveh for an exhibition in Leiden, Netherlands, and digitally colorizing and restoring the spoils panel from the Arch of Titus for an exhibition at the Yeshiva University Museum.

DREW SAWYER ’16 PhD was appointed head of exhibitions at the Columbus Museum of Art. He co-organized a symposium, “Reinventing Documentary Photography in the 1970s,” and curated the group show *Golden State* at Marianne Boesky Gallery last spring. His writings appeared in *Photography at MoMA: 1920 to 1960*, *Aperture*, *Artforum*, *Document*, and *OSMOS*.

KIRSTEN SCHEID ’92 BA co-curated *The Arab Nude: The Artist as Awakener* at the American University of Beirut and won a 2017–18 PARC fellowship for her project “Global Art at Home: An Ethnography of Art and Palestine.” She published an article in *Aggregate* and presented papers in Beirut, Nicosia, New York, and at MIT.

STEVEN P. SCHWARTZ ’70 BA was elected to the board of IFAR, the International Foundation for Art Research.

ALEX DIKA SEGGERMAN ’05 BA finished a teaching postdoc at Smith College and began a postdoctoral associateship with the Council on Middle East Studies at Yale.

ANNA SEASTRAND ’13 PhD began as assistant professor of South Asian art in the Department of Art History at the University of Minnesota.

INDIRA CESARINE SENFTNER ’93 BA co-curated *UPRISE / ANGRY WOMEN* at her art gallery, The Untitled Space. Her art has been featured this year at museums, galleries, and festivals internationally.

An art appraiser for Victor Wiener Associates, **DAVID SHAPIRO** ’01 BA gave lectures at Sotheby’s Institute of Art on the contemporary art market and at St. John’s University on the Whitney Biennial.

KRISTIN SIMMONS’s ’12 BA first solo show *Desperate Pleasures* opened at Galerie Mourlot in October.

ROBERT B. SIMON ’82 PhD taught Collecting the Old Masters at NYU, presented a paper at the Midwest Art History Conference, and published two book reviews in *Burlington Magazine*. A book on Leonardo da Vinci’s Salvator Mundi, co-authored with Martin Kemp and Margaret Dalivalle, will be published by Oxford University Press in 2018.

LISA WASSERMAN SIVAN ’92 BA co-founded The Village Works, a neighborhood co-working space in Brookline, Massachusetts, with **MELISSA TAPPER GOLDMAN** ’10 MArch.

SUKI SKIDMORE ’83 MA is curator at the Anokhi Museum of Hand Printing in Jaipur, India. She completed *Farrukhabad: The Art of the Block*, the third book in a series documenting the history and status of the heritage craft of block printing in predominantly northern India.

ZACHARY SMALL ’15 BA completed a fellowship with the CUE Foundation’s Young Art Critic Mentorship Program and was named inaugural London

correspondent for *Hyperallergic*. He helped found a new space/ residency program and partnership between the Leslie-Lohman Museum of Gay and Lesbian Art in SoHo and La MaMa ETC in the East Village. His newest play *AUTOPORTRAIT* debuted at Dixon Place Theatre in July.

JEFFREY CHIPPS SMITH ’79 PhD was a visiting scholar at the University of Hamburg. He spoke at the Universities of Florida and Tel Aviv, Princeton, LACMA, the Getty Center, the Renaissance Society of America annual meeting in Chicago, and in Rothenburg. Recent essays address topics including the early collecting of Dürer’s prints and the destruction of Magdeburg (1631) broadsheets.

DAVID SIMON SOKOLOW ’71 MA completed his thirty-sixth year teaching at the University of Texas School of Law.

ZACHARY STEWART ’15 PhD accepted a position as assistant professor of architectural history and theory in the Department of Architecture at Texas A&M University.

CARL BRANDON STREHLKE ’86 PhD wrote a digital publication

for the one hundredth anniversary of John G. Johnson’s bequest to the Philadelphia Museum of Art. He published catalogue essays for exhibitions on the Wurts donation at the Palazzo Venezia and on Filippo Lippi at the Palazzo Barberini, both in Rome.

DEBRA HIGGS STRICKLAND ’93 PhD published *The Epiphany of Hieronymus Bosch: Imagining Antichrist and Others from the Middle Ages to the Reformation* (Harvey Miller/Brepols, 2016).

JONI R. TODD ’05 MA presented a talk comparing Marcel Duchamp and Prince at *Purple Reign*, a conference on the life and legacy of Prince, at the School of Arts and Media, University of Salford, Manchester.

ERIN THOMPSON’s ’10 PhD book *Possession: The Curious History of Private Collectors* (Yale University Press, 2016) was named an NPR Best Book of 2016. She published articles in the *Kenyon Review*, *Aeon*, and *Sapiens*. Her exhibition of artwork by detainees at Guantamo opened at John Jay College in September.

SUSAN THOMPSON ’09 MA curated *The Hugo Boss Prize 2016: Anicka Yi, Life Is Cheap* at the Guggenheim Museum.

ANNA VALLYE ’11 PhD was appointed assistant professor of art history and architectural studies at Connecticut College.

GARY N. VAN WYK ’96 PhD curated the exhibitions *IMPACT: Abstraction & Experiment in Hungarian Photography* and *ECHOES: City, Society, Conflict & Self in Hungarian Photography* at Alma Gallery last spring. His essay “Zulu Sushi, African Dim Sum” appeared in *Afrique-Asie: Arts, spaces, pratique* (Presses Universitaires de Rouen et du Havre, 2016).

ELISABETH VASTOLA ’07 BA became costume designer for the Netflix series *Jessica Jones*.

ALTHEA VIAFORA-KRESS ’00 BA teaches at the Sotheby’s Institute of Art and at Tsinghua University’s School of Economics and Management and Academy of Arts & Design.

VIRGINIA-LEE WEBB ’96 PhD was guest curator for the new installation of the Pacific and African art galleries at the Utah Museum of Fine Arts in Salt Lake City.

JUDITH WECHSLER’s ’67 MA film *Aby Warburg: Metamorphosis and Memory* was shown at the Warburg Institutes in London and

Hamburg, at the Institut national d’histoire de l’art in Paris, and at the Harvard Art Museums. *Svetlana Boym: Exile and Imagination* premiered at Harvard in May and was later shown at the Akhmatova Museum in St. Petersburg.

HILDA WERSCHKUL ’06 PhD published *Experiences of Art: Reflections on Masterpieces* (ORO Editions, 2017), which she wrote in collaboration with her former Parsons online survey students. She held talks at the 92nd Street Y and Shakespeare & Co.

DAVE WEINSTEIN ’73 BA is a journalist focusing mostly on mid-century modern architecture in northern California.

BARBARA EHRLICH WHITE ’65 PhD published *Renoir: An Intimate Biography* (Thames & Hudson, 2017).

MICHAEL YOUNG ’90 PhD published “Speculum Principissae: The Chapel of St. Anne at Panenské Břežany, an Early Work of Johann Blasius Santini-Aichel” in *Annali di architettura: Rivista del Centro Internazionale di Studi di Architettura Andrea Palladio*.

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With Thanks

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

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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 from July 1, 2016 to September 30, 2017. We regret any errors or omissions.

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Titus consecrates the Apis Bull at Memphis (detail from *The Emperor Titus Dish*), ca. 1587–99. Anonymous (Netherlandish?) goldsmith. Gilt silver. Museu Nacional de Arte Antiga, Lisbon. Photograph courtesy of the Metropolitan Museum of Art.

The Silver Caesars: A Renaissance Mystery

Curated by Julia Siemon '15 PhD
The Metropolitan Museum of Art
December 12, 2017–March 11, 2018
Waddesdon Manor, Buckinghamshire, UK
April 18–July 21, 2018

The Silver Caesars: A Renaissance Mystery curated by Julia Siemon '15 PhD investigates one of the most extraordinary and enigmatic achievements of Renaissance European metalwork: the twelve monumental standing cups known as the *Aldobrandini Tazze*. Each cup presents a portrait of one of the Twelve Caesars, the notorious rulers of ancient Rome described in Suetonius's *Lives of the Twelve Caesars*, along with episodes from that Caesar's life wrought in low relief. Unlike Suetonius's book, however, the *tazze* ignore the emperors' many misdeeds to create a flattering image of imperial power. The

luxury, artistic quality, and scholarly ambition of the set suggest that the *tazze* were made for an important Renaissance ruler—someone who could be seen as a sixteenth-century parallel to the emperors of ancient Rome—yet there is no record of their origin. In the centuries following their creation, the *tazze* were disassembled, incorrectly reassembled, misidentified, and then widely dispersed. This exhibition reunites the *Silver Caesars* for their first public display in more than one hundred fifty years and proposes a solution to the puzzle of their past. Ancient and Renaissance coins and medals, books, prints, paintings, and other important silver provide context; the result is as magnificent as it is mysterious. An illustrated volume, edited and co-authored by Julia Siemon, accompanies the exhibition.

The exhibition is made possible by The Schroder Foundation, Selim K. Zilkha, the Anna-Maria and Stephen Kellen Foundation, Nina von Maltzahn, and an anonymous donor, and the book by The Andrew W. Mellon Foundation.